



## Lekesan: Interdisciplinary Journal of Asia Pacific Arts

Journal homepage <http://jurnal.isi-dps.ac.id/index.php/lekesan>

# The Concept of Tri Hita Karana in Kakawin Śiwarātrikalpa as a Means to Interpret Life

Suminto<sup>1</sup>, Dyah Kustiyanti<sup>2</sup>

<sup>1,2</sup>Dance Study Program, Faculty of Performing Arts, Indonesian Institute of the Arts Denpasar

*sumintoisidps@gmail.com<sup>1</sup>*

Old Javanese literature, especially Kakawin Śiwarātrikalpa, has an essential role among the Hindu community in Bali, not only because of its captivating story elements but also because it is essential for human life as it contains artistic values, religious values, moral teachings (ethics), manners, character education, philosophy, law, and morals. Tri Hita Karana is a concept of balancing the relationship between humans and God, humans and others, and humans and their natural environment to achieve prosperity and harmony in life in the world. Human life has undergone significant changes due to the changing times. The demands of modern life have brought human behavior to problems that need attention. The advancement of science and technology has caused a shift in social values, which has led humans to promiscuity, moral decline, the conflict between religious communities, lifestyle changes, environmental degradation, exploitation of natural resources, and even environmental destruction. This research is qualitative descriptive research by applying the concept of Tri Hita Karana. The source of the data is scientific, meaning that apart from observing texts, researchers are trying to observe and understand empirical phenomena directly in people's lives. The theory used is the theory of Human Relations. The results of the discussion prove that the three parts of the Tri Hita Karana concept are always related and cannot be separated. Humans, as the main actors in life, must continue to seek and strive for a safe, peaceful, and happy life.

*Keywords: Tri Hita Karana, Kakawin Śiwarātrikalpa, the meaning of life*

Received March 19, 2023; Accepted April 28, 2023; Published May 23, 2023

<https://doi.org/10.31091/lekesan.v6i1.2445>

© 2023 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license

## Introduction

A form of Old Javanese literature has noble values. The story is built by considering the principle of balance between the relationship between humans and God, humans and each other, and humans and their natural environment. This can be observed from the author's way of expressing the characters and the way the author describes situations that are expressed in a beautiful sense. Old Javanese literary works are also local wisdom, a significant wealth as a source of inspiration and life, which contains many noble teachings, such as teachings about religion, morals, and behavior. Classical literary works are also considered manifestations of the old society, having functions, positions, and benefits among traditional societies, especially in Bali. This paper takes a case study of the Book of Siwaratri Kalpa by Mpu Tanakung, translated by IBG. Agastya, published by the Denpasar Dharma Sastra Foundation in 2001.

Tri Hita Karana is a concept of balance, which is embodied in *parahyangan*, *pawongan*, and *palemahan* (Provincial Government of Bali, 2000: 78). This concept can be described as the relationship between humans and their God, humans and others, and humans and their natural environment to achieve prosperity and harmony in the world. The concept of Tri Hita Karana actually exists in Old Javanese literary works. Old Javanese literature has an essential role in the Hindu community in Bali. According to I Nyoman Kuta Ratna (2001: 35-40), literature provides role models and significant social behavior to improve life. According to Sudiarta (2021: 15), the concept of Tri Hita Karana is a concept of balance between *Bhuwana Alit* and *Bhuwana Agung*, which emphasizes the harmonious relationship between humans and God, humans and others, and humans and nature.

Research by I Nengah Medera et al. titled "Translation and Value Study of Astadasaparwa" in 1986 explained the study of Astadasaparwa's value, position, and function of Astadasaparwa in the life of the Balinese community, accompanied by a translation of the book Wirata Parwa. In this research, I Nengah Medera explained that Astadasaparwa actually consists of 18 *parwa* from the book Mahabharata. However, not all values in each *Parwa* are described. Not even an example is given in the Old Javanese text. An explanation of the description of the values contained in Astadasaparwa is disclosed in general terms only. This aforementioned research serves as a reference and direction in studying Old Javanese literary texts in this study.

