

Mysticism and the inner psyche in the novel *Hilang Dalam Dekapan Semeru*: A symbolic and psychological analysis

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Abstract - This research focuses on the symbols of mysticism and the psychology of mysticism in the novel *Hilang Dalam Dekapan Semeru* (Aditya, 2025). Mystical symbols such as the figure of a woman dressed in white, frankincense, offerings, dolls, free-range chicken eggs, seven-faced flowers, and the mystical experiences of climbers are analysed in the real world and the supernatural world in Javanese culture. Each symbol has a meaning as a form of spiritual communication that reflects people's belief in the supernatural. The research method uses the analysis of content in the novel, with a systematic, objective, replicative technique approach to encode or categorize and interpret the text to find a specific pattern of meaning. This study also examines the psychology of climbers who experience mystical experiences such as changes in consciousness, anxiety, hallucinations, and extreme emotional responses. Transpersonal psychology can be called spiritual psychology, because it compares the spiritual and psychological experiences of humans. Mystical psychology research is related to transpersonal psychology that describes the character's experiences in the occult. These findings confirm that the novel contains symbols of mysticism and the psychology of mysticism, as well as spirituality between humans and the supernatural. This relationship also connects the supernatural world in the view of the Javanese people.

Keywords: novel, mysticism, psychology, mysticism symbols, spiritual experience

1. Introduction



Mysticism is defined as a spiritual experience that involves a direct connection to divine reality or the inner dimension, which often occurs through a change in the state of consciousness (Hasina, 2022). Mysticism can also be described as a psychological process that includes stages such as awakening (consciousness), purification (cleansing), elimination (enlightenment), and union (union with the divine). In the novel *Hilang Dalam Dekapan Semeru* by Aditya (2025), it describes the exploration of nature and the experience of climbers who are related to mysticism. In this context, mysticism is interpreted as a supernatural experience, such as a character's journey to the supernatural world related to Javanese or Islamic traditions. This explains the transition from mysticism to religious spirituality to supernatural views in Indonesian culture. Etymologically, according to Van Den Handwoorkdenboek Hedendaags Nederlands, mysticism has the meaning of "deviation from the authentic tradition". Mysticism is a supernatural thing that is believed to be inexplicable to the common human mind (Barokah, 2023).

Mysticism is a form of religion based on belief in one God that is considered to include everything in nature and religious systems by performing ceremonies aimed at achieving unity with God (Barokah, 2023). People in Indonesia still believe in things that contain mysticism. This can be proven by the belief in shamans, myths, and prophecies by shamans or people who are considered to have spiritual knowledge. This phenomenon can be found in real life and a literary work. Hasina (2022) argues that mysticism is seen as a trustworthy science of inner desires by keeping secrecy, darkness, and secrecy that can only be felt by certain people.

Psychology has long been a major focus in the study of human consciousness and behaviour. The psychology of mysticism emerged as a new branch of psychology that bridged spiritual experience with psychological development in humans (Muttaqin, 2025). However, his tendency to place more emphasis on rationality and materialism often ignores the transcendental dimensions and mystical experiences that are an important part of the development of psychology (Abbas, 2025). The psychology of mysticism is the impact of the mystical experience of the soul on humans, including changes in the state of consciousness and the subconscious. According to (Bakar, 2018) states that transpersonal psychology is a life experience in humans. Transpersonal psychology is defined as human psychology that is related to human behaviour and transpersonal experiences of the human self (Hanurawan, 1999). In addition, this mysticism is also interpreted as "noetic" knowledge, which means insight, and "ineffable", which means difficult to express (Kahija, 2009). This can trigger psychological changes in humans. So, the psychology of mysticism is also interpreted as a human self-transpersonal experience of the supernatural view of his psychology, which triggers the imagination of the subconscious and affects mental health such as fear, anxiety, and others.

The relationship between the psychology of mysticism and the symbols of mysticism is interdisciplinary, where these mystical symbols serve as a depiction of psychological experiences in literary works (Saputri, 2017). The mystical approach of symbols provides an understanding of the elements of the story, while the psychology of mysticism reveals the inner emotional effects of the characters. This states that mystical symbols encourage the subconscious of the self which can have an impact on mental health, such as feelings of anxiety or social isolation in the novel. Then, mystical experiences seen from symbols, such as supernatural visions, are often difficult to express, causing psychological disorders such as trauma or extreme excitement. In the novel *Hilang Dalam Dekapan Semeru*, this connection can be seen through how mystical symbols can affect the mental state of the character of the mountaineer, regarding the belief in supernatural things. This can be seen how mysticism describes cultural identity with symbols as a link between material and spiritual reality.

These three works by Wajdi et al. (2024; 2025; 2025) develop a coherent project: reading literary and narratives (Hemingway, Indonesian popular fiction, and K-drama) through thematic lenses such as self-confidence, social class, and affective bonds. A critical review can both acknowledge their contributions and point to theoretical, methodological, and comparative avenues for strengthening this line of research. The **self-confidence profile** in *The Old Man and the Sea* is positioned as filling a gap beyond the usual themes of perseverance, man vs. nature,



and existentialism, and is linked to contemporary issues of adversity and personal resilience (Wajdi et al., 2024).

