

Ecocriticism: Javanese Cosmology and Ecoethic in Tetralogy Romance by Ki Padmasusastra

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Abstract - This study discusses the vision of Javanese cosmology and ecoethic awareness (environmental ethics) in the romance *Tetralogy* by Ki Padmasusastra. The research analysis will focus on the concept of Javanese cosmology and ecoethic awareness as one component of Ecocriticism which investigates relations between human, culture and nature. The purpose of this paper is to see the importance of philosophical considerations of a writer to provide insight about environmental ethics. This study uses the theoretical framework of Ecocriticism, Javanese cosmology, and environmental ethics to observe interrelated ethics between humans and non-humans. This study focuses on literary content that reflects Javanese philosophy, ethical sense, and forms a sense of human responsibility to nature. The results of the study show the ideology of the author who seeks to build a framework of philosophy (Javanese cosmology) thematically. Through the plot and characteristics of the characters, the romance implicitly and explicitly shows ethical feelings towards all elements of nature, which is oriented towards harmonization between humans and non-humans. The symbolic meaning of Javanese literature in the romance seems very strong and emphasizes philosophical aspects. There is a spiritual effort which the author wants to convey to the reader regarding the noble value of Javanese culture. The four elements of nature (wind, water, fire, and earth) which are packaged in literary aesthetics are symbols of the little universe (microcosm) and the big universe (macrocosm). The two illustrate the interrelated relationship between nature, human beings, and God that must be maintained in harmony, with the aim to *memayu hayuning bawana* or "beautify the beauty of the world", with the hope that a perfect condition of *gemah ripah loh jinawi* 'serene, prosperous and fertile land' can be created. What in many contemplation of Ki Padmasusastra is an attempt to give meaning of life with all its manifestations; human being with its ultimate goal, relationships between the materials with the spiritual, the temporary with the eternal, and what is human role in the universe. Through the roots of Javanese cosmology which is centred on the unity of existence, it is hoped that the human position in the universe can be comprehensively understood. This understanding leads humans to an appreciative attitude towards nature, a catalyst for changing perspectives which in turn leads to changes in their behaviour towards the environment. A lifestyle that reflects an awareness of the reciprocal relationship and mutual acceptance between the anthropological world and the cosmos at large. Thus, humans will find the right role for themselves in the universe, so that interaction between humans and nature can be ethically accounted for.

Keywords — Ecocriticism; eco-ethical; Javanese cosmology; environmental; Ki Padmasusastra

I. INTRODUCTION

In the perspective of several experts, the environmental crisis is a logical continuation of enlightenment mentality rooted in the Cartesian view of dualism and resulting in the objectivation of nature (Sugiharto, 1996: 29). The values in that view are full of ambiguity and do not assimilate into an integrated system of value and encourage coordinated ethical actions (Wei-Ming, 2003: 15). As a result, the destructive trait of secular-humanism with anthropocentric-tendencies turn into exploitative toward nature and creates an environmental crisis (Callicott, 2003: 33). Based on the explanation of Tucker & Grim (2003: 9), human behaviour towards the environment cannot be separated from the religious and cultural worldview. From both, a cosmological view will form which then environmental ethics can be compiled. Whereas the basis (of the view) can be found through traditional culture (local culture) which also integrated with global knowledge (Callicott 2003: 38-39). By reflecting the understanding that the

environmental crisis can occur on a local and global scale, Callicott (2003: 31-36) states the need to re-explore various types of local environmental ethics contained in Eastern wisdom.

In the Eastern tradition, Javanese tradition in particular, the people believe that humans are part of nature (Bourdeau, 2004). The Javanese perceive the universe as a metaphysical insight (Endraswara, 2014: 56). Javanese metaphysics view believes that the universe in which become the material life of human arises with the essence of God (Simuh, 2016). They believe that reality is not divided into various fields that are separate and without relationships with each other, but reality is seen as a whole interrelated entity. That is, within the framework of a Javanese mysticism view that is cosmo-centric-spiritual, human and nature are unity in harmony.