I Made Suastika's writing with the title "Old Javanese Literature as a Source of National Character Values" in Old Javanese Literature: Reflections on Past, Present, and Future Challenges, edited by I Made Suastika and I Nyoman Sukartha, in 2012, explained about the emergence of Old Javanese literature from the 9th to the 15th centuries in East Java, which turned out to contain various life values that had significant positions and functions for society. These values are always studied, recited, sung, then interpreted in the *mebebasan* tradition.

An explanation of the values of the national character originating from Old Javanese literary works is expressed through verses in the Kakawin Ramayana and Kakawin Niti Sastra, along with their translations. However, this paper does not explain the concept of Tri Hita Karana.

I Nyoman Artayasa's article titled "Ergonomics and Tri Hita Karana on Balinese Traditional Houses Building" in *Lekesan: Interdisciplinary Journal of Asia Pacific Arts* explained the concept of Tri Hita Karana in realizing the condition of a traditional Balinese residential house, whose tasks are focused on the basic elements, organization, and environment. This article never mentions the relationship between the Tri Hita Karana concept and Old Javanese literary products.

Kadek Wiweka's article titled "Tri Hita Karana Concept Analysis on Cultural Heritage Attractiveness, Case Study of Puri Agung Karang Asem," in the *Tourism Master Journal (JUMPA)* 1, contains local wisdom called Tri Hita Karana (3 things that cause harmony and prosperity), which can support the sustainability of tourism, such as the cultural tourism of Puri Agung Karangasem. Puri Agung Karangasem has great potential to become a product of cultural tourism and can develop well. *Puri* chose Tri Hita Karana as the basis for tourism management by paying particular attention to the 3 elements of Tri Hita Karana, *parahyangan* (spiritual), *pawongan* (society), and *palemahan* (environment). The aforementioned article does not mention the concept of Tri Hita Karana in Old Javanese literature, so this research at hand is still original.

### Research Methodology

The notion of human relations, also called interaction, is the relationship between two or more human individuals and the behavior of one individual that affects, changes, and improves the behavior of another individual or vice versa (H.Bonner in *lusa.afkar.id*, downloaded January 10, 2023).

Tri Hita Karana comes from the word *tri*, *hita*, and *karana*, which means three causes of happiness (Wiana, 2015: 5). Tri Hita Karana is formulated as *parahyangan*, *pawongan*, and *palemahan*. *Parahyangan* is the human relationship with God; *pawongan* is the human relationship with each other as social beings; And *palemahan* is the human relationship with the natural environment. As the most perfect creatures, humans become the center of the actors of the relationship between the three. The success of the relationship depends entirely on humans.

The concept of *parahyangan* in human worship of God is described by Wiana (2015:79-118) in 9 ways, namely: 1). *Sravanam* (worshipping God by listening to sacred stories); 2). *Kirtanam* (worshipping God by singing hymns of praise); 3). *Smaranam* (worshipping God by remembering all its manifestations); 4). *Arcanam* (worshipping God with the medium of sculpture or *pratima*); 5). *Wandanam* (worshipping God by reciting sacred religious slokas); 6). *Dasyanam* (worshipping God by way of serving or *ngayah* and *yadnya*); 7) *Padasewanam* (worshipping God by worshipping God's *padma* feet); 8) *Sakhyanam* (worshipping God by being close friends with saints); 9) *Atmaniwedanam* (worshipping God with complete surrender to God).

The concept of *pawongan* is described as a social relationship with others. Relations between generations, relations between professions, and *pakraman* village development (Wiana 2015:125-140). This is important to do to establish harmonious relationships in life.

The concept of *palemahan* is described as human relations with the universe. That the universe is the real *sthana* of God so that when there is a destruction of nature, it will destroy the laws of nature. Therefore it is necessary to maintain and build the welfare and sanctity of nature (Wiana 2015: 151-173).

