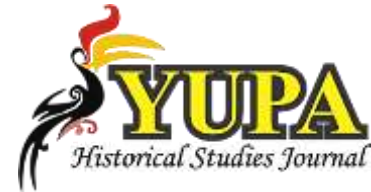


P-ISSN: 2541-6960; E-ISSN: 2549-8754

Yupa: Historical Studies Journal

Vol. 8 No. 4, 2024 (523-542)

<http://jurnal.fkip.unmul.ac.id/index.php/yupa>



Poetry of the Bima Kingdom as a Counter-Narrative to Colonialism, Scientism, Anthropocentrism and Radicalism

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Received	Revised	Accepted
24/11/2024	18/12/2024	20/12/2024

Abstract This article discusses Syair Kingdom Bima, a 19th-century Malay poem from the Bima Sultanate, as a counter-narrative that challenges dominant discourses of colonialism, scientism, anthropocentrism, and radicalism. Through a new historicism and intertextuality approach, this article examines the narrative strategy of the Bima Kingdom Syair in guiding power dynamics. By focusing on the internal conflict and ethical complexity within the Bima Sultanate, the poem implicitly rejects colonial narratives. This emphasizes the importance of local knowledge systems and the importance of ethical leadership rooted in Islamic principles. Bima Kingdom Poetry's depiction of the relationship between humans, nature and God is in sharp contrast to the Western scientific and anthropocentric view which prioritizes human power over nature. The poem interprets the eruption of Mount Tambora as being caused by a cosmic imbalance caused by human actions (the Sultan of Tambora's violation of the moral and spiritual order). By advocating spiritual transformation and moral introspection, Syair Kingdom Bima offers a solution to radicalism.

Keywords: colonialism, scientism, anthropocentrism, radicalism.

Abstrak Artikel ini membahas Syair Kerajaan Bima, puisi Melayu abad ke-19 dari Kesultanan Bima, sebagai kontra-narasi yang menantang wacana dominan kolonialisme, saintisme, antroposentrisme, dan radikalisme. Melalui pendekatan historisisme baru dan intertekstualitas, artikel ini mengulas strategi narasi Syair Kerajaan Bima dalam memandu dinamika kekuasaan. Dengan berfokus pada konflik internal dan kompleksitas etika di lingkungan Kesultanan Bima, puisi tersebut secara implisit menolak narasi kolonial. Hal ini menekankan pentingnya sistem pengetahuan lokal dan pentingnya kepemimpinan etis yang berakar pada prinsip-prinsip Islam. Penggambaran Syair Kerajaan Bima tentang hubungan antara manusia, alam, dan Tuhan sangat kontras dengan pandangan ilmiah dan antroposentris Barat yang mengutamakan kekuasaan manusia atas alam. Syair tersebut menafsirkan letusan Gunung Tambora disebabkan ketidakseimbangan kosmis akibat ulah manusia (pelanggaran Sultan Tambora terhadap tatanan moral dan spiritual). Dengan menganjurkan transformasi spiritual dan introspeksi moral, Syair Kerajaan Bima menawarkan solusi terhadap radikalisme.

Kata kunci: kolonialisme, saintisme, antroposentrisme, radikalisme.



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INTRODUCTION

In a democratic country, Plato rejected the presence of poets because they were skilled at playing with feelings and fantasies (Plato, 2003: 326-327). However, in the republic of Indonesia, poets play an important role in building national identity. This can be seen in the debate about national identity which is summarized in the cultural polemic that occurred around 13 years before Indonesia proclaimed independence on 17 August 1945. Literature is a track record of building a nation's identity. This track record cannot be separated from the social and natural events behind it. Starting from this understanding, this research developed to examine poetry as a counter-narrative to colonialism, scientism, anthropocentrism and radicalism.

Poetry originates from the Persian literary tradition and entered the archipelago along with the arrival of Islam, but over a long period of development it became inherent to Malay identity. It is not wrong then that poets are also Sufis and ulama. With neat stanzas and harmonious rhymes, the poetry conveys a strong moral message. Even though poetry, which comes from the word *syu'ur* (feeling), touches the heart, poetry is never separated from the history and culture that is based on it. Poetry, weaves feelings with history, presents feelings with memories. Even poetry can present historical trauma with frightening beauty. The humanist and moral narrative projected by the poetry is different from the scientism narrative which emphasizes scientific truth, not humanist truth; anthropocentrism narrative that emphasizes humans as the center of the cosmos; and narratives of radicalism that emphasize sectarian identity.

The poetry chosen to be the object of study is the Bima Kingdom Poetry. This poem, with a series of beautiful words and spiritual imagination, records the eruption of Mount Tambora. The eruption that occurred in 1815 changed the entire political, economic and literary order of the world. The end of the Napoleonic Wars, economic crisis, famine, pandemic, global cooling (a year without a summer in Europe), immigration, religious revival, social unrest, the rise of anti-colonialism, and the publication of Anthropocene literature in Europe (Boers, 1995: 37-60, Bate, 1996, 431-47, Wood, 2015, dan Behringer, 2019). When the Syair of the Bima Kingdom was written 15 years after the Tambora eruption, many things happened, not only the intervention of the colonial bureaucracy which of course cannot be denied, but also the change of kings in the Bima kingdom which enabled the telling and reinterpretation of history to make it relevant to the power struggles at the time the Syair was written. Bima Kingdom (Loir, 2004: 19). After the eruption of Mount Tambora, sublime literary works emerged that told the story of the greatness of nature and the smallness of humans to arouse human consciousness to look again at the connection between humans, science and nature (Higgins, 2017).

