

Social-Religious Activities in The Arts of Relief in Pakerisan and Petanu Watershed Gianyar, Bali

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Gianyar has abundant archaeological remains from the prehistoric era, especially during the classical era. This can be seen from the cultural remains in the form of artifacts, eco-facts, sites, and others, reflecting the brilliant past of Gianyar civilization. This study aims to determine the socio-religious activities etched into the relief art in the Pakerisan and Petanu watersheds. The data was collected by observing relief artworks in the Pakerisan and Petanu watersheds, supported by relevant literature studies and in-depth interviews with key informants. This relief provides information on socio-religious life in ancient Bali, inspired by beliefs in ancestors, Buddhism and Shivaism accumulated in *Shiva Siddhanta*. This study resulted in findings in the form of socio-religious activities in the Pakerisan and Petanu watersheds. The socio-religious activities in question are mental development activities, exercising self-control, studying the nature of oneself and the universe, and using various worship media by choosing a location near a water source. This reflects the wisdom of the ancient Balinese era in maintaining harmony between various understandings, oneself, nature, and the Creator.

Keywords: Social Activities, Religion, Relief Arts, Ancient Bali

Aktivitas Sosial-Keagamaan Pada Seni Relief di Das Pakerisan Dan Petanu, Gianyar, Bali

Gianyar memiliki tinggalan arkeologi yang melimpah dari jaman Prasejarah terlebih lagi pada jaman Klasik. Hal tersebut dapat dilihat dari tinggalan budaya berupa artefak, ekofak, situs, dan yang lainnya, merefleksikan peradaban Gianyar masa lampau yang cemerlang. Penelitian ini bertujuan untuk mengetahui aktivitas sosial keagamaan yang tergaris pada seni relief di DAS Pakerisan dan Petanu. Data penelitian dikumpulkan melalui observasi terhadap karya seni relief di DAS Pakerisan dan Petanu, ditunjang dengan studi pustaka yang relevan, wawancara mendalam terhadap informan kunci. Relief ini memberikan informasi kehidupan sosial keagamaan pada masa Bali Kuno, diilhami oleh kepercayaan kepada leluhur, Budhisme dan Siwaisme yang teakumulasi dalam Siwa Siddhanta. Penelitian ini menghasilkan temuan berupa aktivitas sosial keagamaan yang ada di area DAS Pakerisan dan Petanu. Aktivitas sosial keagamaan yang dimaksud adalah aktivitas pembinaan mental, melatih pengendalian diri, mempelajari hakikat diri dan alam semesta, menggunakan berbagai media pemujaan dengan memilih lokasi dekat sumber air. Hal ini mencerminkan kearifan masa Bali Kuno dalam menjaga keharmonisan antar berbagai paham, diri sendiri, alam dan Sang Pencipta.

Kata Kunci: Aktivitas Sosial, Keagamaan, Seni Relief, Bali Kuno

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INTRODUCTION

Gianyar is one of the regencies in Bali which is well known as the art area and also known to have fertile farmland as it has several water sources which flow along several rivers such as; Oos, Pakerisan, Petanu, Cangkir, Sangsang, and many other rivers. Those rivers are utilized to be used in farming, daily needs, and tourism purposes, and also the most important is, that it is used during spiritual activities. The water which flows here is believed to come from Kintamani Mountain which has a well-maintained forest (N.Rema & Sunarya,2017). This mountain is believed as a sacred place during the ancient Bali period such as; Tegeh Koripan Temple located on Penulisan Peak saves various archeological stuff such as *lingga*, *arca* (*statues*), and other, that archeological stuff are the remains of the king during the old Bali periods and the period after it which were used as media to worship the ancients' spiritual and also the gods (Suantika et al., 2015, pp. 3-5)

The archeological stuff which is found in Kintamani and nearby area which belongs to Bangli Regency and also the area of Pakerisan and Petanu river which belongs to Gianyar regency cannot be separated from the natural resources of these two regencies thus are the fertile farmland and the water sources as those support the development of the civilization in these areas at that period.

The existence of these rivers and water sources become one of the considerations to build Pakerisan and Petanu watersheds in the past it was well known in the history of ancient Bali and it is sacred until today. The existence of ancient remains stuff which is sacred in this area proved that the intensity of social religious activities in this area was high at that time. Several archeological remains in this area consist of; Pangulingan Temple, Tirta Empul Temple, Prasada mangening, Tebing Gunung Kawi Cliff Temple, Pangukur-Ukuran Temple, Tebing Kerobokan Temple, Penataran Sasih Temple, Pusering Jagat Temple, Pejeng, Kebo Edan Temple, Samuan Tiga Temple, Goa Gajah Temple, Bukit Darma Kutri Temple (Badra, 1997; Kempers, 1960,1977; Stutterheim,1929; Suantika et al.,2015,p.7).

