

SEMIOTIC ANALYSIS STUDY OF TUTUR WIKSU PUNGU

By

Ida Made Windya¹, Putu Sri Marselinawati², I Made Ariasa Giri³

^{1,2,3}Sekolah Tinggi Agama Hindu Negeri Mpu Kuturan Singaraja

imwindya@gmail.com

Abstract

The teachings of Tuter Wikṣu Pungu in symbolic form is needed to conduct an in-depth study to reveal its meaning. This research aims to examine the symbolic meaning in the text, so that it can contribute to Hindus as a whole. This research is qualitative with an interpretative descriptive approach based on Riffaterre's semiotic theory, focusing on symbolic elements. The research method used includes heuristic and hermeneutic reading techniques to explore the deep meaning of the symbols in the text. There are three main discussions in this research. First, the identification of the matrix (main idea) that emphasises the importance of asceticism, self-control, and yoga-samadhi as a path to cosmic harmony between humans, nature, and God. Second, the model (symbolic elements), including the symbols of tri bhuwana (three worlds), pañca mahā bhūta (five elements of nature), Sang Hyang Aji as sacred knowledge, and guru as spiritual guide. The third variant (philosophical meaning) examines the philosophical meaning of the symbols. This research contributes to the study of Hindu theology by revealing how the teachings in Tuter Wikṣu Pungu can be relevant to religious life in the modern era.

Key words: Semiotic, Tuter Wiksu Pungu

I. INTRODUCTION

The Tuter Wikṣu Pungu is a text that is full of spiritual, moral, and philosophical teachings that are relevant today. As part of Hindu literature, the text teaches the values of asceticism, spiritual discipline, and cosmic harmony aimed at leading individuals towards worldly happiness and spiritual freedom (mokṣa). With its many symbolism, Tuter Wikṣu Pungu serves as a guide to life that encompasses ethical principles, cosmological awareness, and human relationships with the universe. In the context of recent Hindu literary developments, various studies reveal the importance of revitalising philosophical values in classical texts, especially in responding to moral and social challenges in the modern era.

A number of previous studies provide a foundation for the relevance of Hindu literature studies. Suarka, (2012)

asserts that Old Javanese literature not only functions as a work of art, but also as a medium of moral and spiritual education. Recent research by Premananda, (2024) in his thesis 'Implementation of Kalepasan Teachings in Lontar Tuter Wikṣu Pungu in East Denpasar District' shows that this text contains the teachings of divinity, rasa tattwa, daśa śīla, and sarira ākṣara which are implemented through the practice of tapa, brata, yoga, samadhi, dhyana, japa, and sandhijāna. However, these studies focus more on the application of teachings in the context of sublimity, while aspects of symbolism and its transformative messages in Hindu cosmology have not been widely analysed.

The semiotic approach in Hindu literary research offers new opportunities to explore symbolic meanings in depth. Tri Dayati's study (2014) and recent research

such as by Maulana (2019) highlight the importance of understanding texts through symbol analysis to reveal the relationship between narrative, culture, and social context. In the context of Tutar Wikṣu Pungu, symbols such as tri bhuwana (three worlds), pañca mahā bhūta (five elements of nature), Saraswati as sandiajñana (liberating knowledge) and the role of the guru as a spiritual guide are not only part of the narrative structure, but also teachings that direct spiritual awareness. However, in-depth studies using semiotic concepts in understanding the symbolic structure of this text are still limited, especially in exploring its relevance to the current global context.

Amidst the growing materialism and moral crisis in the era of globalisation, spiritual values in Hindu literature, such as those taught in Tutar Wikṣu Pungu, are becoming increasingly relevant. According to Geertz (2019), spirituality and ecological awareness instilled through classical texts can be a solution to modern challenges, such as moral degradation and social disharmony. In addition, studies such as by Sharma, (2023) emphasise the need for a contextual approach to explore classical Hindu teachings in contemporary life.