Reflections on humanity mixed with fear and hope became a source of criticism of the industrial revolution and modernization which exaggerate human intelligence to conquer nature.

Science appears to offer scientific truth, but ultimately dims and gives rise to criticism of science which leads humans to disaster (Bate, 2020). Moral and spiritual awareness has come to the fore again, awareness that was born not from scientists but from writers - awareness that is rooted in sublime imagination. What about poetry that places religion as the inspiration for moral revolution? What narrative strategies are offered? Does the narrative offered follow an elitist moral order?

This article tries to explore the order of thoughts and marginal narratives and the truth of humanity and divinity in the Bima Kingdom Poetry as a counter narrative to the dominant narratives of colonialism, scientism, anthropocentrism and radicalism. The poetry records colonial violence, the king's arbitrariness, the development of immorality in society, and natural disasters (the eruption of Mount Tambora). This event is embroidered with a mystical perspective to create a realm of self-reflection, rebuild human sensitivity, and project identity to harmonize human relationships with each other, humans and nature, and humans and their God.

History will be eternal and can be passed down to several generations through text. However, texts are published not only to tell historical realities, but also to maintain domination and power by offering collective imagination and consciousness to project identity (Thompson, 2014: 175). Texts not only try to retell what happened in the past, but also shape, even change, perceptions of historical events. Based on this context, several literary studies related to the Tambora eruption from a romantic and colonial perspective emerged (Bate, 2015, Wood, 2019: 217-235). It is not difficult to guess the storylines that frame these texts: first, storylines rooted in Christian apocalyptic narratives; and second, a storyline that depicts the impact of the Tambora eruption on colonial political stability - this plot shows how the colonial bureaucracy managed information to maintain the stability of power in the colonial areas affected by the disaster (Higgins, 2004).

Previous studies related to the Bima Kingdom Poetry, apart from those carried out by Henri Chambert-Loir who collected and published the Bima Kingdom Poetry manuscripts with a brief explanation of the history and contents of the texts (Loir, 1982), were very few, and the studies carried out were only limited to matters related to the eruption. Tambora by using Bima Kingdom Poetry as a historical source (Boers, 2018). Several articles even try to use Bima Kingdom Poetry to reconstruct the Tambora eruption through geology and photography to provide a concrete picture and visual experience of this world disaster (Abdullah, 2016, Kurnia SF dan Anshori, 2020: 69-78). Even though it is quiet from public discourse, there are still efforts to recall the Tambora disaster in 1815 with the publication of *Tambora*, a novel by Agus Sumbogo, and "Tambora Was Not Completely Guilty", a poem by Mahyut Dawari published on a website.

METHOD

This article describes the Bima Kingdom Poetry using a new historicism and intertextual approach. Based on these two approaches, the Bima Kingdom Poetry is seen as not just a text but a complex cultural artifact which is an integral part of the Bima cultural order. Therefore, the poem is in dialogue with other texts both within Bima's own culture, as well as with Malay, Islamic and colonial culture. In this dialogue, the Bima Kingdom Poetry discusses broader issues beyond the context of the events behind it. To reveal the meaning in the Bima Kingdom Poetry, the thing you need to remember is that the meaning develops in line with the times. And, the context that becomes the basis for uncovering meaning is also not static. Times change. Generations change. The problems faced are also different.

The poetry of the Bima Kingdom is rich with moral messages and subtle criticism of colonialism. This can only be revealed by placing the poetry in a cross-textual and cross-cultural frame. Text in this case is a structure that builds narrative, history and culture. And, that structure is a structure of domination. So the discussion of Bima Kingdom Poetry will lead to criticism of domination and power. Therefore, a new historicism and intertextuality approach is needed to express the Bima Kingdom Poetry's view of the relationship between humans, nature and God; and the Bima Kingdom Poetry strategy in building a counter-narrative against colonialism, scientism, anthropocentrism and radicalism. New historicism is useful for identifying the ideology and assumptions that underlie the Bima Kingdom Syair's view of human relations with nature and God. Intertextuality is directed at analyzing the Bima Kingdom Poetry as a counter-narrative to colonialism, anthropocentrism, scientism and radicalism.

Counter-narrative, a term often used in post-colonial and post-modernism studies, refers to narratives constructed by marginalized and oppressed people (Fawaid, 2019: 28). The word counter already shows opposition to the narrative built by the powerful and arbitrary. For this reason, counter-narratives become a way to voice the aspirations and interests of marginalized and oppressed people. In this understanding, counter-narratives play an important role by offering narrative options for intercultural and interreligious dialogue and determining policies for conflict resolution.

