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Theological Symbolisation Of Watugunung Myth And Sangkuriang Legend (Comparative Literature Study)

By:

Ni Made Ayu Susanthi Pradnya Paramitha

Institut Hindu Dharma Negeri Denpasar

E-mail: santhipradnyap@gmail.com

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Abstract

Science that has developed to this day seems to shift the role of the logic of Theologos, namely science that is still supported by divine values or religion. Before humans recognize the logic of science as a tool to understand truth, humans initially seek truth by using mythical logic so that myth is called pre-logic. Between myth and science or logos has the same role, which is to be an answer to chaos in understanding a natural phenomenon. One of the pre-logical phenomena is found in literary works of various myths or legends. Some of them are the myth of *Watugunung* and the legend of *Sangkuriang*. Both works are urgently studied in the comparative literature study paradigm, because they contain the same substance, namely the incest and symbolism of the *siwaistic* understanding of the archipelago. The focus of the issue that will be discussed in this study is how is sexual relations in the *Watugunung* Myth and *Sangkuriang* Legend as theological symbolization? This problem was assessed using structural and semiotics theory while, the research method used a qualitative paradigm with the type of data in the form of narration or discourse in the medium of language. The primary data source is the text of the *Medang Kemulan* Manuscript and the printed text of the *Sangkuriang* Manuscript. The theological symbolization in the myths of *Watugunung* and the legend of *Sangkuriang* there are several symbols, namely: (a) *Phaulus* as a symbol and understanding of Shiva, (b) Symbol of fertility due to meeting *lingga* with *yoni*, (c) Symbol of Wealth, (d) Symbol of awareness of sexuality, (e) Symbol of awareness of time, (f) Symbol of awareness of the holy place. While symbolizing the theological meaning in *Sangkuriang*, namely: (a) Mountain as a symbol of Shiva, (b) Symbol of unification of mountains with lake water (*lingga* and *yoni*), (c) Symbols of sexual awareness, and (d) Symbol of awareness of time and place.

Keywords: *Watugunung* Myth, *Sangkuriang* Legend, and Theological Symbolization

I. Introduction

The *Watugunung* myth originates from the *Tutur Medang Kemulan* text written by *I Wayan Budha Gottama* on the Sunday *pon wuku wayang* on 22-9-1991. While the *Sangkuriang* legend comes from oral stories in the *Sundanese Tatar* region. The legend revolves around the creation of Bandung Lake and *Tangkuban Parahu* Mountain. The *Sangkuriang* legend was originally an oral tradition. Written references to this legend are in the *Bujangga Manik* manuscript written on palm leaves from the end of the 15th century or early 16th century AD. Both works are important to be studied in the paradigm of comparative studies, because they contain the same substance, namely the incest and symbolism of the *siwaistic* archipelago understanding.

Based on the background above, the focus of the problem that will be discussed in this study is how sexual relations in the *Watugunung* Myth and *Sangkuriang* Legend as theological symbolization. The purpose of this study in general was to give an overview to the community about the existence of a literary work that has implications for the lives of Hindus.

To discuss further about problem above, it takes a theoretical basis as a scalpel and sharpens the analysis carried out. In this study the following theories were used: (1) structuralism theory used to sharpen the analysis of the narrative structure of the two works formulated in the formulation of the first problem. The use of this theory is based on the basic assumption of his theory that each literary work consists of interrelated elements in building the integrity of work and structural analysis is to dismantle and explain as much as possible the relationship between elements in building a complete meaning. Teeuw (1991: 61) states that however also structural analysis is a priority for a literary researcher before he steps into other things. So, to understand literary works optimally, understanding the structure is a stage that is difficult to avoid or in more extreme terms it must be done (Suwondo, 2002: 55-56). This opinion is based on the

