



Ecological Element in Oral Literature Wayang Jek Dong Malang Style

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Abstract

Literature as part of the representation of human life is always tied to human culture and environment. The problems raised by writers in literary works are part of the reality that occurs in the environment where they live. No exception with oral literature. As a traditional literary genre, oral literature has a dependence on ecological elements that exist in the universe. Plants and animals, for example, have a role in the literary context as part of the universe. Plants and animals, for example, have a role in the literary context as part of the puppetry element of the wayang Jek Dong Malang style. Oral literature contained in puppetry jek dong malangan style, for example, in practice by the puppeteer always involves ecological elements. Through the study of an ecocritical perspective, it can be seen that the presence of oral literature in Malangan style jek dong puppetry is always thick in the image of nature such as Pandawa Tani, Wader Bang Sisik Kencana, Wedus Putih Ngamen, and so on. The involvement of these ecological elements shows a strong image of the nature, and culture of the Malang people.

Keywords: Culture Ecocritic, Wayang Jekdong, Literature

Introduction

Humans and nature have a dependent relationship with each other. Humans become part of organisms that live in nature and take advantage of various elements of other organisms that exist in the universe. As part of

natural organisms, humans cannot live without mixing and interacting with other organisms in the surrounding environment. Humans need nature or the environment, both an abiotic environment and abiotic environment. Plants, for example, are the main source of food for human survival.

As part of the organism of the natural environment, humans are required to understand various phenomena that occur in nature. Humans are also required to be able to maintain the integrity of the natural environment in which they are located. The preservation of human life ecosystems in nature is very dependent on how to maintain the balance of the natural environment. The protection of all types of organisms that inhabit environmental ecosystems is the responsibility of humans. Human contact and interaction with nature will ultimately provide physical and mental experiences that bring awareness of the importance of protecting the earth's ecosystem.

Ernest Bloch (Kaswadi 2015) states that humans have experiences related to the environment which are called a series of anthropological constants, namely human persistence and orientation. There are at least six anthropological constants that can be drawn from the experience of human history. (1) Human relations with nature, nature, and the ecological environment. (2) Engagement with others. (3) Engagement with social structures and institutions. (4) The dependence of society and culture on time and place. (5) The reciprocal relationship between theory and praxis. (6) Religious or para religious awareness. The relationship between humans and humanism, nature, and the ecological environment will ultimately lead to respect for nature by acting and the desire to maintain integrity. In addition to the desire to maintain and maintain their integrity, human relations with the ecological environment are also caused by the need to present natural organisms as balancing, saving, or for health.

Judging from the history of human life starting from traditional culture, all kinds of traditions and cultures produced by humans are always the result of contact with the natural environment. For example, traditional literature or classical literature, especially oral literature, comes from rituals and traditions that humans do to maintain the balance of their lives. In this ritual tradition, nature always involves nature with all the organisms it has. The goal is none other than to maintain harmony between humans and other ecosystems. This ritual tradition then becomes an inseparable part of the oral tradition and folk

tales that are not yet known. Historically, oral literature and folklore in the archipelago originated from various ancient traditions and rituals that applied natural elements. Initially, the traditions that were part of oral literature and folklore were created to protect human safety from various natural events such as floods, lightning, rainstorms, and various other natural damage phenomena. From this tradition developed an anonymous oral tradition with contact with various human characters, gave birth to various myths about rebellious children, curses turned into stones, curses became hills, turned into crocodiles, and so on.

Oral literature is one type of literature that is closely related to the natural surroundings. Elements of oral literature always present natural elements as their support. One of the purposes of the presence of natural elements in oral literature is to overcome various natural phenomena related to human survival and the acceptance of the philosophy of reason as part of nature and its environment. As stated by (Endraswara 2016) oral literature is a witness that the natural environment is very conducive to human life. Many oral literary works describe extraordinary natural conditions and rejuvenate human life and become flesh and blood for their lives. Furthermore, Endraswara gave an example from the philosophy of Javanese oral literature, *ana dina ana upa, mangan ra mangan sing penting kumpul*. According to Endraswara, this oral-literary expression describes the relationship between human attitudes and accepting God's will in Javanese society and the socio-economic conditions in the universe.