Scientism offers a compelling narrative that science, with its empirical methods and rigorous testing, can provide definitive answers to the problems facing modern humans (Hutchinson, 2011). However, on the other hand, scientism causes unrest when other knowledge such as arts, humanities and religion are marginalized. In addition, science itself relies on non-scientific assumptions and principles, so that by taking only scientific aspects, science cannot provide a complete and objective understanding of reality (Sorell, 1996). Scientism not only tries to explain according to scientific methods, but also eliminates aspects related to psychological

and spiritual matters (Haack, 2011). Anti-religious scientism is not accepted among those who still believe religion is still relevant to modern life. (Hutchinson, 2011).

Colonialism is a form of political and economic domination that weakens the controlled territory by exploiting natural resources, labor and markets in the region. It also involved cultural assimilation and oppression of native populations (Said, 2010). The concept of colonialism is also often understood as a system in which one country or group of countries extensively controls and exploits the territory, resources and population of another region. This is often based on assumptions of cultural, racial, or religious superiority (Memmi, 2013).

Anthropocentrism sees humans as the masters of nature. Nature is only a resource that humans use for their interests and needs. Even though those who support anthropocentrism claim that there is a misunderstanding of the term and point out the important role of humans in protecting and preserving nature, human supremacy is still the rationale for these criticisms. Meanwhile, human supremacy is accused of being the culprit of damage and natural disasters (Kopnina et al, 2021: 109-127). Anthropocentrism does not consider matters related to ethics related to the relationship between humans and nature such as beauty and admiration (Mcshane, 2007: 169-185).

Radicalism is an understanding or ideology, and is considered more of a political threat, and is considered fertile ground for terrorism. Not all those who are radical become theorists, but it is certain that terrorists definitely adhere to radical beliefs (Taspinar, 2009: 76-77). Radicalism occurs as a result of economic and political inequality in a country. Poverty, injustice and disappointment have made many citizens in the Islamic world involved in radicalism movements (Taspinar, 2009). Radicalism is considered a threat because it is considered a political doctrine opposing the arbitrariness of authoritarian regimes and offering comprehensive political change with an ideologically utopian narrative (Bötticher, 2017: 74-75).

RESULT AND DISCUSSION

The eruption of Mount Tambora in April 1815 was one of the most devastating natural disasters in modern human history. The 1815 eruption of Mount Tambora was not just an ordinary natural disaster impacting the surrounding area, but an event that changed the geopolitical, social and environmental landscape on the island of Sumbawa. Its impact, which extends to the local, national and even international levels, makes this eruption an important milestone in the history of volcanology and the study of the impact of natural disasters on human civilization. The series of Tambora eruptions lasted for almost two weeks, from 5 to 17 April 1815. The immediate impact was terrible, especially for the areas around the mountain. Two kingdoms near Mount Tambora, namely the Tambora Kingdom and the Pekat Kingdom, disappeared

instantly, buried under volcanic material. Apart from that, some areas of the Sanggar, Bima, Dompu and Sumbawa Kingdoms also experienced serious damage due to this eruption.

Thomas Stamford Raffles, who at that time served as Governor of the East Indies (Dutch Indies) and was a representative of the British Empire, recorded the chronology of these events in detail. According to his notes, the Tambora eruption was first heard on April 5 1815. The roar of this eruption was heard in various regions in the archipelago. In Makassar, Sulawesi, which is about 380 km from Mount Tambora, residents could clearly hear the sound of the eruption. Even in Batavia (now Jakarta) which is 1,260 km away, and Ternate in Maluku which is 1,400 km away, the sound of the eruption could still be heard (Raffles, 2014: 3). What was even more surprising was that the sound of the Tambora eruption even reached Sumatra Island on April 10-11 1815, even though it was more than 2,600 km from the location of the mountain. Residents there initially thought the sound was the sound of enemy cannon, showing how powerful this eruption was that it could be mistaken for the sound of battle. On the morning of April 6, 1815, the effects of the eruption began to become more apparent. Volcanic ash began to fall in the East Java region, marking the beginning of a series of disasters that would hit the region. The eruption sounds continued and only ended on April 12, 1815, marking the end of the main phase of this eruption (Aksa, SF dan Anshori, 2020: 69).

A researcher named Zollinger estimated the population of Sumbawa Island. According to his calculations, the population of the island at the beginning of 1815, before the Tambora eruption, was estimated at 170,000 people. However, as a result of this disaster, Sumbawa Island lost around half of its total population, both due to death and displacement. Zollinger estimates that the population of the Bima Kingdom after the Tambora eruption was reduced to around 60,000 people (Zollinger, 1850: 151). This figure shows how devastating the impact of the eruption of Mount Tambora was on the demographics of the region.

A year after the devastating eruption of Mount Tambora in 1815, the world experienced a series of unprecedented disasters. The year 1816 was the starting point of the period that would become known as the "Year Without a Summer," a phenomenon that affected various parts of the world, especially Europe and Asia. Extreme climate changes characterized 1816. Farmlands and plantations that were usually green and fertile were now covered in unseasonable snow. Unusual rainstorms hit various regions, dashing farmers' hopes of a bountiful harvest. As a result, massive crop failures occurred, triggering a prolonged food crisis. The impact of climate change does not only last for a year, but continues for three years in a row. Famine was rampant, followed by disease outbreaks that spread rapidly among a population already weakened by malnutrition. This humanitarian disaster left a deep mark on the history of various countries. In various regions, these years are known by names that reflect the suffering experienced by the people. In New England, United States, 1816 is known as "The Year Without Summer". Meanwhile, in

Germany, 1817 was called the "Year of the Beggar," (Wood, 2015) illustrating how many people were forced to beg for a morsel of rice.

