

Stylistic-Aesthetic Epilogue *Kakawin* XX Century *Made Degung* Literary Work

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Kakawin (manuscript), composed by Rakawi Made Degung from Sibetan Karangasem, received a positive response among lovers of classical Balinese literature, because it is full of *Shiva-Buddhist* philosophy which until now still lives side by side and harmoniously in Bali. This well-packaged, aesthetically pleasing *Kakawin* has an important position among the existing *kakawin*, because the content and unique presentation factor is the spirit of the times, namely the *Shiva-Buddhist* discourse that is typical of the Balinese model. This *Kakawin* was completed on Friday Paing Sinta, the 13th anniversary of the Saka year 1915 (1993 AD). The information implied in this *kakawin* epilogue is truly something unique that is rarely or never found in other *kakawin*. His *Kakawin* compositions, the writing of the number of years to the name of the *pangawi* (author) and its origin, are packaged in a unique way and explained in one last stanza of this *kakawin*. In addition to starting with the *Manggalā* who worships the Goddess of Beauty (Saraswati) as the sacred God Brahma spouse, the Goddess of Knowledge, and the Soul of the script, at the end of his work, *Pangawi* begs before Him so that the world will be saved as well as its leader.

Keywords: kakawin, rakawi, Shiva-Buddhist, aesthetics, and epilogue.

Stilistik-Estetik Epilog Kakawin Abad XX Karya Made Degung

Kakawin gubahan *rakawi* Made Degung asal Sibetan Karangasem ini mendapat respon positif di kalangan pencinta sastra klasik Bali, karena sarat akan filosofis *Siwa-Buddha* yang hingga kini masih hidup berdampingan dan harmonis di Bali. *Kakawin* yang dikemas apik, penuh estetik ini memiliki kedudukan penting di antara *kakawin* yang ada, karena faktor isi dan keunikan penyajiannya merupakan jiwa zaman, yakni wacana *Siwa-Buddha* yang khas model Bali. *Kakawin* ini selesai digubah pada *Jumat Paing Sinta pananggal* ke-13 tahun *Saka* 1915 (1993 Masehi). Informasi yang tersirat dalam *epilog kakawin* ini, sungguh suatu yang unik yang jarang atau belum pernah dijumpai dalam *kakawin* lainnya. *Kakawin* gubahannya, penulisan angka tahun hingga nama *pangawi* dan asalnya, dikemas dengan cara unik serta dijelaskan dalam satu bait terakhir *kakawin* ini. Di samping diawali dengan *manggalā* yang memuja Dewi Keindahan (Saraswati) sebagai sakti Dewa Brahma, Dewi Ilmu Pengetahuan, dan Jiwa dari *aksara*, pada akhir karyanya *pangawi* mohon ke hadapan-Nya agar dunia selamat juga pemimpinnya.

Kata kunci: kakawin, rakawi, Siwa-Buddha, estetik, dan epilog.

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Received: February 24, 2022; Accepted April 9, 2022; Published May 10, 2022

<https://doi.org/10.31091/mudra.v37i2.1910>

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INTRODUCTION

Syncretism or the oneness of Shiva-Buddhist can give a strong indication in the territory of Indonesia (Widnya, 2008:137). This is found in a number of old Javanese texts, including the *Kakawin Sutasoma*, which states that between Shiva and Buddha are single, never separated. The concept is continuously realized in Bali. It is evident that the writing and copying of kakawin's literary works in the twentieth century took place well in Bali. One of them is Kakawin Nilacandra. This Kakawin is full of Shiva-Buddhist teachings that are packaged so nicely and aesthetically. Kakawin written by a Brahmin descent from *Sibetan Babandem Karangsem* has an important position among the existing *kakawin*, because the content and unique presentation factor is the spirit of the times, which is full of Shiva-Buddhist teachings that are typical of the Balinese model. This *Kakawin* was completed on Friday *Paing Sinta*, the 13th anniversary of the Saka year 1915 (1993 AD). This *kakawin* manuscript was originally written on paper (1993) and has now been written on palm leaf (*rontal*).

