



Humans, Nature, and Mysticism in Fajar Aditya's Novel *Hilang Dalam Sekapan Semeru*: A Study of Literary Ecocriticism

Rido Hernadi^{1*}, Onok Yayang Pamungkas², Eko Sri Israhayu³, Akhmad Fauzan⁴

¹²³⁴Prodi Pendidikan Bahasa dan Sastra Indonesia, Universitas Muhammadiyah Purwokerto, Jawa Tengah, Indonesia

*E-mail: rido@students.usu.ac.id

ABSTRACT

This study aims to describe the representation of the relationship between humans and nature, the representation of the relationship between mysticism and nature, the interaction of humans with mysticism, and the value of environmental ethics education in the novel *Hilang dalam Dekapan Semeru* by Fajar Aditya. The study was conducted in June–July 2026 with the object of research being the novel *Hilang dalam Dekapan Semeru*. The research data source is the novel *Hilang dalam Dekapan Semeru* by Fajar Aditya, while the research data are in the form of words, phrases, sentences, and paragraphs that contain representations of the relationship between humans, nature, mysticism, and the value of environmental ethics education. The research instrument is the researcher himself with the help of data cards as supporting instruments. This study uses a qualitative descriptive method with a literary ecology approach. Data collection techniques are carried out through reading and note-taking techniques, while data analysis uses an interactive analysis model that includes data reduction, data presentation, and drawing conclusions. The results of the study show that there are four main categories, namely (1) representation of the relationship between humans and nature shown through human dependence, respect, and adaptation to the environment; (2) representation of the relationship between mysticism and nature that depicts nature as a sacred space that has a spiritual dimension; (3) human interaction with mysticism, which demonstrates the characters' changes in attitude, becoming more religious and appreciative of nature after experiencing mystical events; and (4) the educational values of environmental ethics, which include maintaining cleanliness, adhering to climbing rules, respecting nature, and fostering a caring and mutually supportive attitude.

Keywords: human, nature, mysticism, novel, literary ecocriticism

INTRODUCTION

Humans and nature share a reciprocal relationship that influences both parties and sustains life. Throughout their existence, humans undergo a learning process to coexist with nature (Putri et al., 2022). Humans cannot separate their lives from nature, as nature is the environment in which they live (Thohari, 2022). Humans and nature are inseparable ecological elements (Pamungkas et al., 2022). They are interdependent and inseparable (McKibben, in Fienda, 2023). The human-nature relationship constitutes an ecological unity that demands moral responsibility from humans regarding the preservation of nature (Keraf, 2010). This concept posits that humans, as God's creations

endowed with reason, are entrusted with the duty to protect and preserve nature (Jainuddin, 2023). The relationship between humans and nature is not based solely on the need to utilize natural resources; it also requires human awareness regarding the protection and preservation of the natural world.

Many communities still believe that nature possesses not only ecological functions but also spiritual and mystical dimensions. In Manggarai belief, nature spirits play a crucial role in maintaining the balance of nature (Gole & Sudhiarsa, 2024). Across various cultures, mountains are often regarded as sacred sites embodying spiritual

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values, power, majesty, and sanctity, as well as serving as centers of life (Hindarto et al., 2023; Widiyanti, 2017). This mystical aspect encourages humans to respect and maintain the balance of nature. The human-nature relationship is not merely physical or ecological; it also encompasses mystical elements that can foster awareness and a sense of responsibility toward the natural world. Literary works serve as representations of life, capturing the relationships humans have with both their social environments and the natural world (Ratna, 2015). The inclusion of natural elements in literature serves to enable humans to learn from nature and understand its principles, thereby fostering the preservation of ecological balance (Umri, 2021). Literary works play a role in instilling and cultivating an environmental consciousness among people (Putri & Dewi, 2024). Novels, in particular, frequently incorporate natural elements, utilizing nature as a symbol to convey meaning (Endang, 2018). Through novels, readers can experience direct interaction with nature—feeling its tranquility or its capacity to inspire fear, as well as undergoing spiritual experiences rooted in the natural world (Sartina et al., 2021). Literature has the capacity to depict and animate nature, while also illustrating how humans derive meaning from it (Pratama et al., 2022; Elmustian & Jalil, 2015).

Although the human-nature relationship has been extensively explored in literature, studies directly linking humanity, nature, and mysticism remain limited. Most research tends to examine environmental and spiritual aspects in isolation, failing to explain how mystical experiences shape the way humans interpret nature and care for the environment. This situation highlights a research gap that warrants investigation through the lens of literary ecocriticism. Literary ecocriticism views literary works as a medium for understanding the reciprocal relationship between humans and the environment (Endraswara, 2016).