This research aims to examine the symbolic meaning in the text of Tutar Wikṣu Pungu using a semiotic approach. It will identify symbolic elements such as tri bhuwana, pañca mahā bhūta, sandiajñana as representations of sacred knowledge and the role of the guru as a spiritual guide and explore their relevance in facing moral and social challenges in modern society. This research not only contributes to the understanding of Old Javanese literature but also enriches the study of the role of Hindu literature in shaping spiritual and moral awareness that can be applied in contemporary life. This research is expected to answer the existing gap in Hindu literature studies by offering a new

perspective on the philosophical values in the Tutar Wikṣu Pungu text, as well as contributing to the development of science in the field of Hindu theology and literary studies.

II. METHODS

This research uses a qualitative method with a semiotic approach to analyse the text of Tutar Wikṣu Pungu to reveal the symbolic meaning contained therein. The variables in this study include symbolic elements such as tri bhuwana, pañca mahā bhūta, sandiajñana (liberating knowledge), and the importance of the role of spiritual teachers. Primary data is the transliterated and translated text of Tutar Wikṣu Pungu, while secondary data includes literature, articles on Hindu literature and Hindu philosophy. The text is analysed through heuristic reading to understand the narrative structure and linguistic elements and hermeneutic reading to explore symbolic meanings based on the context of Hindu culture, religion and cosmology. The analysis technique uses Michael Riffaterre's semiotic concept with a focus on identifying the matrix (main idea), model (symbolic elements), and variant (philosophical meaning contained in the text). The results of the analysis are presented in an interpretative descriptive form to explain the findings of symbolic meaning and its relation to the content of teachings in a modern context. Data validation is done through triangulation of theories and sources by comparing the results of the analysis with related literature, thus ensuring the interpretation remains accurate and contextual.

III. RESULTS AND DISCUSSION

3.1 The Concept of Asceticism and Harmony

Asceticism is a major theme in the Wikṣu Pungu text, which highlights the importance of a spiritually disciplined life as a path to liberation or mokṣa. In this text, asceticism is not only seen as a physical act, but also as an inner journey to control emotions, passions, and ego in order to achieve harmony between humans, nature, and God. The ascetic symbolism used in this text includes the concept of tri bhuwana (the three realms: physical, astral, and spiritual) and mastery over the pañca mahā bhūta (the five elements of nature).

An important part of Tutar Wikṣu Pungu is the depiction of the pañca mahā bhūta, the five basic elements of nature including earth (prēthiwi), water (apah), fire (téja), air (bayu), and ether (akaśa). The text excerpt (7b) reads, “Kunang ikang pañca mahā bhūta, lima prētyéning sānaknya, ngaranya suwang-suwang; prēthiwi, apah, téja, bayu, akasa...” (Compiler, 2015). Mastery over these five elements symbolises an individual's ability to balance the physical and spiritual aspects of himself. According to Sharma (2023), control of these elements reflects the harmonious relationship between the individual and the cosmos, as each element represents a fundamental aspect of existence. In this context, asceticism becomes a path to harmonise oneself with the universe.

The text also emphasises the importance of controlling passions and emotions as part of the ascetic life. In excerpt (7a) it states: ‘...ya tmah krodha, ya luwat, ya langgēng, ya ulah, ya bayu, mapakna ya ring sarwwa karya...’ (Compiler, 2015). Here, lust, anger and greed are described as the main obstacles to true happiness. Wiyasa et al. (2017) through a semiotic approach mentioned that symbols like this reflect the duality of humans, where the potential for enlightenment or downfall

depends on self-control. In spiritual traditions, lust control is considered a key Requirement for living a life in harmony with dharmic values.

The concept of tri bhuwana or three realms in Tutar Wikṣu Pungu describes the cosmic structure that humans must understand and maintain harmony with. Verse (5b) reads, ‘Tri Bhuwana ngaranya, ya mulanyan hana mtu tang trimala, masambada lawan ikang Trikaya Pariśuddha.’ (Compiler, 2015). These three realms include the body (bhur), mind (bhuvah), and soul (svah), whose purity can be achieved through the practice of Trikaya Pariśuddha (purity of body, speech, and mind). According to Capra (2015) in The Tao of Physics, this kind of cosmic structure is a representation of the human relationship with the universe, where harmony can only be achieved through spiritual discipline and deep self-awareness.