Based on the urgency of the problems mentioned above, it is important to see Javanese cultural views on nature, Javanese mysticism view, and Javanese ethics that lead to the harmonization of nature. Therefore, this study tries to explore the values of Eastern wisdom contained in the Romance Tetralogy by Ki Padmasusastra. The consideration is, that in the tetralogy, entitled *Serat Kabar Angin* (1901), *Serat Rangsang Tuban* (1912), *Prabangkara* (1921), and *Serat Kandha Bumi* (1924), indicates thematic ideas that leads to the ideology of Javanese philosophy (Eastern philosophy) about awareness of environment. Then within the theme, plot, and characterization, the romance implicitly and explicitly also reflects the existence of human ethics towards non-humans. The romance seems trying to give the reader an understanding about ecological awareness in the reciprocal relationship between humans and non-humans. The dominant viewpoint of Ki Padmasusastra's romance is the doctrine of Javanese mysticism that is implemented in ecological ethics and awareness of the harmonization of nature, people and God, which is a rhetorical practice of Ecocriticism. In essence, through his observation, Ki Padmasusastra seems to feel the natural world through an ethical, cosmic, and spiritual perspective.

Ki Padmasusastra (1843-1926) was a great Javanese writer who dominated the entire transition to modern times. Ki Padmasusastra is a linguist of Javanese language and literature. Therefore, Ras (2014) mentions that Ki Padmasusastra is the father of Javanese language and literature in the 20th-century. He is not a court litterateur, but he produced as many great works as the court litterateur or even more (Wibowo, 2010: 113). On the other hand, the association Ki Padmasusastra with the works of Mangkunegara IV and Pakubuwana IX, and especially with the works of the litterateur Ranggawarsita (his teacher) also gives a strong local colour influence (Widodo, 2010: 39). Ki Padmasusastra's literary competence is a constructive-and-critical mix of Javanese roots and norms of European literature. This is what might underline Ki Padmasusastra's thought to capture global issues (including environmental problems), and respond in a way that is "Javanese" (cosmo-centric-spiritual).

This research is an attempt to explain Ki Padmasusastra's attitude towards nature to gain new insights into the way in which writers develop an ethical, cosmic, and spiritual consideration of the natural world. The view of Javanese cosmology ontologically teaches the relationship between humans and nature based on unitary existence so that it can fill the gap of positivistic-anthropocentric cosmology in the enlightenment mentality. Epistemologically, sensibility-based is a systematization of human experience in living life and is able to deliver it to the knowledge of the creator of nature. Axiologically it leads to harmony in nature, an appreciative attitude toward nature which reflects the elimination of the gap between subject and object.

This research is an interdisciplinary study of literature, ecology, philosophy and culture, so the approach used is Ecocriticism. The consideration is that, Ecocriticism wants to track environmental ideas and representations wherever they arise, which are often partially hidden, in broad cultural spaces (Glottfelty & Fromm, 1996). Ecocriticism (Kerridge & Sammells 1998: 5) is a study of the relationship between literature and the environment carried out in the spirit of commitment to environmental practices Buell (1995: 430). Ecocriticism is also represented in the form of pastoral narratives, namely about the idealization of life (Gifford, 1999). Ecocritic and literary ecology have the same task. The task is to oppose the Western discourse that considers the natural world and human beings as a separate entity. In other words, it is the binary idea of the West which separates humanity from its nature, it separates the macrocosm and microcosm. The separation of the small universe and the big universe becomes a destructive binary idea that harms nature and the environment. Most importantly, (Kerridge & Sammells, 1998: 5), states that ecocriticism seeks to evaluate the text and ideas of coherence and its usefulness in response to the environmental crisis. The ecocritical approach, then, is one that tries to transcend the duality of art / life, human / nature, and also shows political interaction with nature as a tool for sustainable living. The task of (Javanese) Ecocriticism is to oppose Western discourses that assume that the natural world and human beings are separate. In other words, that the binary opposition of the West that separates the dichotomy between nature / human, nature / God, human / God, macrocosm / microcosm, is a destructive binary idea that harms the environment, nature, and the cosmos.

Ecocriticism is still a new approach in literature. As what was stated by Garrard (2004: 177), Ecocriticism still continues to experiment with reading-hybridization practices, drawing various philosophical and literary theories. Ecocriticism is not an integrated study with strict boundaries, but is related to a wide variety of disciplines.