Fajar Aditya's novel *Hilang dalam Dekapan Semeru* presents a narrative spanning eight episodes that depicts the relationship between humans and nature through personal experiences, an inner

journey, and mystical events encountered during a mountain climb. The novel demonstrates that nature serves not merely as a setting for the story but as a mystical realm that influences the characters (Lengkong et al., 2025). The mountain is portrayed as a natural entity possessing power and harboring numerous mysteries and myths that defy human logic (Hindarto et al., 2023). The various mystical events experienced by the characters reveal a spiritual connection between humans and nature, imbuing the relationship with unique significance and power (Arisa et al., 2021). Through this portrayal, the novel conveys the message that humans must maintain a balanced relationship with nature (Fauziah et al., 2024; Kusumaningrum, 2024). Literary works serve an educational function by offering lessons to readers through the events depicted in the story (Wahyuni, 2023). The characters' experiences in confronting fear, loss, and mystical occurrences in the natural world provide lessons on the importance of caution and respect for nature. Furthermore, the educational values within the novel can shape character and inspire readers (Sanjaya et al., 2022). The novelty of this research lies in its attempt to link three interconnected aspects of life—humans, nature, and mysticism—within a single ecocritical analysis.

Based on the research background outlined above, the issues to be examined in this study are: (1) How is the relationship between humans, nature, and mysticism represented in Fajar Aditya's novel *Hilang dalam Dekapan Semeru* when viewed through the perspective of literary ecocriticism? (2) What are the values of environmental ethics education found in Fajar Aditya's novel *Hilang dalam Dekapan Semeru*?

In line with the stated research problem, this study aims to describe the representation of the relationship between humans, nature, and mysticism, as well as the environmental ethics values found within the novel. Theoretically, this research is expected to contribute to the development of literary studies—specifically the ecocritical approach—and to broaden perspectives regarding the spiritual connection between humans



and nature, beliefs concerning the natural world, and mystical elements in literature. Practically, the study benefits readers by fostering an appreciation for nature and serves as a reference for academics developing research in literary ecology.

Literature emerges from an author's thought and imagination, shaped by social and cultural influences (Al-Ma'ruf & Nugrahani, 2021). It is understood as a creative work—a creation that transcends mere imitation of reality (Luxemburg, cited in Tjahyadi, 2020). Literature is the product of human creativity using language as its medium; it functions not only as entertainment but also as a vehicle for learning about life (Yarsama, 2022). Furthermore, a novel is a lengthy prose narrative that recounts the lives of characters—highlighting their personalities—and presents a complete story (Fatony, 2022). Through the novel's plot, the author seeks to reflect, document, and critique social realities and the values prevailing in society (Ehdayat, 2015).

Mysticism is a belief system centered on human inner and spiritual experiences that are perceived as transcending rational understanding (Rohmawati, 2022). In literary works, mysticism is frequently depicted through beliefs regarding sacred sites, rituals, and incantations, as well as the spiritual experiences characters undergo in relation to the natural world (Karuniawan & Tjahjono, 2023). The literary ecocriticism approach specifically focuses on the interconnection between literature and the natural environment (Endraswara, cited in Sulistijani, 2018). Literary ecocriticism views literary works as a medium for conveying environmental critiques and fostering ecological awareness (Jannah & Efendi, 2024). Finally, the value of environmental ethics education represents a form of value that imparts lessons, knowledge, and encouragement for humans to act more wisely in maintaining the balance between humanity and the environment (Nisma, 2025; Putri et al., 2021).

Several relevant studies serve as a strong foundation for this research. First, a study by Karuniawan & Tjahjono (2023) on mysticism in

the novel *Janur Ireng* demonstrates that mystical elements are closely linked to societal beliefs regarding the supernatural. Second, a study by Lengkong et al. (2025)—examining social action and mysticism in the novel *Mata di Tanah Melus*—highlights the connection between mysticism and socio-cultural life. Third, Adiswara & Septiana (2024) analyze Javanese mysticism in the novel *Warisan Tumbal Terakhir*, emphasizing the relationship between spiritual experiences and sacred places. From an ecological perspective, Fitriana & Darni (2022), in their study of the novel *Prau Layar ing Kali Opak*, portray nature as a manifestation of environmental concern. Furthermore, Nisma (2025) and Ariestiara et al. (2023) demonstrate that novels can serve as a medium for environmental education and for building readers' ecological awareness through environmental wisdom.

