The role of symbolism in moral education: a study of the *ruwat murwakala* ritual

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ABSTRACT

This essay is the outcome of a study on the *Ruwat Murwakala*, a traditional cleaning event for humans of *sukerta* that also serves as a backdrop for Javanese culture and religion. Although it is a religious activity, the ceremony serves as a moral education for society by conveying several symbols of worth. The mantra, one of the key components of the *murwakala* ceremony, is the subject of this investigation. This study used semiotic analysis of Ferdinand de Saussure's model and qualitative research methods. According to de Saussure, this symbol or sign can be understood through the idea of the relationship between the signifier and the signified. Reading the four fundamental mantras is the most important part of the ritual in Ruwat Murwakala's tale since it serves as a means of overcoming Bathara Kala. The primary methods for gathering data for this study were interviews and literature reviews. Direct observation and audio-visual recordings of the observation item were also used to obtain data. After then, the triangulation method was used to examine all of the data. The findings indicated that the four primary mantras chanted by the dalang during the *Ruwat Murwakala* procedure have symbolic meanings that include moral instruction about the tenets of human behavior. This study examines educational resources from local traditional literature sources to demonstrate the significance of the idea of culture-based moral education. The findings of this study aid in the creation of community-wide moral education resources using an artistic and cultural perspective.

1. Introduction

Today's society exhibits symptoms of serious moral degradation, such as an increasingly marginalized attitude toward religious matters, indifference to ethical issues, and a preference for matters related to physical material [1]. The main point of discussion in the theme of moral degradation contains the values of human behavior or actions in the form of good and bad by using the rules of courtesy, customs, religious norms, legal norms, and manners in society. Therefore, moral degradation is a condition where individuals or groups have violated the rules and procedures that apply in the community [2]. In another sense, a person can be said to be of good moral character when he shows behavior and perspectives that uphold the moral values adhered to in that society. Mestvirishvili states that moral degradation or indiscipline is an attitude that intentionally refuses to follow rules or regulations, or views of life, norms, and customs that belong to a certain community [3]. Society now has a tendency to start leaving conventional ways of living their lives and changing to more modern ways. This happens in many aspects of life, including how to live, how to get along, how to learn, how to behave towards parents or other people, and so on. Starting from here, it will eventually affect changes and moral shifts which are the reference for society which are driven by changes in economic dynamics, changes in social status, the level of public education, as well as the rate of development of information and mass media.

Meanwhile, one of the tendencies of the nature of today's society or the main characteristics of contemporary society includes ease of access to information and technology, which actually distances people from themselves and makes them more susceptible to mental health symptoms [4], [5]. Additionally, contemporary society faces challenges such as the rise of negative attitudes, the degradation of politeness, the worship of hedonism, and the spread of materialistic lifestyles [6]. The media of moral education based on traditional or local arts and culture is one of the right choices to carry out public moral education efforts to respond to the negative impact of the pace of development of technology and information. According to Ward Goodenough, culture is not limited to the objects in our immediate environment. Culture is something that exists in our minds and is manifested in the form of a model that must be interpreted [7]. It acknowledges the value of social, cultural, and knowledge capital as the cornerstone for promoting a thorough and organized approach to cultural development [8].

This study interprets the mantra in the ruwat murwakala ritual, a cultural activity using the shadow puppet medium, which is still commonly found in Java and Bali. There have been many studies that have resulted in discussions about the *ruwatan murwakala* ritual, including *The Philosophy of Puppet Characters Bathara In Murwakala Play For Value of Leadership Ethics*, the results of research written by Wahyu Lestari and published in the *Harmonia Journal* which explored ethical values leadership contained in the *Bathara* figure in *Ruwat Murwakala's* presentation [9]. Robby Hidajat's research entitled *The Character Adaptation of Masked Puppet Figures in Ruwatan Ritual* reviewed he function of the *ruwatan* ritual through a structuralist perspective [10]. When the puppeteer recites the mantra or mantram, the Ruwatan Murwakala performance, which utilizes shadow puppets as its medium, is believed to be a magical ceremonial ceremony. When the puppeteer recites the mantra or mantram, the Ruwatan Murwakala performance, which uses shadow puppets as its medium, is believed to be a magical ceremonial ceremony. According to Efendi, by introducing the notion of *kempel*, *ruwatan* performance can help establish Dhalang Ruwat's magical power in a setting [11].