### Results and Discussion

Zoetmulder (1983: 453-455) mentioned that Kakawin Lubdhaka is also called Kakawin Śīwarātrikalpa, which means 'honoring Shiva's night.' Kakawin Śīwarātrikalpa tells of a Nisada hunter named Lubdhaka. Lubdhaka kills animals and violates the proper order of life. One day while hunting, Lubdhaka spent the night in the forest without catching anything. He climbed into a tree whose leaves shade the lake water. Because he was afraid to sleep and fall, Lubdhaka picked the leaves from the tree and dropped them into the water. The leaves fall right above Śīwa *linga*. After dawn, Lubdhaka returned home. Several years later, Lubdhaka fell ill and died. Lubdhaka's evil soul was seized by Yama's army and tortured. However, Śīwa demanded

that Lubdhaka be released because he had honored Śiwa's night. A war broke out between Yama's army and Shiva's army. The Shiva army won, and Lubdhaka's soul was placed in heaven.

The story above is full of meaning guiding how humans should live and act. Let's compare it with life in this world. There appear to be a lot of moral declines, inter-religious conflict, lifestyle changes, environmental degradation, exploitation of natural resources, and even environmental destruction. These crises must be seen as a challenge to rebuild this nation into human beings with better character. Humans, as the most perfect creatures in the world, are the main actors in life. However, humans have demonstrated various behaviors that deviate from the truth. Religion, which should be used as a guide in life to behave better and right, is used as a tool to see differences, causing hostility and destruction. The deviation from the meaning of religion makes it seem as if religion is a source of violence.

Social relations between people have also undergone many changes. This social change will arise when people are still characterized by high egoism and discrimination based on race/ethnicity, class, and position. Acts of violence are increasing. Even in various media, it is reported that there are fights between teenagers, sexual harassment, promiscuity, and the use of illegal drugs. What is even more concerning is the exploitation of nature and the environment. The impact of excessive deforestation has resulted in ecosystem damage, resulting in floods and landslides, as well as forest fires. Ideally, the inculcation of the values contained in Pancasila and Bhinneka Tunggal Ika can strengthen attitudes, behavior, traits, and noble character. Therefore, it is necessary to establish and strengthen the values of truth to improve life in God, society, and being at peace with the universe to strengthen national resilience further.

Old Javanese literature has an essential role in the Hindu community in Bali because it contains artistic values, religious values, moral teachings (ethics), manners, character education, philosophy, law, and morals. Therefore, studying Old Javanese literature and gaining knowledge is also a window to see, study, and understand past knowledge, which is essential, meaningful, and useful to guide life in behavior and speech. Society, especially the younger generation, abandoned and ignored many of these noble values.

### **The Concept of *Parahyangan* in Kakawin Śiwarātrikalpa**

To realize the teachings of Tri Hita Karana, it must start with improving the human self because humans need to understand their nature, soul, and character (Wiana, 2015: 26). Humans, as the most perfect creatures, are sometimes still more concerned with personal pleasure, overwhelmed by lust and greed, even forgetting God who created them. Devotion to God is improving oneself to become a quality human with commendable morals.

In the story of Lubdhaka's life, he is described as a man who never commits *dharma*, let alone worships God. Lubdhaka's behavior as a human being concerned with personal pleasure reaps torment and misery when death picks him up. His soul suffered mercilessly when he was in the Yama realm.

Lubdhaka's suffering ends only because he has unintentionally carried out the main "*brata*" with no sleep for one whole last night, which happens to be Shiva's night. Lubdhaka did *arcanam*, worshiping God with the medium of sculpture or *pratima*. In this case, Lubdhaka accidentally sprinkled *maja* leaves on *siwalinga*. Although not actually meant to implement "*brata*", nonetheless, Lord Shiva felt respected and worshiped by Lubdhaka, so finally, Lord Shiva continued to give gifts to Lubdhaka so that his soul would be happy to live in heaven.

The concept of *parahyangan* in Lubdhaka's life story is difficult to happen in the reality of life today. Humans must build themselves into humans who have better character.

To reach heaven, humans must earnestly strive to become human beings who obey religious teachings.

Several verses of the text in Kakawin Śiwarātrikalpa, which describe the concept of *parahyangan* are as follows.