II. LITERATURE REVIEW

A. Theoretical Basis

1. Ecocriticism

Ecocriticism investigates the conception of the relationship between humans and non-humans. The multidisciplinary nature of ecocriticism is to require the presence, togetherness, and integrity of various theories that are relevant and concerned about the problem of literary and environmental studies, including literary theory, ecological theory, and cultural theory. In this case, Oppermann (1999: 5) argues that Ecocriticism must focus on the textual strategy of literary texts in building an ecological discourse on the ways of how humans interact with other forms of life. In line with Grandón's (2016: 3) thought that the Ecocriticism approach explores natural landscapes in works to see human relations with their natural environment. Because, (Endraswara, 2016: 39) literary complexity is the result of human interaction, both as individuals and social beings, with various ecology surrounding it.

Furthermore, (Kerridge & Sammells, 1998: 5) suggests that ecocritics want to trace environmental ideas and representations wherever they arise, which are often partially hidden in a broad cultural space (Glottfelty, 1996). Therefore, this ecocritic study model includes an environmental-literature study model which includes pastoral and apocalyptic studies, as well as ethical study models that contain local wisdom. Ecocriticism leads to the study of literature and environmental discourse, the analysis of natural problems and the preservation of nature and the cultural perspective of nature based on the basic assumption that all literary texts are a product of meaning in social and natural facts. Ecocriticism is often represented in the form of pastoral narratives that is about the romanticism of life (Gifford, 1999) or nostalgia (Garrard, 2004).

Ecocriticism is not only related to expressions of natural attitudes by text writers, but also to outline interconnection, both between humans and non-humans and between different parts of the non-human world (Gifford, 1999: 5). Most importantly, (Kerridge & Sammells, 1998: 5) states that ecocriticism seeks to evaluate the text and ideas of coherence, and their usefulness in response to environmental crises. Ecocriticism approach, at that point, is one that tries to go beyond the duality of art / life, human / nature.

1) 2. Javanese cosmology.

Cosmology is the science of nature (Bakker, 1995: 27). While Javanese cosmology is a concept of Javanese people's mystical life combined with the faith in supernatural forces outside of itself, (supernatural) both natural and divine forces (S. Pitana, 2007). In the view of Javanese, the universe is called the big universe (macrocosms), while humans are representations of the little universe (microcosms). These two universes are a unity as a manifestation of God. Javanese mysticism believes that the universe, which is the material place of the life of man, begins with the essence of God (Simuh, 2016). Whereas, humans, nature, and God are a unified understanding in mystical concepts.

Javanese Cosmology, according to Mulder (2001: 19), views life in this world as a whole, or the unity of existence. In that unity, all signs have a place, and are in a complementary and related relationship. What is in many reflections on Javanese view, is an attempt to interpret life with all its manifestations, human being with its ultimate goal, a relationship between the material with the spiritual, the temporary with the Eternal, and the place and role of man in the universe, Ciptoprawiro (1986: 11).

Javanese cosmology, which philosophically related to the universe, gives an overview of the process of the existence of this world. The Javanese believe that the beginning of the universe was that God originally created the light (nur) of *rukhyati* or the light of life. This light of life creates fire, earth, wind and water elements. Then fire became desire. Land became body. The wind became breath. And Water became spirit, Endraswara (2016: 7). This fact is to show that humans can understand the universe. In order for human life to persist, he must be able to understand the universe as a symbol of God's power (Endraswara, 2014, 2016). In Javanese culture, these four natural elements are seen as a cosmological insight as well as mystical insight.

These four natural elements, in Javanese cosmology, can be seen in *Suluk Saloka Jiwa* by R. Ng. Ranggawarsita, which tells that Allah SWT is the initial form that already existed before everything was there. The first creation of Allah SWT is *an-Nur* (light), which then radiates elements of earth, fire, air, and water. This earth element is then used to create a body consisting of blood, flesh, and bones (including ribs). The element of fire gives birth to four types of souls, namely: *lawwamah*, *ammarah*, *nafs shufiyyah*, and *muthma'innah*. *Lawwamah* emits black light, *ammarah* emits a red light, the *nafs shufiyyah* emits yellow light, and the *muthma'innah* shines white light. Air elements (wind) become breath. Water becomes spirit, that is physical, animalistic, botanical, and conscience (Simuh, 2016: 53-54).