Based on the explanation above, there is an important archeological remain in Patanu and Pakerisan watershed area. However, in this study, the explanation is limited to the discussion of the object of Sangku Sudamala relief in Pusering Jagat Temple Pejeng, Gunung Kawi Cliff Temple, Goa Gajah Temple, Kebo Edan Temple, and Bukit Darma Kutri Temple. This study aims to discover

the social-religious activities which were contained in the relief of Patanu and Pakerisan waters herd, the social-religious activities were reflected on Sangku Sudamala in Pusering Jagat Temple Pejeng, Gunung Kawi Cliff Temple, Goa Gajah Temple, Kebo Edan Temple, and Bukit Darma Kutri. The usage of some of those objects as the research object was based on the reason that the cultural area in the Pakerisan and Patanu watershed utilized managing wisdom of the water resources and rivers as media to hold several social-religious activities about maintaining Balinese's spiritual. Besides, nowadays, the cultural remains have become tourist icons in Gianyar Regency.

The history of ancient Bali in Pakerisan and Patanu watershed came from the 8th century to the middle of the 14th century which is interesting to be studied deeply. Ancient Bali civilization has several excellence and high values in terms of social-religious activities including the environment conservation which become the excellence of ancient Balinese thought that need to be studied. For almost 600 years, the social-religious of Hindu and Buddha activities have become the color of Balinese lives at that time.

The tracking of those social-religious activities during the ancient Bali period has become something important to be undercovered, as it still becomes a "dark chamber" for Balinese nowadays, it happened due to minimum authentic sources which can be used to dig the information. That, this research became something urgent to be done as a holistic-interpretative study, because it implied the finding of Hindu social-religious knowledge developed during the ancient Bali period.

The chisel scratches and the painting in several motives and ideologies became the predominant attention in this study. The reveal of those symbols was reasonable to be uncovered to be used as the academic information which brought a kind of enlightenment to the readers. The properness was assumed that the aesthetic scratches of the *undagi* (someone who makes statues and carvings) at that time were amazing, this should remain as the substance of Balinese civilization transformation until today as it was believed to contain a symbolic identity of political idea as a strength to manage the "insemination" of foreign ideology, the process of this "insemination" was narrated on a text (relief art) which can be found until today, however, behind that amazing idea, the ancient Balinese was fully drawn, not only as the in the note of history. This was the problem that become the background of whether this study is proper to be done.

RESEARCH METHOD

This study is qualitative research, the data was gained through direct observation of Pakerisan and Petanu watershed Gianyar, the data was confirmed through an interview with the key person the completed with literature review. Primary and secondary sources can be cross-checked to gain accurate data. The researcher took the role to be a research instrument, here the researcher was supported by several data collection tools such as observation guidance, recording tools, a camera and so on. The research data were analyzed through a descriptive qualitative process with the theory of religion and ideology then it was ended up with a conclusion.

DATA ANALYSIS AND INTERPRETATION

The ate of Pakerisan and Petanu watershed was considered to be a place to build a *holy water area* (*holy place*), *hermitage*, and *dormitory* with various worship media due to the potential owned by that place. Kramrisch explained that the plan to build a place was the predominant thing, on the other side, the media which would be built was the secondary. The relief architecture on the Patanu and Pakerisan watershed relief were assumed to be inspired by the architecture of the temples along the rivers in Ellora and Ajanta Caves in India (Kramrisch, 1946, p.5; Soekmono, 1977, p.238). Similar to this watershed, the area of Patanu and Pakerisan watershed is something predominant as it has a source of water, a high strong cliff with beautiful surroundings.

This place was selected based on the guideline written in ancient Indian which is called *Silpasastra*, it prioritized land potency and was close to the water sources. The reason for choosing this place is that has water resources not only to be used to fulfill the daily needs, or be used in farming but also based on the holiness and spiritual aspects. The appreciation towards water resources was very stand out in the past, this is seen in Mohenjodaro Sites, the Valley of Indus River, Gangga River, which are considered prosperous land to build a civilization. In Bali, the holy book has transformed into various Manuscripts such as *Astabumi*, *Wiswakarma Tattwa*, and *Astakosala-Kosali*, and the other (Acharya, 1933, pp.13-15; Ardika et al., 2013, p.228; Mundarjito, 2002, p.12). The appreciation of water spring, rivers, and sea, is one of the conditions to build a holy building and a neighborhood in Bima Dompou, which is managed by local genius *Lekadana*, which has almost similar spatial arrangement concept to *Astabumi*, *Wiswakarma Tattwa*, and *Astakosala-*

Kosali (Rema et al., 2018, p.84; Remawa & Padmanaba, 2021).

The cultural area of Patanu and Pakerisan watershed was built with the source of water and its surroundings, holy water, *pedharman*, and *hermitage* were built with various visualization forms, one of them informed of relief (Badra, 2000). Some of the relive were inform of gods and *asura* which were carved on the stone vessel. There was also relief on the cliff temple, a roofed cranny which looked like a house, a traditional gate, and any other form of crannies. There were also relieves inform of evil, various worship media such as *Trilingga*, *Arca Ganesha*, *Hariti*, and others were found in Goa Gajah temple, those worship media adhere the *Shivaism*, next to them, there were Stupa relieves which have collapsed and two arca Dyani Buddha Amitabha which adhered Buddhaisme, unfortunately, one of them has lost. In Kebo Edan temple, there were several scary arca, one of them is called Siwa Bairawa which wore many skull accessories, snakes, and the scarier thing was there was relief inform of Dewi Durga which was called *Durga Mahisasuramardini*. These various relives seemed to visualize different social-religious activities that were based on theology and ideology, with different wishes. Hartanto explained that humans need an ideal description to manage their social, political, and cultural lives to reach happiness (Hartanto, 2016, pp.87-89).