These studies have conducted a study of *ruwat murwakala* as a ritual ceremony procession, and the rest describes the symbolic meaning and philosophical values of the characters in the play *ruwat murwakala*. The focus of this research is the interpretation of the four main mantras read by the dalang ruwat as a symbol of conquering *Bathara Kala*. The purpose of the study was to find the value of moral education contained in it, namely the symbolic meaning of the four conquering mantras of *Bathara Kala* as a representation of the existence of time. In the long term, this research serves as a role model for studying, interpreting, and transforming the wisdom contained in the richness of traditional culture as a source of moral education for contemporary Javanese society. Art's position and potential, particularly socio-cultural ritual performances, serve as a mechanism for sending and emphasizing messages, as well as playing a role in influencing society at large [12]. This research is expected to pave the way for the implementation of a culture-based curriculum, particularly in indigenous traditional cultures, because art, in addition to being an aesthetic expression, can also function as a communication tool capable of promoting messages of hope and resilience, which can affect social stability [13].

2. Method

This research was qualitative research with a semiotic analysis technique because it sees the data in the form of words and text as symbols that could be interpreted. The data that be interpreted were the four main mantras in the *ruwat murwakala* ritual. The main data collection was carried out through interviews with resource persons consisting of Prof. Dr. Soetarno, DEA, a puppeteer who is also an academic from the Indonesian Art Institute (ISI) Surakarta. Another resource person who is also the main source of data in this research is Manteb Soedarsono (late), a well-known puppeteer who has the competence and credibility to provide information about the object of research. In addition, the source of data from interviews was also obtained from Eko Sunarsono, S.Sn, the head of culture at the Education and Culture Office of Wonogiri Regency, who works as the mastermind of *ruwat*. The next resource person is Soeparmo, a *ruwat* puppeteer in the Wonogiri district who is also a member of the Wonogiri Regency People's Representative Council, Central Java Province.

Data mining through interviews was carried out by in-depth interviewing or in-depth interviews through technical asking questions that were "open-ended" to lead to a depth of information. Interviews were conducted in an informal but structured way in order to build an atmosphere that was not rigid and comfortable for the interviewers and interviewers so that the information extraction would be more extensive and in-depth. The data collected from the informants in the form of information about the character of *Bathara Kala* included origins, characterizations, roles in the *Murwakala* story, and information about the various mantras in the *Ruwat Murwakala* ritual. The data in the form of words were recorded and recorded and then grouped based on the data needs needed for validation between the four sources. Other data sources were data sources that come from previously existing journal articles that contain information about the object of this research.

Data search through written sources from journals was carried out to collect information and information about the character of *Bathara Kala* and the core mantra in *Ruwat Murwakala*. First, verification of the journals taken for data collection was carried out, namely as much as possible from accredited journals and from journals indexed by Scopus. After the data from different written sources was collected, then data validity is carried out through triangulation between the data sources obtained. The other main data source was data that comes from previously existing journal articles that contain information about the object of this research. To complete the data collection, direct and indirect observations were also carried out as well as documentation through recordings, both audio and visual. The validity of the data was done through triangulation of sources and triangulation of data sources to find data that is truly authentic and reliable. The data that had been tested for validity were then reduced to sort and select the data needed to interpret the four main mantras in *Ruwat Murwakala*.

For the purposes of drawing conclusions, all data in this study were then analyzed using de Saussure's semiotic analysis model. The semiotic analysis of Saussure's model focuses on examining signs with their arbitrary characteristics and the structure of the language they have. This Saussure model of analysis helps reveal the systems and patterns that lie behind the process of creating language and interpreting meaning in communication systems [14]. Semiotic analysis from de Saussure focuses on the concept of sign and language as a sign system. Basically, de Saussure proposed four concepts in the analysis of sign systems, namely Signifier-Signified, Synchronic-Diachronic, Langue-Parole, and Binary Opposition.

The principles of de Saussure's semiotics used in the analysis of this research are the concepts of analysis of the signifier and the signified. Ferdinand de Saussure saw that a sign contains two inseparable parts, namely the signifier and the signified. A signifier is a physical or acoustic form of a sign, such as a word, sound, or image. While the signified is a mental concept or meaning related to the signifier. Through Saussure's semiotic analysis approach, collected research data related to the mantras in the *ruwat murwakala* ritual will be viewed with the concept of signifiers and signifieds, which are arbitrary in nature. This analysis model will help uncover underlying systems and patterns for later interpretation of the meaning contained in language, sounds, signs, words, images, or communication systems.