Self-harmonisation in Tutar Wikṣu Pungu also involves the practice of yoga (samādhi), prayer (puja), and spiritual understanding (japa siddhi). The text (3b) states, ‘...yoga lawan samādhi, dyana lawan sandhiyajñana, ika ta kabéh, prih prayé wulatī rīkang japa siddhi.’ (Compiler, 2015). Yoga-samadhi is a means to unify the mind, body, and spirit so that individuals can achieve internal harmony that reflects cosmic harmony. Premananda (2024) emphasises that deep reflection on the human relationship with nature can revive traditional values that support ecological and spiritual sustainability.

The values of asceticism in Tutar Wikṣu Pungu have great relevance amidst the challenges of modern life, such as materialism, moral degradation, and social tension. The message to control passions, respect nature, and live a disciplined life provides profound philosophical solutions. The text reminds us to make inner happiness the main goal, not material success.

According to Ariasa Giri & Windya (2024) the courage to reject worldly temptations and choose the spiritual path is the key to achieving meaning in life.

The teachings in Tutar Wikṣu Pungu also emphasise the reciprocal relationship between humans, nature and God as the core of self-harmony. In the Hindu tradition, this harmony is known as the principle of *rwa bhineda*, a complementary duality between the worldly and spiritual aspects. Asceticism in this text teaches how humans can be mediators between nature and divine forces, as described in the *tri bhuwana* relationship that is inseparable from *dharma*.

Tutar Wikṣu Pungu offers profound philosophical guidance for living a harmonious life, both individually and collectively. Through symbolism such as *tri bhuwana*, *pañca mahā bhūta*, and *trikaya pariśuddha*, the text teaches spiritual values that are relevant to deal with the pressures of modern life. By understanding and practising these teachings, humans can achieve true happiness, maintain balance with nature, and build a harmonious relationship with God.

3.2. Spiritual Symbols in Wikṣu Pungu Tutar Texts

a. Tri Bhuwana Symbol as a Map of Cosmos

The *tri bhuwana* (three worlds) symbol in the Tutar Wikṣu Pungu text acts as a representation of the cosmos that guides humans in understanding the relationship between the material world, the spiritual world, and the divine world. This symbol refers to the three levels of existence: *bhūr loka* (physical world), *bhuvar loka* (mental or astral world), and *sva loka* (spiritual or divine world). The text reveals that harmony between the three worlds is the key to achieving balance in life. In stanza (16a) it states:

‘...sangksépanya, tuwiny asing wwang yan wenang tunggal iriking rāt lawan samanya janma, sakaharan bhakting hyang, tatan wanéha nikang wwang pinaka agraning tribhuwanā...’.

‘ (Compiler, 2015)

Translation:

In short, it can be said that every individual can basically Unite in the universe with other fellow human beings. This is what is referred to as the path of *bhakti*. The one who is able to do so will become the ruler of the world.

This stanza asserts that balance in *Tri Bhuwana* can only be achieved through harmonious relationships between humans, nature, and God. In the context of semiotics, *Tri Bhuwana* not only represents the cosmos, but also contains moral values that direct individuals to maintain harmony at the personal (microcosm) and social (macrocosm) levels. This concept is in line with Geertz's (2019) view that traditional societies view the world as a sacred space that reflects the structure of the cosmos. The *tri bhuwana* symbol in this text not only functions as a map of the cosmos, but also as a moral guide that directs individuals to maintain balance within themselves (microcosm) and within society (macrocosm). For example, the teachings to live life by practising spiritual disciplines, such as *yoga-samadhi* and self-control, reflect human efforts to achieve harmony between *bhūr*, *bhuvar* and *sva loka*.