The existence of creative behavior in the transformation process from old manuscript text which is composed into poetry (*kakawin*) or in prose seems very thick in Bali. In addition, the transmission of a number of Indian epic plays is presented in the form of *wayang* (shadow puppet) theater which is very popularly staged in Bali, because it is full of noble teachings and spiritual mental development of the Balinese people (Wicaksana, 2004: 180). As a cultural heritage that has crystallized in this archipelago, *wayang* plays can provide an understanding of character education with all aspects of daily life. The role of a puppeteer is very important, because it is believed that his ability is a mediator in the delivery of all *turur*, *sesana*, and all human behavior that leads to a form of harmony in life in the world. This is a reminder that at the Indonesian Art Institute (ISI) Denpasar, has a *wayang* play with the theme of the oneness of Shiva-Buddha was held, which took the old text *Kakawin Nilacandra*. The choice of the puppet play proves that ISI Denpasar has actually made efforts that lead to a form of harmony, based on the concept of *Tri Kaya Parisudha*. In addition, the rise of the tradition of *mabebasan* or *pasantian* (a place to find a sense of peace) as a form of orality and literacy, the creation of Old Javanese poetry such as *Kakawin Nilacandra* has become popular reading material (oral) for Balinese people. The presence of this *kakawin* is the perpetuation of the Shiva-Buddhist religion in the socio-cultural life of the Balinese people which has the functions of creativity,

aesthetics, religious, social, and educational. In the context of a single and undisputed Shiva-Buddhist religious life, this *kakawin* implies the meaning of the teachings of *catur warga/purusa artha, mahardhika*, the equating of the highest Shiva-Buddhist concept, the five *tathagatas* in Buddhism, and the meaning of *mudra* in Hinduism.

The use of the particle "pih" is very productive in this *kakawin* manuscript as a feature of authorship. As a *pangawi* or the author in the eastern part of the island of Bali, Made Degung succeeded in creating a new *wirama* called "Purantara", which had never been found in the existing *wirama* list. The creation of this new *wirama* is certainly very encouraging for lovers of *kakawin* literature, as evidence of the development of Old Javanese "poetry". As a literary work of narrative poetry, this *kakawin* is packaged with 44 types of *wirama* (a one-time repetition of the name of the *Bhawacakra pupuh* (song) (XXV) in the last *pupuh* (song) (XLV). This presentation is certainly beneficial for novice readers / lovers of this *kakawin* to get to know the types of *wirama* available. This shows the creativity of Made Degung in the field of literature, being able to compose Old Javanese prose (*Shiva Buddhakalpa*) into Old Javanese poetry in the form of *kakawin*, which of course not just any Balinese *pangawi* (author) can do. Because its very complicated, not to mention having to pay attention to the content of the story and aesthetic disclosure requires high imagination power.

The information implied in this *kakawin* epilogue is truly unique and aesthetic, because it has never been found in any other *kakawin*. His Kakawin compositions, the writing of the number of years to the name of the *pangawi* and its origin, are packaged in a unique and beautiful way which is described in one last stanza of this *kakawin* (manuscript). In addition to starting with the *Manggala* who worships the Goddess of Beauty (*Saraswati*) as the divine God *Brahma*, the Goddess of Knowledge, and the Soul of Script, at the end of her work, *Pangawi* begs before Him to save the world as well as its leader.

About 2.5 (two and a half) kilometers to the north from the *Banjar Tengah Sibetan* highway, *Bebandem Karangsem*, along the path between *salak* trees full of rocks, the road looks uphill like climbing a thorny hill, away from the crowds and noise of the city. It was there that a *pangawi* descended from Brahmin named Made Degung seemed to be imprisoned and working on classical Balinese literature. In this era of globalization, in a simple but comfortable hut, quiet, and emitting a

light of peace, Made Degung succeeded in composing *Shiva-Budhakalpa* into an Old Javanese poem called *Kakawin Nilacandra*. Therefore, *Kakawin Nilacandra's* epilogue, as an aesthetic form of Made Degung's authorship which is uniquely packaged full of stylistic power, is considered important to reveal.

RESEARCH METHODS

Discussion about *kakawin* literature is a form of classical literary research which includes the humanities. Therefore, this research uses a qualitative approach. Beginning with an objective approach, namely an intimate struggle with a number of *kakawin* texts intrinsically-extrinsically, taking into account the roles of the author, the text, and the reader. Thus, an understanding of beauty or aesthetic elements in *kakawin* literature will be obtained.