3. Results and Discussion

Ruwat Murwakala or often called *ruwatan* is a manifestation of Javanese culture in the form of rituals with the medium of wayang kulit performances whose essence is as a means of self-cleaning for *Sukerto* humans to avoid the threat of *Bathara Kala*, a figure who is a representation or symbol of calamity, misery, and suffering misfortune [15], [16]. *Ruwat* means 'made helpless, destroyed, perish, evil, curse, and evil influence' [17]. This ritual has existed since the 17th century to last until the present 21st century [18]. However, there are other sources that state that the *ruwat* ritual has begun around the 13th century to the 14th century [10]. Meanwhile, the word *murwakala* is a word formed from 2 words, namely the words "murwa" and "kala." "Murwa" is the active form of the word *purwa,* which means *wiwitan* (Javanese). This understanding explains that *murwakala* is a play in the *ruwatan* ritual, which is also the basis of the story philosophy for the process of human liberation from the threat of Kala (time) by means of self-reflection and making efforts to search for cause and effect and the origin of a situation

through the symbolism of the story of *Bathara Kala* [19]. The play *Murwakala* which guides the puppeteers to carry out the *ruwatan* ritual is listed in the literary text of *Pakem Lampahan Pedalangan* [20]. However, there were several other sources that are considered as the standard for the implementation of the *ruwatan* ritual, including the *Centhini* version of the *Murwakala* [21], the *Kyai Demang Reditanaya* version of the *Murwakala* [22], *Raden Mas Citrakusuma*'s version of the *Murwakala*, and the KGPAA Mangkunagara VII version of the *Ruwatan Murwakala* Story [23]. The figure of *Bathara Kala,* who is a symbol of damage and the threat of disaster for humans, becomes the central figure in the *Ruwat Murwakala* ritual [19], [24]–[26], which has the meaning of 'beginning, origin, beginning or causality, while the word "Kala" means time.

The *murwakala* story conveyed that after giving *Bathara Kala* permission to eat the human *Sukerta*, *Bathara Guru* advised *Bathara Kala* that if one day he meets someone who can read the inscriptions (mantras) on four parts of his body, that means that someone is older and more powerful than *Bathara Kala*. When he had to submit to whatever he ordered [26]–[29]. The mantra reading stage is the core of the *ruwat murwakala* ritual because this section presents the symbolism of the process of 'taming' *Bathara Kala* [30]. The writings on *Bathara Kala*'s forehead, chest, throat, and backbone are known as the *Sastra Bathuk*, *Sastra Dhada*, *Sastra Telak,* and *Sastra Gigir* [11]. Fig 1 is Bathara Kala in Ruwat Murwakala performance.
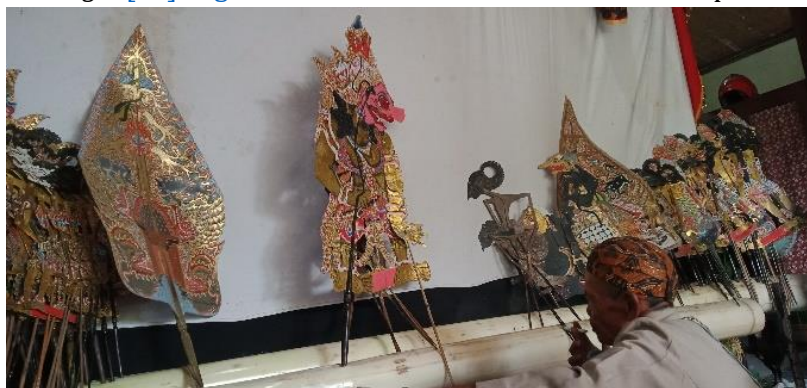

Fig 1. Bathara Kala in Ruwat Murwakala performance

3.1. Symbols and Semiotics

A symbol is an entity that has the power to encapsulate the complexity of meaning in something that seems simple; in other words, a symbol is a tool or sign that both stores and animates a certain concept [31]–[33]. According to Gee's view, symbols are instruments of the mind to capture the meanings of objects. Animals only have instincts (instinct), but humans have the ability to capture concepts, symbols, and language that allow them to make meaning or interpretations [34]. Certain aspects, especially those related to cultural products, such as language, clothing, norms of life, and the like, are the result of meaningful symbols as expressions of wisdom applied in everyday life [35], [36]. In a broad sense, symbols are synonyms of signs that can be grouped into three types, namely: symbols as conventional signs, symbols as iconic signs, and symbols as connotative signs [37].