Switzerland experienced no less severe suffering. They called this period "L'Annee de la misere" and "Das Hungerjahr," meaning the years of famine and social crisis. Such extreme conditions forced Swiss citizens to take extreme steps as well. Many of them are forced to eat horse and dog meat to survive. In fact, there are harrowing stories of parents choosing to end their children's lives, considering it the most humane act in the face of unbearable suffering. In England, this tense situation sparked serious riots. Desperate workers took up arms and took to the streets carrying the slogan that described their conditions: "Bread or Blood". This slogan became a symbol of the despair and anger of the people who were faced with the choice between starvation or rebellion (Wood, 2015).

The eruption of Mount Tambora in 1815 not only resulted in extreme climate change and human tragedy, but also had a tremendous impact on the development of art, science and technology. This natural disaster, although devastating, turned out to be a catalyst for the birth of various creative and innovative works which are still remembered and appreciated today. In the world of literature, the Tambora eruption indirectly inspired the birth of several works which later became classics. Mary Shelley, a young writer at that time, created the novel "Frankenstein" which is still considered one of the pioneering works in the science fiction and horror genres (Aksa, SF dan Anshori, 2020: 71). This novel, which tells the story of a terrible creature created by humans, may have been inspired by the gloomy and tense atmosphere caused by extreme weather changes after the Tambora eruption.

Not only Shelley, John Polidori also wrote vampire stories which later became the inspiration for many modern horror films. Polidori's work perhaps reflects the fear and horror felt by society at that time due to the disaster and famine that struck. In the realm of poetry, Lord Byron created poems that are full of dark nuances, one of which is entitled "Darkness". This poem describes a tense and gloomy atmosphere which may have been inspired by the dark sky caused by Tambora volcanic ash. Elsewhere in the world, Chinese poet Wang Chan wrote "Verse of the Seven Sorrows," (Aksa, SF dan Anshori, 2020: 71). which may also reflect feelings of grief and loss resulting from this disaster. The world of fine arts also did not escape the influence of the Tambora eruption. Painters in Europe began to use new colors in their works, especially to depict the evening sky. One of the most famous examples is a painting by William Turner which shows an orange sunset sky. This color is actually a reflection of sunlight covered by aerosols from the Tambora eruption, creating a unique and stunning view.

This prolonged period of crisis ultimately sparked one of the largest waves of migration in modern history. Many European citizens decided to leave their homeland, hoping to find a better life on the new continent, America. This wave of migration not only changed Europe's

demographics, but also had a significant impact on America's later development. Based on the information above, an interesting thing to study is how the people of Bima themselves view this natural disaster. Bima Kingdom Poetry can be a narrative space to see this local view. Cultural and theological views are important to put forward. Two things are the focus of this discussion. First, the Bima Kingdom Poetry's view of the relationship between humans, nature and God. Second, the Bima Kingdom Poetry as a counter narrative to colonialism, scientism, anthropocentrism and radicalism.

Man, Nature and God

The Bima Kingdom Poetry offers a view that requires reflection on the relationship between divine will, human responsibility, and natural consequences. The story of the eruption of Mount Tambora which is told in beautiful verses is a strong illustration of this moral order with a strong moral message: Humans must live in harmony with nature and God. Humans, nature and God are not separate. Human behavior will influence nature, and will bring about a reaction from God. The eruption of Mount Tambora in poetry is described as not only a natural disaster, but also a manifestation of divine punishment due to the actions of a tyrant ruler. This is reflected in the following stanza:

Originally it was said that Allah was angry
The deeds of Sultan Raja Tambora
Killing lord Haji shed blood
Think less and guess (Lair, 1982)

"Less thinking and less" highlights King Tambora who arbitrarily, without morally acceptable reasons, killed Haji Mustafa. This is in line with the Muslim belief in God's absolute sovereignty as reflected in monotheism that God is the sole creator and sustainer of the universe Gada, 2014: 130-138. And, nature is a reflection of God's majesty and beauty, and everything that destroys the majesty and beauty of nature will make God angry (Amar,2010, 210-202). Humans become caliphs on earth, God's representatives, to protect nature, and are accountable for all their actions to the ruler of nature - God. Humans must be able to respect and manage nature well, and not destroy it through arrogance and greed (Amar,2010, 210-202).

Natural disasters show damage to the moral order that supports the harmonious relationship between humans and nature and God. This view is enshrined in mizan, an Islamic concept that is translated as balance. This concept refers to the divine principle that governs the universe, ensuring that everything in nature is in its place and functions according to the purpose for which it was created. Islam emphasizes the importance of mizan, the balance of nature. When humans deviate from the path of truth, they disrupt the cosmic balance, resulting in natural disasters and spiritual depravity (Haq, 2003, 127, 132–133). Therefore, humans are responsible

for maintaining this balance. (Haq, 2003, 138) This is clearly written in Surah ar-Rahman, verses 5-9:

The sun and moon circulate according to calculations. The stars and the trees, both submit (to Him). And He has raised the heavens and created balance. So that you don't destroy that balance. And uphold that balance fairly and do not reduce that balance.