The social class dynamics in *Laskar Pelangi* and the nostalgia, family, friendship, and love cluster in *Reply 1988* extend this interest in how narratives shape subjectivity in relation to community and structure, though the latter two are not detailed in the retrieved metadata. The Hemingway article draws on Reader-Response Criticism to tie Santiago's self-confidence to modern readers' struggles, and attends to Hemingway's symbolism, imagery, minimalism, and stream of consciousness (Wajdi et al., 2024). Across the corpus, there is a strong thematic-interpretive approach but relatively modest engagement with: (a) robust theory (e.g., Bourdieu on class and capital; affect theory for nostalgia; masculinity studies for Santiago), (b) clearly articulated analytic procedures (coding, categories, inter-textual comparison).

A number of prior studies can be used as the theoretical and comparative backbone for a symbolic-psychological reading of mysticism and the inner psyche in *Hilang Dalam Dekapan Semeru*, even though the novel itself has not yet been specifically researched. Several works explicitly link mystical experience with psychological growth via literary texts. Studies on Hesse's *Siddhartha* and Shafak's *The Forty Rules of Love* use Dabrowski's theory of positive disintegration to show how mystical crises dismantle old ego-structures and lead to higher personality integration and psychological well-being, rejecting the idea that mysticism is akin to pathology (Imran et al., 2018; Imran & Khan, 2020).

A similar model is applied to Muriel Maufroy's *Rumi's Daughter*, where mystical union is read as the final level of personality development characterized by self-autonomy and serenity (Imran & Hussain, 2019; Maharani et al., 2024). These works provide a strong precedent for reading mystical journeys as inner psychic transformation in novels.

A broader psychological framework is offered by a layered hierarchy model of mysticism, defining mystical experience as transcendence of perceived reality and transformation of the perceiver, with several gradations (monistic, non-dualistic, dualistic, pluralistic) (Chen, 2024). This helps to categorize the types of mystical states and inner shifts depicted in fiction.

Jungian literary criticism is widely used to analyse the inner psyche through symbols and archetypes. Readings of Dostoevsky's *Crime and Punishment* and Pamuk's *The Red-Haired Woman* interpret guilt, shadow, anima, wise old man and Self as archetypal structures, and the plot as a dramatization of individuation: the integration of conscious and unconscious leading to a more whole self (Desai, 2025; Nasir et al., 2025).

A study of Plath's "Lady Lazarus" likewise examines archetypes (Self, Shadow, Hero, Trickster) to show how poetic imagery stages cyclical destruction and renewal within the psyche (Muştak, 2025). Jungian analysis of Can Xue's short story "Empty Rooms" stresses how uncanny spaces, doors, and "archetypal inhabitants" represent unconscious contents that must be integrated on a heroic inner journey toward individuation (Voina & Vorobei, 2021).

Collectively, these studies justify using Jungian archetypes and individuation to interpret characters' mystical experiences and psychic fragmentation/wholeness.

The poetics of the mystical in fiction has been theorized as a metagenre characterized by mythological, ambivalent, and philosophical features, where mystical motifs are objectified through numerical, colour, and tradition-specific symbols and can serve either destructive or protective (apotropaic) functions (Yurchuk & Chaplinska, 2024).

Comparative work on mysticism in Kazakh and foreign prose shows how mystical plots, archetypes, and Sufi, Kabbalistic, Taoist, Zen elements are used to reveal national character, fate, and psychology, positioning mysticism as a "special way of understanding the world" (Askarova, 2021).

The other studies emphasize literary and cinematic works as meaningful sources for understanding human emotions, identity, relationships, and personal experiences. The analysis of memory and healing highlights emotional struggles and the process of overcoming past experiences (Wajdi et al., 2023a). Another study emphasizes self-identity, self-expression, and the



challenges individuals encounter in defining themselves (Wajdi et al., 2023b). In addition, the study of the film focuses on family relationships, emotional bonds, sacrifice, and human values represented through the characters and storyline (Wajdi et al., 2023c). Collectively, these studies demonstrate that literary and cinematic texts can provide valuable insights into psychological, emotional, and social dimensions of human life.

Research on mystical symbolism in Dostoevsky's "The Landlady" emphasizes the coexistence of unconscious/irrational layers with realistic narrative, and the role of mystical symbols in shaping character images (Mikhaylova, 2021).

Cognitive-semiotic work on mythic symbols (serpent, water, elder, dream) argues that such images activate cultural memory and cognitive schemas, mediating between surface narrative and deeper semantic structures (Sultan et al., 2025).

Studies of Blake's poetry and of Maeterlinck in the Symbolist movement likewise stress that symbols and images carry esoteric, spiritual meanings and that Symbolism itself inherits a mystical tradition focused on "mystery" and metaphysical darkness rather than dogma (D. S. & Sharma, 2024; Dowthwaite, 2025).

A study of Coelho's *The Alchemist* reads the protagonist's spiritual odyssey as self-realization through symbols, omens, and intuition, integrating Western existentialism, Jung's individuation, Maslow's self-actualization, Vedanta, Buddhism, and Sufi mysticism (Nawaz & Rasheed, 2025). The journey narrative becomes a metaphor for inner transformation and destiny, where listening to omens and the "Soul of the World" parallels reconciliation of conscious and unconscious (Nawaz & Rasheed, 2025).