About the religion and ideology statement, during the ancient Bali period, it seemed that there were struggle on ideology, social, and religious matters. However, it finally came to a satisfying climax when Siwa Siddhanta could unite all the sects and beliefs of the Balinese at that time. Siwa Siddhanta in Bali was the conglomerated of the belief toward the ancestors and affected by the sects as the influence of Indians especially Siwa Siddhanta, Sakta, Pasupata, Bhairawa, Waisnawa, Buddha, or Sagota, Brahmana/Resi, Ganapatya, Saura, and Bhairawa were integrated into Siwa Siddhanta (Goris, 1974, pp.11-12). In Bali, the sects of Siwa Siddhanta have shown its influence in the 9th Century. This assumption was based on the findings of the inscription fragment in Pejeng Village, that stated that *siwa...(...)...ddha...*, it was estimated to be pronounced Siwa Siddhanta. The proof that support this statement were found, those were worship media inform of *lingga* which are separated widely throughout Bali, especially in Gianyar, and one of them was found in Goa Gajah. The arca of Siwa Catur bhuja in Pura Desa Alit, Bedulu 9th century came from the late (Suantika et al., 2015, pp.100-101,177).

Siwa Siddhanta was the most predominant sect in Bali, along with the time, the lesson from all sects was absorbed into it, thus Hindus in Java and Bali developed significantly and could be separated from Indian. The belief toward the existence of gods in Hindus like Tri Purusa and other manifestations, and the use of lingga as the worship media (Soebadio, 1985, pp.43-45). The worship of Dewa Siwa which use lingga and yoni in Siwa Siddhanta has widely spread all over South Asia and Southeast Asia. In Java, Dewa Siwa as the highest god was stated in Canggal Sites 654 Saka (Hindu's calendar), which was found in Magelang (A.G. Bagus & Rema, 2017, pp.65-66).

On ancient Java sites, it was stated that the name of Dewa Siwa was the most common to be stated be recite on the beginning of the sites like om namas siwaya, the site which stated that is Dieng III site that was estimated came from the 8th century, and the latest site was Sarwadharmas from 1269, this proved that the worship toward Dewa Siwa was greatly maintained at that time (N. Rema, 2015). Besides, there was a belief towards Dyani Buddha from Buddhism which has united with the belief of ancient's spirit that has become the cult of the lord king. The usage of lingga during the worship and the belief toward Linggodbhawa during the old period of Bali and it continued to the medium period of Bali, it has changed to become the structure of Padmasana which based on the ideology of lingga, in this context Linggodbhawa with the lesson panunggalaning Atma lawan Bhatara (N. Rema & Sunarya, 2015).

Far away, older than the development of Siwa Siddhanta, had been found the arca of Wisnu in a place where two rivers met, it was called Petapan Langgahan, which seemed to be a similar place to do *hermitage* (to maintain spiritual power), this place showed the style of the 6th-7th century, it was in similar type to the arca of Wisnu in Cibuaya (Ardika et al., 2013, p.223). Besides that, it was found the stone vessel on Pusering Jagat Temple, in Pejeng Village, Gianyar regency, the villagers called it Sangku Sudhamala, on the outer side of this vessel, there found relief that told a story from Adhi Parwa or the first chapter of Mahabharata epic. Samudra Manthana told a story about the role of Lord Wisnu in the mixture of the milky ocean or Samudra Manthana, it meant prosperousness and happiness (Adnyana, 2019, pp.21-23; Zoetmulder, 1994, pp.71-91). The heroic story of Garuda in the Samudra Manthana epic became an inspiration for other heroic stories (Wastawa & Rema, 2021).

The vessel with Samudra Manthana relief was related to the purification concept which involved the sacred characteristic of water, and the power of rwa bhineda (Sura-Asura) in the process of purification itself. The purification concept here was basically about spiritual, not about moral or physical matter. Understanding the major meaning from the power of water which was considered to have ability in replacing any forms of ritual. Weda (Hindu's holy book) identified water as the core of spiritual treatment or the first door of spiritual treatment or even the process to reach the immortality (Joshi, 2001, p.3). Furthermore, this became the principal of Balinese in behave as it was believed that water is the manifestation of Lord Wisnu thus they respect the existence of water, protect it and preserve it and also purify it. These are realized by building pelinggih (a holy place), maintaining the vegetation, and doing spiritual management as can be seen in Pakerisan and Patanu watershed (A.G. Bagus, 2008).