assumption that basically literary work is a "world in words" which has intrinsic meaning that can only be extracted from the literary work itself. Pure structuralism theory emphasizes the autonomy of literary works in which literary work is a structure whose elements or parts are intertwined closely (Pradopo, 2002: 93). Stanton, as quoted by Suwondo (2002: 55-56), said that the building elements of the structure itself consist of themes, story facts, and literary facilities, where the plot, characters, and setting are included in the facts of the story. Further mentioned structural theory is also widely used in studying oral literature related to folklore. Studies are emphasized on the building blocks of a text. It also means that analysis of oral literature views culture as text. Structure must be seen as part of a systematic totality, but the study of the structure of oral literature can be only partially (Endraswara, 2009: 114-115). This opinion is based on the assumption that basically literary work is a "world in words" which has intrinsic meaning that can only be extracted from the literary work itself. The theory of pure structuralism emphasizes the autonomy of literary works in which literary work is a structure whose elements or parts the parts are tightly intertwined. (2) Semiotic theory is used to discuss the problem of theological symbolism. Semiotics assumes that in the level of language or speech, each word or utterance has meaning as an index, icon, and symbol. The semiotic theory put forward by Umberto Eco (2009: 101-102), in the realm of code theory explained that the interpretant or the recipient of the message can take several forms, among which may be it is equivalent (or seems to be equivalent) of the vehicle of sign, for example I can make a picture of a dog that corresponds with: (1) the word "dog"; (2) it may be an index directed at a single object; (3) it could be in the scientific definition, being in the same semiotic system, for example salt marking *sodium klorisa*; (4) it might be an emotive association that gets the value of a clear connotation, "dog" marks compliance; (5) or it could be that it is a translation of one term

into another language, or a substitute in the form of a synonym. This theory is applied to capture the possibilities related to the meaning of a particular thing. *Watugunung* and *Sangkuriang* are talking about mountains and boats and lakes. All of these can be seen as icons, indexes, or symbols.

This type of research is qualitative with a comparative literature study approach. Sugiyono (2012: 6) states that qualitative research is a study whose data are in the form of words, sentences, gestures, facial expressions, charts, pictures, and photographs. While quantitative research is a study in which data is in the form of numbers or qualitative data which are transformed into numbers. The purpose of qualitative research presented by Fatchan in Basrowi and Suwandi (2008: 8), namely to provide a detailed explanation of phenomena that are difficult to convey with quantitative methods. Furthermore, Semi (2012: 34) emphasizes that qualitative research is suitable for research that is related to culture, and values such as literature. It is said that because literature is a creative form of work and its shape is constantly changing or not fixed (*einmalig*) which must be given interpretation. Facing literature means facing the text in which the writer and the literary reading community can also be considered as text. This text is read and an interpretation is made. In qualitative data research are generally in the form of recording, photographs, recordings, or memoranda and not in the form of numbers (Semi, 2012: 30-31). All data used in this study were broken down in verbal form, both oral literature data and other written documents as supporters. Therefore, the data in this study were a type of qualitative data, and not in the form of quantitative data that requires statistical calculations or analysis. Meanwhile, the source of the data, Lofland (in Basrowi and Suwandi, 2008: 169) said that the primary data sources in qualitative research are words and actions. The rest is additional. So the data that will be used in this study will be in the form of words or sentences, not using numbers or calculations. Based on the type,

the data can be divided into two, namely primary data used in this research was a myth of *Watugunung* text contained in papyrus "Tutur Medang Kemulan" collection of Bali Provincial Cultural Office, Jalan Ir. Juanda No. 1 Denpasar, with manuscript code T / XI / 11 / DISBUD. The selection of primary data was based on the consideration that the myth of *Watugunung* is known to be found in the fragments of the *Tutur Medang Kemulan* story. Thus it is appropriate to choose *Medang Kemulan* speech as primary data. The second primary data, namely the text of the Legend of *Sangkuriang*, is found in "*Kumpulan Cerita Rakyat Nusantara (Legenda)*" published by *Pustaka Agung Harapan*. Whereas secondary data sources used as support in this research were *Medang Kemulan* speech which was compiled in the book "*Alih Aksara dan Terjemahan Tutur Bhuwana Mareka, Tutur Brahmokta Widhisastra, Tutur Medang Kemulan*" collection of Bali Provincial Culture Office, *Watugunung* story contained in the book "*Tenung Wariga (Kunci Ramalan astrologi Bali)*" by IB Putra M. Aryana, paper on the myth of *Watugunung*, as well as data obtained from related libraries such as Hindu magazine which are relevant to this research.