Indeed, there are deep differences between Western philosophical systems and expressions of Javanese philosophical reflections (Eastern philosophers) which are often fragmentary. In Eastern philosophy, knowledge is always only as a means to achieve perfection. It is a step to the path for humans to release their worldly affair to arrive at their final destination. In Western philosophy, there is no conflict between philosophy and knowledge of God. However, in Eastern philosophy, the pinnacle of philosophy is knowledge of God. About the Absolute Being and His relationship with humans. The formulation of Western philosophy (Greek) that the philosophical words came from the Greek *philosophia* which meant the love of wisdom, while Javanese philosophy, knowledge (philosophy) was always only a means to achieve perfection. This means that in Java, philosophy means love of perfection, while Western philosophy is seeking wisdom.

2) 3. Environmental Ethics

Ethics is a moral principle adopted by society (Keraf, 2010: 14). In the same way, Magnis-Suseno (1993), said that ethics is also called moral philosophy because it deals with human behaviour. However, ethics does not only question what is moral, but also about the good / bad of human behaviour (p. 6). The environmental ethics according to Suwito (2011: 28) is called moral environment, namely a moral system that can be used as a moral ideal standard, and manifested in human behaviour towards the environment. The normative basis comes from the teachings of religion and mind. Environmental ethics is also a critical reflection of moral norms, values, and principles in the environmental life, as well as human perspectives on humans, nature, and the relationship between humans and nature (Nurmandiansyah, 2014). Thus, environmental ethics is a moral principle that become human guidelines to behave positively towards all natural elements (non-humans).

Through environmental ethics, human living space and respect for the environment can be carried out in a balanced manner. Humans also appreciate all components in the environment proportionally to avoid the occurrence of ecosystem imbalances. This understanding in turn provides an opportunity for humans to use natural resources wisely, not to exceed environmental resilience itself as not to cause an environmental crisis.

Human struggle with empirical nature (physical) allows humans to find self-awareness by exploring their own inner states. This awareness is not merely a mystical theory that is speculative, but truly experienced as a deep spiritual experience through *rasa* (feeling/ sense). In the view of Magnis-Suseno, (1993: 130-131) *rasa* means feeling or sensing in all dimensions of feeling, which includes: sensory feelings, sensing of social position in the field of interaction, feeling of unity with the universe, feeling of determining one's existence through destiny, and ultimately awareness of his own self. Through *rasa*, numinous space is wide open for humans to explore, because feeling also means *éling* (remember) the origin of oneself, namely the Divine being.

B. B. Relevant Research

Several important studies on Romance Tetralogy by Ki Padmasusastra have been carried out, for example (1) Quinn (1982), which observed problems from the mysticism side of *Serat Rangsang Tuban*; (2) Wibowo (2015) observes the stylistics of language in four literary works of Ki Padmasusastra; and (3) Pamungkas (2017) observes the psychological problems of the characters and authors in *Serat Prabangkara*. However, the subject of ecological ethics in the form of the interdisciplinary character of Ki Padmasusastra's eco-ethical consideration of all non-human elements has never been explained. Then, Ecocriticism research has also been carried out by (1) Hooti & Ashrafian (2014), with his research on Lawrence St.'s novel. Mawr; (2) Khosravi, Vengadasamy, Raihanah (2017) who studied the eco-ethical problems in *wilderness* form the chosen poem f Pablo Neruda.