This research was conducted on the *kakawin* text of the twentieth century, namely *Kakawin Nilacandra* by Made Degung, from *Banjar Tengah, Sibetan Bebandem* Village, Karangasem Bali. The types of data in this study are: (a) primary data and (b) secondary data. The research data were collected using observation, interviews, and literature studies. Furthermore, the data were analyzed using descriptive analytic and hermeneutic methods or interpretation. The results of the study were presented using a formal method with an inductive-deductive thinking pattern in the form of a verbal description that was arranged systematically.

DATA ANALYSIS AND INTERPRETATION

Authorship

Since the fourth grade of elementary school, Made Degung began to study script, language (Bali, Old Javanese/Kawi), and Balinese culture from a father named Ida Made Gunung. From a father from Geria Budakeling and an aspirant in the world of "*nyastra*", Made Degung pursued a career studying for a literary creation. After his father died, Made Degung was raised by a mother (*abdi brahmana*) named Ni Nyoman Cenik from Tiingan with an older sister named Ni Wayan Degeng who married *Tamega*. Made Degung, who was born on December 31, 1950, lives in a simple house like being in a state of *wanaprasta*, with his ever-faithful wife, Ni Ketut Sutarmi, with two sons, Wayan Sutawa, and his younger brother, Made Santika. The eldest son (Wayan Sutawa) since elementary school has started following in his father's footsteps and won the second place in *Dalang Cilik*. Together with "Sekaa Gender Cilik" led by I Nyoman Dangin (from Saren

Budakeling) brought Wayan Sutawa's achievements in the field of puppetry to the fore, to the attention of the Governor of Bali.

Two of Made Degung's creations have caught the attention of lovers of classical literature, from the community where this work was born to academics. His first work, dated 1993, comes from *Nilacandra Parwa*, which is colored by the stories of *Kunjarakarna*, *Sutasoma*, and stories that reflect other Shiva-Buddhist concepts. While his second work, dated 1998, is an original work containing the ceremony and ceremony of *Eka Dasa Rudra* which comes once every 100 years. This second work, of course, is very useful for the younger generation of Hindus to understand this rare ceremony, which may only be witnessed in one period of life on earth. Now his work which is being completed is *Kakawin Candra Banu* which is also called *Dharma Achedhya*. In addition to working in the world of Old Javanese poetry, on a daily basis Made Degung is also a healer (implementing alternative medicine based on the *Usadha* lontar) assisted by his wife who is also skilled in writing on "*rontal*" (palm leaf).

Definition of Stylistics

Literature and language are two fields that cannot be separated. The relationship between literature and language is dialectical ([Wellek and Warren, 1990: 218](#)). Language as a primary sign system and literature is considered a secondary sign system according to Lotman's terms (in Teeuw, 1984:99). Language as a primary sign system forms a model of the world for its users, namely as a model that is principally used to realize human concepts in interpreting everything both inside and outside of themselves. Furthermore, literature that uses language media depends on the primary system held by language. In other words, a literary work can only be understood through language.

The characteristics of a literary work are not only seen by its genre, but can also be seen through literary conventions and language conventions. Especially in relation to language in literature, the author exploits the potentials of language to convey his ideas with a specific purpose. With this point of view, it can be said that in fact there is a specificity or uniqueness of each author as a characteristic which may be an intention or invention of the author in his creative process ([Subroto, 1999:1](#)). According to [Aminuddin \(1997: 1\)](#), style is the embodiment of the use of language by a writer to express images, ideas, opinions, and produce certain effects for the responder in the way he uses it. As a form of how to use a linguistic code, style is a relational one related to a series of words, sentences and various possible

manifestations of the linguistic code as a sign system. So, style is a verbal symbol.

The term style is lexically equivalent to style comes from the Greek *stylos* or *stylus* in Latin. In general, the meaning of *stylos* is the form of something, for example an architectural form that has characteristics according to the characteristics of space and time. Architectural forms are absorbed from classical literary texts such as *Geguritan Brayut*, reflecting that there is a blend with the concept of *Tantrayana* that developed in Bali (Utama, 2016:1-7--109). This is reminiscent of when a poet in creating literary works is a form of yoga itself, while his creation in the form of *kakawin* is *Tantra*. The word *stylus* means a tool to write according to the way used by the author. This understanding provides dimensions of form and manner that causes the term style to contain categories of nouns and verbs (Aminuddin, 1997:1).