1. *saṅkan-saṅkan alit taman hanaṅ ulah dharmêriya mwaṅ yasa, aṅhiṅ lot maburu gawaynya mamati-ṅ moṅ wêk gaja mwaṅ warak, salwar niṅ mṛga kapwa śirṅa rinarahnya-n tan biṣâpet hurip, yekâtah pañiwönya riṅ tanaya lāwan dāra len-len kadaṅ. (Wirama 2: Śārdulawikridita, stanza 2, page 19)*

(Since he was little, no "dharma" and "yasa" was carried out; but he always hunted; his job was killing tigers, pigs, elephants, and rhinos; all the animals he hunted were killed, but he could not save his soul; the results of the hunt he used to support his children and his family.)

2. *prāptêkaṅ bala Kiṅkarânudini maṅdhik sāhasâṅĕmbuli, ai ko-ṅ Lubdhaka kaśmalâdhama dahat lampu-ngawemw-âhala, tiṅhal tēki mukhaṅku haywa humēñēṅ dandê taṅanku-ngihat, byaktêki-n mupuhêhi ko ywa palalun krodhaṅku haywâwihan. (Wirama 15: Śārdulawikridita, stanza 5, page 66)*

(When Hyang Yama's troops arrived, they shouted and seized him; "O thou Lubdhaka, the despicable, accept (rewards) for your evil deeds; look at my face and don't be silent, pay attention to the gada weapon that I hold; this weapon will surely hit you. accept my anger, do not dodge.)

3. *ai putraṅku rariṅku toh rēṅĕn ujarku bibi kasih-arēpku waswasēn, muṅgwiṅ hambara tan hana wruh i gatiṅku kasihan anahēn laradhika, de saṅ Kiṅkarawadwa sāhasa manalyani taya wēnaṅ olaha ṅhulun, wet niṅ rakwa kaduṣkṛtaṅku liṅ irâṅuman-uman i śarira ni ṅhulun. (Wirama 16: Rāgakusuma, stanza 1, page. 67)*

("O my son and my wife listen to my lamentation and see my suffering; while in the sky and no one knows me I bear untold suffering; tied tightly by Kingkara's soldiers so that I cannot move; it is said that because of the evil of my behavior according to his words, he cursed me. ")

4. *liṅnya makin tinalyan ateguh linud iṅuman-uman sināhasan, jāti nikaṅ watêk Yamabala prasama-sama taman kēñēṅ was, ndyêki kadaṅmu yogya datēṅĕry aku satata manēmbahê ṅhulun, tan masuṅâku ko luwara riṅ tali ri gatimu duṣṭa kewala. (Wirama 18: Kusuma Wilasita, stanza 1, page 70)*

(Thus, the Lubdhaka's spirit wails and is even more tightly bound, scolded, and mistreated; in fact, Hyang Yama's soldiers do not feel pity; "if your family will meet me by bowing down to me; I will not let you loose from your rope because your actions are always evil.")

5. *wuwus nira ri Citragupta tumuluy maṅulati ri galihnya sakṣaṅa, sinarwi magalar-galar tinuduhan jariji lagi winaṅsu-waṅsulun, tathāpi taya puṅyamātra kahuniṅ galih awarah i jōṅ Yamādhīpa, ya marma nira yan marā ri kahanan Giriśa masalahê gawe nira. (Wirama 30: Jagatnātha, stanza 11, page 124)*

(That's what Lord Yama said. Then Sang Citragupta looked at his notes; while repeating and counting with his fingers; in his notes, it was proven that the

Lubdaka had never done good deeds and, in that regard, was reported to Lord Yama; therefore, Lord Yama went to Hyang Siwa with the intention of placing the position.)

6. *dadi wĕkasan mapet panalimur harip mata sakĕṅ makĕjĕpa, pinipik ikaṅ rwan iṅ maja nirantara-n tinibakĕnya riṅ wway adalĕm, ri dalĕm ikaṅ taṭāka hana tĕki rakwa Śiwaliṅga nora ginawe, yata kahanan ikaṅ sakalawilwaparṅa tumibā tanora minahā* (Wirama 5: Aśwalalita, stanza 5, page 37-38).