The Sultan's actions, driven by greed and disregard for God's laws, resulted in cosmic disturbances. The eruption of Mount Tambora is a reminder of the interconnectedness of all creation and the importance of aligning human behavior with natural and divine laws.

Bima Kingdom Poetry as a Counter Narrative

The Tambora eruption in 1815 was not just a natural phenomenon, but was closely related to the perceptions that shaped the discourse on this natural disaster. And, the power structure greatly influences this discourse. Cultural bias is inevitable. Starting from choosing what needs to be reported, determining the method and media for reporting, to how to disseminate the report, the interests of the writer and the power structure that supports it will always be determined. And, in the end, the content of the report is not more important than the method and medium of delivery because the method and medium of delivery determine how readers understand the report. Within this power structure, the Bima Kingdom Poetry offers a counter narrative to colonialism, scientism, anthropocentrism and radicalism. These four understandings are actually complicated and difficult to separate. However, for the purposes of analysis, the four understandings are separated and given their respective limitations.

Colonialism

Power is not always repressive, but can be productive by shaping discourse, determining truth. This power does not only belong to the ruler, but is available to society through institutions and culture (Foucault, 1990: 38-39). In the context of this understanding, silence can be considered a form of power practice. By not giving consent, by not contributing to discourse that reinforces the dominant power structure, silence will disrupt the smooth functioning of power. Silence becomes a strategy to create a space where what is unspoken is heard more clearly than what is said. Literature both reflects and shapes the ideology and power dynamics of its time. Therefore, when poetry does not record the dominant power at that time, it can be interpreted as resistance to that power. By choosing to tell the story of the internal dynamics of the Bima sultanate, rather than acknowledging Dutch power and influence, the Bima Kingdom Poetry carries out a subtle subversion of colonialism. The poem affirms Bima's cultural autonomy and creates space for the emergence of alternative forms of knowledge, expression and resistance.

Bima Kingdom Poetry tells the story of the culture and ethics of the 19th century Bima Sultanate. The poem does not mention the power and influence of the Dutch colonialists as a narrative strategy to further convey the ethics and dynamics of the Bima sultanate. This allows

the narrative to show the struggle of the Bima people to build a moral society without being overshadowed by the influence of the Dutch colonialists. By focusing on internal dynamics, the poetry strengthens cultural and religious traditions which are the basis for building Bima society as a form of Bima society's resilience in facing social upheaval.

The narrative told by the Bima Kingdom Syair is in line with the idealism and demands of the Bima people. In the narrative, the change of power in the sultanate is told without showing the intervention of the colonialists to demand responsibility from the king for what happened in his territory, and to elevate the glory of the ulama and those who behave in accordance with the ethics and customs of the Bima people. The characters shown in the narrative are fictional characters, although they are still based on social reality that occurred in the 19th century in the Bima Sultanate. This fictional character is just a moral allegory to show the differences between noble and bad morals, as well as criticizing the king's deviant behavior. By establishing the dichotomy of a tyrant king and a noble cleric, the Bima Kingdom Poetry raises a classic problem that is often discussed in many Islamic literature: the conflict between spiritual leadership and worldly power.

Khatib Lukman

Khatib Lukman is the author of the Bima Kingdom Poetry. It is clearly stated in the first stanza of the poem:

This is the story of a poem
Written by a poor preacher
It's not like I'm being sarcastic
It is true that God has destiny
Listen to the Lord of the ties
Written by Khatib Lukman (Loir, 1982)

The poet Lukman calls himself a khatib, a title that shows he is a respected figure in society. As a preacher, he is qualified to deliver sermons and guide his congregation in matters of faith and morals. This position allows him to influence public opinion and offer an alternative perspective to the views of the ruling elite. The word fakir confirms that Lukman is also a Sufi. Fakir is often interpreted as another word for Sufi (Chittick, 1984: 186). Khatib Lukman acts as a writer and observer of events surrounding the Tambora eruption and the Bima kingdom. Although the poem adheres to the traditional framework of verse, blurring the lines between history and fiction, Khatib Lukman's authorial voice emerges through the selection of events, depiction of characters, and implied moral judgments.

