

Mystical Implicature of Javanese Mantras: From Lingual to Transcendental?

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Abstract—Up to this point, no research has been conducted on the mysticism found in the mantra of Kidung Rumeksa ing Wengi (referred to as KRW). This study focuses primarily on Javanese Mysticism, employing qualitative research methods as guidelines. The primary data utilized in this study is the spell text, while hermeneutic techniques are employed for analysis. The findings reveal that KRW, through the symbolism of its mantra language, embodies the implicit aspects of Islamic Mysticism within Javanese philosophy. The structure of KRW demonstrates influences from Javanese poetry, specifically *tembang macapat*, while mystical symbolism draws upon the analogy of birds. The essence of mysticism pertains to sufiyah inclinations such as desire, anger, *mutmainah*, and *lawwamah*. The most profound aspect of controlling desire revolves around the perspective on the life of the Kiblat Papat Lima Pancer. The content of KRW holds relevance as it serves as an Islamic religious mantra for conversion. A subtle strategy that combines language symbolism and cultural convention is deemed more acceptable than proselytizing through violence. A significant implication of this research is that mantra literature stands as an essential medium for embracing transcendental values. KRW is an inclusive and collaborative platform that unites linguistics, mysticism, sociology, culture, and philosophy, all converging toward the enhancement of theological studies.

Index Terms—mantra, Javanese mysticism, traditional religion, etnoreligius, pragmatic

I. INTRODUCTION

The Javanese people, hailing primarily from Central Java, East Java, Yogyakarta Special Region, Indramayu Regency, Cirebon Regency/City, and Serang-Cilegon Regency/City, constitute the predominant ethnic group in Indonesia. Their cultural influence extends far and wide, with individuals of Javanese descent accounting for at least 40.22% of the country's population as of 2010 (Suryadinata et al., 2003). According to historical records, Javanese people have an excellent writing culture. This is evidenced by the thousands of documentation of ancient literary manuscripts stored in libraries worldwide (Rass, 2014), including those in Indonesia. The academic manuscript is a memory repository that can be used as a source of information for investigations about the past civilization of the Javanese people from time to time. The information in literary texts can carry messages from the past to present and future generations (Jerome et al., 2016, p. 39; Ratna, 2013, p. 21; Widodo & Purwanto, 2019, p. 451). Literary texts are precious historical artifacts because they serve as references to individual and societal memory over time (Barthes, 1975, p. 18; Joshee & Sihra, 2009, p. 427). Javanese literature is an artifact, archive, and document that can replace lost memories and offer authentic evidence for understanding traditions.

Some experts acknowledge the cultural arrogance of Javanese society (Nurgiyantoro, 2014, p. 203; Widodo, 2020, p. 1294). This is evidenced by numerous cultural expressions preserved throughout people's lifetimes. Life portraits of Javanese people are also widely depicted in various literary works. Javanese people value spirituality more than reason because they are an Orientalist society. Therefore, Javanese literary works often contain mystical, spiritual, and

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transcendental elements in the many sociocultural images recorded in literary texts. The mantra literature *Kidung Rumeksa ing Wengi (KRW)* serves as an example of one of these assumptions. *KRW* literature is essential to get a critical response because it differs from other mystical literature in character.

Javanese mantras found in *KRW*, a key source of Mysticism, contain a variety of life's knowledge and wisdom (Astari, 2016, p. 87; Permadi, 2022, p. 43; Widodo, 2018, p. 37). *KRW* was written not only for magical purposes but also for other purposes. In addition, *KRW* has a different character from other spells. Therefore, the research against *KRW* is considered necessary for two reasons: 1) mantras are part of oral literature, which in its teaching should not be written in text form; 2) mantras are a Hindu tradition that is often used for magical purposes. Meanwhile, in this case, the two issues show contradictory things, namely 1) *KRW* is not inherited orally but is instead written in the form of a song text with a strict meter; 2) *KRW* is a mantra that contains the values of both Islamic and Javanese mysticism. For this reason, the study will focus on two research objectives: the structure of mantra texts and the mystical form of the Spell.