Figure 1. Sangku Sudamala decorated with Samudra Mantana Relief (Source: Researcher Documentation, 2020)

Several relieves were created to support that activity such as Cliff Temple of Gunung Kawi Cliff Temple Cliff Temple which is located on the Pakerisan river flow, Banjar penaka, Tampangsiring, Gianyar, this was the heritage of 11th century which was used as kamulan or a place to purify King Udayana and his family. Viewing from its definition, the word kamulan was formed from the base word mul from Sanskrit language which means root, beginning, base, main part (Juynboll, 1993, p.440). The villagers' action was based on strong belief and as the realization of their devotion toward the ancestors, because of it the process of yadnya (sacrificing) in the area of this temple is always held. The social aspects was shown by abundant niches found on this area. This proved that there was harmonious social relationship between the leaders

and their people and with the priests which did *tapa* and *semadi* there.



Figure 2. Candi Gunung Kawi Cliff Relief (Source: Researcher Documentation, 2020)

As it was explained above, there was a place to do meditation in the area of Gunung Kawi Cliff Temple, it was called Amarawati. This area was a sacred place it also be called as Jro Gede or Payogan rja Udayana. Amarawati in various purana was stated as the city of Hindu's Lord, that naming seemed to be right as the relief of Gunung Kawi Cliff Temple Temple is located on a strategic place, thus on the valley of Pakerisan river flow which is well known to be a very sacred and purified place. The outstanding beauty is seen on the relief of Gunung Kawi Cliff Temple Temple which face each other, those must be designed very carefully, it is possible that it was the reflection of the city of Lords which is fulfilled by beauty, this became the theology and ideology for the villagers in holding the social-religious activities at Gunung Kawi Cliff Temple. Based on the interview with the village chief, Ardika stated that:

“Villagers of Penaka and the villagers around Tampaksiring, or even those who are outside the area always hold big ceremony and prayers to Gunung Kawi Cliff Temple every year. The villagers hold this ceremony as a devotion to their ancestor and to wish for healthiness, health, and the prosperousty (interview, 13 June 2020).

Based on the interview result, it can be known that the society used to hold a bit ritual every year at Gunung Kawi Cliff Temple. As commonly done in Bali, the worship toward the ancestors was identical to the worship towards the gods/lords (is called Dewa in Bali). The Balinese assumed that their ancestors are similar to the lords/gods themselves, therefore in Bali, people called their ancestors or their dead relatives as Dewa Hyang. Balinese believe that by holding a worship toward their ancestors they will get happiness, safety, and prosperousty. The area of Gunung Kawi Cliff Temple Cliff Temple was used as a place to aguron-

guron, in understanding the nature of Ida Sang Hyang Widhi Wasa as the teacher of this universe or guru Swadyaya ([Ruastiti et al, 2021, p.336](#)).

The relief about natural reserve and spiritual guidance can be found at Goa Gajah, it serves beautiful scenery which is supported by the holy places from two different beliefs, thus Siwa-Buddha which can live together in harmony. This site is located on Bedulu Village, Blahbatuh district, Gianyar regency, Bali. The society in general have not known the background why Goa Gajah was built in that unique form. Generally, the ancient caves in Bali adopt the common form/house pattern. However it was not for Goa Gajah. The outstanding part of Goa Gajah was given relief. On the above part of Goa Gajah entrance, there is a decoration in form of head, it right hand is reaching out. The eyes are widely opened and pierce to the right side. Beside it, there are decorations in form of leaves, which from them come up the face of forest animals such as; tiger, monkey, human and so on. The space beside it is filled with decoration that look alike deep forest.

The front side of Goa Gajah Relief reminds us about a carving art in Bali which is called Bhoma that is similar or it is not impossible that the carving art mentioned before are the same. Bhoma in Baliese epic is analogue as the king of any kind of plants, moreover, in Balinese carving art, Bhoma is the main source that immerged the carving art of leaves, flowers, and plants and even they form a forest within all the creatures live in it. The indication that the relief in Goa gajah is Bhoma is emphasized by its attributes, one of them is the ear part from the relief was decorated with flowers. The flower, in Kekawin Bhomantaka is called Wijaya Kusuma (*Epiphyllum oxypetalum*) which in mythology of Bali is call immortal flower.

Besides that, the side decoration which are the part of the head decoration consists of leaver carving or jungle and on some parts of it, it seen some carvings of humans, animals, and other forest creatures. It emphasized that the relief carving on the cave entrance is the figure of Bhoma in Balinese carving art. Kekawin Bhomantaka or Kekawin Bhomakawya tells about how Naraka was born as the son of Bhatara Wisnu and Bhatari Pertiwi, because of it, Naraka was named Bhoma, Bhoma means “The Son of Earth”. Bhoma then became the king of plants in the earth. Based on that analysis, it can be concluded that the mythology behind the relief on Goa Gajah entrance was based on the epic of Bhomantaka. The relief carving is described the earth (forest) and all creatures that live within it.

Besides it, the existence of the image of *kala* is also described the figure of forest guardian which is called Banaspati ([Badra, 2012](#)).