(Finally, he looked for the cause of the loss of sleepiness because he was afraid to fall asleep; then he pecked the maja leaves and threw them continuously into a deep lake; in the middle of the lake, it turned out that there was a Siwalingga that was not made by humans; to that place, the maja leaves fell unintentionally.)

7. *nā hetuṅkw akĕdō mutus kita kabeh meta-ṅ niṣādātmake, āpan diwya dahat tĕkapnya mamaṅun dharmādhika mwaṅ brata, lāwan taṅ maṅipuspakārja wawanĕn mārganya yapwan datĕṅ, sep t-aṅkat kita haywa saṅsaya gaway sojarku haywâkabĕt.*(Wirama 12: Śārdulawikridita, stanza 2, page 57)

(That's why I insisted on sending you to take the Lubdaka's spirit; because he had done a noble thing to do the main dharma main and brata; and bring the beautiful gems puspaka as a vehicle to bring him; arise, Ananda, immediately and do not hesitate to carry out My orders.)

8. *ikaṅ makaṅaran si Lubdhaka juga-ṅ huwus aṅulahakĕn warabrata, mataṅhi rikanay wĕṅiṅ kapitu kṛṣṇa makatithi caturdaśōttama, ndatan hyun ika riṅ bratādhika nimitta nika tan akĕjĕp sakĕṅ taku, ttathapi katĕmu-ṅ phalĕriya tuhun karaṅa nika tĕhĕṅ Śiwālaya.* (Wirama 33: Rāgakusuma, stanza 5, page 135)

(Only Lubdaka has implemented the main "brata"; not sleeping all night during the dark half of the fourteenth in January; he didn't really mean to do the "brata" and he was so scared that he didn't sleep; but finally he gets the merit that leads to "Siwalaya.")

### **The Concept of Pawongan in the Shivaratri Kalpa Book**

Regardless of the forgetfulness of a Lubdhaka towards God, someone who has never done any *dharma* since childhood, he is a good family head. Lubdhaka always tries to fulfill his obligation to make his family happy. His daily routine is not based on the personal ego to please himself but as a form of responsibility. Relationships between individuals in the family are well-established. Likewise, the relationship between Lubdhaka and the community is also well-established.

What Lubdaka has done can be used as an example regarding the responsibility of a family head to make his family members happy. Even so, there are things that must be remembered; to make your family happy, you must not forget God.

In the current Kali Yuga era, money is considered a 'god' that can grant all wishes. Many humans are trapped in accumulating material wealth, living a hedonistic lifestyle, or distinguishing social status. If this continues until near the end of life, then all that is left is regret. The life that should be used to do good is wasted doing self-defeating things.

The incident that happened to Lubdhaka at the end of his life taught him that relationships with fellow human beings create attachments. In this case, the problem is not the relationship that occurs but the impact of the relationship. Lubdhaka is attached to his family, so it burdens him. It was this burden that tormented him before his death. Therefore,

it is essential to learn to be in a relationship without being attached because attachment will only cause suffering.

Some text verses in Kakawin Śiwarātrikalpa which describe the concept of *pawongan* are as follows.

1. *nāhan tambayan iṅ kathā taliṅanĕn de saṅ widagdhĕṅ lanjō, sambaddhanya hanan niṣāda winuwus khyāti-ṅ haran Lubdhaka, sthityāṅher i pucak nikaṅ hacala śobhātyanta rāmyālanjō, nora-ṅ saṅśaya kewalāsukha-sukha lāwan swabhār-yātmaja.* (Wirama 2: Śārdulawikridita, stanza 1, page 18)

(This is a story that should be heard by wise authors; the story is of a very famous hunter named Lubdaka; always living on the top of a very beautiful and enchanting mountain; never worried, and always having fun with his wife and children.)