Regarding the problem and focus of this research, the literature created by the author has a particular purpose. In the context of literary communication, the author has a writing intention that is referred to as implicature. An implicature is a form that is implicitly present in language and concealed within the communication (Palacio & Gustilo, 2016, p. 14; Semino, 2014, p. 147). Implicature is part of the pragmatic theory, which analyzes the meaning of words. It is based on the text and the speaker's context when uttering (Hernández, 2013, p. 69; Sweetser, 2017, p. 67). Literature is a creation in which the author's intention is not clearly expressed. Therefore, knowing the author's motives for creating literature is essential. For this reason, *KRW*'s investigation efforts are reviewed from the perspective of pragmatic implicatures.

The study's results are expected to describe the structural model of mantras and Mysticism from the perspective of Javanese literati. The mystical representation in the mantra is explained to see the historical traces of the Islamic movement in traditional Javanese society. In addition, the author's implicature will also be studied to reveal the motive behind creating the spell text. *KRW* studies are conducted with various multidisciplinary approaches, including literature, language, pragmatics, philosophy, religion, and culture. This research examines the problem from an ethnoreligious perspective. Ethnoreligious studies is a transdisciplinary, multisite research program that examines various variations in the religious knowledge of a particular ethnic group (Fox, 2000, p. 426, 2002, p. 21; Gesthuizen et al., 2021, p. 16; Salawu, 2010, p. 348). It will show how religious syncretism, assimilation, and traditional beliefs relate to cultural ideas and knowledge changes. This approach predicts the peoples' religion from many forms of traditional local genius found in mantra texts.

II. MATERIALS AND METHODS

This research endeavors to unveil and present compelling arguments elucidating the enchanting significance of *KRW*. The primary focal points of this investigation encompass the mystical essence embedded within the incantations and the intricate structure of its written form. Various textual models are explored, serving as conduits for mystical strategies. Consequently, this study represents an interdisciplinary exploration encompassing the realms of oral literature, language, culture, theology, and philosophy. Hence, the qualitative hermeneutic method has been deliberately chosen, deemed capable of providing a comprehensive elucidation of text interpretation, ensuring a holistic understanding of its nuances (Holzhauser, 2008, p. 121; Krippendorff, 2010, p. 121; Ricoeur, 2016, p. 14; Strauss & Corbin, 1998, p. 21).

The object of study is a collection of *KRW* texts in the book *Serat Kidungan* published by the publisher Maha-Dewa, Ngajogjakarta Hadiningrat, 1957. *KRW* was created by Sunan Kalijaga. This is a translated copybook. The data of this study is in the form of texts (words, phrases, and sentences) with implied magical meanings. Data were obtained from critical, thorough, and in-depth readings of *KRW*. According to the research focus, mantra structure and mysticism elements are classified by category. Classification results are tested for validity using relevant theories (Holzhauser, 2008; Stake, 2010). Once the coding is confirmed to be valid, the spell texts are interpreted based on two criteria: 1) the structure of the mantra in the perspective of Javanese culture; 2) a form of mantra mysticism in the perspective of Javanese religion and culture. The interpretation of *KRW*'s meaning is meticulously undertaken, diligently observing the intricate interplay between its various signs. Subsequently, the study's findings are subjected to thorough verification, enabling the formulation of interim conclusions. Following the rigorous verification process, the research results are meticulously gathered and compiled, ready for further analysis and exploration.

III. RESULTS

KRW, an ensemble of mystical incantations, bears the imprint of Sunan Kalijaga, a revered figure among the Wali Sanga, a group instrumental in propagating Islam across Java. Tracing back through the annals of history, Maulana Malik Ibrahim, hailing from Uzbekistan in Central Asia, is recognized as the first among the Wali Songo, having journeyed to Indonesia in the early 15th century. Meanwhile, Sunan Kalijaga assumes the distinguished position of being the 7th Sunan within the esteemed ranks of the Wali Sanga. Born in 1450 in Tuban, East Java, his path to enlightenment was marked by an unconventional past, having once embraced a life as a bandit before his affiliation with the Wali Sanga (Quinn, 2019, p. 7). However, at one moment when he committed the crime, it turned out that the

person who was robbed was Sunan Bonang¹. However, Sunan Kalijaga requested to become Sunan Bonang's disciple after discovering Sunan Bonang's supernatural powers. Then he was appointed to Wali Songo; Wali Songo was in charge of spreading Islam in Java, where most of the people still embraced Hindu-Buddhism at that time. Of course, there had to be an excellent way to do it if Islam was to be accepted by a non-Muslim community. Therefore, Sunan Kalijaga tried to incorporate elements of Islam through the culture of the people at that time, one of which was the practice of the magical habit of using spells.