The opinion of Clifford Geertz, which states culture is an orderly system of meanings and symbols for individuals to define, express, and make judgments about their feelings [38], provides an understanding that symbols are a key concept of aesthetics and cultural studies [39]. In certain areas of Java, the red flag is used as a symbol of death, although in other areas, the symbol of death is yellow. Courts use scales to communicate ideas about justice. In Central Java society, if someone is holding a wedding or birth party, and in front of his house, a basin is placed on his stomach, it is a symbol that the host does not accept donations from guests. A flag that is flown at half-mast is a symbol of mourning or a warning of a sad event for society. Ferdinand de Saussure is referred to as one of the pioneers of semiotics, in addition to Charles Sanders Pierce [40], [41].

Semiotics is the science of the interpretation of signs or symbols. De Saussure's model of semiotics views words or texts as signs/symbols containing certain meanings that must be revealed through interpretation [42]. Ferdinand de Saussure is known as the dyadic concept, which is a concept for interpreting texts with the dichotomy of the signifier and the signified [43]. This research puts the character of Bathara Kala and the main mantra of the conqueror Bathara Kala as a symbol that contains a certain concept. So, based on de Saussure's concept of semiotics, the main mantra in *ruwat* is a signifier or marker to mark a particular idea.

3.2. Ruwat Mantra in Semiotic Perspective

In short, Murwakala's story began with the drop of Bathara Guru's sperm into the ocean because his wife, Dewi Uma, rejected his desire to make love. The sperm that fell into the middle of the ocean grew into a giant creature known as *Kamasalah*. The story continued at the stage when *Kamasalah* went to heaven to meet *Bathara Guru* to find out who his parents were. When he learned that his parents were *Bathara Guru,* who was the leader of the gods, *Kamasalah* asked to be given a name and food. *Bathara Guru* gave him the name *Bathara Kala* and fed him a large number of *sukerta* humans. However, *Bathara Guru* wrote four mantras on the forehead, chest, mouth, and backbone of *Bathara Kala* and advised *Bathara Kala* to submit to humans who were able to read the four mantras on his body because the person who could read the spells on his body was *Bathara Kala's* older brother.

In the *Murwakala* story, the process of reading the four mantras on *Bathara Kala's* body is the essence of the *ruwatan* ritual. Manteb Soedarsono (late) mentioned *Bathara Kala* as *'dewaning wektu'* or *'dewaning wanci'* (Javanese), which means ruler of time. This symbolism explains the position of the character of *Bathara Kala* as a signifier of the concept (signifier) of the existence of the time entity. The meaning of the concept of 'time' provides various possible interpretations. Time is a very decisive factor in human life, so in the terminology of Islam, God made it one of the names of the surah in the holy book of the Qur'an, namely Al-Asr. In Surah Al-Asr, it is stated:

> "*For the sake of time. Indeed, man is truly at a loss. Except for those who believe and do righteous deeds and advise to obey the truth and advice advises to endure patience* (Surat al-Asr: 1-3)," [44]

The meaning of the contents of Surah Al 'Asri provides a paradoxical understanding of time. Time is an opportunity, but on the other hand, time will only bring loss, misery, and various kinds of problems for humans if humans do not realize and behave wisely with time. The Islamic approach teaches humans to help and advise each other as a basic principle of life so as not to be harmed in the vortex of time. Meanwhile, Javanese culture uses the word "Kala" for two meanings, namely *Kala* in the sense of time and *Kala* in the sense of calamity, catastrophe, and disaster/misfortune. It can be understood that Javanese culture accepts the existence of time as two possibilities at once, namely as an opportunity because it gives humans the possibility to carry out activities that bring happiness, but it also becomes a disaster if *Kala* makes people forget themselves, that is what is called the term " eaten by *Bathara Kala*," which is controlled by time, complacent by time.

