



THE WORSHIP OF DURGĀ IN BALI (A BRIEF HISTORY, PERCEPTIONS AND PLACES OF WORSHIP OF THE GODDESS DURGĀ IN BALI)

Si Luh Nyoman Seriadi¹, Marsono²

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar
Email: ¹siluhseriadi@uhnsugriwa.ac.id, ²marsono.65.19@gmail.com

Abstract

Durgā is one of the objects of worship in Bali since ancient times. The evidence is strengthened by discovering traces of worship, several statues, and other artifacts. This research describes the worship of Durgā in Bali, the community's perceptions, and places of worship of Durgā in Bali. The results showed different perceptions and distortions of worshipping Durgā in Bali, which was associated with worshipping Sakti in the aspect of negative power (black magic). This is related to various mythologies that have developed in Bali, which influence people's beliefs.

Keywords: Durgā; Bali; Sakti

INTRODUCTION

The island of Bali has a unique aspect of worshipping God. Generally, Bali's sacred buildings worship God's concept in terms of nirguna and saguna Brahman (God, who is intangible and tangible). Various forms of Saguna Brahman are worshiped, such as Tri Murti, which is simplified in Tri Kahyangan Desa. Apart from that, there are also multiple forms and manifestations of God glorified in various temples. As an old Hindu civilization, the mention of the embodiment of God in Bali also varies. Even Bali is very well established with local theology. Many manifestations of God are localized, or there is a combination of the Vedic God's name with the name of local manifestations. For instance: Ida Bhatara Gana, Ida Sanghyang Tra, Sanghyang Tumuwuh, Sang Hyang Embang, Ratu Cili, Dewi Sri, and Ratu Manik Mas Meketel. However, according to Hindu theology's concepts, the number of God's manifestations do not indicate that Bali adheres to the idea of polytheism as many have thought. However, Brahman manifests into many names to be easily approached and even become one with human life.

One of the most widespread manifestations of God in Bali is Durgā. Unfortunately, however, Durgā worship in Bali is often identified with evil forces and black magic. The worship of Goddess Durgā is performed by people who study black magic, and her worship is done in a grave or other haunted place. Durgā in Bali is more synonymous with graves and evil forces. So that if we mention Dewi Durgā, most people will shudder, imagining a creepy figure, even an evil goddess, hooked on human victims and even babies. Besides, missionary activity exacerbated this situation by publishing and circulating books about the Goddess Durgā, who was identified as an evil goddess who liked to offer human blood. The books widely distributed in Bali's various regions by a group of missionaries take advantage of another stigma from Durgā to attack Hindu beliefs about the worship of a creepy Goddess. She is not identified with the power of God in the form of goodness.

It is different if it is traced in Hindu texts that Durgā is a manifestation of Shakti, highly respected, destroy evil, and gives blessings. Durgā worship is done to gain victory as Arjuna did in the Mahabharata text before the big war broke out. In India, Durgā or Kali's worship is prevalent as a graceful mother figure who gives humans energy and strength. The worship of Durgā in India, in general, is not identified with evil forces. Durgā temples are found in various places in India, and various ashrams establishing the worship of Durgā as an aspect of divine power (Shakti) (Aiyar, 1997).

The existence of different perceptions has distorted the understanding of Durgā worship. This needs to be studied, both in terms of concept and history of Durgā worship in Bali. Therefore, an in-depth study was carried out on the worship of Durgā in Bali, considering that worshiping Shakti in the form of Durgā is very important. Besides, correct understanding is needed so as not to cause a significant understanding bias. Shakti is required to achieve success and glory in life and protect the country. Shakti is needed as creative energy for humans. This concept cannot be ignored to achieve jagadhita (welfare) as the life goal of Hindus.