III. METHOD

This study uses a textual approach that studies the use of certain language elements in a discourse. In another perspective, the research can be said using the principles of qualitative research paradigms as the work methods rely more on the interpretation of researchers (Charmaz, 2011; Denzin & Lincoln, 2011; Strauss & Corbin, 2015; Sutopo, 2002). Data analysis techniques are interactive work model consisting of three components, specifically: data reduction, data presentation, and verification (Miles & Huberman, 1992). Then the analysis is also done by interpreting the modes of cultural symbols contained in the discourse text. In collecting data, the researcher uses library method, by reading and recording primary data sources. Data sources are in the form of Ki Padmasusastra's tetralogy, which are *Serat Kabar Angin* (1901), *Serat Rangsang Tuban* (1912), *Prabangkara* (1921), and *Serat Kandha Bumi* (1924). The data in this study are words, phrases, and sentences that contain elements of ecology, Javanese cosmology, and Javanese mysticism. Data validity was tested through triangulation (Stake, 2010: 123-125).

IV. RESULT AND DISCUSSION

At this step, the results and findings of the study will be described in deductive form, which starts from the presentation of thematic ideas as the ontological nature of environmental ethics. Then, a description of the forms of environmental ethics will be continued by the authors, both explicit and implicit, through the plot and characterization of the Roman Tetralogy by Ki Padmasusastra.

1) A. Javanese Cosmology as the Author's System of Ideology

The Roman tetralogy by Ki Padmasusastra (TRKKP) is a series of four interrelated novels, namely *Serat Kabar Angin* (1901-1905), *Serat Rangsang Tuban* (1912), *Serat Prabangkara* (1921), and *Serat Kandha Bumi* (1924). The four novels have various themes with the same setting, which focuses in the palace. In plot consideration, the four romances have absolutely no indication of mystical nuances. However, if it is understood holistically, the four romances contain four natural elements.

First, this can be analysed from the title name, which is (2) *Serat Kabar Angin*. The word *Angin* in the last line clearly means **wind**; (2) *Serat Rangsang Tuban*. The word *tuban* in the last line means **water**; (3) *Serat Prabangkara*. The word *Prabangkara* in the last line means **fire**; (4) and *Serat Kandha Bumi* means the earth. The word *Bumi* in the last line means **earth / land**. In depth, these four natural elements can be traced in the names of the characters in the story. The description can be seen in table I below.

TABLE I. THE NAME OF THE CHARACTERS THAT MEANS FOUR NATURAL ELEMENTS

| Novels Title | Characters | Character's name meaning |
|-----------------------------|---|--------------------------|
| <i>Serat Kabar Angin</i> | <i>Dèwi Angin-angin; Sindhung Aliwawar; Dèwi Maruti; Pangeran Pracondha; Jaka Erawana; Radèn Prakêmpa; Bayu; Dèwi Bantarangin; Radèn Uswasa; Radèn Timur; Begawan Anila; Adipati Tanggulangin; Samirana; Dewi Sumilir; Jaka Pôncawora; Bayubajra; Rara Pôncawati; Prabu Baratkatiga, Raden Bajrapati, Jaka Urur, Radèn Apatih Bajrarumung, Adipati Sindhungkara</i> | Wind |
| <i>Serat Rangsang Tuban</i> | <i>Prabu Hèrtambang; Udakawimba; Raden Toyatuli; Toyamarta; Warihkusuma; Sindupati; Endhang Wrêsti; Dèwi Wayi; Jalsêngara; Umbul Mudal</i> | Water |
| <i>Serat Prabangkara</i> | <i>Ôndakara; Ôndapawaka; Rara Apyu; Anala; Prabangkara; Prabanggêni; Pêdhakbrama; Jaksapawaka; Mrêtyubeya; Gêniroga; Gêniyara; Bramarkata</i> | Fire |
| <i>Serat Kondha Bumi</i> | <i>Kyai Rasatala; Kismawati; Endhang Siti Pasir; Puthut Sapartitala; Dèwi Pratiwi; Patih Janaloka; Prabu Mangkubumi; Maetala; Umbul Jaga Mandhala; Prabu Bumi Padha</i> | Earth |

In the data above, the name of the character which is written in bold as a sign of the natural element mentioned in the novel. Judging from its function, the name of the figure in TRKKP only plays as an amplifier and clarifies the thematic ideas desired by the author. Although In the storyline the character's portrayal are not well in conformity with the meaning symbolized, however, the depiction of four elements of natural elements is not only limited to the names of characters, but also illustrated through the place settings in the story. The depiction can be seen in the following table II:

TABLE II. NAME OF PLACE WHICH MEANS FOUR ELEMENTS OF NATURE

| Romance Title | Place | Meaning |
|----------------------|---|---------|
| Serat Kabar Angin | Nagari Marutamanda , Tanah Ngatasangin , Redi Tanggulangin , Wukir Saribit | Wind |
| Serat Rangsang Tuban | Nagari Tuban , Dukuh Mudal , Nagari Banyubiru , Nagari Tirtakandhas | Water |
| Serat Prabangkara | Dhusun Gumantar | Fire |
| Serat Kondha Bumi | <i>Padhukuhan</i> Maetala , Lêbu Pasir , Negara Bantala Rengka , Kerajaan Bumi Dhasar | Earth |

In the data above, the elements of the setting where the characters are bold are markers of natural elements. From the second data table above, it can be interpreted that the actual appearance of four natural elements which are depicted in the personal name of the character and the name of the place (location) only serves as a reinforcement of the thematic ideas that the author wants to build through TRKKP. Overall, there is a strong effort made by the authors to build their thematic ideas, namely to build four Roman literary works with the theme of four natural elements, namely wind, water, fire, and earth. The author seriously and deliberately raised the theme of this natural element from the beginning of his writing in 1901.

In Javanese culture, these four natural elements lead to cosmological insights as well as mystical insights. In Javanese cosmology, nature is interpreted in two ways, namely the small universe (microcosm) and the big universe (macrocosm). The little universe is a picture of the human self, while the universe is a picture of the universe in general. Humans (microcosm) must be able to understand the universe (macrocosm) as a symbol of God's authority. Therefore, the two universe must be protected. Because, human safety can not be separated from the universe. That way, Endraswara (2016: 17-19), stated that the universe needs to be arranged harmoniously so that the life of the Javanese enters the state of peaceful system where "orderly, peaceful, and prosperous" can be achieved. On the basis of the mystical concept, it axiologically delivers Javanese into the principle of *Hamemayu Hayuning Bawana* or the philosophy of "beautifying the beauty of the world". This means that this concept directs Javanese people to the concept of environmental wisdom.

Based on the description above, the researcher suspects that from the beginning Ki Padmasusastra had attempted to apply the Javanese cosmological view of mysticism into his tetralogies. This seems to be the main ideology emphasized by Ki Padmasusastra to build an ontological understanding of the nature of human beings towards the universe / macro-microcosm, to lead to a harmonious relationship between humans and non-humans.

While in turn, it also shows how the author has a strong will to look back on the important ideologies of the Javanese ancestors. So, it seems that what Gifford (1999: 81) has conveyed where *ideas or images of the culture from which culture is located can be one of the forms of the pastoral retreat model* is correct

2) B. Arcadia Construction as Idylls

Arcadia is an important marker of pastoral Ecocriticism. Arcadia is an idealized way of life or an idealized place. The word Idylls is taken from the Greek "eidyllion" which means smart picture that contains short writings about idealized descriptions. The term "Idylls" in subsequent developments is used in general, not only refers to a specific poetic form (Gifford, 1999: 13-16).

An idealized place in the concept of Javanese culture is what is often termed a place that is "*gemah ripah loh jinawi*". The phrase is actually more complete, "*panjang punjung pasir wukir gemah ripah loh jinawi, tata titi tentrem karta raharja*", which the meaning is sturdy and authoritative, the sea and mountains stretch wide, crowded ports and trade, cheap food and clothing, fertile and prosperous, orderly, safe, serene, peaceful, far from crime. That also seems to be the hope of Ki Padmasusastra. Because, the situation of such countries is also reflected in the tetralogies. In Serat Rangsang Tuban, for example, it is narrated "*Nagari Banyubiru tambah tataraharja, mirah sandhang pangan, tulus ingkang sarwa tinandur, sang prabu putri adhêdhawuh karsa tindak pêpara ing talatahipun nagari Banyubiru* (SRT / 97) " which means Banyubiru country is increasingly prosperous, with cheap food and clothing, plants thrive, the royal princess wants to go to the Banyubiru countryside. ". Likewise the State of Candhipendhem "... nagari ing Candhipêndhêm gêmah aripah loh jinawi, sincerely ingkang sarwa tinandur, botên wontên lampah

culika ... (SKA237). This means that the idealized state does not only refer to the fertile and beautiful natural environment, but the factor of security is also important in the idealism of the place of residence.