Kridalaksana in the Linguistics Dictionary (1984: 183) provides those stylistic limitations are: (1) the science that investigates the language used in literary works: interdisciplinary science between linguistics and literature; (2) the application of linguistics to language style research. Panuti Sudjiman (1984:71) says that stylistics is a science that examines the use of language and style in literary works. However, according to *Kridalaksana*, stylistics and language style are different. According to him, language style is (1) the use of the wealth of language by a person in speaking or writing; (2) the use of certain varieties to obtain certain effects; and (3) the overall language characteristics of a group of literary writers (Kridalaksana, 1984:57). In fact, Fokkema and Ibsch (1998: xv) emphasize the importance of formal stylistic analysis to understand the text as a whole.

Kakawin Nilacandra's Epilogue Stylistic-Aesthetics

In this *Kakawin Nilacandra* found a suppressive particle "pih" which is placed after certain words which has the same function as the suppressive particle "pi" which means "really, too, and only". According to Zoetmulder (1993:79) these are important particles and include particles that are rarely used, such as: *si, hmm, pi, pih, wi, wih, pi, hmm, wi ta, wi ta ya*. Furthermore, it was explained that this particle was not easily copied into Indonesian because its meaning was not clear.

What Zoetmulder said about the function of the

particle "pih" which is less productive, in fact, in *Kakawin Nilacandra* is very widely used by the author, perhaps this is the "characteristic of authorship" Made Degung. Indeed, from a semantic point of view, this particle is difficult to translate into Indonesian if it is related to the context. These particles most often appear in the *wirama* that make up *Kakawin Nilacandra*.

In addition, the use of repeated words is also found in this *kakawin Nilacandra*, which serves to emphasize the sound aspect and aesthetic nuances. Zoetmulder (1992:110) states that although in Old Javanese and *parwa-parwa* the types and patterns of repeated words are not as many as repeated words in Indonesian, their meaning is the same as the meaning of repeated words in Indonesian, namely "affirming" the meaning of the word that is repeated. repeated it. This affirmation can then mean "many, many times, very, action or character". Regarding the process of formation, Zoetmulder said that often in the first part of the repeated word, the last sound is lost. The word repeated in question is *lagi-laging* or *lagi-lagi+ng* which means repeatedly (I:8c), *kaguywa-guywa* (III:9b), *kapindha-pindha* (XXIV:2a). Both are repeated words starting with the basic word *guyu* meaning laughter, after repeated meaning laughing. Also, in the word *kapindha-pindha* the root word *pindha* means "like, as". *Agirang prang* (VI:1a) which means eager to fight is a word game that emphasizes more on the final sound. There are also unique words that are repeated three times, such as the word *ta swang-swang-swang* (VI:1b) which means "alone, wrong, light" and so on. The word *prabu Pandhu ring dangu* (XVI:5a) is a word play that has a high stylistic or aesthetic, where the author tries to maintain the final sound 'u' which means the ancient Pandhu king. The word *guess* (XIX:6d) which means really, *nguni nguni* (XXII:2b) which means more, both are pure repetitive words. Also the word *isrup sinurupan* (XXI:3b), *manggeh mungguh* (XXII:3c) which means domiciled and others are wordplays that are packaged so nicely by the author of this *kakawin*.

Aesthetic stylistics that are full of authorship information, namely the author's name, time of writing, and origin are found in *Kakawin Nilacandra's* epilogue, which was delivered by *Pangawi* in such a way that it seemed something new, unique, and interesting. This is a rare choice of words by the author and has never been found in other Old Javanese poetry. This can be seen in the following quote.