Haji Mustafa

Haji Mustafa, a sayid with great knowledge and morals, appears as a contrasting figure to Sultan Abdul Gafur. The title of Hajj that he bears and the meaning of Mustafa being chosen

emphasizes Haji Mustafa's role as a respected religious figure and a descendant of Sayid. Mentioned in the poem:

Haji Mustafa has an ancient name
The fragrance that started the name of the country
With Sayid Medina the same goes down
In the land of Tambora where he stopped (Loir, 1982)

Haji Mustafa was killed by Sultan Abdul Gafur. This murder caused God to become angry and punish the Sultan of Tambora with the eruption of Mount Tambora, as described in the poem:

Originally it was said that Allah Taallah was angry
The deeds of Sultan Raja Tambora
Killing lord Haji shed blood (Loir, 1982)

Sultan Abdul Gafur

Andul Gafur is a powerful but arrogant ruler. He put himself above all else, even daring to challenge divine authority. He was authoritarian and did not care about the suffering of his people. He is described in the poem:

Sultan of Tambora Abdul Gafur
Anyone whose work is very obscene
Don't believe in puppets and speech
The land and the body become dissolved (Loir, 1982)

Takabur, the most hated trait in Islam, is in direct conflict with man's position as caliph on earth, a position which is none other than servant of all creatures on this earth. This has been reminded in Surah Luqman, verse 18: "And do not turn your face away from people (out of pride) and do not walk on the earth arrogantly. Indeed, Allah does not like those who are arrogant and boastful." Submission of all creatures including nature to humans is a gift given by God to humans as the noblest creatures as mentioned in Surah Luqman, verse 20:

Have you not noticed that Allah has subdued what is in the heavens and what is on the earth for your (benefit) and perfected His blessings for you physically and mentally. But among humans there are those who dispute the (unity) of Allah without knowledge or guidance and without a Book that provides enlightenment.

Arrogance arises when humans forget their role as guardians and exploit nature for their own interests without paying attention to nature conservation and the welfare of other creatures. Every creature has its own rights, the right to live and develop according to its nature, which was given to it by God. Ignoring this balance and exploiting nature without fulfilling management responsibilities means committing a violation against other creatures and, furthermore, going against God's will. This kind of neglect can be interpreted as arrogance.

The eruption of Mount Tambora, as stated in the poem, was God's way of punishing the arrogant Sultan Abdul Gafur, who did not hesitate to kill a cleric descended from the Prophet

Muhammad, Haji Mustafa. The title Sultan of Tambora attached to him is not just a geographical designation. This title is a sign of the connection between his character and the eruption of Mount Tambora. The Tambora eruption buried the Tambora Sultan and his kingdom. As stated in the poem:

It's at midnight
It makes a sound like a cannon
After all, nature is surprised
The world's advice is like a shipwreck
The land of Tambora was hit by disobedience
Bima and Sumbawa were moved as well
Everyone has been hurt
Until now bear the sin (Loir, 1982)

Wasir al-Muazam

Wasir al-Mu'azam is a figure full of contradictions. Based on the title he bears, wasir, shows he is not a king. Wasir is equivalent to the position of prime minister or before the Bima kingdom embraced Islam, he was called the talking king. However, Wasir al-Muazam had authority like a king. He is depicted with an aura of majesty. He is more than just an advisor; He is a charismatic person and has a strong influence in Bima society. Wasir al-Muazam's personality is described as a "smart king," "obedient king," "beautiful king," and "powerful king." He is compared to a "lamp" and an "eagle." This characterization suggests ambiguous identity and morality. Astute denotes intelligence and cunning. Obedience shows obedience and is opportunistic. Beautiful can mean charming and deceptive. Force means arbitrary. Pelita means light, knowledge, spirituality, leadership and life. And, the garuda is a symbol of power and courage.

With this ambiguous characterization, Wasir al-Muazam raises many questions related to power politics in the Bima kingdom. What readers can do is imagine Wasir al-Muazam's involvement in the power struggle that occurred in the Bima kingdom with subtle political intrigue. And, of course, with the involvement of the colonialists, the struggle for power gave rise to mutual suspicion among the royal family and inevitable divisions.

Luma Earth (Bumi Luma)

In the poem there is a conversation between Wasir al-Muazam and Bumi Luma:

Wasir al-Muazam was a clever king
Your opinion is very sadistic
The king himself began to inaugurate
Saying too pretty
Then he also said Bumi Luma
Saying superiority and servanthood too
"Patik is like my lord's body a life" (Loir, 1982)

The dialogue between Bumi Luma and Wasir shows Bumi Luma's position as part of Wasir al-Muazam. In the dialogue, Bumi Luma as a subordinate shows obedience to Wasir al-Muazam, but Bumi Luma's position is no less important than Wasir al-Muazam - Bumi Luma as the body, and Wasir al-Muazam as the soul. This hierarchical and complementary relationship is visible in the government system of the Bima kingdom. Bumi Luma as a traditional judge carries out judicial functions, but decision making regarding the judiciary if there is a difference of opinion between the Bumi Luma is in the hands of Wasir al-Muazam as chairman of the hadat council (Haris, 2006: 26.).