Figure 3. Front Faced Goa Gajah Relief (Source, Researcher Documentation, 2020)

The relief of the image above describes the hunt situation in the deep forest. It required excellent team work to catch the targets. From the image, it can be seen that four people from all direction and position were trying to catch boar, it show the solid social reality at the past. However, if it is viewed from the aspect of social-religious, the relief of Goa Gajah actually gives a clue on a good religious belief in relation to the belief of Buddhism which is integrated to Tri Hita Karana that is famous in Bali, it is strongly related to the protection of the universe's stability.

As it is viewed from social-religious aspect, the relief in Goa Gajah actually gives a lesson to protect and respect each other, the environment, and the universe. Humans as the part of ecosystem in this universe are not allowed to act beyond the boundaries as it can affect the surroundings, especially the environment. The Bhoma symbol seems to remind us that the universe does not belong to humans only. The universe itself also belongs to other creatures which have the same right as humans. On the relief, humans are taught to realize their position on this universe, this universe is absolutely belong to the God. As the God creates the universe and everything within it. Sang Bhoma in in that relief is the symbol of the manifestation from the God in the relation to the earth mythology that is describe to be full of love and always willing to give. This kind of narration is called tri hita karana, in maintaining the harmony with the God, with the other humans, and with the nature/surroundings/environment, those can be strengthen by learning Balinese traditional literatures ([Karmini, 2017, p.156](#)).

On Balinese's belief, the ornament of Bhoma is a sacred ornament thus the its placement special, only in particular building especially the holy ones, the

area of temples, *kori agung* or the residence of Hindu's priest (*griya*) and *kori agung* the residence of the king (*puri*). Furthermore, relief cannot be carved in any place and it is not for common building such as common residence of Balinese. On Goa Gajah area, there are various worship media such as *tri lingga* ([N.Remana and Sunarya, 2015](#)), arca of Ganesha, arca of the guardian, stupa relief, arca of Buddha, they all describe the harmonious social-religious activities that emphasizing on love as the media to reach heaven (*moksa*). This achievement is supported by various *sadhana* such as *Bhairawa/Tantra* ([Srijaya & R, 2021](#))

Harper and Brown stated that in Sadhana Tantra, the form of God and Deity are related to each other in synergy. The Deity which was determined by certain *sadhana* that aimed to glorify depends on certain divinity which was required by *sadhaka*. In the symbolic context for Dewa Tantra of Hindu, Bhairawa figure is one aspect. To uncover radical and crucial interpretative change which contributed to the success of the ideology, serious consolidation is required ([Harper and Robert L, 2002, p.213](#)).

That fact makes it important to check the symbolism of Dewa Tantra in form of Bhairaa which occupied the two domains at the beginning of Hindu Tantra development. One hand of the Bhairawa symbolism is the sign of its relation to the aspect of dress-*sadhaka* thus the culture of cremation field or the field which commonly said to be mastered by a scary-fanged god or known as Rudra Bhairawa or Durgamahisasuramardini. On the other side, especially on the hand of brilliant figures of Hindu Tantra such as Guru Kashmir Saiva Abhinavagupta. Bhairawa was considered as modified control or it was known as a term called *samavda-sadhana*, thus the principle of Tantra Yoga which tried to explore the nondual awareness ([Acri, 2011](#)).

Referring to the understanding *samavda-sadhana*, Bhairawa means the invincible and beautiful awareness light which was found as the inner identity of the real practitioners. Bhairawa is the manifestation of Dewa Siwa with ruthless/*ugra* characteristics and commonly related to the enmity aspect. In the 13th century, the Bhairawa sect has been developed in Bali, this sect was developed by great governor Kebo Paudas the part of the influence of King Kertanegara from the Singasari Kingdom ([Suarbhawa & Sunarya, 1998](#)). For the importance of worship, it was built the statue was decorated with a relief identical to Bhairawa thus in form of the skull as the sign of that belief. Some signs of Bhairawa development can be found on Kebo Edan Temple in Pejeng, Gianyar.



Figure 4. Bhairava Relief in Kebo Edan Temple (Source, Researcher Documentation, 2020)

Although the name Bhairawa is translated as something scary and frightening, the interpretation is different. Bhairawa men God who protect His worshippers from their inner enemies as well as the outer ones such as greediness, desire, anger and other negative emotion. Bhairawa comes from the word Bha which means creation, Ra which means conservation, and Va which means destruction. Therefore Bhairawa is believed as the highest goddess, it integrated all the power in this universe to reach freedom (Chopra, 2019, p.211). A similar thing also be seen in the manifestation of Durga Mahisasuramandini who was suspected as the wife of King Udayana, Mahendradatta (Badra,1993) from the characteristics of the relief shape, the statue was by the description of Dewi Durga in Her form as Durga Mahisasuramandini in the mythology of Hindu, the standing posture seems to dance on the buffalo's back, she brings various attributes as the deity of war, and the symbol of dharma's victory.