၃၇) နျာန္တေကံဝိပက္ခန္ဓာနာမဝကကလိနာနပိကဇိကိနိပမန္တပိဒ္ဒါ
 ပိဿာနာမူဘာဝါမုဂ္ဂဟမာတမဗ္ဗကိသိနပိဗျပ္ပကိပုဗ္ဗါ
 ဩပုဘိကကိပိဗျာကိယာသတိယကိဇိနိကိနိပိဗျာဓာပိနာ
 ဗုဒ္ဓကန္တုဗျာဓပိနိဗျာကိဗျာဓပိမပကမ္ဘာနိဂုဗိယာနိ
 ၃၈) မဏ္ဍာရိန္ဒြေယိန္တိဗာမာစာဂိပိဗျာကိဗျာဓပိကိဗျာဓပိ
 ဗုဒ္ဓကန္တုဗျာဓပိနိဗျာကိဗျာဓပိကိဗျာဓပိကိဗျာဓပိ
 သိန္တုကိဗျာဓပိကိဗျာကိဗျာဓပိကိဗျာဓပိကိဗျာဓပိ
 ဗုဒ္ဓကန္တုဗျာဓပိနိဗျာကိဗျာဓပိကိဗျာဓပိကိဗျာဓပိ
 ၃၉) ကမ္ဘာကန္တုဗျာဓပိနိဗျာကိဗျာဓပိကိဗျာဓပိကိဗျာဓပိ
 ဗုဒ္ဓကန္တုဗျာဓပိနိဗျာကိဗျာဓပိကိဗျာဓပိကိဗျာဓပိ
 ပိဿာနာမူဘာဝါမုဂ္ဂဟမာတမဗ္ဗကိသိနပိဗျပ္ပကိပုဗ္ဗါ
 ဩပုဘိကကိပိဗျာကိယာသတိယကိဇိနိကိနိပိဗျာဓာပိနာ
 ဗုဒ္ဓကန္တုဗျာဓပိနိဗျာကိဗျာဓပိမပကမ္ဘာနိဂုဗိယာနိ

Transliteration:

1. *Nyan tekang Úiwa Buddhakalpa ngaraning kakawin atiki Nilacandra pih,*

wus súàkstrà ratu sya rupa kaua sambu ri dina pitu pùrwwa ring wuku,

brahmà wàra lima tryodaüi manganti úaüini riya pùrónamà pènuh,

ikàntyanya samàpta ningwang anurat kawi yaya pangudhàni ye riya.
2. *Mangkà kwikyumikêt kathà sakari parwwa carita tinatà ringùni pih,*

denyàtyanta rikottaman tutur ikà nda niyata niki doh prasiddha ya,

dêl tan siddha manùta kewala mada kramaniki yaya pih sasar bëlêk,

gung santawya ri sang mangartha kakawin ngwang iki yaya sira tan humàsitan.
3. *Kumwàranku haneng panêndasa nikang gaóa sapada ri mukha tekihên,*

mwang tekang wihage kapat katiga karwa kapisan irikà sakeng uri,

astungkàra nulus winastwani bhàpara saphala rahajöng nikang jagat,

mwang mùrddha pradhanang saràt padha mapañjanga yuúta têkaning prajà kabeh.

The translation:

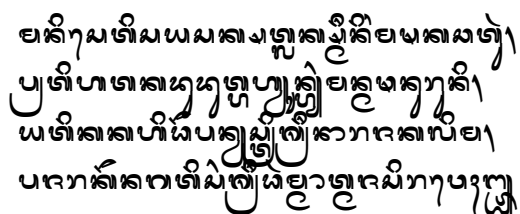
1. This is what is called Shiva-Budhkalpa and the name of this *kakawin* is *Nilacandra*, completed in the year Saka 1915 (*astra Ratu Syarupa*) sasih kasa wuku beginning (Sinta), the 13th Friday Paing pananggal before the full moon (full moon), at the time of I have finished composing *kakawin*, hopefully it will be useful.
2. Now this servant is composing words from the previous *parwa* story, because of the virtues of that teaching but this work is very far from perfection, such as being confused about not being able to follow only his basic drunkenness as a very lowly person, I sincerely apologize to the readers of my *kakawin* and don't laugh.
3. Thus, my name is at the beginning of the group of one stanza (*gana sapada*) in front of this, and the address is at the fourth third second to first syllable there from the back, a sincere blessing prayer for the grace of Hyang Widhi and successful for the salvation of this world, and to the leader country may long live the entire universe. (KN, XLV:1-3)

The three quotes presented aesthetically above, using the *Bhawacakra wirama*, namely the XLV *wirama* as the *pupuh* used at the end of this *kakawin*, are a form of repetition of the XXV *wirama*. The repetition of one type of *wirama* that has the tone (*reng*) of this *Wirat*, also includes a unique aesthetic stylistic, because from the beginning to the end of the text only this *wirama* is repeated. While the

others (43 *wirama*), were placed in their respective positions according to their nature and character.