One genre of oral literature that is very familiar with the natural environment is puppetry literature. As a historical and traditional literary genre. The presence of oral literature is closely related to various phenomena that occur in the natural environment. Similar to the dependence of traditional humans with various natural elements, oral literature has represented human attachment to that nature. Puppetry literature as a genre of oral literature represents how humans know the nature and environment they are in. The literary text of shadow puppetry and the supporting context behind its presence shows that certain natural elements such as plants, animals, weather conditions, time and humans always support the birth of puppetry literature.

Judging from the history of its birth, puppetry literature is the oldest literary case in the archipelago. At the beginning of its birth, this literature was used as part of a shamanic ritual that connected humans to the spiritual realm. This literature was created for specific purposes such as treating the sick, protecting oneself from crime, and even for negative purposes. In practice, wayang kulit literature is usually performed orally by people who are considered to have supernatural powers, people who are considered clever, so that it is as if what is contained in puppetry literature contains certain fortunes.

Most of the puppet literature that developed in Indonesian territory is evidence of the legacy of shamanic civilizations. For example, among Malang people, wayang kulit literature has developed from traditional times to the present. It is in this historical vulnerability that puppetry literature for the people of Malang has a very tight and integrated function in everyday life, for example, puppetry literature in the form of stories used to guard against bad luck or negative elements commonly called murwakala, namely stories about the origins of Bathara Kala. After listening to it, connoisseurs or respondents will be kept away from bad luck while in the vast realm. Besides, there is also a wayang kulit literature that relates to the hope of abundant harvests, for example the wayang kulit literature in the form of the Pandawa Tani story where it is told that the Pandavas seek the best seeds from the gods for their country. fertile and prosperous. Until now, in Malang society, this literature is still widely known, although the practice of using it rarely occurs due to changes in thinking patterns and educational patterns. Apart from its existence, it should be noted that in the practice of puppetry literature it is inseparable from the influence of the elements of living things in the natural surroundings. The context of the existence of puppet literature is always supported by a variety of plant and animal organisms.

Theoretically according to (Amir 2013) that puppetry literature is the oldest work in Nusantara literature which means prayer or request, created to obtain a certain blessing, read by someone somewhere, the text and pronunciation are sometimes unclear, the power magic is implied in it, and there are real consequences for its implementation.

In puppetry literature, it is reflected in the beliefs of the people who practice it, namely animism and dynamism. Traditional society believed that

every object has a spirit, such as mountains, large trees, caves, and deep valleys. Certain objects are also believed to have magical powers, extraordinary powers that can be utilized according to the wishes of readers of puppetry literature, who are usually called responders and people who pay for *dalang* services. Wayang literary works are considered effective (effective) or not. Effective puppetry literature will bring tangible results as expected, for example, someone who feels healed from his illness becomes rich, etc. In some aspects, puppetry literature is rarely seen as beautiful or not. The important thing is whether it is good or not.

Ecocriticism or ecological criticism actually originated from the modern environmental movement around the 1960s in Europe to respond to conditions of changing populations. In its journey, ecological studies are associated with literary disciplines, thus giving birth to ecological studies of literature, ecological literature, or ecocritics. This interdisciplinary study is quite reasonable considering that literary works are not born from mere emptiness. (A.Teeuw 2017) argues that certain literary systems do not grow and develop in absolute isolation. The term ecocritic itself comes from English, ecocriticism, ecology, and criticism. Ecology is defined as the study of patterns of relationships between plants, animals, and humans with each other and with their environment. The term criticism (criticism) means an assessment of the benefits of work. So environmental criticism is criticism that is environmentally sound.

Ecocritic has a basic paradigm that every object can be seen in the network of ecology and ecology can be used as an auxiliary science in this critical approach. In the context of American ecocriticism, the binary dichotomy and cultural clashes have been replaced by the natural culture method-trichotomic nurutre, which emphasizes that ecological networks form a link between nature, care and culture in an Ekoster, (Harsono 2008) at the level of literary theory, Ecocritical theory can be traced in the paradigm of mimetic theory which assumes that literature has a relationship with reality. Based on these assumptions, this paper can examine the wayang Jek Dong literature Malang style concerning the ecological elements that exist in the real environment.