Mahendradatta was well known because of Her perpetuation of Dewi Durga Balinese at that time believed that the sect of Durga was brought by Mahendradatta from Java to Bali. In the description of Javanese and ancient Bali society, Durga was described to be poignant and scary, although she is the figure of Dewa Brahma's goddess but in Her manifestation, in form of ugra. Dewi Durga seems to be different from the other goddess such as Dewi Laksmi as Dewa Wisnu's goddess which is lovable and Dewi Saraswati the goddess of Dewa Brahma who is very wise. Based on the interview with Sandika, a Tantra,s practitioner stated:

“In the mythology of Balinese society, Dewi Durga is believed to be able to master death, she is well known as Hyang Nini Bhatari, in general, Balinese's point of view, and she is a scary figure. However, for the spiritual practitioners, especially those who related to Tantrik, Hyang Nini Bhatari is a figure that must be worshiped. She is the Balinese's spiritual point of view is someone who has divine power and is full of the mystic. Therefore, the practitioner of a

mystical spiritual words in Bali are willing to do *brata yoga* in the cemetery only to ask for a “gift” from Hyang Nini Bhatari or Dewi Durga “(Interview, October 3rd, 2020)



Figure 5. Arca Mahendradatta Relief in Pura Kutri (Source: Researcher Documentation, 2020)

Based on the interview above, it can be known that Dewi Durga in Balinese society's belief is the goddess of the darkness or the realm of death. She is described as scary figure, it was even well known throughout Bali, Dewi Durga is worshipped as Rangda that represents great power always side by side with Barong as Santa. As the duality which cannot be separated in human lives. The cult of Durga traditionally is related to something mystical and also related to Sakti (Atmaja,2017). Furthermore, Durga in the mythology of Hindus also be known as the goddess of war, it is described as the figure who has several hands and each of them holds a weapon with great power.

Bhairawa is the name of the secret sect from the syncretism between Buddha especially Mahayana with Hindus especially Siwa. Furthermore, this sect was immersed around the 6th century in eastern Bengala. After the period of Bengala, the Bhairawa sect then widely spread to the northern side through Tibet, and Mongolia, then get into China and Japan. On the other side, the other part gets into the eastern side through South East Asia including Indonesia. The footage of Bhairawa on religious life, in Hindu's religious dynamical in Bali, can be seen from the existence of Pura Dalem as a place to worship Dewi Durga, and from ugra Dewa Siwa aspect, ngelawar, mecara and the performance of Calon Arang and Barong, ngerehan Ida Sesuhunan, that aimed to get positive energy from the power of Bhairawa Tantra so from ugra to Santa, it gives such

kind of protection to avoid all the dangers ([Acri & Stephen, 2018](#); [Girinata, 2020](#); [Wariati, 2018, p.94](#))

Various lightning (patirtan) and hermit (hermitage) with that media, both Hindu as well as Buddha in Bali in general and especially in Gianyar, have the same purpose to reach nirvana (moksha). The concept of nirvana is used to describe people who reach moksha thus they merge with the Brahman (Ida Sang Hyang Widhi Wasa), they will get the eternal happiness, which means that they will never suffer anymore (suka tanpa wali duka) ([Kirina, 2020, p.74](#)) This is the main purpose of religion and ideology in the social-religious activity in Pakerisan watershed which utilized the formula of Siwa Siddhanta and the belief of sangkan paraning dumadi concept were the ancestors and everything that was born came from God and will be back to the God.

Based on the data in the inscription, there were some ceremonies held in the ancient Bali period which may be continued held until nowadays such as caru, sambar, prayascitta, pasuci bumi (wisuddha bhumi) that aim as the media to purify humans and the universe. There was also the term pamungkah lawing, which is a kind of fee for the newcomers in a certain area (pakraman), and the status will be similar to the local villagers. There were holy people of Sewa-sogata which was written in almost all inscription and it was the witness in the inscription award.

In relation to the theology of Siwa Siddhanta in old Bali period and it is continued until nowadays are: of *bhaṭāra pūntahyang, hyang agaṣṭi, mahāṛṣi, pūrwwa satya, dakṣina dharmma, paścima kāla, uttara mṛtyu, agneya krodha, nēriti kama bayabya iśwara esanya hariḥ, yājakadharmma dhwa madaḥ, rawi śaṣi kṣiti pawana, ūtasana, mahoratri, sadhyadhwaya, yakṣa rakṣasa pisaca, pretaśura garuḍa gandharwwa, graha, naksatra kinnaharāṇa catwaring loka pāla, yama baruba kuwera basawa mwanng putra dewata nandiśwara mahakāla, sadwināyaka, durgga dewī, caturaśra, Ananta Surendra, ananta kālamṛtyu* ([I. N. Rema et al., 2020, pp. 77–78](#)).

The fact that the remains from the culture of the prehistoric, old Bali period, today's period can be found now. In the old Bali period, the worship of

the ancestors or the cult of dewaraja was made some symbols such as; menhir, a manifestation statue, or placed on the terraced terrace, stone throne, or the stone throne named kamulaning desa which placed side by side to the lingga. The God with dewaraja cult is on one temple area, this is continued until now. In Bali, the scope of the family temple consist of: kamulan, taksu, ngurah and sometimes gedong sari, kawitan, There is also padmasana to worship God in his manifestation as Ida Bhatara in Gunung (mount) Agung and other gods on others mountains, in addition, there is Sedahan Karang, Durga Maya, Indra Blaka, and Bhatara Madue Desa in people's garden, Bhatara Sri on the rice field, Bhatara Sedana on the treasures and local names for Dewi Sri and Dewa Bayu.