For this reason, *KRW* was created. Through mantras, Sunan Kalijaga slowly incorporated religious elements oriented towards mystical goals. *KRW* is a set of spell texts totaling 43 stanzas. It has a fixed meter structure. It is different from the custom of spells that exist in general.

For this reason, it was based on the data that has been found. The structure of spells in *KRW* will be demonstrated in this section. The findings of mystical elements are also explained from Islamic and Javanese perspectives.

A. Spell Structure

Based on data analysis, it was found that the structure of *the KRW* text has similarities with *tembang macapat*, which is a traditional Javanese poem. In the rules of writing, it is necessary to follow set rules. As a traditional poem, *tembang macapat* is often sung for various purposes, including puppet performances, sacral rituals, and education. *Tembang macapat* has 11 types: Maskumambang, Mijil, Sinom, Kinanthi, Asmaradana, Gambuh, Dandanggula, Durma, Pangkur, Megatruh, and Pucung. *KRW* has similarities with Dandanggula. The details of the meter *tembang Dandanggula* applied in the *KRW* mantra are as follows.

TABLE 1
EXAMPLE OF THE STRUCTURE OF THE FIRST STANZA *KRW* MANTRA

Mantra	Meter	Translation
<i>Ana kidung rumeksa ing wengi</i>	10 i	There is a hymn that begins in the evening
<i>Teguh hayu luputa ing lara</i>	10 a	Remarkable resilience in warding off illness.
<i>luputa bilahi kabeh</i>	8 e	Avoid all dangers
<i>jim setan datan purun</i>	7 u	Genies and demons never wish it
<i>paneluhan tan ana wani</i>	9 i	Search fearlessly, devoid of hesitation
<i>niwah panggawe ala</i>	7 a	It belongs to bad deeds
<i>gunaning wong luput</i>	6 u	The utilization of guilt
<i>geni atemahan tirta</i>	8 a	The fire became water
<i>maling adoh tan ana ngarah ing mami</i>	12 i	The thief stayed away; no one could threaten me
<i>guna duduk pan sirna</i>	7 a	All sorcerers perished

Meter notes:

10 i = Syllables numbering 10, the final vocal of the letter "i"

The rule applies to all meter codes.

The data in Table 1 is an overview of all the *KRW* spell structures totaling 43 stanzas. This finding differs from other Javanese mantras (see, for example, Budiharso, 2016; Saddhono & Hartarta, 2013; Sutarsih & Sudarmanto, 2020). In addition, the findings are also different from the structure of spells in the Petalangan (Kang, 2003), the Hindu mantra in Bali (Candra et al., 2018), and the mantras in India (Yelle, 2014). Based on the cases found, there are allegations that the author seemed to be trying to incorporate his teachings through the culture of the Javanese people at the time. People will prefer mantras when they are sung over when they are just spoken. People will eventually learn to pay attention to its meaning once they enjoy it because the words in *KRW* are logically understandable. This intersects with other mantra texts that contain many irrational words. Thus, the text structure in *KRW* is one of cultural acculturation, which is an effort to incorporate elements of Islamic culture into Javanese culture.

B. Mysticism in Mantra

Mysticism is part of the supernatural (Endraswara, 2003b, p. 11; Smith, 1995, p. 87; Zaehner, 2004, p. 21). Zaehner (2004, p. 21) stated that Mysticism is a personal spiritual world for psychological and spiritual tranquillity. Mysticism is an aspect of spiritual ascent. Mystical experiences (Kroll & Bachrach, 2006, p. 88) refer to spiritual and religious consciousness to pursue the closeness of God. Meanwhile, Javanese Mysticism is a spiritual belief ingrained in the spirituality of Javanese society (Mulder, 2001, p. 29; Pamungkas, 2021, p. 5; Pamungkas et al., 2021, p. 7; Simuh, 1999, p. 21). In this regard, Sunan Kalijaga has similar beliefs. Later, he implemented mystical beliefs in *KRW*. For this, Mysticism is visualized in Table 2.