METHOD

This study employs a qualitative approach characterized by descriptive analysis. According to Ratna (2010), Razak (2017), qualitative research focuses on understanding meaning and natural data within their specific contexts, positioning humans or texts as the primary subjects of inquiry (Safrudin et al., 2023). This approach is combined with the hermeneutic method to understand and interpret textual meaning—both explicit and implicit—in a deeper and more critical manner (Purba, 2018; Sidik & Sulistyana, 2021).

The object of this study is the representation of the relationship between humans, nature, and mysticism, as well as the values of environmental ethics education, in the novel *Hilang dalam Dekapan Semeru* by Fajar Aditya. The research data consist of excerpts—words, sentences, dialogue, narrative passages, and event descriptions—that reflect these focal points (Ratna, 2010). The primary data source is the novel *Hilang dalam Dekapan Semeru* by Fajar Aditya, while secondary data sources include books, journals, and scholarly articles relevant to literary ecocriticism, mysticism, and educational values.

Data collection was conducted using the library research technique, specifically the "read-and-record" procedure (Ratna, 2010). The researcher read the novel thoroughly and repeatedly, identifying and recording relevant data. Data analysis followed an interactive model comprising four stages: data collection and data reduction—to focus the analysis and categorize data by theme (Purnamasari & Afriansyah, 2021)—followed by data presentation in the form of descriptive accounts and the drawing of conclusions to comprehensively address the research problem (Narimawati, 2020).

To ensure data credibility and validity, this study employs the technique of theoretical triangulation (Nugraha, 2023). The researcher compares and tests the objectivity of the data using multiple theories simultaneously—specifically literary ecocriticism, mysticism theory, and the theory of environmental ethics education values—supported by rigorous, repeated readings (Ratna, 2010).

RESULTS

1. Representation of the Human-Nature Relationship

The representation of the human-nature relationship reveals that nature functions not merely as a narrative setting but also as a force capable of influencing human actions and emotions. In the novel *Hilang dalam Dekapan Semeru* by Fajar Aditya, this is portrayed through physical characteristics such as mountains, weather changes, natural vegetation, wildlife, and abundant natural resources.

The beginning of the novel depicts the arduous terrain of Mount Arjuno.

"Many say this is one of the routes with particularly difficult terrain, featuring steep, rocky paths."

Beyond presenting challenges, nature possesses beauty capable of fostering an emotional connection with humans.

"Around 4:00 PM, Bagas and Ariel rested in a stunningly beautiful valley. They were captivated by the sight of the valley."

The human-nature relationship is also evident in the utilization of natural resources.

"They decided to fetch water from Sumber Mani, the only water source in Kalimati."

Nature is also depicted as a space harboring real dangers.

"It turned out that just ahead lay a very deep ravine."

In addition to ravines, natural hazards include toxic gases (sulfur), thick fog, heavy rain, strong winds, dense vegetation, unstable ground, and the wildlife inhabiting the forest.

2. Representation of the Relationship Between Mysticism and Nature

The representation of the relationship between mysticism and nature indicates that, within the novel, nature is viewed as a space possessing not only ecological dimensions but also spiritual and mystical ones. Almost every mountain in Indonesia possesses a sacred space believed to be inhabited by supernatural beings. One manifestation of this is seen in the experiences of hikers who hear mysterious sounds.

"Someone was shining a flashlight from above. But when I reached the spot, there was no one there."

This phenomenon indicates a visual anomaly that defies rational explanation. A similar phenomenon occurs when the character spots a group of mysterious hikers.

"Bagas saw about five hikers who, strangely enough, had rather pale faces."

Beyond visual sightings, mysticism also manifests through auditory phenomena.

"Clip-clop, clip-clop... 'Huh? How is there the sound of a horse-drawn carriage?'"

The novel also features locations believed to possess mystical powers.

"Alas Lali Jiwo... Legend has it there is a supernatural kingdom there."



Mystical phenomena are not limited to sightings of supernatural entities; they also involve the manipulation of space and time—such as vanishing footprints, a time distortion where three days pass as a single night, lost trail markers, shifting paths, mysterious fog, and even malfunctions in technology like drones. Another interesting finding is the link between environmental damage and the onset of mystical disturbances.

“Mount Arjuno recently suffered a wildfire. Perhaps the spirits dwelling there are angry that their home has been ruined.”