2. *saṅkan-saṅkan alit taman hanan ulah dharmĕriya mwan yasa, aṅhiṅ lot maburu gawaynya mamati-ṅ moṅ wĕk gaja mwan warak, salwar niṅ mṛga kapwa śirṅa rinarahnya-n tan biṣāpet hurip, yekātah paṅiwōnya riṅ tanaya lāwan dāra len-len kadaṅ.* (Wirama 2: Śārdulawikridita, stanza 2, page .19)

(Since he was little, no "dharma" and "yasa" was carried out; but he always hunted, his job was killing tigers, pigs, elephants, and rhinos; all the animals he hunted were killed but he could not save his soul; the results of the hunt he used to support his children and his family.)

3. *luwar iṅ kulĕm wijil iṅ arka saka riṅ udaya prabhāsvara, irika-ṅ niṣāda tĕlas ādan atatur i gawenya riṅ lagi, ri hulih nikĕṅĕt iṅ ulahnya sukha saha kucumba warga len, iti nā gawaynya satatānuwuki sakasĕnĕṅ niṅ indriya* (Wirama 8: Tebusol, stanza 7, page 45)

(After the night had passed, the sun appeared on the eastern horizon, shining brilliantly; at that time, the Lubdaka remembered his former job; he remembered the results of his hunt, which made him happy and enjoyed with his family; that was what he did to fulfill his sensual pleasures.)

4. *duh putranĕku mapōlahanta mara yan katilara tĕkap iṅ yayah pĕjah, tan wwantĕn masiha syapĕkan asuṅā pinaṅan i tanayanĕku kāsihan, ndyānuṅ warga kadaṅ- kadaṅ sumilihĕ sih iṅ atanaya he rĕsun tuhan, yāṅde rĕs ni hatinĕku tan kawaśa maṅlihatana ri tuwuhta kasyasih.* (Wirama 9: Rāgakusuma, stanza 4, page 48)

("Oh my son, what will be your fate when your father leaves you to die; no one will love you, give you food in a state of suffering; where will your family be able to replace your father to give love; that is why my heart is filled with compassion not being able to see as long as you live to suffer.")

5. *nāhan sambat ikaṅ niṣādawanita kasih-arĕp apĕyĕh rinĕṅwakĕn, warṅan tĕki jalunya tan wĕnaṅ aṅōlakĕn i paramatikṣṅa niṅ lara, saṅsāra-n pakĕjat-kĕjat kĕtĕ-kĕtĕgnya ri jaja masamun tĕkĕṅ gulu, nora-n dharma samātra paṅlĕpasa jiwa karaṅa nika yan samaṅkana.* (Wirama 9: Rāgakusuma, stanza 5, page 48-49)

(In this way, the lamentation of Lubdaka's wife was heard, full of sad nuances in her tears; now it was told that the husband could not bear the pain, he was dying; he suffered his pulse was choked and there was no more pulse in his chest and neck;

because all this time he had never done dharma as a way to guide the soul at the moment of death, that's why he is like that.)

6. *nahan mara pasamba-sambat i tanis nika maněñuhi nāla niḡ hati, ikaḡ mati tēlas huwus rinuruban hinañut i hirinḡ inḡ gunuḡ- gunuḡ, kadaḡ- kadaḡ iki-n datēḡ sama-samāñirinḡ adara-darak hatut hēnu, bhinasmi tēlas inḡ gēsēḡ pada mulih tikaḡ aḡirinḡakēn tēkēḡ gr̥ha.* (Wirama 10: Jagatnātha, stanza 1, page 51-52)

(That's how the wife wailed, her heart was broken; Lubdaka's body was wrapped and sent to the mountainside; his family members came to escort him along the road together; Lubdaka's body was then burned, and after it was reduced to ashes, the mourners returned to their respective homes.)

### **The Concept of *Palemahan* in the Shivaratri Kalpa Book**

Nature is a means for humans to live and reproduce to maintain their existence. Life aims to achieve union with God and experience happiness by practicing *dharma*.

Happiness cannot be obtained only by having a good relationship with God or fellow human beings. A good relationship with nature is also a determining factor. A simple example is when nature does not provide an abundance of crops in the form of food. There will be a shortage of food, which triggers a struggle for food ingredients and leads to the occurrence of chaos in society. It was then realized that nature is essential as a human life support.