The mantra is the most important element in the *ruwatan* ritual procession because the substance in the entire *ruwat* process is the recitation of mantras on four parts of *Bathara Kala's* body. In the *ruwat murwakala* ritual there are 13 types of mantras, but the main mantras that are often used are 4 kinds, namely: *sastra bathuk* (caraka walik), *sastra telak*, *sastra dhadha*, and *sastra gigir* [30], [45]. The main mantras in the four *ruwat murwakala* are the focus of this research. Therefore, in this study, the main data in the form of text were placed as symbols to be interpreted. The interpretation of the four mantras is carried out using Ferdinand de Saussure's semiotic model. Ferdinand de Saussure's semiotic model places symbols and signs as an entity composed of two components, namely the signifier and the signified. The signifier refers to the material form, which can be in the form of shapes, sounds, words, colors, and so on, while the signified is a concept that exists in the material form. Fig 2. is Ferdinand de Saussure's Semiotic Model.
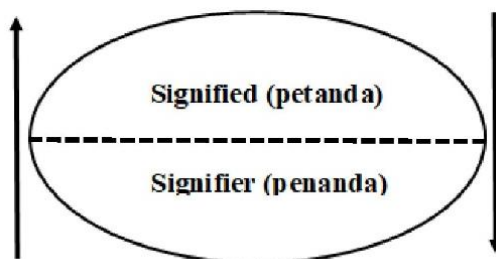
Fig 2. Ferdinand de Saussure Semiotic Model

In de Saussure's view, the relationship between the signifier and the signified is psychological, namely that the two things refer to substance rather than matter. Sassure called the marker the sound pattern which refers to its physical or material form, while the signifier is an idea or concept that is stored in the material form [46]. In Saussure's semiotic model, a sign is an association between a signifier and a signified, so that a sign is composed of a signifier and a signified (material/physical form and concept) at the same time, see Fig. 3.
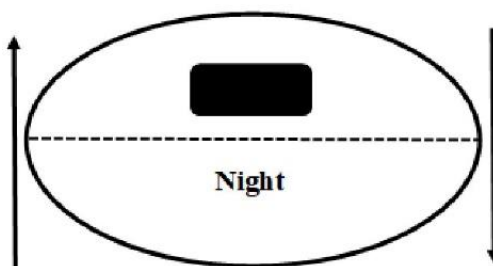
Fig 3. The relationship between the material (the sound of the pattern) and the concept

Referring to the semiotics of de Saussure's model, the existence of the four main mantras in the *ruwat murwakala* ritual is thus positioned as a signifier. The naming of the four mantras is a symbol or sign (material or sound pattern) that holds a certain concept. Table 1 was an analysis of the symbols for the names of the four main mantras in *ruwat murwakala* using the semiotic approach of Ferdinand de Saussure's model.

Table 1. The Symbolism of the 4 Main Mantras of Ruwat Murwakala
through Ferdinand de Saussure's Semiotics analysis

Types of mantras	Signifier	Signified
Sastra Bathuk	Head	Mind, Knowledge
Sastra Telak	Mouth	Speech, Talking
Sastra Dhadha	Heart	Feeling, Instinct, Intention
Sastra Gigir	Backbone	Self Awarenes

The texts of the four main mantras recited during the *Ruwat Murwalaka* process are as follows.

- *Sastra Bathuk*: The writing is written on *bathuk* (forehead) of Bathara Kala. This writing is known as *caraka walik* because it comes from Javanese letters that are arranged and read backwards (read from behind). Historically, this series of Javanese letters which is a syllable arrangement emerged from the story of *Aji Saka*. Once upon a time, Aji Saka sent two envoys, namely *Dora* and *Sembodo*. In the middle of the journey, these two people had disagreements because of differences in understanding of Aji Saka's will. Finally, the two envoys fought until all of them died because they were both magical [47]. This story is then immortalized into a series of alphabets which are believed to be the origin of Javanese letters. The sequence of the Javanese alphabet is as follows.

Ha	*Na*	*Ca*	*Ra*	*Ka*
Da	*Ta*	*Sa*	*Wa*	*La*
Pa	*Dha*	*Ja*	*Ya*	*Nya*
Ma	*Ga*	*Ba*	*Tha*	*Nga*

(there is a messenger)
(a dispute ensues)
(both great)
(both dead)

So, *caraka walik* is a Javanese letter whose arrangement is as follows.

Nga	*Tha*	*Ba*	*Ga*	*Ma*
Nya	*Ya*	*Ja*	*Dha*	*Pa*
La	*Wa*	*Sa*	*Ta*	*Da*
Ka	*Ra*	*Ca*	*Na*	*Ha*

(no death)
(no greatness)
(no dispute)
(no messenger

This text consists of 20 Javanese letters, but arranged in reverse. Even though the arrangement is done in reverse, what does not change is the number of arrays, which is still 4 arrays, so that changes to the meaning of the text order above also change for each array. Because it is arranged in reverse, the meaning of this text by itself is also the opposite of its original meaning. *Bathuk* in Indonesian means forehead which is part of the head organ. The head relates or symbolizes the mind, reason, reason to seek knowledge and *kawruh*. Man must fill himself with knowledge so that he has the intellectual mechanism to weigh and reason before acting. Knowledge will lead people from the darkness of mind and help a person to have many perspectives so that he will have wisdom in thinking and acting.