These details suggest that mysticism in the novel serves as a symbol of nature’s response to ecological damage caused by humans.

3. Interactions and Relationships between Humans and Mysticism

The interaction between humans and mysticism reveals how people respond to mystical experiences while in the wilderness. Human responses evolve from skepticism and fear to religious acts and, ultimately, reverence for unseen forces. Early in the story, the character dismisses warnings from locals.

“Bagas ignored the man’s words. He continued his climb.”

After experiencing various disturbances, the character undergoes a psychological shift. “Terrified, Bagas immediately wrapped his entire body in his sleeping bag.”

As a form of self-protection, the character turns to a religious approach.

“Bagas recited the adhan (call to prayer). Miraculously, his chest returned to normal afterward.” Other instances reveal practices such as prayer, performing salat (ritual prayer), reciting Ayat Kursi (the Throne Verse), engaging in dhikr (remembrance of God), and even asking for permission before relieving oneself—all acts of respect toward a natural environment believed to harbor unseen inhabitants. Such interactions ultimately transform human attitudes.

“He prayed silently, asking for forgiveness if his words had been disrespectful to the place’s inhabitants.”

This shift demonstrates that mystical experiences can spark a process of reflection, leading individuals to better appreciate the existence of forces beyond themselves.

4. Environmental Ethics Education Values

The novel embodies values related to environmental ethics education, offering lessons for readers—particularly regarding human behavior when in nature. The first value highlighted is the importance of preparation before embarking on a mountain climb.

“Bagas did not look into the matter; he did not even take the time to read any articles about the mountain.”

A subsequent value is the importance of heeding the advice and prohibitions of local communities, who possess a deeper understanding of the mountain’s conditions.

“Don’t do it, kid. It’s dangerous,” said the man. The novel also highlights the value of solidarity among fellow hikers.

“Ali and his friend kindly shared their food.” The value of environmental stewardship is evident in the prohibition against picking the rare Edelweiss flower.

“I felt the urge to pick it, but it wasn’t allowed.”

Furthermore, the story conveys a message about the importance of maintaining cleanliness and observing proper etiquette while in nature.

“That’s why, when you’re up there, you have to keep things clean and mind your manners.”

Overall, the work demonstrates that it offers more than just a hiking horror story; it also imparts lessons on character and environmental ethics relevant to human activity in the great outdoors.

DISCUSSION

Representation of Human Relations with Nature

Nature in novels not only functions as a setting for the story, but also as an element that can influence the behavior, emotions and safety of the characters. This can be seen in the following quote.

"Many say this is a route that has quite tough terrain with an uphill and rocky track."

The description of rough terrain shows that nature has characteristics that are not always good and friendly for humans. Steep and rocky terrain requires humans to have good physical and mental abilities to get through it. This condition shows that humans cannot control nature completely, but humans should adapt to existing natural conditions. Apart from presenting challenges, nature is also presented as a space that has aesthetic value. This can be seen in the quote,

"Around 4 in the afternoon, Bagas and Ariel rested in a very beautiful valley. They were amazed to see the valley."

This quote shows that nature provides an aesthetic experience to humans. The beauty of mountains creates a sense of awe so that humans' relationship with nature is not only physical, but also emotional. According to Endraswara (2016), literary works with an ecological perspective depict nature not just as an object, but as a part of humans that can shape human ecological awareness. Therefore, the feeling of awe experienced by the characters becomes a form of appreciation for the beauty of nature which can foster concern for protecting nature.

Nature is not just an object to be exploited by humans, but a space of life that must and can be understood and appreciated. This view is in line with the concept of literary ecocriticism which explains that literary works represent the relationship between humans and nature as part of social and cultural life. Nature in the novel is not only the background of the story, but is an element that can build meaning in the character's life through interaction with nature (Fitriana & Darni, 2022).

Apart from providing beauty, nature also enables humans to survive by providing a source of life for humans.

"They decided to take water from Sumber Mani, the only water source in the area Kalimati."

This data shows that humans depend on natural resources to survive. According to Keraf (2010), humans are part of the ecosystem so that human survival is very dependent on a sustainable environment. Human relations with nature must be built with respect and responsibility, not just exploitation that is detrimental to nature.

Nature in the novel is also represented as a space that holds many threats, this can be seen in the quote

"It turns out that not far ahead there is a very deep ravine."