The beautiful form of nature is actually a form of happiness that the eyes can enjoy. Of course, the feeling of being in the middle of the desert will be very different from being on a mountainside. The desert state will make the mind angrier, while the coolness of the mountain slopes will manipulate the mind to be cool and tend to be calm. When nature is not considered, everything is also not as expected, as illustrated in the text verse in Kakawin Śiwarātrikalpa as follows:

1. *Deśa pwēki kunēḡ katuḡkulan I sor muḡwing slewaḡ niḡ gēgēr, nyāśanyārja tinon hatēp rahab I raḡkaḡnyālamuk katruhan, humrāḡlandēḡ ikaḡ kukus malimunan sampun mamiśrēḡ tawaḡ, hōb niḡ wāñdira tan bale kinalakah pintēn pagoḡḡthyan sadā.* (Wirama 2: Sardulawikridita, stanza 5, page 20-21)

(You can see a village below between the mountain ridges, its halls look beautiful, but the roofs have weathered with age, and the smoke that spreads and rises looks like it has merged with the sky under a lush banyan tree, there is a wantilan hall which is used as a meeting place.)

2. *Kilyanyēki gēgēr-gēgēr pasawahanyâkrēp galēḡnyâlaris, kubwanyârḡḡb adanta-danta tirisanyâkweh padâsoḡ limut, kuntul mōr kumēdap-kēdap lēyēp adoh muḡwiḡ teḡah niḡ remeḡ, muḡsâmiśra lawan limut kahidēpanyâpan tēlas tan katon.* (Wirama 2: Sardulawikridita, stanza 6, page 21)

(To the west on the ridges of the mountains, there is a stretch of rice fields with straight bunds; the fields look lush with coconut trees covered in mist, flying egrets can be seen faintly flickering far away through the clouds, disappearing together with the clouds are not visible. Again.)

3. *dharmâgōḡ riḡ usāna koḡjuk asamipa walahar asamun tikūḡ hawan, runtuh śirḡa tikaḡ supit makara tan kahuniḡa lalayanya meh rēbah, kadyâḡḡmbih ikaḡ cawintēn asaput mukha winilēt i pañjrah inḡ latā, lwir śokâḡlih atirikaḡ wiwarapāla maguliḡan akuḡdah inḡ lemah.* (Wirama 3: Rāgakusuma, stanza 1, page 23-24)

(There is a padharman temple, the great and towering one by the river and the deserted street; collapsed and with destroyed supit makara, no one paid any attention, and the walls almost gave way; as if screaming his statue was wrapped and covered with trees vines across the facade; it's like telling the grief looking at the guardian statue lying on the ground.)

4. *bwat-dhantěn ri natarnya śirṇa makihu waṇunan ika gigaḷ waneh awuk, rigrig runtuh atěpnya tan patuluṇan saka nika tumayuṇ maringuṇan, aṇras twas pakatonan iṇ wukiran adyah aṇaděg-aděg aṇdělö tawaṇ, himpěr mājarakěn laranya winiwarja taya linawad iṇ mahas maṇö.*

*akweh nyāśa huwus rusak sahana niṇ katutupan ndatan hili*, (Wirama 3: Rāgakusuma, stanza 2, page 24)

(A hall in the yard tilted and damaged rotten wood fell; the roof also fell, and no one repaired it; the pillars hanging down were no longer sturdy; how sad are the carvings of beautiful girls standing looking up, like telling the suffering left and not visited by the dreamer of beauty.)

5. *akweh nyāśa huwus rusak sahana niṇ katutupan ndatan hili, maṅkā-ṇ bwat-rawi sopacāra nika purwaka sama-sama tan kadi-ṇ lagi, tistis tan hana wurya-wuryan iṇ umampira ri nata-natar nikāsamun, kěmbaṇ niṇ kamuniṇ ruru manarasah sumawur inupět iṇ madhubrata*, (Wirama 3: Rāgakusuma, stanza 4, page 25)

(So many buildings have been damaged, all the drains have been clogged so that the water does not flow; likewise, the garden is no longer as beautiful as it used to be; it looks deserted without anyone visiting, the yard looks dirty; the yellow flowers fall scattered because they are damaged by beetles.)