Work on Hesse's *Demian* and *Siddhartha* similarly tracks symbolic motifs such as bird, water, and mirror as encoding repression/release, flow/eternity, and reconstruction of consciousness, together forming a cycle of individuation and cross-cultural spiritual synthesis (Yang, 2025).

Psychoanalytic research on myths and fairy tales shows that these narratives function as symbolic scripts of subjectivity, articulating unconscious conflicts and aiding processes of individuation, sublimation, and projection (Ramos, 2025). This supports the view that mystical or myth-like episodes in a novel may externalize inner psychic struggles.

The reviewed studies demonstrate that literary and cultural research in the *Journal of Language, Literature, Social and Cultural Studies* has increasingly explored gender, identity, power relations, and human experiences through diverse literary and popular-cultural texts. Earlier studies examined literary works through book reviews, showing how novels can represent social relationships, family, morality, and cultural values. The analysis of *My Idiot Brother*, for example, highlights the potential of literary narratives to communicate social and emotional meanings through characterization and interpersonal relationships (Wajdi et al., 2023). Similarly, the review of *Laut Bercerita* demonstrates how literary texts can be interpreted in relation to historical memory, human suffering, and untold social experiences (Wajdi et al., 2023).

More recent studies have placed greater emphasis on gender and feminist perspectives. Research on women's emancipation connects literary representations of women with broader struggles for autonomy, equality, and social transformation, while studies of Balti folktales and Akan proverbs reveal how cultural narratives may reproduce, negotiate, or challenge prevailing constructions of womanhood (Ilahi, 2024; Ahmed et al., 2025; Addai-Amoah, 2026). Feminist literary analysis has also expanded into questions of female subjectivity, freedom, authenticity, and the social burdens associated with femininity. Such studies indicate that women's experiences in literary texts cannot be separated from cultural expectations and structures of power (Uzma et al., 2025; Tirtakayana et al., 2025; Kusuma et al., 2026).

The literature further suggests that gender studies in literary and cultural research is not limited to representations of women. Masculinity has also become an important analytical concern, particularly in examining how male identities are constructed within literary narratives and shaped by cultural expectations (Chandraningtyas et al., 2026). At the same time, research on popular culture, including K-dramas, demonstrates that friendship, family, love, and nostalgia



can provide important spaces for examining identity and changing social relationships (Wajdi et al., 2025). Research on Bhojpuri work songs similarly extends the discussion of gender into embodied performance and work spaces, demonstrating how cultural practices can reveal gendered experiences beyond conventional literary texts (Rai, 2024).

Overall, these studies establish that literary and cultural texts function as important sites for negotiating gender, identity, power, social expectations, and human relationships. However, the existing literature remains relatively fragmented across novels, folktales, proverbs, songs, films, and popular culture. This diversity provides an opportunity for further research that integrates feminist, gender, and socio-cultural perspectives to examine how particular texts construct, reinforce, or challenge dominant understandings of gender and identity.

Within an Indonesian context, studies of mystical elements in Neno Cristandi Nelis's novels (*Minyak Bintang*, *Dalung*, *Kariau*) describe forms of mysticism (verbal, material, events, natural phenomena, spirits) and related communal beliefs, emphasizing mysticism as secret, liminal knowledge that structures social relations and worldview (Santiani et al., 2022).

Another Indonesian-language study on *Egyptian Magic in the Land of Java* reads magical realism through hermeneutic and semiotic methods, highlighting how historical experience, spiritual attitudes toward life/death/reality, and "spiritual psychology" shape a symbolically dense narrative space (Ikhsan & Pamungkas, 2025). These works are especially useful for situating *Hilang Dalam Dekapan Semeru* within a broader Southeast-Asian tradition where mystical events, nature, and ancestral spirits articulate both inner life and communal belief.

Overall, these studies successfully foreground character psychology, social class, and relational bonds within popular narratives, with clear pedagogical and moral interests. Their impact would grow by tightening theoretical frameworks, making analytic procedures more transparent, and developing comparative and empirical reader-response dimensions across the three corpora.

2. Method

Penelitian ini menggunakan pendekatan kualitatif untuk mengkaji dan menginterpretasikan representasi mistisisme yang terdapat dalam novel *Hilang dalam Dekapan Semeru*. Pendekatan kualitatif dipilih karena memungkinkan peneliti mengeksplorasi fenomena sastra melalui interpretasi data tekstual serta memperoleh pemahaman yang mendalam mengenai makna yang terkandung dalam narasi. Sebagaimana dikemukakan oleh Wekke (2019), metode penelitian merupakan kerangka sistematis dalam menghasilkan pengetahuan ilmiah.

Penelitian ini menerapkan analisis semiotika dan analisis isi untuk mengidentifikasi, mengklasifikasikan, dan menginterpretasikan representasi mistisisme serta psikologi mistik dalam novel. Analisis semiotika digunakan untuk mengkaji bagaimana makna mistik dikonstruksi melalui tanda, khususnya ikon, indeks, dan simbol. Pendekatan ini relevan dalam penelitian sastra karena interpretasi semiotik memungkinkan peneliti mengungkap makna implisit yang terdapat dalam karya sastra (Romadhoni, 2016). Dalam penelitian ini, unsur-unsur tekstual yang berkaitan dengan pengalaman mistik, seperti fenomena alam, cahaya spiritual, peristiwa supernatural, dan pengalaman transendental para tokoh, dianalisis sebagai tanda-tanda semiotik.