Shows that nature has dangerous potential that can threaten human lives. Apart from ravines, the novel also describes threats in the form of sulfur gas, thick fog, heavy rain, strong winds, dense vegetation, unstable soil, and even wild animals that live in forest areas. These threats show that nature has dynamics that humans cannot always predict. Therefore, the characters in the novel are required to be careful, obey climbing rules, and understand the character of nature in order to survive in the mountainous environment.

Representation of the Relationship between Mysticism and Nature

The representation of the relationship between mysticism and nature in Fajar Aditya's novel **Hilang dalam Dekapan Semeru** reveals that nature is viewed not merely as a physical space with ecological functions, but also as a spiritual realm believed to possess supernatural power. Mountains, forests, and other natural areas are portrayed as sacred spaces; their existence commands respect not only for their ecological value but also due to community beliefs regarding the supernatural entities inhabiting them. From an ecocritical perspective, these beliefs illustrate the interplay between



culture, conviction, and nature in shaping how humans interpret the natural world. This is evident in the following excerpt:

"Someone was shining a flashlight from above. But when I reached the spot, there was no one there."

This incident depicts a phenomenon that defies rational explanation, as the character sees a flashlight beam without encountering any human presence. It suggests that the natural setting of the novel is imbued with mysteries that lie beyond the reach of human logic.

The representation of mysticism is further illustrated by the appearance of a mysterious hiker figure in the passage: "Bagas saw about five hikers who, strangely enough, had rather pale faces." This apparition involves a visual anomaly that instills fear and uncertainty in the character. The figure is not clearly defined as either human or supernatural, creating an ambiguity that heightens the story's mystical atmosphere.

The mountain depicted in the novel is not merely a vast geographical feature but a sacred site believed by the local community to be inhabited by supernatural beings.

"Mount Arjuno has just suffered a fire. Perhaps its inhabitants are angry that their home has been damaged."

This excerpt reveals a belief that environmental damage on Mount Arjuno can provoke the wrath of invisible inhabitants, thereby triggering mystical disturbances. Such beliefs demonstrate the connection between ecological conditions and the cultural convictions of the people living in proximity to nature. According to Karuniawan & Tjahjono (2023), mysticism in literary works is generally manifested through beliefs regarding specific places, experiences, and the human connection to supernatural forces within the natural world.

Such beliefs, held by the community, become part of the culture and are passed down through generations. Adiswara & Septiana (2024) explain that natural features—such as mountains, forests, and caves—are often viewed as sacred sites im-

bued with power, requiring humans to conduct themselves respectfully when present there. Mysticism in novels serves not merely to evoke an atmosphere of horror but also to symbolize human reverence for nature.

From the perspective of literary ecocriticism, the relationship between mysticism and nature can be understood as a representation of the human connection to the environment. Literary ecology examines the reciprocal relationship between literary works and the natural environment (Endraswara, 2016). In literature, nature is not positioned merely as a narrative setting; it acts as a crucial element capable of influencing characters—for instance, through the portrayal of mountains as sacred spaces and the characters' own mystical experiences. Environmental preservation is linked to spiritual life and community beliefs; thus, mysticism serves as a medium to convey the message that humans must not treat nature carelessly but must instead maintain ecological balance.

Human Interaction with Mysticism

The character's experiences trigger a process of reflection, prompting him to exercise caution, respect the environment, and acknowledge human limitations when confronting nature. This is evident in the following excerpt:

"Bagas disregarded the man's words. He continued his ascent."

This follows a series of mystical disturbances—ranging from hearing mysterious sounds, seeing apparitions, and losing his way, to experiencing inexplicable physical afflictions.

"Bagas recited the adhan; afterwards, his chest returned to normal."

The excerpt illustrates a transformation in the character: initially dismissive of local beliefs, he turns to religious practice as a form of protection. The adhan is understood not merely as a call to prayer in Islam, but also as a symbol of surrendering oneself to God when facing situations beyond human control. These experiences demonstrate that human interaction with mysticism does not always

result in fear; rather, it can foster a spiritual awareness that strengthens the character's faith.

Mysticism is a spiritual experience involving forces beyond human reason, capable of drawing individuals closer to God (Rohmawati, 2022). In literature, mystical experiences serve not only to drive conflict but also to shape the character's spiritual consciousness. Adiswara and Septiana (2024) explain that mystical experiences in novels are typically manifested through a character's interaction with places deemed sacred, often triggering behavioral changes following the mystical event. These changes go beyond mere fear, becoming part of a moral and spiritual learning process. Such findings indicate that elements of mysticism teach the importance of preserving and respecting both nature and local culture.