### Conclusion

The concept of Tri Hita Karana reflects the concept of the relationship between humans and God, humans and others, and humans and the natural surroundings. These three cannot be separated. Humans, as the most perfect creatures in the world, are the main actors in life that must continue to seek and strive for a safe, peaceful, and happy life. That's because humans are the center of the actors of the relationship, and everything depends entirely on humans. In building a life in harmony with God, others, and nature, humans must hold fast to the truth of *dharma*. Therefore by maintaining the purity of the soul, humans will be able to maintain communication with God, others, and the universe.

### References

- Agastya, IBG. 2001. *Siwaratri Kalpa Karya Mpu Tanakung*. Denpasar: Yayasan Dharma Sastra
- Artayasa, I. N. (2021). Ergonomics and Tri Hita Karana on Balinese Traditional Houses Building. *Lekesan: Interdisciplinary Journal of Asia Pacific Arts*, 4(1), 7–11. <https://doi.org/10.31091/lekesan.v4i1.1351>
- <https://lusa.afkar.id/hubungan-antar-manusia-human-relation>. Diunduh 10 Januari 2023.
- Medera, I Nengah, dkk. 1986. "Terjemahan dan Kajian Nilai Astadasaparwa". Laporan Penelitian. Denpasar: Proyek Penelitian dan Pengkajian Kebudayaan Bali Direktorat Jendral Kebudayaan Departemen Pendidikan dan Kebudayaan.
- Muhadjir, Noeng. 1996. *Metodologi Penelitian Kualitatif*. Yogyakarta: Rake Sarasin

- Pasek, I Ketut, I Nengah Tinggen, dan I Ketut Sadia. 1981. *Bahasa Kawi (Posya Carita) I*. Denpasar: Proyek Peningkatan Mutu PGA Hindu.
- Pemerintah Propinsi Bali. 2000. *Himpunan Keputusan Seminar Kesatuan Tafsir Terhadap Aspek-aspek Agama Hindu I – XV*. Denpasar: Propinsi Bali.
- Poerwadarminta, WJS. 1986. *Kamus Umum Bahasa Indonesia*. Jakarta: PN Balai Pustaka.
- Rinda Suardika, I Wayan. 2007. “Geguritan Sebun Bangkung, Kajian Bentuk, Fungsi, dan Makna.” Dalam *Mudra: Jurnal Seni Budaya*, Vol 20 No.1, Januari 2007.
- Suastika, I Made dan I Nyoman Sukartha (ed). 2012. *Sastra Jawa Kuna: Refleksi Dulu, Kini, dan Tantangan Masa Depan*. Denpasar: Cakra Press.
- Sudiarta, I Wayan. 2021. “Konsep Tri Hita Karana Dalam Pelaksanaan Pariwisata Budaya Hindu”. Dalam *CULTOURE: Jurnal Ilmiah Pariwisata Budaya Hindu*, Vol. 2 No.1, April 2021.
- Suka Yasa, I Wayan. 2010. “Sastra Bali Sebagai Perekam Kebudayaan Etnik Bali”. Dalam *Dharmasmṛti: Jurnal Ilmu Agama dan Kebudayaan Hindu*, Vol. VIII No.16, Oktober 2010.
- Wiana, I Ketut. 2015. *Tri Hita Karana Menurut Konsep Hindu*. Surabaya: Paramita
- Wiweka, Kadek. . “Analisis Konsep Tri Hita Karana pada Daya Tarik Warisan Budaya, Studi Kasus Puri Agung Karang Asem”, dalam *Jurnal Master Pariwisata (JUMPA) 1*.
- Zoetmulder, PJ. 1983. *Kalangwan: Sastra Jawa Kuna Selayang Pandang*. Jakarta: Djambatan.