In addition, the symbol of *pañca mahā bhūta* (the five elements of nature) in Wikṣu Pungu is also emphasised as the elements that make up the human body and the universe. In stanza (7b), ‘...*pañca mahā bhūta*, ... *prēthiwi*, *apah*, *tēja*, *bayu*, *akasa*.’ (Compiler, 2015). These elements include earth (*prithvi*), water (*apah*), fire (*tejas*), air (*vayu*), and ether (*akasha*). This illustrates the importance of maintaining harmony

between the natural elements to achieve worldly and spiritual happiness. According to Eliade (1975) in *The Sacred and the Profane*, natural elements are often seen as the embodiment of sacred energy that must be honoured in order to maintain cosmic balance.

A semiotic analysis of the tri bhuwana and pañca mahā bhūta symbols reveals that these two concepts not only serve as spiritual guides, but also offer solutions to contemporary challenges, such as the environmental crisis and moral degradation. These symbols remind us that humans have a great responsibility towards the universe and spiritual values. This view is in line with Triguna (2000) in *Symbol Theory*, which states that the cosmos is a network of interrelated relationships, so that individual harmony will have an impact on the harmony of the universe. In a global context, the teachings of Tutar Wikṣu Pungu emphasise human responsibility to maintain balance with nature and God. This symbolism provides a relevant philosophical outlook for modern humans to face moral, social, and ecological challenges, while strengthening spiritual values in daily life.

b. Pañca Mahā Bhūta Symbol as Elemental Balance

The symbol of pañca mahābhūta (five great elements) in the Tutar Wikṣu Pungu text has a deep meaning as the concept of elemental balance that describes the relationship between humans and the universe. Pañca mahābhūta consists of earth (prithvi), water (apah), fire (tejas), air (vayu), and ether (akasha), understood as the fundamental constituents of everything, both at the microcosmic (human body) and macrocosmic (universe) levels. In stanza (7b) it states: ‘...Kunang ikang pañca mahā bhūta, lima prētyékaning sānaknya, ngaranya suwang-suwang; prēthiwi, apah, téja, bayu, akasa...’ (Compiler, 2015) (There

is also about Panca Mahabhuta that there are five kinds, the names are: Prēthiwi, Apah, Téja, Bayu, Akasa). The quote shows that the balance of these elements plays an important role in maintaining the harmony of human life.

Through a semiotic approach, the pañca mahābhūta symbol in Tutar Wikṣu Pungu represents the close relationship between humans (bhuana alit), and the elements of the cosmos (bhuana agung), where these elements are not only physical, but also sacred as mediators of cosmic energy (Eliade, 1975). In the context of Tutar Wikṣu Pungu, harmony between these elements is a prerequisite for humans to achieve worldly and spiritual happiness, by integrating these elements in a balanced way in their bodies and lives.

At a deeper level, stanza (8a) states:

‘...Yan ring śārīra, ikang prēthiwi, atmah langgēng, apah atmah mātu talyus, téja atmah apuy suluh amadhangin. Bayu ikang ulah maring hala hayu. Akaśa panunggaléng papat sanak. Ya atmah pañca śīla ngaranya, ring śārīra pañcaśīla...’ (Compiler, 2015).

Translation:

In the human body, the perthiwi element becomes a stable and eternal force. Water transforms into flowing nature, while teja transforms into fire, like the light of an illuminating lamp. Bayu acts as the energy that enables movement, especially when running. Akasa is the unity of catur sanak, the four mystical siblings of man. All of these elements then manifest as the panca sila, or five principles of morality that reside within human beings.

Through this excerpt, the Tutar Wikṣu Pungu text implies that the pañca mahābhūta also form the moral and spiritual essence of man. These elements not only affect physical health but also underlie virtuous behaviour (dharma), which is the

foundation of harmony in life. In other words, the pañca mahābhūta symbol serves as a semiotic device to illustrate how physical and spiritual balance are prerequisites for human happiness.