Temple, in the general scope of old Bali period was without padmasana, there was pseudo lingga, lingga tribaga, lingga ganda, tri lingga, muka lingga, Ganesha statue, Catur Muka statue and manifestation arca. After the era of Klungkung, there was a padmasana, gedong pengayatan for the god of the mountain and hill with the local names such as: Limas Sari, Limas Catu, Taksu, Pertiwi, Ngrurah, gedong cungkub dll. Nama-nama Tuhan yang dipuja adalah *Bhatara/Sang Hyang Luhuring Akasa, Sang Hyang Tunggal, Ida Sang Hyang Widhi Wasa, Ida Bhatara Dalem, Ida Bhatara Lingsir, Ida Bhatara Ratu Ayu*, those are positioned as the governmental hierarchy . Furthermore, the belief towards heaven and hell as it is known in Ithiasa, Dewa Indra as the king of dewaraja as well as the heaven ruler and Dewa Yama as the great judge as well as the hell ruler.

Dewa Agni aisthe god of fire, Dewa Bayu is the god of wind, Dewa Baruna is the God of the sea, Dewa Kuwera is the god of the wealth, Isana and Wisna are the other names of Dewa Siwa which have emerged from the period of weda until Siwa Siddhanta period. Until now, Dewa Yama is worshiped in the big ceremony as Yamadiraja in the ceremony of Ekadasarudra as the ugra form of both Dewa Iswara and Dyani Budha Aksobya, to neutralize the universe ([Hookykaas, 1973, pp.168-248](#)), if according to the researcher, this is the meeting point of the belief to the ancestors which is blended with the belief to the God which based on their effect to the universe in sekala concept, sekala-niskala, and niskala ([Covarrubias, 2937](#)), as it is stated on this table.

Table 1. Divinity Concept of Siwa Siddhanta in Bali

Prasejarah	Arwah Leluhur dan Kekualan Alam (Anemisme, Dinamisme)				Siwa Siddhanta di Bali:	1. Paramasiwa =Paramabuddha/Niskala
Hindu: Zaman Weda, Upanisad, Purana, Itihasa, Siwa Siddhanta (Siwa-Buddha)	Zaman Weda: Astadikpalaka	Upanishad: Astadikpalaka	Purana: Tri Murti	Itihasa: Trimurti dan Astadikpalaka Bodha/ Kasogatan	Konglomerasi Kepercayaan Kepada leluhur dengan Siwa- Buddha. Siwa: Astadikpalaka dan Dewata Nawa Sanga dan Buddha Mahayana/Kasogatan	2. Sadasiswa=Adibuddha/Sakala-Niskala 3. Siwa=Buddha/Sakala 4. Leluhur/Atman menjadi Atmasiddhadewata, bersatunya Atman ke Paramatman= Swargantu, Moksantu, Suniantu//Kultus Dewaraja.
Paramasiwa	Niskala: Paramabuddha: Bhatara Luhuring Akasa: Tidak Terjangkau • Paramasiwa: bagaikan langit, tidak terbayangkan, tidak berwujud, meresap dalam seluruh makhluk, berada dalam unsur tetapi bukan unsur itu sendiri, berada di dalam tubuh tetapi bukan tubuh itu sendiri, berada di alam kosong tetapi tidak kosong. Paramasiwa adalah Hakikat yang Tertinggi.					
Sadasiwa	Sakala-Niskala: Adibuddha: Sang Hyang Tunggal: Rta: Ida Sang Hyang Widhi Wasa: Paramatman • Sadasiswa: Bagaikan matahari bersinar, Yang Tunggal tetapi menyerap dan menyusupi segalanya, bagaikan api dalam bara memenuhi tungku, menyerap dan menyusupi seluruh kelahiran, menebar dan menggaib dalam setiap makhluk, menguasai segalanya.					
Siwa	Sakala: Atman: Sang Jiwa: Hakikat Sang Diri: Raganta • Siwa: Seperti air dalam tempayan, Jiwa dari tubuh, sumber tunggal wujud banyak, segala yang memenuhi alam semesta, sumber segala yang ada (Tim Penyusun, 2003: 78-79).					

Based on the table above, it can be concluded that the deity in Siwa Sidhannta in Bali placed the ancestors as the most predominant aspect in the worship. The ancestors here refer to the ancestors in a small scope, thus they who gave birth to humans, and the ancestors in a bigger scope, those who created the universe including humans. This belief was enriched when it got the influence from India, whether it was from Weda, Upanishad, Purana, or Itihasa period which was inspired by the universe's power so several god were known at that time (Astadikpalaka-the conglomerated from Shivaism). If it is observed, there is a continuity and red thread among the gods above, thus from the Itihasa period until now, the name of those gods still be known, there is even the belief towards Buddha, and the spirit of the ancestors will be justified in the spirits world when their karma is good they will get into the Dewa Indra's nirvana and if it the karma are bad, they will be punished in Yamaniloka.