Next, in *Sêrat Kandha Bumi* for example, to establish a new country must also consider various aspects in order to achieve an ideal country. Pay attention to the following quote:

Juragan neneman lajêng tumbas pasitèn sacêlaking muara, ing ngriku dipun adani kadamêl griya, mênggah pasitèn punika wontên ing lèlêngkèhing rêdi tambênging sagantên, anêngênakên bènawi agêng ingkang anjog ing muara, angiwakakên pasabinan ingkang koncoran toya saking rêdi, kenging binasakakên kiwa adhakan, amargi saking baweraning papan pantês dadosa karatoning Raja Ngindhu. (SPSKA / 148)

which means, the ruler the bought lad ear the river, there he built a house, where the lad is quite big with river the right, rice field the left with adequate water, with that lad, he is called king of Ngindu.

From the description above it can be understood that, the establishment of an ideal country must indeed be supported by strategic natural factors. This includes, for example, mountains supporting the adequacy of reserves of water resources, and fertile locations; sufficient availability of paddy fields; river as a source of irrigation and water transportation media; and the sea as part of food sources. This means that, the ideal state of the country must indeed be supported by an adequate nature in order to create a country that is *gemah ripah loh jinawi* or prosperous. Because, such a situation will have an impact on prosperity and peace, which affects the authority of a country.

3) C. Attitudes toward Animals as Idylls

Ecocriticism also highlights empathy for animal rights (Garrard, 2004: 22). Having an ecological vision leads to empathy and especially ecological empathy that helps create respect for creatures in our ecosystem. In this case, the attitude of empathy for animals is also illustrated through the attitude of the figure of Rara Apyu. On his flight from the kingdom, Rara Apyu followed the path without a clear direction. Her mind was upset because of her lover was asked to marry someone else. Yet in such circumstances, she is still not act arrogantly towards animals even though she is not comfortable with the animal's attitude. This can be seen in the following illustration.

“Satawana jêgigrèk mungêl wontên ing parumputan lajêng angèrèki babonipun, Rara Apyu ewa umiyat, ciptaning manah: bok aja agawe mêngkono ana ing sapangarêpanku, apa ora kêna kosarèhake nganti mêngko yèn aku wis liwat.” (SP: 21)

Which generally mean a forest animals stop in the bushes and then approaches the female, seeing that Rara Apyu feels ashamed, thinking: do not do it before me, why not after I leave,

From the above quote it can be understood that although sometimes humans do not feel comfortable with the behaviour of animals, it does not mean that humans must act anarchistic to animals. Although indeed, animals will not be able to fight human superiority. Such confinement is an attempt to see animals more radically. It also rejects the idea of Western thinkers, especially Descartes, about relations of human [superior] and animals [inferior]. And, the idea of placing animals as mindless bodies.

In that case, it appears that there are efforts to maintain the harmonization of the relationship between humans and other living things, including animals. Animals are not just as oppressed entities, but animals must also be positioned as creatures that must be valued, their needs understood, and even their inability to reason has to be tolerated. Having an emotional connection to animals' means that our personal lives are truly connected with non-human beings. That is, our existence is interdependent. This vision leads to the realization that our existence is part of a larger world.

4) D. Attitudes toward nature as idllys

Respect for nature is a way of thinking that humans have a moral obligation to respect nature. Nature has the right to be respected, not only because human life depends on nature, but because of the ontological reality that humans are an integral part of nature. Sukmawan (2016: 21) says that integration between humans and nature is a reality that shows the relationship, attachment and integrity of relationships.