Methods

This paper is the result of qualitative research on oral literature in the style of Jek Dong Wayang Malang. The presentation in this paper leads to a descriptive explanation as a characteristic of qualitative research. Qualitative research is research that aims to understand the phenomenon of what research subjects experience holistically and by describing it in the form of words in the language. In a special context that is natural and uses various scientific methods (Moleong 2017). The scientific method used is a realistic approach and a discourse approach: a realistic approach is carried out by repeated observations in the Malang-style Jek Dong puppet show and interviews with sources, in this case, the Malang-style puppeteer Jek Dong, while the discourse approach is carried out by reading repeatedly against the data. which are obtained and compiled with several kinds of literature about the Malang style Jek Dong puppet. According to (Harsono 2008), there are two approaches to ecocriticism, namely the discourse approach and the realistic approach. The discourse approach emphasizes library research and the realistic approach emphasizes field research. By applying a discourse approach, literary ecocritical research opens the linkages between discourses (Endraswara 2016) The interrelationship between discourses is what in turn will build the fabric of the story as a whole so that it can be seen that literary works are related to the universe. This research was conducted in Malang Raya (Malang Regency, Malang City, and Batu City).

This research is focused on a) the ecological elements in the wayang Jek Dong literature Malang style; b) The ecological element behind the literary context of Jek Dong's wayang Malang style. In the research process, the researcher is involved (participatory observation) so that it can provide a good sense of trust between the researcher and the data source (rapport). To maintain the objectivity of the data obtained, the researcher conducted two data triangulation methods, namely source triangulation (checking the validity of the data with informants) and researcher triangulation (one researcher and another researcher discussing their respective findings). . The selected informant was the puppeteer Jek Dong, Malang style, for the core informant the researcher chose Ki Suwito Jaya Suwanda, the puppeteer from Singosari, this is because based on observations made by Ki Suwito Jaya Suwanda is a puppeteer who understands all the styles of the puppeteers. in Malang.

Researchers also involved accompanying informants from several other Malang-style Jek Dong puppeteers to strengthen the research results.

Results and Discussion

Ecological elements in *Jek Dong's wayang* literature Malang style

Wayang literature is one of the mastermind language designs in the art of wayang performance. Wayang literature consists of wayang golek, play literature, gending literature, and antawacana literature (Supriyono 2008).

Ecological elements in the Malang style Suluk Wayang Jek Dong

Before the ecological description in this shadow puppet show is made, it will first explain what suluk is. It is well known that this suluk is a song sung by the puppeteer when he performs the wayang play. Literature in dalang suluk mostly originates from Kakawin Bharatayuda by Empu Sedah and Empu Panuluh during the reign of Raja Jayabaya in the Panjalu Kingdom (Kediri) in 1157 (Munardi. 1983).

In its development from that era, the Malang style Jek Dong puppet literature was obtained from generation to generation by simply listening to, seeing and imitating the puppeteer who was presenting his work. The result of this system is that there are many differences in language speech, for example the word apituwi, some use kapituwi. The battlefield, some say Pemedan, some say Permedan.

One of the genres in suluk is murwa. Murwa is the opening act in the puppet show. East Java Pedalangan uses the term pelungan; wayang kulit in Central Java uses the term ilahengan; and West Javanese wayang kulit using the term murwa. Malang as a region of East Java also uses the term murwa. Below is an example of pelungan in the Malang style Jek Dong puppet and a description of the ecological elements involved.

*Bonange sekar delima // Rebabe mbok lara tangis // Sarone jalak ngoceh //
Gambang e ambanyu mili // Peking e penancale bumi // Suling e laras pengasih //
Kempul e gemak melung // Kendhange jangete iman // Larapan kinarya sangga*

*buwana // bumine kelir lan dhebog // Damare hyang Surya amadhangi dunya //
Konthak kayu Cendhana tutupe bahu dhendha //*

Translate:

*Bonang from pomegranate flowers // Rebab like a mother crying staring at life
// Saron is like a babbling starling // Xylophone of running water // Peking the
peeling of the ground // Flute full of love // Kempul is like a loud quail // Kendang
as a binder of faith // Hope is made to support the earth // kelir and dhebogs are like
the earth // resin is like the sun that illuminates the world // kothak sandalwood is
the covering of divine sovereignty.*

Source: Snippets of *Pelungan* Ki Suwito Jaya Suwanda, author's
documentation

If we look at the sentence *pelungan*, it turns out that the sentence contains supernatural powers to strengthen the personality of the *dalang* in his work throughout the night. Apart from the *suluk pelungan* literature, there are several types of *suluk* literature in East Javanese style puppets, such as *Sendon*.