The semiotic approach to this text uses Michael Riffaterre's theory in (Maulana, 2019), where these elements act as signs with deeper connotative meanings. Literally, these elements are the constituents of the physical world, but connotatively, they describe the cosmic harmony that connects humans with divine power. This symbol also suggests that humans (bhuwana alit) are miniatures of the universe (bhuwana agung), reflecting the hierarchical relationship between the two.

In a modern context, the pañca mahābhūta symbol can be interpreted as a warning to maintain ecological balance. The imbalance of these elements due to pollution or overexploitation reflects the degradation of cosmic values that support the sustainability of life. Windya (2021) states that universal harmony is highly dependent on human relationships with the elements of nature. In Wikṣu Pungu, these elements remind humans of their ecological and spiritual responsibility to create a harmonious world. Sharma (2023) also emphasises the importance of returning to traditional values such as respect for the elements of nature to deal with the environmental crisis. The Pañca Mahā Bhūta in this text offers not only a spiritual outlook, but also a philosophical solution to address the global ecological crisis, emphasising on the importance of environmental sustainability as an integral part of human life. As such, it represents ethical and spiritual guidance relevant to contemporary society.

c. The Symbol of Sanghyang Aji as a Representation of Sacred Knowledge that Liberates

In the text Tuter Wikṣu Pungu, Sang Hyang Aji, personified as Dewi Saraswati, symbolises sacred knowledge that guides humans towards spiritual enlightenment and wisdom. This symbol represents the relationship between humans, nature, and God, with knowledge as the bridge that connects these dimensions. Verses (3b) states:

‘raṣa Sanghyang Aji, amrih raṣaning brata tapa nira, déning ambĕk kawiratin, maka sahayang déwa puja, wédhā mantra, yoga lawan samādhi, dyana lawan sandhiyajñana.’ (Compiler, 2015).

Translation:

Seeking the essence of Sanghyang Aji means seeking inner experience through the practice of brata and tapa. With an orderly and disciplined mind through self-control, the main path is the worship of the gods. The basis of this worship is based on the Vedic teachings, yoga, samadhi, dhyana and sandhi ajñana as the main means of spiritual attainment.

This quote asserts that true knowledge must be aligned with dharmic values and based on spiritual discipline through practices such as meditation (samadhi), prayer (puja), and self-control (brata). Through a semiotic approach, Sang Hyang Aji's symbols illustrate the relationship between human actions and transformative spiritual values.

In semiotic theory (Barthes, 1967), signs such as Sang Hyang Aji have two levels of meaning: denotative and connotative meaning. Denotatively, Sang Hyang Aji is a representation of sacred knowledge used for spiritual practices. Connotatively, the symbol depicts the process of human liberation from worldly limitations towards universal enlightenment. Sang Hyang Aji also functions as a symbol of transformation, where humans through spiritual discipline can transform themselves

into individuals who are in harmony with the values of the cosmos.

This symbol is also linked to the concept of vidya (divine knowledge), which in the Wikṣu Pungu is considered as a means to understand the essence of reality and transcend the limitations of the material world. Eliade (1975) in *The Sacred and the Profane* states that sacred knowledge in religious traditions is not only intellectual, but also involves ethical and spiritual dimensions that lead humans to a higher consciousness.

Tutur Wikṣu Pungu emphasises that true knowledge must be manifested in concrete actions that benefit the common good. In a semiotic perspective, this action is a representation of the harmony between symbolic meaning (knowledge) and practical reality (action). Knowledge that is not realised in action only becomes an empty symbol without transformative meaning.

In the modern context, the symbol of Sang Hyang Aji is relevant to face challenges such as disinformation, moral degradation, and misuse of knowledge in a world that is increasingly connected by technology. Mayuni et al. (2020) state that traditional knowledge based on ethical and spiritual values can be the foundation for building social and ecological justice. The sacred knowledge symbolised by Sang Hyang Aji teaches humans to uphold dharma through the use of science to create balance, not destruction.