Analisis penelitian ini juga didasarkan pada konsep Ratna (2015) yang memandang tanda sebagai sesuatu yang terdiri atas representasi, objek, dan interpretasi. Dengan demikian, setiap tanda mistik yang teridentifikasi diinterpretasikan dengan mempertimbangkan bentuk representasinya dalam teks, objek referensial atau budaya yang dirujuk, serta makna yang terbentuk berdasarkan konteks naratif. Selanjutnya, analisis isi digunakan untuk mengorganisasikan temuan ke dalam kategori-kategori tematik yang relevan serta mengidentifikasi pola-pola berulang dalam representasi mistisisme dan pengalaman psikologis tokoh.

Data penelitian berupa kata, frasa, kalimat, dialog, dan bagian narasi dalam novel *Hilang dalam Dekapan Semeru* yang merepresentasikan fenomena mistik dan pengalaman psikologis para



tokoh. Analisis data dilakukan melalui beberapa tahap, yaitu: (1) mengidentifikasi data tekstual yang relevan, (2) mengklasifikasikan data berdasarkan kategori semiotik, (3) menginterpretasikan makna setiap tanda berdasarkan konteks naratif dan budaya, (4) menghubungkan tanda-tanda tersebut dengan representasi mistisisme dan psikologi mistik, serta (5) menarik kesimpulan berdasarkan pola-pola dan temuan interpretatif yang muncul. Prosedur tersebut dilakukan untuk memastikan bahwa interpretasi penelitian tetap sistematis dan didasarkan pada bukti tekstual yang terdapat dalam novel.

In addition, this study also applies a content analysis method, according to the explanation of the (Pratama, 2021) It states that content analysis is a systematic, objective, and replicative technique for encoding, categorizing and interpreting texts to find certain patterns of meaning. This approach is relevant as evidenced in semiotic studies in Indonesia, such as literature studies (Panuluh, 2025) and research (Romadhoni, 2016) which shows how symbolic patterns can be revealed through an in-depth reading of the text. By combining Pierce's (see Ratna, 20015) semiotic theories and Krippendorff's (2004) content analysis, this study was able to comprehensively interpret the symbols of mysticism while mapping the psychological tendencies of the characters through symbolic patterns that appear repeatedly in the novel.

2.1 Data Collection

The primary data source for this research is the *Extraordinary Attorney Woo* drama series itself, which consists of a detailed narrative that spans multiple episodes. Data collection is focused on observing and analysing key scenes, dialogues, character interactions, and visual cues that relate to the portrayal of autism, discrimination, and societal perceptions. Specific attention is given to the behaviour and experiences of the main character, Woo Young-woo, as an autistic individual navigating both professional and social environments.

2.2 Data Analysis Technique

The analysis is conducted using a content analysis approach, which involves systematically examining the narrative structure, themes, character development, and interactions within the drama series. The technique involves several stages:

By employing these methods and analytical techniques, the study aims to provide a nuanced understanding of how autism is portrayed in popular media and the implications of such portrayals for societal attitudes toward autistic individuals.

3. Results and Discussion

3.1 Results

This research is an effort to explore the Lost Novel in the *Semeru Landscape* which focuses on two perspectives: 1) Study of Mysticism Symbols; 2) Psychology of Mysticism. One of the data found in the mysticism symbol in the novel is "when in the middle of the trip, Fat saw a rat carcass sprinkled with roses and jasmine". And the findings of the mysticism psychology data are "Suddenly there is like a big black shadow that is scary not far from where it stands to make Yoga get goosebumps and think that it is waiting there". The details of the research findings are explained as follows.

3.1.1 Symbol of Mysticism

Today, mysticism is still part of people's beliefs. These mystical symbols are highly believed to be an ongoing ritual or an event that will occur (Zulkifli & Fitria, 2023). But on the other hand, there is a contradiction between tradition and divine reality, because this practice can be considered as shirk or polytheism. This study discusses the symbols of mysticism in depth. This analysis aims to know and understand these symbols with a mystical approach, including various spiritual practices, such as sacrificial symbols. Although these symbols are still believed in rituals and events, the conflict between tradition and divine reality persists in society. The following table explains the mysticism symbols contained in the novel *Hilang Dalam Dekapan Semeru* (Aditya, 2025).