*Onok kayu kayu kang agung // agunge ngungkuli teja // Witing Allah godhong
Nabi//Kembangnya tanpa wilangan // Woh-wohaning sandang klawan pangan.*

Translate:

*There is a great wood // its greatness exceeds the light // The tree of Allah
leaves the Prophet // The flowers are countless // The fruits are complementary to
basic necessities //*

Source: *Sendon Pathet Wolu* by Ki Dalang Rojikan, author's
documentation

Ecological elements in the play literature

Every puppeteer of shadow puppets or other shadow puppets must be adept at presenting plays/stories to be presented in their performance works. For the puppeteers, of course, they get a lot of plays from the enchantment

teacher. However, in its development, both senior and junior puppeteers still need additions to get more variety of plays/stories for the sake of the richness of the play itself.

Particularly in the development of play literature discussed in this article, some researchers have found several play developments that are not found in standard plays originating from the Ramayana and Mahabharata stories by the people of Malang, called Carangan plays. In Carangan plays, there are many forms of closeness between plays made with natural elements, for example:

Table 1. Wayang Jek Dong play in Malang style which contains ecological elements

No	Title of the play	Story Description
1.	Pandawa Tani	Tells about the Pandavas who launched an agricultural program for the community in Indraparasta (Source: Record of Wayang Jek Dong Gaya Malang by Ki Matadi)
2.	Sena Babad	Raden Werkudara clearing land for village establishment (Source: Interview with Ki Raspan)
3.	Wader Bang Sisik Kencana	Dewi Sumbadra is pregnant and dreams of raising gold-scaled wader fish (Source: Interview with Ki Soleh Adipramono)
4.	Murwakala (Ruwatan)	The story of the birth of Bathara Kala, is used to educate about what is and cannot be related to nature and the environment. (Source: Interview with the late Ki Bramaano)
5.	Wedus Putih Ngamen	Tells about clowns looking for their missing master, who reportedly was cursed to become a goat (Source: Interview with Ki Suwito)

The Ecological Elements In The Musical Literature

Gending is a song that is played using gamelan. The discussion of gending literature will not prioritize the issue of gending, but more specifically in the literature related to gending, namely literary cases contained in tembang. In singing or nembang the terms syair (song lyrics), bawa or open the song, jineman, umpak, senggakan, gerong, sindhenan, laras, titilaras, rhythm, pathet, cengkok, merong, and pedhotan are often heard.

One of the most visible ecological elements in gending literature is the poetry and *senggakan* (chorus). In *senggakan*, for example, a puppeteer in Malang is very accustomed to imitating the sounds of the animals around him to build the impression of a scene, for example when a character dies, they usually bring the sound of crows which are then followed by *pengrawit* and *sinden* as voice forecasters: *Gaook, Gaook, Gaoook* like that's the sound.

Besides, in poetry, the form of selected words are then arranged into beautiful sentences which are then used in *tembang*, *gerong*, *senggakan*, *suluk*, *sindhenan*, *jineman*. So literary gending is not the song, but the words. One of the poems that contain ecological elements is found in the following *cakepan gending* (song lyrics):

Wis wayahe padhang srengenge nyunari // Sekar sari gandane amrik wangi // Ing taman wis tinata asri maca warni // Nyata dadi tandha mekare budhaya.

Translate:

It's time for the light to shine
Fragrant flower essence in the garden,
the colors are beautiful
This is a real cultural development

Source: Lyrics of Gending Lambang Malang Ki Sumantri, author's documentation

The Ecological Elements in The Antawacana Literature

In the art of puppetry, *antawacana* is then divided into *janturan*, *ginem*, and *pocapan*. All three are literary works that cannot be separated from the art of puppetry in the Malang-style Wayang Jek Dong.

In essence, *Janturan* is the oration of a puppeteer who wants to explain what is presented in his performance. Most of the *janturan* that applies to wayang performances are in the form of beautiful sentences (*basa rinengga*) which are pronounced fluently and orally. The contents of the *janturan* tell and discuss the situation and condition of a country, hermitage, and house of *panakawan* which are fine, except for the Astina route or in the Raksaksa / Sabrang country.