Thus, the semiotic analysis of the symbol of Sang Hyang Aji in the Wikṣu Pungu Text shows that this text not only teaches the importance of spiritual knowledge in a traditional context, but also provides ethical guidance for modern society to face global challenges by maintaining harmony between humans, nature and God. It represents a collective

consciousness of moral responsibility rooted in cosmic values.

d. Symbol of the Guru as Spiritual Guide

In Tutur Wikṣu Pungu text, the guru is positioned as a symbol of a spiritual guide who guides individuals towards enlightenment and cosmic harmony. The role of the guru goes beyond that of a teacher in the academic sense, as he also functions as a light-bearer (jyotir) who helps students understand dharma and live a life in harmony with spiritual values. In verses (35b) the text states:

‘...Mangka ta swabhāwa nikang śiṣyā-nak jati lawan guru māwak jati. Yan ikang anak lawan śiṣya tuhu kapwa dénya séwakāguru suśrusa, yukti nirang guru ngaran ira, masung warānugraha sapininta ning anak, saka wruh niréng sarwawākṣṣara katkaning sari-sarining raṣa nika kabéh, initially muwang i wkasnya hétunya ang dadi, yādi katatwaning mulaning urip nira lawan i wkasing pati nira pintanēn, tuwin winéh niré kang śiṣyānak ... ‘ (Compiler, 2015).

Translation:

...Such is the nature and behaviour that a true disciple and son should have towards a true teacher. If a student or a child devotedly and devotedly seeks knowledge from his teacher, then a true teacher is one who gives all the knowledge he has according to the student's request. The guru teaches the entire script to the deepest essence of the knowledge. In the beginning, a disciple is just an ordinary person, but through knowledge and learning, he attains the ultimate understanding of life. Finally, when the time comes to understand the procedure of death, the disciple must ask the teacher for it, and the teacher will give it to him...

This quote emphasises that the relationship between teacher and student is not just a formal interaction, but a

relationship based on trust and devotion (bhakti). True teachers are those who are able to share their deepest knowledge with students, both worldly and transcendental. Thus, teachers in Tuter Wikṣu Pungu not only impart knowledge, but also guide students towards an understanding of life and death as part of a spiritual journey.

In semiotic analysis, the guru symbol has a double meaning: denotatively, the guru is an individual who provides education, but connotatively, the guru symbolises the union between humans and the cosmos through wisdom. Triguna (2000) explains that signs like this often have a deeper meaning than what is visible on the surface. The guru becomes a representation of the principle of spiritual guidance that guides individuals through avidya (ignorance) to vidya (true knowledge). Furthermore, the guru in Tuter Wikṣu Pungu is portrayed as a source of moral inspiration that shows the importance of living a life that is righteous (satyam), harmonious (ritam), and in harmony with the universe. The text (35 a) states:

‘...mangkana réh nī dharmma nī sang séwaka māngdadyānak yādi śiṣya, kapwa tan panasaréng śilādikrama mula, mānūt ī dharmma śaśaṇa ning śiṣyānak lawan guru, tan mangdoh i hyun ing dharmma ning hyang lawan gurunta kunang’ (Compilation, 2015).

Translation:

Such is the procedure for someone who wants to gain knowledge, either as a child or as a student, to stick to the basics of the Adikrama Precepts. This is in line with Dharma Sasana, which regulates the relationship of students and children to their teachers. Thus, a student will not deviate from the dharmic qualities of Hyang nor from the teachings and will of his teacher.

This quote confirms that a student must always respect the dharma and will of

the teacher as the basis for his life journey. This shows that the teacher is not only a teacher, but also a guardian of moral and spiritual values. The quote also highlights the teacher's relationship with the concept of śilādikrama, or the basics of morality that a disciple should follow in devotion to his or her teacher. The guru not only imparts intellectual knowledge, but also teaches the disciple to lead a righteous (satyam) and harmonious (ritam) life. This view is in line with Satriya Wibawa et al. (2017) who stated that the guru figure in many spiritual traditions is often positioned as an intermediary between the human world and the transcendental dimension. The guru becomes a connecting point that allows students to understand higher spiritual realities.