- *Sastra Telak*: *Telak* (Javanese) in Indonesian means the roof of the mouth. *Sastra Telak* means writing written by Bathara Guru on the roof of Bathara Kala's mouth. The following is the text of the *Sastra Telak* read by the dalang ruwat.

Sang Kala Lumeran, sangkaning lara, Wisnu kena ing lara, lungguh ing otot ngarepmu, kang alara mulya, mulya dening Batara Guru, Guru kena lara, lungguh ing tutuk, turune lumamah, lan saranduning awak, kang alara mulya, mulya dening Sang Hyang Wenang, Sang Hyang Wenang tan kena ing lara, maring Sang Hyang Tunggal, kumpul panunggaling rasa, rasa tunggal lan jati, jati tunggal lan rasa jati mulya, mulya saking ingkang Wisesa. Hong awignam astu namas idem.

(*The Batara Kala walks in all directions to be the origin of all disease. Vishnu falls ill, resides in your front muscles, the sick heals, is healed by Batara Guru, Guru gets sick, is in the mouth, sleeps on his back, and the whole body that is sick is healed, healed by Sang Hyang Wenang, Sang Hyang Wenang cannot be sick, because of the grace of Sang Hyang Tunggal, the feeling is gathered together, the feeling is unified and true, true is united and taste, the true taste is noble, noble because of the will of the Almighty*).

This mantra is narrative, which contains the presence of Batara Kala as the source of all diseases. There is a cyclical or circular line of thought in it. The description of the mantra narrates Vishnu who fell ill, then recovered because of Batara Guru, then Batara Guru fell ill, and was healed by Sang Hyang Wenang. However, Sang Hyang Wenang was free from pain because of the will of Sang Hyang Tunggal. This mantra contains a didactic direction of thinking that everything will return to God Almighty. All things that happen and are

faced by humans will eventually return to the power and will of God Almighty. *Sastra Telak* is a symbol of the mouth as a very decisive part of the safety of a human being. Congratulations on what you say, congratulations on what you eat. The adage "your mouth is your tiger" is a piece of advice that teaches humans to be good at keeping their mouths shut when speaking. Nowadays, there are so many disputes and even bloody conflicts that occur because many parties are not good at keeping their mouths shut. Especially in today's contemporary era, when the credo of freedom of speech is so glorified, the risk of social problems due to word of mouth is wide open. Apart from being a tool for speaking, the mouth is also a tool for eating. One of the tendencies of modern society (contemporary) is a culinary lifestyle. Eating patterns and habits are no longer a necessity for health but have shifted to a lifestyle. As a result, food choices and the frequency and intensity of eating are often out of control. The love of eating fast food, the habit of overeating over time makes the body vulnerable to various kinds of diseases. Greedy attitude towards food became the starting point for the birth of a greater greed attitude and developed into greed for money and power.

- *Sastra Dhadha/Sastra Binedhati:* The writings written on Bathara Kala's chest are called *Sastra Dhada* or *Sastra Binedhati*. In the *ruwat murwakala* ritual, the writing on Bathara kala's chest that is read by the dalang is called rajah *kalachakra*.

Yamaraja Jaramaya, Yamarani Niramaya, Yasilapa Palasiya, Yamirodo Rodomiya, Yamidhosa Sadhomiya, Yadayuda Dayudaya, Yasiyaca Cayasiya, Yasihama Mahasiya.

(*Who attacks turn to mercy, Who come with bad intentions will stay away, Who makes hungry, will feed, Who forces, will give freedom, Whoever sins, will turn to make merit, Who fights turns into peace, Who does harm, turns to do good, Who destroys, turns to build and loves*.)

Sastra Dhadha: which is read during the ruwatan procession is better known as *Rajah Ralacakra*. Etymologically, *Kalachakra* means the rotation of time (*Kala*: time; *Cakra*: rotation), so that people who can understand the secrets of the cycle of time, surely he will be wise in his attitude and four boards, namely the right to act by considering the situation and place [48]. The concept of 'rotating time' could also be interpreted as an awareness of the impermanence of circumstances. Life is something that changes, there is no eternity in life. Who is lucky today, tomorrow the day after tomorrow may change to face the opposite life situation. This understanding contains a moral value so that humans act and act wisely and not arbitrarily.