Janturan is usually performed sequentially in a shadow puppet show which can last at least 3 times the night, up to 5 or 6 times, depending on the situation and story pattern told by a *dalang*. In *Janturan*, usually

ecological elements will appear as a representation of the depiction of the good conditions in the scene which reads as follows:

.... Namung negari Dwarawati ingkang kasebat Panjang-punjung, pasir, wukir, loh jinawi, gemah ripah, tarta tur raharja. Panjang ateges dawa pocapane, punjung duwur kukuse, pasir samodra, wukir gunung, loh tanah persabinan, tulus kang sarwa tinandur, jinarwi murah kang sarwa tinuku....

Translate:

..... Only the land of Dwarawati is called the area of panjang-punjung, pasir, wukir, loh jinawi, gemah ripah, tarta tur raharja. Panjang means a lot is told by word of mouth, the arbor is very wide, the sand is scattered throughout the ocean, wukir means mountains, fertile agricultural land, sustainable cultivation, all of which can be bought easily.

Source: (Suyanto 2002)

Ginem is a dialogue between one character and another in the Malang style Jek Dong puppet show. *Ginem* in the art of puppetry usually has to be pronounced clearly so that the audience and listeners can easily understand and understand it so that educational messages will be easily accepted by the wider community. Examples of *ginem* that contain ecological elements are in the conversation of Taranggana and Raja Wana below in the play Mintaraga:

Raja Wana:

Ee. Wong bagus mandega gus, aja neruske laku. Yen pancen sira tetep neruske laku pada karo wani klawan wong kaya sliraku.

Translate:

E... good people stop sir, do not continue the journey. If indeed you continue on the same journey bravely with someone like me.

Taranggana:

Buta sing jaga alas, tingkahmu kok kurang welas. Aku mlebu wana ora golek apa-apa, butuhku mung golek papan panggonan sing suwung.

Translate:

The giants guard the pedestals, you are not acting with compassion. I entered this forest looking for nothing, I just need to find a quiet place.

Raja Wana:

Sinatriyaaa...sinatriya tekamu garai gegere buron wana. Gero-gero macan kombang, gedruk-gedruk sukune gajah, pating sliwer lakune sawer. Padha keplayu... iki merga Sliramu mlebu onok sakjroning wana Tribaya mula tak jaluk sliramu dina iki, aja nerusna anggonmu lumebu sakjroning wana, becik balika gusss balikaa.....

Translate:

Sinatriya Sinatriya when you came here made a scene for all the game animals in the forest. The panther growled, raided the elephant's land, and snakes roamed. Everyone ran ... it's because you entered the Tribaya forest so today I beg you not to continue your journey to this forest, it's better to return to where you came from, sir.

Source: *Mintarag play/ Arjuna Tapa puppeteer Ki Raspan author's documentation*

In addition to throwing *janturan jejer*, the puppeteer also often provides explanations to the audience or listeners through narrations that reveal an incident in a place or an incident that is being carried out by a puppet character, or it will just happen. done. Expression through the narrative is what is meant by *pocapan*. The sentence of the incident in question is the guest character, the dreamy character, the sad character, the character falling in love, the character going to the battlefield, and many others. Examples of *pocapan* containing ecological elements include:

Sinatriya Bupati Ratu ningali sakjroning sesekaran, lho kok namane sinatriya Bupati Ratu kok seneng marang kekembangan, ora dinumeh kekembangan iku kenek kangge panengeraning wong dadi ratu, kancandra sesekaran guntaka guntaki, botrawi sigar menjangan, singkap gajah kembang gading, bonang kepencil kembang kenanga, tutup waja kembang mlati, lengger sore godhong

andhong. Wancine onang-onang widara kenanga, Hyang Bagaspati gumiwang kilen nyorot sedaya sesekaran pan samya abyor sulakira. Byar.....

Translate:

Sinatriya Bupati Ratu sees various kinds of flowers, you know, his name is satriya Bupati Ratu, how come he likes flowers, no wonder because the flowers can mark someone to be queen, told about Guntaka-Guntaki flowers, fillers of the Sigar Menjangan flower lake, the elephant separating (power) ivory flowers, si small loner in the cananga flower, the steel cover of the jasmine flower, the calm afternoon leaves andhong. It is time for the fireflies to come out of the cananga tree, Hyang Bagaspati has shone sideways to the west illuminating all the plants that immediately reflect the twinkles of light. Byar ...