Table 1: Symbol of Misticism in the novel Hilang Dalam Dekapan Semeru



No.	Data	Category	Information	Influencing Factors	Code
1.	Instead of being calm, there was a faint sound of people walking around the tent followed by the laughter of women.	Mysticism	The mystical sound of women's laughter around the tent was gripping.	Mystical Symbols	M/12/HDDS/01
2.	Arif was confused at first, but still followed them to a house that was a house a psychic. They waited for a while until the psychic came out with incense.	Mysticism	Arif came and asked for help from the paranormal as if it were a Psychics know what is going on in Bangalore and how it is going.	Mystical Symbols	M/56/HDDS/02
3.	At night at around 11 o'clock, Arif tried to perform a ritual ordered by the psychic in one of the secretariat buildings.	Mysticism	Perform rituals that have been ordered by the psychic.	Mystical Symbols	M/57/HDDS/03
4.	On the way, Fat saw a rat carcass sprinkled with roses and jasmine.	Mysticism	Shows mystical signs that appear around the character through a rat carcass sprinkled with flowers as a symbol of supernatural rituals.	Mystical Symbols	M/76/HDDS/04
5.	Artwin felt that he saw a woman in white with long hair at the factory gate glaring at him. His face was not clearly visible.	Mysticism	The appearance of a woman in white is a form of interference with spirit beings that affirms mystical sounds.	Mystical Symbols	M/82/HDDS/05
6.	"Not long after, I saw the right side of my eye. There was a woman in white sitting among the dense trees.	Mysticism	The appearance of a woman in white visible from the tail of her eyes creates a tense and unreal impression, thus strengthening the horror feel in the story.	Mystical Symbols	M/130/HDDS/06
7.	"My eyes looked at the spot and I saw a	Mysticism	The figure of a woman in white	Mystical Symbols	M/131/HDDS/07



	woman in white sitting in the dark place with long hair covering her face."		with long hair covering her face creates a distinctive image of a spirit creature that reinforces the creepy atmosphere in a dark place.		
8.	At that time, Iwang and Dikdut saw a baoak walking up to the top wearing clothes like the colonial era. "Sir, where do you want to go?" Iwang tried to get rid of the thoughts of horror by saying hello, but the father just passed by, continuing to walk as if there were no Iwang and Dikdut there.	Mysticism	A male figure who appears to deceive climbers who are heading to the base camp gunung Gede Pangrango	Mystical Symbols	M/181/HDDS/08
9.	Iwang realized something was wrong just as his focus was on the white figure sitting on a tree. A white figure with long hair and swinging legs.	Mysticism	A supernatural creature that disturbs mountaineer Gede Pangrango to lure those who see it on a tree.	Mystical Symbols	M/182/HDDS/09
10.	"Around 12 pm, we were still talking. Suddenly, there was a loud laugh. Because the tent door was open, we could all clearly see a beautiful girl sitting on a tree looking at us." Revealed one of them. "The girl wore a white cloth with stains of earth like a newly buried corpse." "Something like this may be normal, ma'am. Mount	Mysticism	The appearance of an invisible woman who tries to expose herself to disturb other climbers.	Mystical Symbols	M/13/HDDS/10



	Arjuno has just caught fire. Perhaps, the residents were angry that the place was damaged, so they started to bother climbers who just happened to camp there," he continued.				
11.	"According to Cici, here the figure of the woman in white appears with a face bloody damage. Situation That night was really gripping."	Mysticism	A woman in white with a broken and bloody face amplify the effects of horror and Bring tension to a gripping night atmosphere.	Mystical Symbols	M/132/HDDS/11

The use of the code *M/12/HDDS/01* serves as a marker for the marker in the research data. In addition, the data found in mysticism symbols is used as a reference code for research data that has meaning, namely the *M* code as mysticism, page codes, such as the numbers 132, 12, and so on showing the page number of the four data taken in the novel. The abbreviation *HDDS* refers to the title of the novel *Hilang Dalam Dekapan Semeru*. Final numbers such as numbers 01, 02, 03, and so on indicate the order in which the data was obtained. This code marker makes it easier for researchers to analyse data in the novel.

The symbols of mysticism in the novel *Hilang Dalam Dekapan Semeru* have a deep meaning and are related to the spiritual experiences of the characters. A symbol that has a great influence on the experience of mysticism in the novel. Symbols have important meanings and meanings in people's culture. The symbol is not only used as a symbol of mysticism, but also as a ritual that is routinely carried out by the community to honour ancestors. The following explanation will outline these symbols.

Data 1

Instead of being calm, there was a faint sound of people walking around the tent followed by the laughter of women. (Pg-12)

The symbol of the presence of a female spirit symbolizes the circle of supernatural beings, such as ghosts or jinn that provide surveillance signals and threats from other dimensions. The sound of invisible female laughter around the tent created a tense atmosphere, with the sound of faint footsteps circling the tent, followed by a mysterious female laughter. This can refer to giving a symbol to the climber, which is a symbol of temptation, mystery, or supernatural feminine power.

Data 2

Arif is initially confused, but still follows them to a house that is the home of a psychic. They waited for a while until the psychic came out with incense. (Pg-56)

The incense symbol symbolizes the symbol of respect for the presence of spirits from the gates of another world. Frankincense that is burned to signify the belief of summoning supernatural beings, from the distinctive aroma created has the purpose of summoning spirits,



healing, and purification of negative energies. It also serves as a "door" bridge between humans and the supernatural world.

Data 3

At night at around 11 o'clock, Arif tried to perform a ritual ordered by the psychic in one of the secretariat buildings. (p. 57)

The ritual symbol symbolizes inviting supernatural beings from another world, when Arif performs a ritual ordered by a psychic, indicating that Arif has believed in the belief in supernatural beings that can help him to find his friend who has disappeared on Mount Semeru.