Viewed through the lens of literary ecocriticism, the character's behavioral shift demonstrates that the human relationship with nature is not solely ecological but is also deeply intertwined with social and cultural contexts. Endraswara (2016) explains that literary ecology views nature as an inseparable part of human life; consequently, the relationship established between them must be grounded in respect and responsibility. In literary works, nature is not merely a backdrop for the story but plays an active role in shaping the characters' personalities, behaviors, and mindsets. The mystical experiences undergone by characters can be understood as ecological lessons that highlight the importance of balance between humanity and nature. Similarly, Gole and Sudhiarsa (2024) state that across various Indonesian cultures, nature is perceived as a space possessing other dimensions, thereby necessitating respect for local wisdom and community beliefs. These beliefs are rooted in cultural mechanisms designed to preserve nature, as they encourage humans to exercise greater caution and care in their treatment of the natural world.

The interaction between humans and mysticism in Fajar Aditya's novel *Hilang dalam Dekapan Semeru* reveals not only the characters' connections to mystical phenomena but also a proc-

ess of attitudinal change that fosters greater religiosity and ecological awareness. The characters' mystical experiences serve as a medium for reflection, leading them to respect nature. Thus, mysticism in the novel functions not merely as a narrative device for generating conflict but also as a vehicle for conveying moral, spiritual, and environmental-ethical values—elements that align with the objectives of literary ecocriticism.

Values of Environmental Ethics Education

Values associated with environmental ethics education include cleanliness, adherence to rules, respect for nature, and mutual assistance. These values are evident in the following excerpt:

“So, when you're up there, maintain cleanliness and be polite.”

This excerpt illustrates that maintaining cleanliness and behaving politely are forms of respect for nature. Environmental ethics are also reflected in hikers' compliance with existing regulations: “I felt the urge to pick an edelweiss flower, but it wasn't allowed.”

This teaches that hikers must adhere to nature conservation rules by not damaging the mountain's flora and fauna. Furthermore, it highlights the importance of respecting and heeding the advice of local residents:

“Don't do it, kid. It's dangerous,” said the man. This advice demonstrates that local residents possess greater knowledge of the natural environment in the area. The value of caring for others is also apparent in the following excerpt:

“Ali and his friend kindly shared their food.” This excerpt shows that mutual assistance is a crucial value in the lives of hikers. Care and cooperation are essential for everyone to face the various challenges encountered in the natural environment. Environmental ethics are moral principles governing the relationship between humans and nature, fostering a sense of responsibility in humans to preserve the environment (Keraf, 2010). In line with this, Nisma (2025) states that novels can serve as a medium for environmental education, as they are capable of instilling ecological awareness



through the characters' experiences and the story's conflicts. Lessons regarding care, responsibility, and respect for the environment can be instilled through stories that resonate with the community. Literary works that address environmental themes are capable of instilling values of environmental wisdom (Ariestiara et al., 2023). The values of environmental ethics education in the novel *Hilang dalam Dekapan Semeru* by Fajar Aditya are manifested not merely through exhortations, but through adherence to climbing regulations, respect for flora and fauna, appreciation of local wisdom, and the fostering of a spirit of mutual assistance among people. This novel is worthy of serving as a medium for literary education capable of cultivating an environmentally conscious character and reinforcing education on environmental ethics.

CONCLUSION

As a result of the research and discussion, it can be concluded that the novel *Lost in Dekapan Semeru* by Fajar Aditya represents the relationship between humans, nature and mysticism. There are four main forms of representation, namely the relationship between humans and nature, the relationship between mysticism and nature, human interaction with mysticism, and the value of environmental ethics education. The relationship between humans and nature is shown through a feeling of admiration for the beauty of nature, human dependence on nature, and awareness of adapting to natural conditions. The relationship between mysticism and nature is illustrated by the belief that mountains are sacred places that have a spiritual dimension so that humans are required to respect nature and preserve it. Human interaction with mysticism shows a change in the character's attitude from being arrogant and unbelieving to being more religious and appreciating and respecting nature after experiencing various mystical events during the climb.

The novel *Lost in Semeru's Embrace* by Fajar Aditya also contains environmental ethics educational values. The educational values of environ-

mental ethics contained in the novel include the importance of cleanliness, obeying rules, respecting nature and local culture, protecting flora and fauna, and fostering caring and responsible attitudes. These values show that novels do not only function as literary works for entertainment, but also as educational and learning media that are able to foster ecological awareness and can form good characters for readers.

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