The guru symbol in Tuter Wikṣu Pungu is also relevant in a modern context, where many individuals feel lost amidst the challenges of materialism and the disintegration of moral values. The guru teaches the importance of spiritual disciplines, such as meditation, self-control, and reflection, to overcome the chaos in human life. Ariasa Giri & Windya, (2024) attributed the importance of mentor figures to the human need to return to local and spiritual values in the face of globalisation. Using semiotic analysis, the guru in Tuter Wikṣu Pungu functions not only as a sign of knowledge and wisdom, but also as an embodiment of cosmic harmony that can help us overcome the chaos in our lives.

3.3 Philosophical Meaning of the Manuscript

Tuter Wikṣu Pungu is one of the ancient Javanese literary heritages that is rich in philosophical and spiritual values. This manuscript deeply offers guidance for humans to achieve cosmic harmony through self-control, spiritual discipline, and understanding of science. More than just a

work of religious literature, this manuscript reflects the Hindu cosmological view that highlights the close relationship between humans, the universe, and God. Through semiotic analysis, this manuscript shows how symbols and their meanings are interrelated to describe human interactions with themselves, society, nature, and divine power.

Asceticism is the main theme in the *Tutur Wikṣu Pungu* manuscript which emphasizes the importance of self-control and spiritual discipline to achieve mokṣa. In text (3b) it is stated, “Raṣaning tapa brata, déning ambĕk kawiratin, maka sahayang déwa puja, wédhā mantra, yoga lawan samādhi.” (Compiler, 2015). This quote shows that the practice of asceticism involves controlling the mind and body through tapa, brata, yoga, samadhi, puja, and mantra. In Barthes' semiotic framework, (1967), symbols such as yoga and mantra represent a sign system that has a deeper meaning, namely the process of self-purification to align the individual with cosmic values. Thus, asceticism in *Tutur Wikṣu Pungu* functions as a sign that leads to spiritual transformation towards inner freedom.

Tutur Wikṣu Pungu uses the concept of tri bhuwana (three realms: physical, astral, and spiritual) to describe the relationship between humans, nature, and God. It is stated in (5b), “Tri Bhuwana ngaranya, ya mulanyan hana mtu tang trimala, masambada lawan ikang Trikaya Pariśuddha.” (Compiler, 2015). This philosophy teaches that humans must maintain a harmonious relationship between body, mind, and soul so that life in this world is in harmony with divine values. In this context, humans are a microcosm that reflects the order of the macrocosm. Soebadio (1985) (1957) states that the structure of the cosmos in spiritual traditions

is always associated with moral guidance that directs humans to universal harmony.

The teacher in *Tutur Wikṣu Pungu* is described as a symbol of the bearer of light and wisdom who guides humans to enlightenment. In text (1b) it is stated, “...tuwi sira maka surākṣanya agraning jagatraya,” (Compiler, 2015). The symbol of the teacher does not only refer to a particular individual, but represents the universal principle of guidance and transformation. In semiotic theory, the teacher is a sign that unites the denotative (educator) and connotative (spiritual leader) dimensions. Triguna (2000) explains that symbols such as teachers have layers of meaning that involve the relationship between humans and higher moral principles.

This text also explains the duality of the worldly and the spiritual through the teachings of controlling lust and emotions. In quote (7a) it is stated, “...ya tmah krodha, ya luwat, ya langgĕng, ya ulah, ya bayu, mapakna ya ring sarwwa karya...” (Compiler, 2015). This duality is not to be separated, but to be harmonized so that life becomes harmonious. *Tutur Wikṣu Pungu* teaches that worldly (material) life and spiritual life complement each other, so that humans should not be trapped in just one aspect. As stated by Palguna (2000), harmony between materiality and spirituality is the key to a meaningful life.