Data 4

On the way, Fat saw a rat carcass sprinkled with roses and jasmine. (pg 76)

This symbol of offerings shows mystical signs that appear around the figure through the carcass of a rat sprinkled with flowers as a symbol of supernatural rituals. The carcass of a rat that has been sprinkled with roses and jasmine marks the symbol of the act of sacrifice with sacrificing sentient beings to call for help from supernatural beings who come from other dimensions. This sacrificial ritual is the identity of Javanese mysticism. The content of this offering, such as roses and jasmine in Javanese offerings, gives a subtle and rough look that is the hallmark of the offering. Flowers as a symbol of beauty, where the meaning of beauty is as a welcoming gate for supernatural beings from other worlds. This sacrificial ritual is usually an activity or ritual that leads to the "door" of the spiritual realm. So, the symbol of this offering is to satisfy spirits or other supernatural beings for some kind of food for them to want to do what humans want to do things that they should not do.

Data 5

Artwin felt that he saw a woman in white with long hair at the factory gate glaring at him. His face was not clearly visible. (p. 82)

The symbol of a woman in white with long hair at the factory gate marks the presence of spirit beings or spirits associated with the supernatural world. Glaring gazes with an unclear face can symbolize anger towards humans.

Data 6

"Not long after, I saw the right side of my eye. There was a woman in white sitting among the dense trees." (p. 130)

In the symbol, the appearance of a woman in white who is sitting among the dense trees to reveal herself and disturb the climbers who pass through the path. The woman wore a white dress like a shroud to signify her presence.

Data 7

"My eyes looked at the spot and I saw a woman in white sitting in the dark place with long hair covering her face." (Page-

The appearance of a woman in white with long hair covering her face creates a typical image of a spirit creature that reinforces the tense atmosphere in a dark place. Covering the face as a symbol of deep suffering and sadness. The female figure holds a secret that cannot be revealed.



Data 8

At that time, Iwang and Dikdut saw a father walking up to the top wearing clothes like the colonial era. "Sir, where do you want to go?" Iwang tried to get rid of the thoughts of horror by saying hello, but the father just passed by, continuing to walk as if there were no Iwang and Dikdut there. (pg-181)

The symbol of the presence of the spirit of the father figure who appears wearing clothes like the old days shows the existence of spirit beings from the past. The appearance of the father figure further strengthens the mystical atmosphere on the mountain, especially when asked if the father figure does not pay attention to the surroundings.

The mountain is indeed the location of the jinn house. So we often hear, there are a lot of jinn that disturb climbers. As in the data above, the appearance of the genie is symbolized by the figure of a man wearing colonial-era clothes. The clothes show the existence that the jinn have indeed occupied the area for a long time which requires visiting guests to obey the existing regulations.

Data 9

Iwang realized something was wrong just as his focus was on the white figure sitting on a tree. A white figure with long hair and swinging legs. (Pg 182)

The symbol of the long-haired white figure has the meaning of kuntilanak which comes from the beliefs of the Indonesian people. Kuntilanak is indeed synonymous with a tall stature, wearing white clothes, and long hair. Swinging legs indicate that he is lonely and asks to be company.

The community believes in the existence of kuntilanak as a bad omen and brings bad luck to the people it harasses. Kuntilanak usually appears in empty houses, community gardens, forests, and mountains. In the data above, kuntilanak is said to have appeared in the forest when Iwang and his colleagues were hiking. Mountain climbing is often associated with mystical things and the disturbance of subtle beings.

Data 10

"Around 12 pm, we were still talking. Suddenly, there was a loud laugh. Because the tent door was open, we could all clearly see a beautiful girl sitting on a tree looking at us." Revealed one of them.

"The girl wore a white cloth with stains of earth like a newly buried corpse."

Something like this may be normal, ma'am. Mount Arjuno has just caught fire. Perhaps, the residents were angry that the place was damaged, so they started to bother climbers who just happened to camp there," he continued. (Pg-13)

In the symbol, a beautiful woman appears sitting on a tree, symbolizing the inhabitant or waiter of Mount Arjuno. With a laughing voice that indicates that he feels happy because he can see and disturb the climbers. A woman with a white cloth with a stain of soil like a new corpse in the grave is a symbol of sadness and anger, because of the destruction of nature and the occurrence of fire as the dwelling of the invisible woman.

Data 11

"According to Cici, here the figure of the woman in white appears with a bloody damaged face. The atmosphere of the night was really gripping." (Pg-132)

In the symbol of the white dress with a woman, a broken and bloody face symbolizes suffering or anger towards humans. A woman who experiences bad behaviour during her life that makes her deeply traumatized. By showing that the female figure is being persecuted. The tense atmosphere made the climbers even more frightened.

a. The Psychology of Mysticism in the novel *Lost in the Embrace of Semeru*



Psychology is often interpreted as the science of the psyche. Nowadays, mysticism is an integral part of society. This study discusses the symbols of mysticism with a psychological approach. This analysis aims to understand how mystical symbols can affect the psychology of individuals, including in spiritual practices such as the appearance of beings from other gates. Although this mystical symbol is still believed in rituals, the connection between tradition and divine reality remains in society. The following table explains the mystical psychology of climbers contained in the novel *Hilang Dalam Dekapan Semeru* (Aditya, 2025).