II. Discussion

There are several theological symbols in the myths of *Watugunung* and the legend of *Sangkuriang*, namely:

(a) *Phaulus* as a symbol and understanding of Shiva. The truth about the myth of *Watugunung* has elements of Siva understanding can be examined in terms of the use of mountains as a place of asceticism. As stated in the papyrus' passages above, that *Danghyang Kulagiri* will meditate on Mount Semeru. Implicitly, the shape of the mountain in Hinduism can be meaningful as a symbol of *lingga*. Ritiaksa (2013: 12) states that the mountain also has several designations, one of which is *Linggacala* which means an immovable *lingga*. The mountain is a *linggacala* which is at its peak holy with the gods (Ritiaksa,

2013: 17). In line with Ritiaksa, Sutaba (in Ardika, 2013: 230) also stated that mountain according to Hindu belief is a place where ancestral spirits and gods dwell, especially the God of Mount.

If it is learned further, the meaning of the ascetic Danghyang Kulagiri on Mount Semeru is an activity of worshiping Lord Shiva by using a *lingga* (Mount Semeru) is the medium. The name Watugunung given by Lord Brahma can be associated with *lingga*. Gunawan (2012: 200), stated that *lingga* is included in the *Linggacala* is a mountain, including large and heavy stones that are difficult to move. The mountain itself is derived from the word *Watu* or stone (strong, sturdy) and Mount upright stands the symbol of *lingga*. If the explanation states that the mountain belongs to the *Linggacala* type, then *Watu* is also included in the *Linggacala* type, because in the text of *Siwaratri Kalpa* it is stated that "Bhatara Siwalingga kurala sirarcanam I dalem ikang suralaya", translated, "always adores *Hyang Siwa* in the manifestation of Siwalingga which resides in the nature of Shiva (Gunawan, 2012: 197). In addition, in the text *Jñanasiddhanta* it was explained about the relationship between *lingga* contained in humans. All show *Siwaistic* understanding with the symbol of *lingga* or mountain.

(b) A symbol of fertility because it meets *Lingga* with *Yoni*. In the myth of *Watugunung* in the *Tutur Medang Kamulan* text and the legendary text of *Sangkuriang* text interpretation leads to the concept of fertility which emphasizes the theological essence of Saiwa understanding. This idea places the concept of fertility at the meeting of two elements, such as the description above, *lingga* and *Yoni*. In *Samkya* this case can be said to represent the *purusa* (psychiatric) and *prakerti* (material) elements. In the mythical text of *Watugunung*, there is a concretization of the abstract idea of Lord Shiva (*Lingga-Yoni*) into the aspect of worshiping the lakes / mountains. Implicitly teaches humans that the meeting of these two aspects gives birth to fertility. The combination of the mountain

as the symbol of *lingga* and the lake as the symbol of *Yoni* is not necessarily interpreted as a particular concept, moreover by presenting the concept as a literal concept of sexuality. The worship of the *lingga – yoni* or phallus - vagina in the Saiwa tradition is very esoteric and special. In the macro order, the worship of *lingga-yoni* or mountain and lake is a symbol of fertility in the sense that the mountain will make a source of life if there is rain coming from the cycle of condensing lake water by the sun. Rain will bring fertility. The union between *lingga* and *Yoni* which is a symbol of fertility can be listened to in the process of searching for *tirta amerta* in the sea of milk in the text of *Adi Parwa*. Philosophically, Mandara Mountain which was used as a tool to stir the ocean is a symbol of *lingga*, while the sea of milk is a symbol of *Yoni*. From the stirring of the Mandara Mountain in the sea of milk, there arose *tirta amerta* which is a symbol of fertility (Zoetmulder, 2010: 23).