- *Sastra Gigir*

Hong joganiro, Sang Hyang Pratiwi midjil, kumala Batari Uma, midjil saking ilmu-ilmu; Angusap sariranira, midjil ta sang Hyang Kusika, midjil ta batara Gagra, saking balungan kamulanya, ana kang Batara Metri, saking otot kamulanya, midjil sang Hyang Pritanjaya, saking sumsum mulanira. Kinen agawe lokasa, Kusika mila alumeh, tinut denira sang Gagra, Hyang Gagra milu ameluh, tinuti Sang Hyang Kurusa, Kurusa milu alumeh, tinut dene Sang Hyang Metri, Hyang Metri milu alumehteher midjil ta Wikalpa, neher ingapat-ipatan; Kusika mesat mangetan, atemahan dadi emong, Hyang Gagra mesat mangidul, atemahan dadi sarpa, kurusa mesat mangulon, atemahan dadi buto; Hyang Metri mesat mangalor, atemahan dadi dengen, Kuneng Sang Hyang Pritanjaya, ingkang kinen gawe loka; Angendjali ring batara kang riwe arerewejan; Dinilat arasa asin, atemahan dadi uyah, Kuneng tan Batari Uma, singangsa sinungsang; Andjerit angrik anguwuh, aselit ajata gimbal; Nguniweh Batari Durga.Hong na muna waswahah.

(Son of the first born on earth to Goddess Uma, The one who was born from Betari Uma came out of a clot of blood and water, his body was bribed, Sang Hyang Kusika came out. Then the Batara Gagra was born from his original bone. There is also Sang Hyang Purusa who was born from the flesh. And there is also Batari Metri who was born from the original muscle. Then Sang Hyang Pritanjalla was born who came from his native marrow.

Ordered to make a place to live, Kusika obeyed Sang Hyang Gagra, followed by Sang Hyang Purusa and was also followed by the goddess Metri, although Sang Wikalpa was also born. Then it is said that Kusika soared to the east so that it became Tiger. Sang Hyang Gagra shot south into a snake. Purusa shot west into a giant. Goddess Metri sped north into a disease. Sang Hyang Pritanjalla was recommended to make a place too. Then worship Sang Hyang Guru. His sweat dripping licked tasted salty to salt. And Uma was tortured by Lord Shiva to suffer. His body was lifted and his head was turned upside down pulled on his body facing the ground. Dewi Uma screamed in pain, and the canines grew, that's when it became Betari Durga). *Gigir* in Javanese is also called '*githok*', which means the back of the body (backbone). In the (mainly) rural communities of Central Java, it is often found a piece of advice and wisdom conveyed in the form of the expression "*noleh githok e dewe*", which means the ability to see and examine oneself or self-introspection. Old people give this advice so that Javanese people have an attitude ethos that does not like to look for other people's shortcomings and mistakes but looks more at themselves so that they become someone who has wisdom in behaving and acting in society. Literally, perhaps this expression can be interpreted as an awareness to want to look back, namely a historical awareness so that the present perspective always considers what has happened in the past to serve as empirical lessons and experiences

3.3. Mantra as a massages of Moral Education Value

Moral education is a process of building self-concept and character that includes internal and external aspects of a person. The internal aspect of morality is related to how to get along and behave with oneself, while the external aspect of morality is also related to how to behave in relation to others [49]. Someone who has a certain morality will greatly affect his actualization and self-realization. At the same time, the moral quality of the self will determine how a person is when he is among many people. In the educational aspect, morals are in the cognitive and affective areas because the moral field concentrates on the process of forming attitudes through understanding and awareness as well as thinking skills about good and bad measures. Community moral education is very urgent, especially in contemporary Javanese society by looking at the symptoms and trends that occur as a result of the rapid flow of information liberalism, where everyone experiences the onslaught of influence through various kinds of information that can be obtained easily and freely. Disclosure of information is actually a positive and beneficial thing because it can accelerate the mastery of science and technology but on the other hand, it also has a very large negative impact, especially on aspects of character, ethics, behavior in the form of shifting views of contemporary Javanese society on governance values and concepts of life as the basis for interacting in the social context of society. Lickona asserts that there are a number of indicators and symptoms that can be used to assess the moral climate in a culture, including: (1) Theft; (2) Cheating; (3) Ignorance of Applicable Rules; (4) Student Brawls; (5) Intolerance; (6) Use of Poor Language; (7) Early Sexual Maturity and Deviation; (8) Self Destructive Attitude; (9) Drug Abuse [50].