Table 2: The Psychology of Mysticism the novel *Hilang Dalam Dekapan Semeru*

No.	Data	Category	Information	Influencing Factors	Code
1.	Fat seems to have turned into a spoiled woman. She stroked her short hair like a shampoo advertising model, as if her hair It's a long time even though Short Cut	Mysticism	This change in Fat's behaviour shows the unconscious control of the supernatural power.	Mystical Psychology	M/77/HDDS/01
2.	Suddenly there was like a big black shadow that was scary not far from where he was standing and made Yoga get goosebumps and think that it was waiting there.	Mysticism	A large creepy black shadow that adds a creepy and gripping feel.	Mystical Psychology	M/151/HDDS/02
3.	Not long after falling asleep, the sound of the grandfathers speaking indistinctly, and when Yoga woke up he was very surprised to see that the surroundings were not only thick fog but there was a bright blue light from the right side not far from where he was.	Mysticism	There was a sound of the grandfathers when they fell asleep and woke up, then what was seen was a thick fog and blue light which made the atmosphere even more tense.	Mystical psychology	M/158/HDDS/03
4.	The kuntilanak figure suddenly flew from one tree to another. Iwang and Dikdut, who were not ready to face the possibility of the kuntilanak flying towards them, immediately took a thousand steps without paying attention to the path.	Mysticism	A supernatural creature that disturbs and confuses the minds of Iwang and Dikdut.	Mystical psychology	M/184/HDDS/04

The use of the code *M/77/HDDS/01* serves as a marker for markers in the research data. In addition, the data of the findings of the psychology of mysticism is used as a reference code for research data that has meaning, namely *the M* code as mysticism, the page code, such as the numbers 77, 184, and so on show the page number of the four data taken in the novel. The



abbreviation *HDDS* refers to the title of the novel *Hilang Dalam Dekapan Semeru*. Final numbers such as numbers 01, 02, 03, and so on indicate the order in which the data was obtained. This code marker makes it easier for researchers to analyse data in the novel *Hilang Dalam Dekapan Semeru*.

The psychology of mysticism in the novel *Hilang Dalam Dekapan Semeru* has a psychological connection to the characters. The psychology of mysticism can provide different views against the unseen. The experience of mysticism that makes the character feel restless, afraid, and halunciated. The following explanation will outline the psychology of mysticism.

Data 1

Fat seems to have turned into a spoiled woman. She stroked her short hair like a shampoo advertising model, as if her hair was long even though it was short. (Pg-77)

The above quote describes a person's change in consciousness due to the dominance of spiritual energy. Fat that has been affected by non-physical inks that can control a person to behave like others and can behave abnormally. Fat who behaves femininely like a female figure with a spoiled nature, like a woman with long hair.

Data 2

"Suddenly there was like a big black shadow that was scary not far from where he was standing and made Yoga get goosebumps and think that it was waiting there." (Pg 151)

The above quote describes an event that has a mysterious and tense feel that can be proven by the statement of the "big creepy black shadow" experienced by Yoga. Meanwhile, in terms of mystical psychology, the statement is included in the category of mystical psychology, *Mystical Perception* or subjective paranormal experiences. This can be said to be *Mystical Perception* because at that time Yoga seemed to see a large black shadow that was creepy and then he concluded that he was waiting for the place. This phenomenon can occur when the sensory input received by the senses (objects seen) is then inferred by Yoga through a supernatural, spiritual, or beyond the limits of scientific understanding so that it produces a psychic experience that is subjective.

Data 3

"Not long after falling asleep, I heard the sound of grandpa speaking indistinctly, and when Yoga woke up he was very surprised to see that his surroundings were not only thick fog but there was a fairly bright blue light from the right side not far from where he was." (Pg-158)

From the above quote describing the creepy atmosphere involving sensory experiences that occur in Yoga when he wakes up, it can be attributed to the phenomenon of Hypnopompic in mystical psychology. The Hypnopompic phenomenon, which occurs during the transition from sleep to consciousness, causes Auditory Hallucinations (grandparents' voices) and Visual Hallucinations (blue light). Although its origins are physiological (the boundary between the dream realm and consciousness), the interpretation of these strange or extraordinary experiences as something supernatural, spiritual, or mystical (e.g., as a supernatural message) makes it a form of *Mystical Perception*

Data 4

"The kuntilanak figure suddenly flew from one tree to another. Iwang and Dikdut, who were not prepared to face the possibility of the kuntilanak flying towards them, immediately took a thousand steps without paying attention to the path." (Pg 184)

From the data excerpt above, it can be categorized as a behavioural response to mystical beliefs, because the focus is no longer on the initial perception process, but on psychological reactions and physical actions that arise in response to existing supernatural beliefs. Iwang and



Dikdut's belief in the figure of *kuntilanak* is confirmed by the act of "flying" the figure, which triggers an extreme emotional response in the form of fear and urgency, which ultimately manifests in irrational behaviour, namely "taking a thousand steps without paying attention to the path," as an attempt to escape from the mystical threat that they believe is real.