(c) Welfare Symbols. *Linggayoni* as a symbol of worship, this object is known to symbolize Shiva's unity with Parvati. Lord Shiva is considered to be the god of authority and the safety of life and death. Goddess Parvati regarded as a goddess of fertility towards rice fields and fields. Based on the background of this belief it can be seen that *linggayoni* serves as a symbol of safety that bestows happiness (Ardika, 2013: 239). Welfare will be achieved if there is fertility. Like a land, if the land is fertile then everything planted will succeed and produce an abundant harvest. The abundance of harvest that is obtained makes the lives of its people prosper without any deficiencies. This is also seen when the gods drank the *amertha* which had been obtained from the results of stirring the sea of milk. The gods who have taken *amertha* have become immortal. The immortality is a symbol of prosperity, so that if there are people whose lives are prosperous, it will feel eternal. The existence of marriage is the main goal not only to seek legitimate recognition from the community, but more than that, fortunate marriage to crave a prosperous and happy

life (Titib, 1996 : 394). The union between the principles of *purusa* and *pradhana* through a marriage aims to plant the seeds of fertility and prosperity as in the myth of *Watugunung*.

(d) Symbol of awareness of sexuality. Sex if viewed in terms of literature has a high spiritual meaning, so that people who are aware of sex will find happiness not only in the world, but also find happiness spiritually. Therefore, sex in the sense of spiritual awareness is also explained in the myth of *Watugunung*. The spiritual awareness of sexuality from *Watugunung* is lacking because it has accidentally made his own mother as a wife. This is called as *gamia gamana* or mother-son incest. Pure sex is done with self-awareness. Therefore, every individual who wants to connect to God by sex, must first exercise self-awareness so that later sex is no longer seen as just satisfying physical desire, but more than that, sex can be seen as a spiritual path to God.

(e) Symbol of time awareness. Time in Hinduism is called *kala*. Hindu views time is having the concept of *rwa bhineda*, which means two different aspects but they are still interdependent. The view of the subject can be seen in determining good days or *dewasa ayu*. Balinese people in choosing the time for activities must be according to the calculation called with *Wariga*. They are not allowed to do an activity without the good time; moreover, if the activities are sacred ceremony such as the religious ceremony. Because if there are Hindus who dare to carry out activities without choosing a good time first, then undoubtedly their activities will not run smoothly and find distress. Hinduism has faith that there is a ruler of time. In Hindu mythology it is explained that the time ruler is *Bhatara Kala* who is the son of Lord Shiva with *Goddess Uma*. *Kala* means time (Gautama, 2009: 280). *Bhatara Kala* is the son of Lord Shiva who has a creepy face. This is due to *Bhatara Guru's* mistake with *Bhatari Uma* who is having sex in bad times. That's why *Bhatara Kala* was born with a creepy appearance. The essence

of the story is, if someone wants to do intercourse, then they must choose a good time, so that later the son obtained is of a divine character. Thus, time can also determine the nature of a person. The myth of *watugunung* is closely related to the existence of the *wuku* system that is used in Bali. The root word of *wuku* is *uku* which means a week of 30 pieces (Gautama, 2009: 711). There are a number of 30 pieces of information in the *Watugunung* myth marked by the number of *ketupat* that *Watugunung* ate when he was a baby.