Suparmo, a ruwat puppeteer and member of the Wonogiri district House of Representatives (DPRD), has studied the phenomenon of modern Javanese society and believes that it has negative effects on it, one of which is making people rush and want to live life quickly, which can lead to many negative things both personally and socially. Such shifts in people's beliefs and character will have an effect on a number of social issues, including criminal activity and incidents of aberrant behavior. According to Lammasniemi analysis, the case of sexual violence in 2020 is expected to be at 7,191 total cases. While there have been 1,902 occurrences of sexual violence since June 2021, this indicates a yearly trend of growth [51]. Based on Lickona's list of signs for the moral decay issue, it is clear that Javanese society, as well as all of Indonesian society, is currently facing major issues. In our society, issues like student fights, drug usage, and issues with religious tolerance are becoming more prevalent. Since 2017, incidences of intolerance, particularly those involving religion and culture, have tended to rise over the past six years or so, particularly when it comes to the construction of buildings of worship [52]. Yi S. and colleagues conducted research. In 2017, it was reported that drug use at a young age, particularly among students, varied throughout the nine ASEAN countries. This study focuses on three nations—Myanmar, Laos, and Indonesia—with high prevalence rates, particularly

Indonesia, which has the highest rate of drug usage among the nine ASEAN nations [53]. Given that the Javanese are the largest ethnic group in Indonesia, perhaps these statistical data are at least sufficient to persuade us that moral difficulties are one of the biggest issues facing Javanese society today. Morality takes a higher place than the norm because the basis of morality is not external factors such as laws or habits that develop, but because of an awareness of the essential values of what is good and what is bad (not good) that apply universally. Javanese society has a source of moral values in various works of art and culture that coexist with their daily activities. This actually gives an advantage to the process of transmitting moral values because by doing so, the process of moral education for the Javanese people has been integrated with their daily activities.

This means, the ongoing process of moral education for the Javanese community through works of art and cultural products can be carried out flexibly which thus does not require certain formulations as if the implementation of moral education is carried out through formal institutions with certain schedules and rules or mechanisms such as at school. More than that, educational matters cannot only be left to the school, because moral matters are a matter of behavior and thus cannot be dichotomized between behavior at school and outside of school or society. Therefore the process of community moral education requires a systemic way of working, between moral education in schools and moral education by the community, in this case through means or media that take place daily in the community, for example through works of art, literary works, and others [54]. The mantra in the *Ruwat Murwakala* ritual contains messages and very high moral values for contemporary Javanese society. However, as is usually the case with many works of art in Java, the important points (*wigati)* regarding the concept of value are conveyed through certain signs or symbols (*sanepan/pralampita*) that really need interpretation and meaning.

4. Conclusion

The process of subduing *Bathara Kala*, the narrative's central figure and a representation of peril and disaster for mankind, is the crux of the *Ruwat Murwakala* ceremony. In essence, *Bathara Kala* represents the master of time. It is fundamentally a representation of a time paradox for people. While time provides humanity with numerous opportunities, it also has the potential to be dangerous and disastrous for them. Through the performance of the ritual known as *Ruwat Murwakala*, which uses the symbolism of four mantras that must be spoken, it offers a perspective for humanity to be free from the threat of *Bathara Kala* (as a depiction of harmful and disastrous). The names of the mantras, *sastra bathuk*, *sastra telak*, *sastra* dhadha, and *sastra gigir*, are all idiomatic. Whoever can read the writings on *Bathara Kala's* body will be protected from being crushed by time; the account in the *Ruwat Murwakala* ceremony has moral lessons. Reading the words on *Bathara Kala*'s body in this context entails observing and comprehending time as well as reading time. Man must pay attention to four things: his mind, mouth, heart, and the capacity for introspection through observation. This idea is the most crucial moral lesson conveyed by the spell's symbolism in the *Ruwat Murwakala* rite. The findings of this study could serve as a model for moral education programs aimed at teaching people how to act and manage their time so as to avoid creating issues that make both their own and other people's lives unhappy. The mantras utilized in the *Ruwat Murwakala* ritual are the only aspect of the ritual that is the subject of this study. There are still more mantras said by the puppeteer when they perform the *Ruwat Murwakala* ritual, therefore even the mantras covered in this study are restricted to the four primary mantras. In order to find more research findings that support efforts to revive traditional performing arts as a component of the media for moral education in contemporary Javanese society, more research needs to be done on the elements contained in the *Ruwat Murwakala* ritual presentation.

Declarations

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