The concept of dharma (universal truth) is an important foundation in this text. *Tutur Wikṣu Pungu* teaches that living in harmony with dharma allows humans to achieve worldly happiness and spiritual liberation. One of the principles emphasized is Trikaya Pariśuddha (purity of thought, speech, and action) as a way to maintain harmony between humans, nature, and God. The philosophical values in *Wikṣu Pungu* remain relevant in facing the challenges of modern life, such as materialism and moral degradation. Asceticism, cosmic harmony,

and the importance of spiritual guidance offer ethical and spiritual solutions for modern society. Emphasizing traditional wisdom like this can help overcome ecological and social crises and promote a harmonious relationship between humans and nature. Through semiotic analysis, the symbols in this text teach the importance of living a meaningful and balanced life, both individually and collectively.

IV. CONCLUSION

This study concludes that Tutar Wiksu Pungu contains profound teachings on spirituality, morality, and cosmology represented through the symbols of tri bhuwana, pañca mahā bhūta, Sang Hyang Aji, and the role of the teacher. Semiotic

analysis shows that the teachings in this text emphasize the importance of asceticism, self-control, and yoga-samadhi as a path to cosmic harmony between humans, nature, and God. These symbols not only represent the structure of the cosmos, but also provide relevant moral and spiritual guidance to address modern challenges, such as the environmental crisis and the degradation of moral values. This study contributes to the development of Hindu theology by offering a new perspective on how traditional values in classical texts can be adapted to build spiritual and ecological awareness in the contemporary era, making it a source of ethical and spiritual solutions for modern society.

REFERENCE

- Barthes, R. (1967). *Elements of semiology*. New York: Hill and Wang.
- Capra, F. (1975). *The Tao of physics*. Berkeley: Shambhala.
- Dewantara, K. H. (1948). *Pendidikan dalam pandangan hidup Indonesia*. Jakarta: Balai Pustaka.
- Eliade, M. (1957). *The sacred and the profane: The nature of religion*. New York: Harcourt Brace Jovanovich.
- Escarpit, R. (1996). *Teori sastra: Pendekatan semiotik*. Yogyakarta: Pustaka Pelajar.
- Geertz, C. (1960). *The religion of Java*. Chicago: The University of Chicago Press.
- Hartley, J. (2021). *Text and symbol in cultural studies: A semiotic approach*. New York: Palgrave Macmillan.
- Nasr, S. H. (2022). *The need for a sacred science*. Albany: State University of New York Press.
- Premananda, R. S. (2024). *Implementasi ajaran kalepasan dalam lontar Wiksu Pungu di Kecamatan Denpasar Timur* (Skripsi). Singaraja: STAHN Mpu Kuturan.
- Riffaterre, M. (1978). *Semiotics of poetry*. Bloomington: Indiana University Press.
- Sharma, R. (2023). *Reinterpreting classical Hindu texts in modern times: A critical study*. New Delhi: Oxford University Press.
- Shiva, V. (2005). *Earth democracy: Justice, sustainability, and peace*. Cambridge: South End Press.
- Soedjatmoko. (1989). *Dimensi moral dan spiritual dalam sastra Jawa Kuno*. Yogyakarta: Gadjah Mada University Press.
- Soedjatmoko. (1989). *Sastra dan masyarakat: Kajian sosial dan budaya*. Jakarta: Gramedia.
- Suarka, I. N. (2012). *Telaah sastra kakawin*. Denpasar: Pustaka Larasan.
- Teks Wiksu Pungu (Alih Aksara IB. Heri Juniawan).
- Tillich, P. (1951). *The courage to be*. New Haven: Yale University Press.

- Winarti, T. (2012). *Sastra Jawa Kuno dan nilai-nilai filosofisnya*. Yogyakarta: Gadjah Mada University Press.
- Zoetmulder, P. J. (1994). *Kalangwan: Sastra Jawa Kuno selayang pandang*. Jakarta: Djambatan.