(f) Symbol of awareness of the holy place. It has been stated that, the mountain is one of the sanctified places. That is why many holy places were built around the mountain. In Bali, almost all of the mountain peaks and hills are believed to be the *sthana* or place of the gods, even described as *padmadala*, namely the symbol of the lotus petal which according to *Wrhaspati Tattwa* is the *sthana Sang Hyang Sada Siwa* (Titib, 2003: 87). The mountain is a high plateau, so that from the top of the mountain one can see everything in the lower plains. The Mountain holds all the natural beauty, starting from the flora and fauna. The beauty of a mountain and also the scenery presented makes people amazed. The aesthetics of the mountain is not only an exotic place, but also provides peace. So, if people feel tired in the hustle and bustle of the city, then the alternative destination of refreshing and relaxing the mind is the mountainous region. This is also the background of the establishment of temples around the mountainous area. Because the scenery presented makes the hearts and minds of the people become calmer, so that concentration in worship can be increased.

While the theological symbolization meaning in *Sangkuriang*, namely: a) Mountain as a symbol of Shiva. Shiva in the *Tri Murti* concept is a god figure having a *pralina* function which is to melt everything in this world. On the other hand, Lord Shiva is stated to be the highest deity position, of other gods. *Bhuana Kosa* Text, *Jnanasiddhanta*, *Wrhaspati Tattwa*,

Ganapati Tattwa, Tattwajñana, and Purwabhumi Kamulan state that Lord Shiva is the Almighty, Single, and Transcendental. Shiva is the most worshiped deity, both in India and in Indonesia, and Bali in particular. It is evident that Shiva is the most worshiped deity in Indonesia and Bali in particular. Evidence that Shiva is the most worshiped deity in Indonesia and Bali in particular is the number of sacred buildings that use the *Siwaistic* concept. As for the sacred building is the temple. The temple is a sacred building that has a towering shape. In Indonesia, the most sacred temple buildings are located around the island of Java. In addition to the temples, there are also historical Siwaistic relics. *Linggayoni* and *stupas* are characteristic of *Siwaistic* historical heritage. Another characteristic that can prove in an area to adopt or apply the teachings of *Siwaism* is its worship system. Countless numbers of Hindus throughout the world worship Lord Shiva by following various methods. The oldest form of worship is called *Parasupadam (Pasupata)* (Gunawan, 2012: 217). Pasupadam or pasupata is one sect that worships by using the medium of *Lingga*. *Lingga* is one of the most important symbols of Lord Shiva. There are two types of *Lingga*, namely the movable and immovable *Lingga*. The moving *Lingga* is a *lingga* that can be carried anywhere, whereas the immovable *Lingga* that is in one place and cannot be moved which is included the mountain. Mount in Hindu belief is the *sthana* of the gods and ancestors. In various *purana* also explained that Mount Kailasa is place of Lord Shiva. The mountain is a beautiful place; from the top it will provide a magnificent view. Calmness and comfort that are presented as spiritual boosters of people becomes increased. Mount is a sacred symbol of Lord Shiva which is stated as an immovable *lingga*. In the context of *banten* or offerings, the mountain is symbolized with *tumpeng* (Ritiaksa, 2013: 4). If observed, the shape of cone is indeed shaped like a mountain. Discussing the mountain is not going to run out, including reviewing the mountain symbol found in the story of the

Legend of *Sangkuriang*. The mountain referred to in this study is *Tangkuban Perahu* Mountain.

(b) Symbol of mountain unification with lake water (*lingga* and *yoni*). The boat is a symbol of *lingga* because in the story it is said that Sangkuriang because of his anger kicking the boat he made so that the boat was thrown until it fell in the lake he made. This is the symbol of the unification of the *lingga* and *yoni*, or *purusa* and *pradana*. The incident of throwing the boat until it fell in the lake made by Sangkuriang was a demonstration as the movement of the *lingga* was entered towards *Yoni*. The movement can also be seen as the *Purusa* movement which has active traits towards *Pradana* with its passive nature (Ritiaksa, 2013: 10). The explanation is in accordance with the concept in *Samkhya* philosophy which explains that *purusa* and *prakerti* are two interconnected principles, and from that relationship the creation process occurs. Clearly stated that the sea that has concave shape but because it is covered with water it looks flat is a symbol of *yoni*, as well as the lake made by Sangkuriang which is also has concave shape is a symbol of *yoni*. In the legacy of a Hindu historical building called *Mohenjodaro*, a *yoni* in the concave or hollow form was found, which symbolized female genitals.