In Table 2, the lingual findings representing the mystic begin with the symbolization of God. In *KRW*, God is symbolized through the metaphor of birds. In SP 01 data, it is explained that "there are birds that rule the earth and sky". In this context, it is undoubtedly illogical for a bird to be able to rule the earth and sky. In religious belief, only God has authority over the earth and the heavens. Therefore, the bird in *KRW* represents the symbol of God. Birds are an inseparable choice for God's image for various reasons. First, birds live in the clouds as an analogy for their high level. Then, their ability to fly through space symbolizes the ability to rule the sky. In Javanese culture, birds are also believed to have sacredness. One notable belief states that the ominous cawing of a crow foretells impending deaths,

¹ Sunan Bonang was born in 1465 in Rembang, Central Java. He was the son of Sunan Ampel and Nyai Ageng Manila (Sunyoto, 2012).

exemplifying the mystical interpretations attributed to avian presence. On the contrary, the turtledove emerges as a harbinger of good fortune, symbolizing auspicious occurrences. Intriguingly, within formal contexts, birds are utilized as emblematic representations of the Indonesian state. Such practices unequivocally demonstrate that, in Javanese culture, birds are not relegated to a lesser status; instead, they occupy a unique position within the community's collective consciousness. Hence, the profound symbolism associated with birds, representing the divine, remains indissolubly intertwined with the profound influence of Sunan Kalijaga. Being deeply immersed in Javanese culture, Sunan Kalijaga's experiences have fortified his understanding of the intrinsic value accorded to birds within the Javanese worldview.

TABLE 2
MYSTICISM IN *KRW*

Stanza	Line	Mantra	Translation	Data Code
38	1	<i>Ana peksi mangku bumi langit</i>	Some birds rule the earth and sky	SP 01
	2	<i>Manuk iku endah warnaira</i>	The bird is beautiful in colour	SP 02
	3	<i>Segare erob wastane</i>	The high tide is its name	SP 03
	4	<i>Uripe manuk iku</i>	The life of the bird	SP 04
	5	<i>Amimbuhi ing jagad iki</i>	Adding to this world	SP 05
	6	<i>Warnipun sekawan</i>	It has four colours	SP 06
	7	<i>Sikile wewolu</i>	It has eight legs	SP 07
	8	<i>Kulite iku sarengat</i>	His skin is <i>Sharia</i>	SP 08
	9	<i>Gethipun tarekat ingkang sejati</i>	Its blood is a true <i>tarekat</i>	SP 09
	10	<i>Ototipun kakekat</i>	Its muscle is the <i>hakikat</i> (essence)	SP 10
39	1	<i>Dagingnya makripat sejati</i>	Its flesh is a true <i>makrifat</i>	SP 11
	2	<i>Cucukipun sajatinings sadat</i>	Its beak is the true <i>creed</i>	SP 12
	3	<i>Eledan tokid wastane</i>	Its tongue is called tauhid.	SP 13
	4	<i>Anadene kang manuk</i>	The bird	SP 14
	5	<i>Pepusuhe supiyah nenggih</i>	Its spleen is called <i>Safiya</i>	SP 15
	6	<i>Amperune amarah</i>	Its gall is anger	SP 16
	7	<i>Mutmainah jantung</i>	Its heart is <i>mutmainah</i> (Sure of Heart)	SP 17
	8	<i>Luamah wadhuke ika</i>	Its big belly is <i>Lawwamah</i> (a transient lust that fleetingly stirs within)	SP 18
	9	<i>Manuk iku anyawa papat winilis</i>	The bird has a four-way life cycle.	SP 19
	10	<i>Nenggih manuk punika</i>	Look at the bird	SP 20

Note:

SP= Spell Mysticism

Every aspect of the bird's anatomy, from its individual parts to its entirety, holds profound allusions to its mystical significance. This can be seen in the data SP 08-13, that the bird symbol is referenced to the meaning of *Shari'a*, *tariqat*, *Hakikat* (essence), *makrifat*, *shahada*, and *tawhid*. *Sharia*, *tariqat* (order), *hakikat* (essence), and *makrifat* are the four spiritual levels. *Shari'a* occupies the first level, while the *tariqat* (order) and *hakikat* (essence) are above it. Meanwhile, the *makrifat*, which occupies the fourth level, is the core of the highest essential area. These are the mystical levels that lead to God (Endraswara, 2003a; Maslahah, 2018; Simuh, 1999). Meanwhile, *creed* and *tawhid* are the most basic things before heading to the four spiritual levels because one's self-recognition of the prophet Muhammad and Allah is expressed through one's *creed* and *tawhid*. The linguistic portion of this Spell does not mention magical language as a component of the Spell. The author has only attempted to include elements of Islamic teachings through the text of *the KRW*.