Bima Society

The people are depicted as low, poor, and considered worthless layers of society. They appeared as extras to show the king's majesty. And, their lives are to serve the king. This is clearly seen in the following stanza:

The lowly people gathered together
Your Majesty's appointment is perfect
Ordered to make a stretcher for the throne (Loir, 1982)

The greatness of the king rests on the hard work of his people. They did what the king ordered. They made luxurious stretchers to glorify the king's power. Their large numbers, the majority, make this work possible. In the poem it is said:

Too many people working
Making the king's ascension bier
The name in Malay is simple
That is the stretcher of kings of kings (Loir, 1982)

Their devotion and obedience did not make them safe from the king's tyranny. They were afraid not only of the king, but also of the king's bad actions which at any time invited disaster. God's punishment resulted in the Land of Tambora being swallowed by volcanic mud. As a result, the people also bear the consequences of the king's actions, as mentioned in the following stanza:

The land of Tambora was hit by disobedience
Bima and Sumbawa were moved too
Everyone has been hurt
Until now bear the sin (Loir, 1982)

Scientism

The empirical and objective disaster narrative is rooted in the Western view of reason and science which must be neutral and factual. In the case of the Tambora eruption the scientific narrative can be read in detailed reports about the carefully measured depth of volcanic ash, changes in sky color, and the impact on flora and fauna. Classification and documentation of natural disasters with descriptions and measurable values are needed to manage the impacts of natural disasters. This can be seen in the report compiled by Sir Stamford Raffles, the British

Governor of Java, in 1816, a year after the eruption of Mount Tambora. The most important thing about the report is objective facts, not subjective interpretations of the incident Raffles, 1830: 29-34.

Raffles' report was published in the Transactions of the Batavian Society, a scientific journal established to disseminate knowledge among Western scholars in the Indonesian archipelago. The Batavian Society itself, which was founded in 1778, is an organization of Western scientists whose aim is to advance Western scientific understanding of the region. Sir Stamford Raffles, British Governor of Java and active member of the Batavian Society believed that scientific knowledge was essential to effective colonial administration and improvement (Higgins, 2017: 27-29). Reports recorded by the colonial bureaucracy regarding the eruption of Mount Tambora show the economic losses and political chaos caused by the eruption. The fear and misery of the people affected by the eruption is only briefly described to emphasize the problems that threaten political stability if not resolved immediately. This scientific report is the basis for controlling economic losses and political chaos affected by natural disasters (Higgins, 2017: 27). Scientific reports based on factual data do not provide space for ethical and mystical local narratives. Spiritual experiences that are part of the local community's way of dealing with natural disasters are only considered rumors to enrich the scientific report (Higgins, 2017: 32).

By ignoring the knowledge and experience of local communities, scientific narratives contribute to a distorted understanding of the impact of the eruption and its long-term consequences. Local communities who live in harmony with the environment are ignored and considered old-fashioned. Scientific reports can be a narrative to legitimize economic practices that damage the environment. By framing the Tambora eruption as a natural phenomenon that must be studied and managed, the scientific narrative ignores the exploitation of natural resources. Colonizers in scientific narratives are depicted as neutral and not interfering in the destruction of nature. Local communities became vulnerable to disasters that threatened at any time due to natural damage caused by colonial economic interests. Colonial legacies such as land confiscation, forced labor, and the destruction of traditional livelihoods escape scientific news coverage. Famine, disease and displacement show the inability of local residents to adapt to changing times. Colonizers are free from scientific monitoring and freely continue their economic ambitions that damage the environment and the livelihoods of local communities.

Scientific narratives justify and exacerbate social inequalities resulting from colonial bureaucratic interference. The narrative of natural conquest echoed in scientific discourse seems to insinuate local communities' dependence on nature and boast of colonial capabilities in expanding and exploiting nature. What is forgotten is that most of the natural disasters that occur are a legacy of colonial expansion and exploration of local natural resources. Local communities suffer the impact and are accused of their inability to handle nature.

The eruption of Mount Tambora has become a world memory. And, what is forgotten is Bima and its people. The poetry of the Bima Kingdom offers a narrative that has a humanitarian character and reflects the feelings of the Bima people. Mount Tambora was not just an eruption, but God's intervention to change the social order that was no longer harmonious. The poetry of the Bima Kingdom organizes the relationship between nature, humans and God as a cosmic unity. This imbalance in relations will manifest in natural disasters and humanitarian disasters. This humanitarian and spiritual narrative is written in the following stanza:

It's at midnight
It makes a sound like a cannon
After all, nature is surprised
The world's advice is like a shipwreck

The land of Tambora was hit by disobedience
Bima and Sumbawa were moved too
Everyone has been hurt
Until now bear the sin (Loir, 1982)

Anthropocentrism

Anthropocentrism places humans at the center of existence and ethical considerations. Humans occupy the top hierarchy, and have the right to exploit nature for their own interests. The intrinsic value of nature is neglected. Bima Kingdom poetry opposes anthropocentrism. The poetry tells the story of the relationship between nature, morality and divinity. The eruption of Mount Tambora is not just a natural phenomenon, but a direct result of the arrogance and authority of Sultan Abdul Gafur, King of Tambora. Sultan Abdul Gafur's power could not help him from God's wrath (Barajas, 2021: 63-63, Sayem, 2020: 41). The poetry of the Bima Kingdom does not see humans, nature and God as separate. Human life can only be lasting by maintaining a harmonious relationship with nature and God. This harmonious relationship is manifested in ethical behavior, which does not damage the social order and natural order. Every behavior carried out by humans will have consequences for nature and a response from God.