Based on the literature review and the fact in the field, in Siwa Siddhanta period, there will be a ceremony for someone who has died and the spirit will be united to the worshipped then that is called Atmansiddhadewata, with the concept of Manunggaling Kawula Gusti, the Atman (spirit) will be back to Paramatman of it is known as the cult of Dewaraja. The spirit is called Siwa, Sadasiswa, and Paramasiwa (Tim Peyusun, 2003, pp. 78-79). In Buddhism, it is known as Buddha, Adibuddha, and Paramabuddha. In Balinese context, it is called Sang Mantuk Ngeraganin, Sang Hyang Tunggal, Sang Hyang Widhi Wasa, and Bhatara Luhuring Akasa. That is about it and the continuity is something which does not exist becomes exist, from single into

plural, from plural becomes single and single back to the emptiness (Rema, 2014).

Related to the various reliefs on the Pakerisan and Petanu watersheds, it is a medium to realize life as a sacred journey. Realizing that liberation from worldly attachments is the path to inner liberation. Studying divine knowledge is very important, and it is acquired through the formation of teachers in hermitage dormitories. Various symbols or media were created, including shelters from the weather on the banks of rivers and springs by carving steep cliffs on the banks of rivers with rushing water. It is in this place that the ancient Balinese people train themselves, and understand the nature of themselves and the universe that will give joy, calm, and liberation, through practicing self-control, and controlling thoughts and actions using asceticism (Titib, 2003, p. 77).

This watershed area was chosen as a place to build a hermitage, dormitory, and holy place, because water is believed to be a form of Lord Vishnu who is in charge of maintaining, providing fertility, healing, purifying as well as a gateway to freedom (Rema, 2013). Places of the emergence of springs, traversed by holy rivers, are the prototype of heaven on earth, believed to be the place where the pieces of Dewi Sati's body fell, are nothing but expressions of purity, natural energy or it can also be said that there is holy energy that radiates. This sacred area, one of which is in the Pakerisan and Petanu watersheds, is seen as a sacred area, which can provide enthusiasm, inspiration, as well as silence when doing self-development (Titib, 2003, p. 78). This is what attracted the kings and religious leaders of ancient

Bali to establish holy places, hermitages, dormitories as well as pedarmanas, as an effort to carry out the mental development of the Balinese people at that time.

Wisnu statues were also found with various other remains such as the yoni phallus, Ganesha statues, and building components. The depiction of the playing scene of Mount Mandara with the characters of Lord Vishnu, Lord Indra of the Gods and Asuras, the dragon snakes, and Garuda birds in the struggle for this water of life at Puseh Pejeng Temple, Gianyar (Darma, 2019). Not only that, but ideological struggles also took place in achieving life and liberation, various symbols were created based on thoughts and the unification of sect powers, there was a fertile growth for the fertilization of belief in ancestors, fertile with the Shiva-Buddhist-Bhairawa/Tantra ideology, with the plural-singular concept, singular-plural of the Self and manifestation, following the concept of sangkan-paran. Lord Ganesha is the deliverer of distress and sad winayaka (Sugita & I Nyoman Rema, 2020, p. 422), Bhairawa as protection and victory, Hariti as repentance towards compassion taught by the Buddha (Rema, 2016), and the three lingas as symbols awareness of the cycle of life and awareness of Ida Sang Hyang Widhi Wasa's omnipotence.

CONCLUSION

The reliefs in the Pakerisan and Petanu watersheds provide an overview of the socio-religious life in ancient Bali, inspired by the belief in ancestors, Buddhism, and Shivaism accumulated in Shiva Siddhanta. Learning divine knowledge is very important, and it is obtained through the formation of teachers in hermitage dormitories. Various symbols or media were created, including shelter from the weather on the banks of rivers and springs, by carving steep cliffs. In this place, the ancient Balinese people train themselves, and understand the nature of the self and the universe, trying to achieve joy, serenity, and liberation. The Balinese people in the Pakerisan and Petanu watersheds respect the existence of water, protect water, preserve water by maintaining vegetation, as well as purify water by maintaining good behavior, chanting prayers, holding ceremonies, establishing holy places, lightning, hermitage, and worship. King Udayana and his family. This proves that at that time there was a very harmonious social relationship between the leader, the people, and the hermits who performed penance and meditation there. Reliefs with the theme of environmental sustainability and spiritual development can also be found at the Goa

Gajah site, which presents beautiful natural scenery, supported by the appearance of a holy place from two different beliefs, namely Shiva-Buddhist, but can live in harmony and harmony, promoting compassion to achieve nirvana/moksha. This achievement is strongly supported by Bhairawa/Tantra sadhana with the principles of tantric yoga, trying to open self-awareness.

AUTHORS' CONTRIBUTION

The three authors in this article are the main contributors.

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