Furthermore, SP data 15-18 represents Mysticism, which is about the relationship between the elements of *sufiyah* lust, *anger*, *mutmainah*, and *lawwamah*. This concept of lust is an adaptation of Islam, which has been described in the Koran (see, for example, (Imani & Ropi'ah, 2021, p. 27; Pratiwinindya, 2018, p. 22). However, Javanese people have other views on the four lusts. In Javanese culture, the four lusts symbolize *Filosofia kiblat papat lima pancer*. According to Simuh (1999, p. 87), The lust on which the human character is based can be divided into four according to the cardinal directions. The four cardinal directions can be used to divide the four types of lust that make up human nature, as follows, namely 1) East: the character of *mutmainah*, with an honest nature; 2) South: the character of anger, with wrathful personality; 3) West: the character of *supiyah*, with lust; 4) North: the character of *lawwamah*, with human biologic traits, such as hunger, thirst, sleepiness, etc. The main part is *the pancer* (centre), the human mind. In Javanese Mysticism, man must control these lusts to become a "*Insan Kamil*" (the perfect man). For the Javanese, an *Insan Kamil* or the perfect man includes the Prophet Muhammad and other human beings. Because man is a reflection of God's essence, he can be a perfect human being owing to the spirit of *idhafi* (Simuh, 1999, p. 89). Thus, this *KRW* text not only provides magical power but also as a medium of mystical, spiritual understanding for the Javanese.

Sufis believe that the *Insan Kamil* is where God manifests himself in the purest form, by expressing his name and attribute, the most perfect. God chose man as the *Ahsan taqwim* (the perfect creation) and the being with an advantage over other beings. The reason behind man's perfection is that, of all the creatures of God, he is the most prepared to receive the names and attributes of God. The rest of the creatures can only reveal certain parts. That is why, according to Seyyed Hossein Nasr, man is called the only theomorphic and existentialist being (Nasr, 2008, p. 127). After all, man is composed of the same elements as other macrocosm creatures and spiritual beings. There are mineral elements,

vegetation, and animals in terms of physical creatures. There is also a non-physical spiritual element, namely the spirit. In other words, humans are both locally and individually perfect on a cosmically universal level. That is also why humans represent the macrocosm and are often called miniature cosmology fields (Pamungkas et al., 2021; Widodo & Purwanto, 2019). Thus, this *KRW* text serves as a source of magical power and a medium for spiritual understanding of Javanese Mysticism.

IV. DISCUSSION

KRW embodies the practice of deconstructing spell structures, challenging established norms and regulations surrounding inheritance ordinances. While traditional rules dictate that spells should be passed down solely through oral means, *KRW* defies this convention by transcribing the enchantments into written text, meticulously adhering to a strict meter. Such audacious practices exemplify the author's courage to disrupt the long-standing Javanese cultural order, a system deeply ingrained over generations. Surprisingly, despite the dissolution of the enchantment's sacredness, there appears to be minimal resistance from the populace. Sunan Kalijaga's influential religious authority seemingly compels individuals to comply with his actions. Remarkably, he places greater emphasis on matters of dignity and spirituality rather than mere economic considerations, solidifying his esteemed position. For this matter, Sunyoto's statement (Sunyoto, 2012, p. 103) that spreading Islam in Java had failed for seven eight centuries because a merchant from a Middle Eastern nation spread it seemed to be true. Later, Walisongo began to convert to Islam because he had left the mundane.

The deconstruction process of *KRW* is intricately intertwined with the concept of intertextuality, recognizing that a text cannot exist in isolation but is inherently shaped by the influence and incorporation of other texts. Intertextuality highlights the notion that a text relies on the interplay and incorporation of quotations from various sources to form its own cohesive entity. In this context, the deconstruction of *KRW* acknowledges and embraces the interconnectedness and interdependence of texts, acknowledging that their formation and meaning are shaped through a complex web of references and allusions to other literary works (Allen, 2000, pp. 7–8; Kristeva, 1980, p. 189). In intertextual argumentation, the text is not only written but any product of culture at large (Kristeva, 1986, p. 189). A hypogram characterizes the intertext process as a marker of the text that becomes the background for creation. In the case of *KRW*, the tradition of Hindu-Buddhist mantras and the concept of the past are hypograms, while *KRW* is a form of modification. In the text transformation process, the hypogram used is a type of potential hypogram because it takes the concept of past spells and the concept of *tembang macapat*, which is then modified into a new form (see, Riffaterre, 1978). In other words, Sunan Kalijaga did not create the concept and structure of *KRW*; instead, he only made modifications from past sources of knowledge. The practice is critical in the proselytising strategy that infiltrates various aspects of culture.