Such an ideological form of attitude is seen in Serat Kabar Angin, namely in the escape of Dèwi Angin-angin when leaving the kingdom when accused of poisoning Prabu Sindhung Aliwawar. In her non-directional escape, she arrived at a place that was still very beautiful and natural, both flora and fauna. Facing this, Dèwi Angin-wind feels deep admiration. She seemed to let go of all the complicated problems that she experienced.

salolosipun Dèwi Angin-angin, murang marga nusup angayam alas, kandhêg wontên ing èrèng-èrèng lèlêngkèhing rêdi ambambing, ing ngriku wontên kajêngipun bëndha dhoyong pinulêt ing mandira, suluripun nutupi padhas curi ingkang rêmbês angêtuk saking sukuning rêdi, suluring mandira pating krêncang sami tumali ing sela, pucukipun sami marêntul tètès toyanipun dhawah ing sela tala ngantos anglumut, kalêmpaking toya kumriwik mili mangandhap anjog ing sumbêran toyanipun katingal wêning, kathah minanipun alit-alit pating sliri, sang rêtna kacaryan ningali kèndêl lênggah ing pêpongoling padhas, sukunipun kêkober toya sarwi kapijêt-pijêt wêntis karaos sayah (SKA / 27-28).

Which mean 'after the escape of the goddess of the Wind of Wind, because it broke through the forest, in the middle of the edge of a ridge, there was an object that was wrapped by roots and tendrils covering the rocks, the leaves were removing water on the rock until it was mossy, the water rattled together and looked clear with swimming fish, the girl saw a scene on the rocks and her feet were put in water while massaging her tired legs.'

Respect for nature is also reflected in the form of admiration for the beauty of nature. By admiring, humans will have an attitude to be more empathetic towards nature. The following quote from East Radèn's attitude illustrates this.

Suluring gorda angrongkop tumali ing sela cover up udaling toya ing sêndhang, wêdaling toya pating srèwèh lajêng gathering dados satunggal, self-catering even though I am crushing my ears, lajêng anjog ing lèlêbak mawur kados dhawahing jawah kasabêt ing angin, Radèn Timur karênan ningali kèndêl wontên ing ngriku, (SKA / 92-93)

Which mean 'tendrils of pumpkins tied together in rocks cover the discharge of water in the spring in the pond. The scattered water then gathered into one, the sound gurgled in the ears, then the flow of the waterfall was like a rain swept by the wind. Raden Timur was amazed by the sight.'

Such an attitude based on human consciousness is a part of nature and because nature has value in itself so it has the right to be respected. The nature which is in a lower strata than human is not to be exploited, but to be respected.

Amazement and awareness of the beauty of nature axiologically will give birth to stories, and products of values of ecological wisdom. Humans are one of the entities in the universe. Humans have the same position in the universe. The survival of man and his civilization depends and is closely related to all life in the universe. Consequently, humans have absolute moral responsibility for all life in the universe. The only thing that can be done by humans is to maintain human and natural harmonization. Such idealism of life is the model perfection of Java (including Ki Padmasusastra) to achieve a state of order that is peaceful.

V. CONCLUSION

The conclusion of this study is that the symbolic universality in Roman Tetralogy by Ki Padmasusastra seems so strong and emphasizes philosophical aspects. There is an implicit spiritual effort that the author wants to convey to readers regarding the noble value of Javanese culture. The four elements of nature (wind, water, fire, and earth) which are wrapped in literary aesthetics turn out to be symbols of the little universe (microcosm) and the big universe (macrocosm). Both of them describe relationships that are mutually bound between, nature, human, and God that must be maintained in harmony, with the aim to memayu hayuning bawana "beautify the beauty of the world". All of that with the hope that a balanced situation will be created with nature which is gemah ripah loh jinawi or prosperity to everyone.

What is in many contemplations of Ki Padmasusastra is that there is an attempt to give meaning to life with all its manifestations, human being with its ultimate goal, visible relationships with the unseen, the temporary with the eternal, and human place in the universe. Through the roots of Javanese cosmology which is centred on the unity of existence, it is hoped that the human position in the universe can be comprehensively understood. This understanding leads humans to an appreciative attitude towards nature, a catalyst for changing perspectives which in turn leads to changes in their behaviour towards the environment. A lifestyle that reflects an awareness of the reciprocal relationship and mutual acceptance between the anthropological world and the cosmos at large. Thus, humans will find the right role for themselves in the universe, so that interaction between humans and nature can be accounted for ethically.

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Note¹

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