In the quote XLV:1, the author expressly conveys through his choice of words that are full of aesthetic stylistics, that his work is called *Shiva-Buddha Kalpa* which was composed into Old Javanese poetry, named *Kakawin Nilacandra*. This *Kakawin* was completed two days (13th date) before the full moon, namely Friday *Paing Sinta* in Saka year 1915 (1993 AD), with the hope that it will be useful for the reading community. While in *wirama* XLV: 2, the author very beautifully inserts his name (Made Degung) in the first syllable of each line, such as: the syllable **ma** in the word *Mangka*, the syllable **de** in the word *denyatyanta*, the syllable **de** in the word **del**, and the syllable **gung** in the *gung santawya* word group, so that when put together it will form the word *Made Degung*. Also, regarding the origin of the author, it is written in the fourth, third, second, and first syllables, namely the ring syllable in the word *ringuni*, the si syllable in *prasiddha* yes, the be(t) syllable in *belek*, and the **tan** syllable in the word *humasitan*, so that if put together it will build the word *Sibetan*.

This is explained by the next stanza (XLV:3), with words that contain high stylistic-aesthetic power, namely: *Kumwaranku haneng poindasa nikang gana sapada ri mukha tekihen* (Thus my name is at the beginning of the first group of the first stanza). Meanwhile, the origin of the author is explained by the second line, namely: *mwang tesh wihage kapat katiga, karwa kapisan irika sakeng uri* (and the address is in the fourth, third, second and first syllables from the back). In the epilogue, the author also always apologizes for his work that is still lacking (*sasar belek*) and hopes that Hyang Widhi will always bestow His grace and the leaders, the universe, and all of its contents are safe. In addition, the stylistic-aesthetic is also reflected in the following quote.



Manise tisaya sakûat lakûmî ning maûa kacatur

pratihata kadudut ahyun Hyang Manmatha nuruni,

yatika kahidhêpanya stri Ūri Nàraja kalima,

pajarakêna gati sang Ūri Dharmmâtmaja sira weh.

The translation:

So beautiful as the beauty of the fourth month, very interested in Hyang Vishnu's heart down to earth, so thought the wives of the fifth king of Naraja, (now) tell me again about Sri Dharmatmaja. (KN, X:3).

The quote above (X:3) illustrates that the beauty of Nilacandra's five wives is like the beauty that appears during the kartika, Kacatur, kapat or around October, when flowers bloom with a fragrant smell with drizzling rain falling from the sky, even the god Vishnu. very interested in descending into the world. Kartika's period (around October) can build a "flavor of lango" in the heart of the kawi, so he can enjoy the taste of secret that is his longing. This one stanza quote also reflects the concept of sakti which is symbolized as a male satyeng woman between Shiva and Buddhist beliefs. The Shiva concept emphasizes the purusa aspect, while the Buddhist concept emphasizes the pradana aspect. This can be seen in the loyal behavior of the five wives of King Naraja (Maharaja Nilacandra) as husband's companions in joy and sorrow. Meanwhile on Hastina's side, Dewi Drupadi appears as a wife who is always faithful in accompanying her five husbands (Panca Pandavas). This proves how the qualities of purusa are reflected in Shiva, while the qualities of pradana are inherent in Buddhism. Both have auras as symbols of the linga-yoni, the creator of the universe and everything in it, and have the nature of beauty (sundaram).

CONCLUSION

Based on the description of the twentieth century *kakawin* epilogue by Made Degung which is full of the unity of the Shiva-Buddhist concept in Bali, it can be concluded as follows. a) This kakawin epilogue contains the author's choice of words which are full of stylistic values of high aesthetic value. The author's ability in packaging his work is very good, in the sense of inserting his name and address which is placed in the word group of each front and end of the line. This shows how shrewd the author is in his beautiful pun that contains high stylistics using Old Javanese language, which of course is very difficult to guess if you don't read the next stanza. b) Enjoying this high aesthetic stylistic sense, of course through reading this work, in the sense of reciting every stanza, especially the verses that are used as the epilogue of this kakawin. This will be realized when kakawin becomes reading material for sekaa santi through mabebasan activities that are increasingly prevalent among Balinese people. c) As a product of the kawi outside the palace (Made Degung), with strong Shiva-Buddhist teachings, this

work is becoming increasingly popular among classical literature lovers in Bali, because it is a perpetuation of a single Shiva-Buddhist teaching that can be used as a mirror in thinking, saying and good behavior (a 'illuminator') in daily life.

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