(c) Symbol of sexual awareness. The acts of violence committed by Sangkuriang in the form of coercion to agree to marry him, which in Hinduism is called *raksasa wiwaha*, is an act of forced marriage by forcibly escaping a girl (Sudarsana, 2005: 9). The actions taken by *Sangkuriang* have exceeded the norms. This is due to the strong lust that affects the mind of *Sangkuriang*. In the end *Sangkuriang* failed to get *Dayang Sumbi* to be his wife. This is a result of karma for people who in their lives only obey their desires.

(d) Symbol of awareness of time and place. The delay occurred when *Sangkuriang* could not fulfill the requirements proposed by *Dayang Sumbi*. The requirement proposed by Dayang Sumbi to Sangkuriang

is that Sangkuriang should make a pond on the top of the mountain, along with a boat that will be used for honeymoon. With high self-confidence, *Sangkuriang* agreed to these requirements. Then *Sangkuriang* summoned the king of genie who he had conquered to be ordered to make a boat, while *Sangkuriang* would make the pond. It was almost morning and Sangkuriang's work was almost over. Dayang Sumbi started to worry because Sangkuriang had almost finished his work. In her anxiety Dayang Sumbi could only pray to the God so that Sangkuriang would not marry her. Finally, Dayang Sumbi's prayer was granted. Suddenly, the sun rose earlier than usual, so the villagers immediately got up to pound rice, and the sound of chickens began to be heard. The genie who heard it did not dare to continue the work, and went away leaving the job. Sangkuriang who knew about the incident, became angry and kicked the boat that was almost finished. The story proves that it is very important for someone to always be able to appreciate time, for that reason time is said to be valuable. A person who can appreciate time is an individual who has consciousness. With respect for time, it is also the same as devotional service to Ida Sanghyang Widhi Wasa, because time is the Sun which constantly moved. While the awareness of Sangkuriang's place is when one day Nyi Dayang Sumbi met her father, and said that she wanted to be an ascetic and meditated in the forest accompanied only by her dog the Tumang which was the incarnation of the god. Knowing that these workers' genies did not dare to accept the task from Sangkuriang, they immediately disappeared. Sanguriang was very angry to know this. This magical young man kicked the boat he made, when facedown to the earth the boat turned into a mountain and until now it was called Tangkuban Perahu Mountain. So forests and mountains are sacred and worthy of their preservation. Because as it is known, both forests and mountains are currently threatened with sustainability. This is due to the rampant illegal logging, even though forests and

mountains are water catchment areas (Sarma, 2011: 113).

As a result of deforestation, there will automatically be no water catchment areas, resulting in heavy rain flowing into the lower plains, causing flooding as happened in several regions in Indonesia. The establishment of holy places around forests and mountains is a brilliant way for Hindu ancestors. In addition to the high religious power, the establishment of holy places in forest and mountain areas is an effort to maintain its sustainability because conservation by establishing sanctuaries has proven effective in preserving forests and mountains. Nonetheless, this conservation effort will not succeed if the human also has the intention to join together to maintain the preservation of forests and mountains. For this reason, it is necessary to have an inner awareness that places such as forests and mountains need to be preserved.

III. Conclusion

Theological symbolization in the myths of *Watugunung* and the legend of *Sangkuriang* have several symbols, namely: (1) *Lingga* as a symbol and understanding of Shiva, (2) Symbol of fertility due to the meeting of *lingga* with *yoni*, (3) Symbol of Health, (4) Symbol of self-awareness, (5) Symbol of awareness of time, (6) Symbol of awareness of the holy place. While the theological symbolization in *Sangkuriang*, namely: (1) Mountain as a symbol of Shiva, (2) Symbol of unification of mountains with lake (*lingga* and *yoni*), (3) Symbols of sexual awareness, and (4) Symbol of awareness of time and place.

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