Implicitly, *KRW* is one of the media for instilling Islamic values into Javanese society, focusing on mystical values. The form of Mysticism is found implicitly through the symbolic text. In other words, the *KRW* text is just a surface game. The substance of the meaning of the mantra no longer rests on the circle of words, phrases, clauses, sentences, or even the structure of the novel; instead, the notion develops beyond the boundaries of such structure (Pamungkas et al., 2021, p. 87). Mysticism in *KRW* refers to a symbol of lust oriented towards the philosophy of *keblat lima pancer*. As a result, the meaning of the Spell is entirely blurred, which allows the author's arbitrary interference. At the same time, it is a productive alternative for the author to embody the independence of the symbolism of the text.

The symbolization of Javanese Mysticism in *KRW* incorporates the author's sociocultural experiences because the author lived and grew up in the social situation of the Islamic movement in Hindu-Buddhist society. Sunan Kalijaga's spirit of Islam seeks to be integrated into Javanese sociocultural traditions, which view mantras as a sacred network of structures. A view of the sacredness of mantras provides a means to construct the complexity of symbols of divine Mysticism, even when reality has no simple reference. A language game strategy is required to implement experience to the complexity of truth. Therefore, symbolization is a way of talking about the writer's experience. Mantra literature is the product of the contemplation of religious experience. As a result, *KRW* is a blend of fiction, mystique, culture, and reality that represents transcendental lingual.

Mystical findings in *KRW* suggest that the mantra was not originally intended to be used primarily for magical rituals. Mystical ideas are appealing because they help the public understand mystical values related to the teachings of Islam. It is optional to ignore local cultural norms to learn and apply Islamic ideas; instead, they can be blended. This is apparent through a series of mantra languages that unite Javanese and Islamic mystical knowledge. *KRW* also contains teachings about balancing a person's relationship with God, others, nature, and themselves. At this stage, readers might project themselves and their lives using the (value) recommended in this *KRW*.

V. CONCLUSION

KRW embodies Javanese mysticism, concealed within the symbolic language of its mantras. Influenced by Javanese poetry, specifically *tembang macapat*, its structure serves as a vessel for Sunan Kalijaga's endeavor to impart transcendent Islamic values to the Javanese populace. Within Javanese philosophy, Islam finds mystical representation through the symbolic imagery of birds, beautifully interwoven into the aesthetics of the mantra language. This profound

and foundational philosophical perspective offers a profound contemplation on the essence of all beings and phenomena. Sunan Kalijaga's contemplation encompasses diverse interpretations of spirituality, seeking to navigate the complexities of the four elements of *sufiyah*: lust, anger, mutmainah, and lawwamah, in pursuit of becoming an "Insan Kamil" - a perfect human being. The philosophical orientation towards the *kiblah papat lima pancer* serves as a deeply ingrained belief within the Javanese way of life, inviting introspection on the nature of existence.

The significance of the content in KRW becomes evident as it serves as a mantra for disseminating Islam. Furthermore, considering the covert nature of Islamic propagation during that era, interwoven within the Hindu-Buddhist cultural fabric, it becomes imperative to comprehend the societal beliefs, cultural milieu, and historical context. Understanding the cultural backdrop of Javanese society can inform the development of effective strategies for embracing Islam. Employing a subtle approach through language symbolism and cultural dynamics proves more acceptable than resorting to violence. However, the intricacies of mantra symbolism often need more written records from that time, particularly in elucidating analogies specific to a particular culture or society. Consequently, a significant implication of this study lies in recognizing mantra literature as a vital medium for instilling transcendental values.

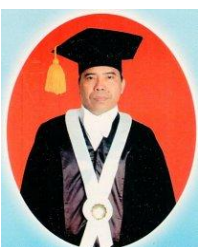
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