Source: (Suyanto 2002)

This Ecological Element Underlies The Context Of The Presence Of The Malang Style Wayang Jek Dong Literature

Based on the results of interviews with key informants, namely Ki Suwito Jaya Suwanda, and supported by several supporting informants. All of them state the emergence of some natural elements inherent in the art of puppetry in the Malang-style Jek Dong puppet because it is the background of the *dalang's* original work.

Most of the puppeteers in Malang in the past were farmers, while the respondents were mostly farmers as well. This causes puppetry to be closer to the elements of everyday life than the palace centric elements. When a puppeteer tells about how Rahwana could not sleep all night because of being bitten by a mosquito, this is because in reality the villagers sometimes experience this.

Therefore the elements in the Wayang Jek Dong literature, Malang style, are closely related to the natural environment. Nature serves to meet human needs. This need does not exploit the forest. Because this can damage the forest ecosystem so that it can be a disaster for the community.

People only take forest products according to their needs.

Based on the informant's explanation, the continuous exploitation of nature will cause the village community's source of life to decrease. With the preservation of natural ecosystems, the sources of life for rural communities will also fulfill themselves.

Apart from nature, water is also very important for life. In Jek Dong puppet literature, Malang style, especially in *pocapan* scenes, there is often a description of how the atmosphere of a water source is. As a relief from fatigue, the puppet characters are often depicted drinking directly from the river. As can be seen in the following *pocapan* snippet:

Raden Senggana bacutake lumampah sakjroning wana. Ananging ing tengahing lumampah, piyambake krasa ngelak banjur mandeg ana ing pinggire bengawan. Rumaos kok banyune bening lan bisa dadi tamba. Banjur piyambakira siram jamas lan ngunjuk toya ingkang wening kapurih dadi seger sarira. Meton pangucapira "muga nganti besuk banyu iki tetepa wening lan bisa kanggo sarana panguripane para kawula".....

Translate:

Raden Senggana continued his journey in the forest. But on the way, he felt thirsty and then stopped by the river. You feel the water is clear and can get rid of thirst. Then he immediately took a shower and drank the clear water, thus making him fresh. The words came out "I hope that until tomorrow this water will remain clear and can become a livelihood for the community"

(Source: Footage of Pocapan Laire Antrugangga, Ki Dalang Suwito Joyo Suwondo, author's documentation)

Based on the quotation above, it is clear that the river flow is still beautiful. From the story above, it can be seen how the habits of rural people in Malang, when they are tired of traveling, then unwind around the river which was very beautiful and beautiful in the past.

A caring attitude towards the environment also needs to pay attention to the cleanliness of the surrounding environment because it will be useful for maintaining health (Sibarani 2013). Likewise, the Malang people who are depicted in Jek Dong's wayang literature, the Malang people

who generally live in villages and mountains, meaning that the Malang people are close to forests and rivers. The people of Malang seem to have a moral responsibility towards preserving the environment of forests and rivers tucked into their puppet literary works.

Agree with the opinion (Sibarani 2013) that environmental awareness will be increasingly important in the future. People who have a caring attitude towards the environment will not litter. Preservation of the surrounding environment is necessary for the sustainability of the ecosystem in that environment. The Malang style Wayang Jek Dong literature as one of the rich sources of advice and appeals on preserving environmental ecosystems must be preserved. If you are unable to fully respond as a shadow puppet show due to cost factors, at least the Malang style Jek Dong puppet literature is still told from generation to generation as education about the importance of caring for the environment.

Conclusion

Jek Dong oral puppet literature in Malang style has ever grown and developed rapidly in Malang City society. As part of the Malang Raya community which is rich in traditions and culture, puppetry literature has become an inseparable part of the movement of people's lives. In practice, puppetry literature always intersects with the biological resources of the inhabitants' ecosystems in the natural environment of the area. In the practice of puppetry, the puppeteers who are involved in presenting puppetry literature have mastered the natural image, upbringing, and culture of the local community. The strong depiction of natural elements confirms that between nature and its contents there is a dependent relationship that supports human survival and vice versa. Changes in natural and geographical conditions due to new technology needs serious attention from the community, especially those in the Greater Malang area. Changes in natural and geographical conditions due to new technology will slowly erode the survival of living ecosystems which indirectly also have an impact on human survival. Through cross-disciplinary ecological studies and literary works, efforts to explore natural conditions, preservation, and utilization are important parts to do.

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