3.2 Discussion

This study examines the symbols of mysticism and the psychology of mysticism in the novel *Hilang Dalam Dekapan Semeru*. This is because the belief of the Indonesian people still believes in the existence of mystical symbols, such as frankincense, seven-face flowers, free-range chicken eggs, mystical dolls, cigarettes, and *kuntilanak* as a ritual medium to honour ancestors. The transpersonal psychology of mountaineers that emerges through the psyche of climbers. With the approach of mysticism symbols and mystical psychology, this research understands the supernatural world and the inner experiences of characters that are mutually exclusive.

Each culture has different characteristics in the depiction of its spiritual values. Mystical symbols and experiences have their own meanings, such as dolls symbolizing mystical symbols that are believed to have a mystical aura by the local community. It is said that people believe that dolls are a place for supernatural beings to live. Dolls are also used in certain rituals such as *teluh*, *santet*, ritual, and *guna-guna* (Firdaus, 2022). *Kuntilanak* is a spirit creature in the form of an identical woman wearing a long white shirt and long hair unravelled with the characteristic sound of her shrill laughter (Bravianingrum, 2011). The community's beliefs about *kuntilanak* are still very attached. The symbol of incense has a denotation meaning, namely the scent of a fragrance that is crystal in shape and can be used in the form of incense or perfume. Incense also symbolizes purity, the fragrance of spirituality and is a link between ancestral spirits in spiritual practice (Laila, 2017). This is because frankincense in this supernatural way invites the presence of ancestral spirits, also used as an intermediary medium with other dimensions.

The seven-face flower has various types such as yellow cantil, *lynae*, red rose, white rose, jasmine, and frangipani. The flower of the seven forms is a symbol of purity and safety (Wahab, 2024). The flowers of the seven faces are used to convey prayers and honour ancestors. In addition, the seven-face flower is used for aura or beauty. The symbol of free-range chicken eggs serves as a spiritual medium that is used as a condition for offering (Aisyah & Sudikan, 2023). Wild eggs are believed to attract or absorb bad energy, such as bad luck, non-medical diseases or supernatural disorders. Spiritual beliefs, eggs symbolize wholeness and balance between spirit and body. The symbol of cigarettes is used as a food among-among for offerings to ancestors. The myth is that cigarettes are believed to invite subtle spirits accompanied by black coffee. Ghosts are associated with a certain message, both as a protection and a warning.

The psychology of mysticism or mystical experience in spiritual mysticism is included in the transpersonal experience. According to Gumindari (see Abbas, 2025) states that psychology is through a healing approach, spirituality, and a relationship with the psychology of the character. Transpersonal experiences that experience *peak experiences* tend to be more open, imaginative, relaxed, compared to those who do not (Koltko, 1989). Transpersonal psychology focuses on self-change and connects human experience in psychological and spiritual aspects. Mystical experience is included in this realm because of the transformation of consciousness and empirical consciousness into a singular divine consciousness (Hilmy, 2006). Muhaya (2018) states that transpersonal psychology is one of the views of psychology that studies the highest potential of humans, such as spiritual experiences, mystical experiences and things related to consciousness that exist above the ego (*self beyond ego*). According to John Davis in his article "Introduction to Transpersonal Psychology" in Sage Publication, transpersonal psychology is the science that connects psychology with spirituality. Transpersonal psychology that links psychology with spiritual quests and mystical traditions. This is evidenced by various experiences, such as the ability to see the supernatural and mystical experiences. Therefore, the form of human experience in terms of mysticism has been studied by non-physical transpersonal psychology. Because, transpersonal psychology exists in the spiritual realm. These experiences can be such as the ability to see the future (*extrasensory perception*) and mystical experiences.



Human studies in transpersonal psychology can be in the form of recognition, understanding, spirituality, and transcendental awareness.

4. Conclusion and Suggestions

4.1 Conclusion

Based on the results of research in the novel *Hilang Dalam Dekapan Semeru*, it can be concluded that there are symbols of mysticism and mystical psychology in the characters in the novel. The author shows the connection between the symbols of mysticism and the psychological aspects/dynamics of the characters. Through symbols such as frankincense, offerings, seven-face flowers, dolls, and the figure of a woman dressed in white, the author depicts a supernatural reality rooted in Javanese mystical culture. These symbols not only function as aesthetic elements in the narrative, but also serve as a medium of expression of spiritual values, beliefs, and human anxiety about things beyond reason. From a psychological point of view, the mystical experiences experienced by the characters show complex psychological dynamics, such as various emotional and mental responses to supernatural events, such as fear, anxiety, hallucinations, and unconscious behavioural changes as described in transpersonal psychology.

4.2 Suggestions

This research refers for readers to understand the representation of Javanese mystical culture in literary works. The results of this research can also be considered for future researchers in the material of mysticism symbols and mystical psychology. In addition, this study has several limitations, especially in the limitation of finding citation sources in the form of articles and books that discuss the psychology of mysticism and mystical symbols, because there is still a lack of research on these findings. For further researchers, to be able to expand the study with a more in-depth analysis of the relationship between mystical symbols and mystical psychology using clinical psychology or psychoanalysis approaches.

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