This view is rooted in the Malay literary tradition in which nature functions as a metaphor to express inner turmoil and the greatness of God. For example, Hamzah Fanzuri uses many natural imagery to reflect the depths of the human soul, bridging the physical and metaphysical worlds. The verses of his poetry are intriguing with moral issues. Likewise, in the epic narratives of the Malay Annals (*Sejarah Melayu*, 1970) and *Hikayat Hang Tuah*, it is said that nature determines whether God bestows blessings or disasters on an area. The Kancil saga provides an example of how a relationship with nature can build patience and intelligence. In Malay literature, nature functions as a dynamic backdrop, a source of symbolism, and a reflection of cultural beliefs. Nature permeates the literary landscape, shaping human experience and offering deep-rooted values of local culture. It is not uncommon for nature to have its own life as a character or

symbol. This is especially evident in allegorical verse, where birds, fish, flowers and other elements of nature are involved in meaningful conversation (Braginskii, 2004: 579-580, 773). Nature becomes a teacher. Teaches humans to appreciate beauty and harmony and moral responsibility. Humans as students hold the responsibility to look after and care for the teacher so that this moral relationship can last. Humans become caliphs, God's representatives on this earth, and are responsible for the survival of life on this earth.

Radicalism

Radicalism arises as a result of abuse of power, unfair law enforcement, economic inequality, and the silencing of the right to express opinions. Therefore, radicalism knows no compromise and negotiation. Radical movements use any means to completely change the political, social, or economic structure of society. Therefore, radicalism can trigger violence and become fertile ground for terrorism (Kundnani, 2012). With an unbalanced and unfair world political configuration, radicalism has become an important issue in the 21st century, especially after the events of 9/11 (Jayakumar, 2016). The poetry of the Bima Kingdom, which was written around the 19th century, certainly does not directly discuss this issue. However, the spiritual transformation promoted by this poem offers an alternative solution to massive changes that are external and imposed by radicals. Through allegory and symbolism, Syair Kingdom Bima encourages inner transformation and spiritual understanding for changes that are personal but impact on better social change and a balanced relationship between leaders and society.

The poem reminds us that death is a moment for reflection for every Muslim to live a life full of responsibility, not only responsibility to fellow humans, to other creatures including nature, but more importantly to God. In the verses, we are reminded that the world is only temporary, and anything owned in this world will end in death, except for charity:

Don't be afraid of wealth
In the end, your heart will regret it
Your speech is dark, you have lost your mind
There is no memory of death

Look for little wealth
Just eat and use
Don't talk evil
In the grave it is not tight
Even if the treasure is too noble
No less dead, he remains
Firm deeds of worship
He is loyal wherever he goes

The poetry of the Bima Kingdom emphasizes ethical leadership, moral responsibility, and the connection between human actions, society, and God's will. The society that the Bima Kingdom Syair aspires to is a peaceful and inclusive society. The poetry of the Bima Kingdom

highlights the importance of just and moral leadership based on Islamic principles, and encouraging a peaceful transition of power through upholding morals. The silencing of those who oppose the tyranny of power invites disaster and God's wrath. Harmonious social relations in the moral order and God's supervision become peaceful rhetoric to maintain the balance of social relations in society and prevent division, social inequality and environmental destruction. In the society that Syair envisions the Bima Kingdom, it would be difficult to imagine the development of radicalism.

CONCLUSION

This research discusses how the Bima Kingdom Poetry builds the relationship between humans and nature and God and counter-narratives against colonialism, scientism, anthropocentrism and radicalism. This research concluded that:

1. The poetry of the Bima Kingdom presents a holistic relationship between humans, nature and God. God is the ruler of everything He created. Nature is a reflection of God's majesty, proof of His power and wisdom. Humans, as caliphs, are responsible for preserving and managing nature in accordance with God's will. Moral deviation can disrupt the cosmic balance, potentially causing natural disasters and spiritual decline. The eruption of Mount Tambora was the result of human negligence in maintaining the balance of nature. This natural disaster occurred as a result of the arrogance of King Tambora who ignored the laws of God and nature. Through its beautiful verses, Syair Kingdom Bima emphasizes the importance of living in harmony with nature and divine will, and the importance of ethical leadership rooted in Islamic principles to prevent social and environmental inequality.
2. The poetry of the Bima Kingdom subtly rejects colonialism by focusing on the internal dynamics and moral dilemmas within the Bima Sultanate. By not mentioning Dutch rule explicitly, the poem emphasizes the autonomy and resistance of Bima narrative and culture and the importance of Bima cultural and religious traditions as the foundation of a just and moral society.
3. The poetry of the Bima Kingdom offers a spiritual perspective for understanding natural phenomena by telling the story of the eruption of Mount Tambora as a result of the immoral actions of the ruler. This is contrary to the narrative of scientism which explains natural disasters as an evolutionary process without human or divine intervention.
4. The poetry of the Bima Kingdom opposes the anthropocentric view where nature and its contents exist to fulfill human needs. This view justifies the exploitation of nature which results in disruption of the natural balance and moral order in society.
5. Bima Kingdom Poetry advocates inner transformation, ethical leadership, social responsibility, and strong moral compass as the path to a just and harmonious society.

Inner transformation refers more to awareness from within oneself, not social change imposed from outside which is often carried out by radical movements.

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