METHODS

This research was conducted on the island of Bali. Data obtained by observation, interview, literature study, and documentation study. The stages of the research were carried out according to Wallace's (1978) empirical cycle. Wallace's empirical cycle is a scientific process developed by Walter L. Wallace in his book *The Logic of Science in Sociology*. This empirical cycle model describes the relationship between components in social research in more clarity and detail. The use of Wallace's "empirical cycle" in this study, because it can describe the relationship of components in social research in a clear and detailed manner, is also directly relevant to empirical research to achieve the research objectives properly (Wallace, 1978). Research assessment is expressed in a model reflected in the methodological components that form objective, systematic, and rational social research. This scientific process is a research cycle that places an information component and a methodological component. So it is a linear phasing cycle and gives meaning to the difference between grounded research or basic research and deductive logic research or what is often called hypothesis testing research by placing each of the starting points of scientific research (Wallace, 2017). The scientific process "Wallace's empirical cycle" includes 1. Theory; 2. Hypothesis; 3. Observation and 4. Empirical generalization. The four components of scientific information can be changed from one component to another by one methodological component: 1. The logical deduction, 2 Interpretation, the arrangement of instruments 3. Measurement, simplification of information and parameter estimation, 4 5. Formulate concepts and propositions, 5. Testing hypotheses and 6. Logical inference (Wallace, 2017). Deconstruction theory is critical to dissect this research, especially regarding the perception and distortion of Durgā worship in Bali compared to Hindu texts' existence.

RESULT AND DISCUSSIONS

Durgā Mahisasumardini in the Hindu pantheon is considered a figure of the goddess or Shakti of Lord Shiva. The name Mahisasuramardini was obtained because of his success in killing Mahisasura. The word mahisasuramardini comes from the word mahisa, which means buffalo, Asura means giant, and mardini comes from the word mard means to kill. So Durgā Mahisasuramardini represents Shakti from Lord Shiva named Dewi Durgā, who managed to kill the giant incarnation buffalo. (Aiyar, 1997). The Durgā Mahisasuramardini statue is depicted as always standing on a buffalo back. She has two to 10 hands, with each hand holding a mahisa tail, holding the asura hair that comes out of the mahisa's neck, and carrying various kinds of weapons such as chakra, sangkha, khadga, bow, arrow, and other weapons obtained from the gods.

In Bali, the famous manifestation of Durgā is Durgā Mahisāsūramardini. This is because the Durgā statues found in Bali are mostly in this form. Durgā's existence can be traced to ancient civilizations in India, namely Mahenjodaro and Harappa, where Durgā worship artifacts. Likewise, several famous temples in India, such as Kali Temple in Kerala, Ellora Temple, and Kanyakumari, also worship Durgā in the aspect or name Durgā Mahisāsūramardini. It is suspected that this development reached Nusantara in the first century where the Vedic and Sanskrit civilizations were widely known (Surpi, 2020). Durgā statue, which is thought to be old, was found in Bali's temples, as shown below.



Figure 1. Durgā Mahisāsūramardini statue found in Bali.
(Source: Researcher's Documentation, 2019)

Ariati, (2014) states that according to his mythology, there was a war that lasted hundreds of years between the gods against the asura army in ancient times. Indra is the King of the gods, while Mahisā is the leader of the asuras. In this battle, the army of gods could be defeated by the asuras. Because of this defeat, Lord Shiva and Lord Vishnu became angry. Finally, he created a great power with other gods. Then a beautiful woman who was called Dewi Durgā was created. In this fight, Durgā is equipped with the gods' weapons, including Lord Vishnu giving the chakra weapon, Lord Shiva giving the trident weapon, and other gods giving weapons. So that Goddess Durgā has eight weapons. Armed with this weapon, Goddess Durgā fought the asuras by changing shapes, sometimes with ten and sometimes eight hands. In this battle, Goddess Durgā killed the giants she met. (Aiyar, 1997) b stated that due to the defeat of the asuras, his warlord, Raktawija, was sent. He is a skilled and strong asura. He confronted Goddess Durgā. Goddess Durgā's vehicle, a lion, also went on a rampage to kill the asuras.

Raktawija has a strange power, namely when his blood drips on the ground, then at that time a new asura will appear because the name Raktawija itself means those born from the ground. As a result of the drop of blood, Raktawija received a large additional army of asuras instantly. But even so, Raktawija is still pressed. In this state, he tried to escape and turned into a buffalo. The buffalo is called Mahisāsura, which means Asura, who turns into a buffalo. Wherever the buffalo ran, Dewi Durgā continued to chase it. The buffalo then ran towards the herd of buffalo farmed and joined the other buffaloes there, but Dewi Durgā knew, so she continued to chase her.

In Balinese mythology, all weapons have been used in this pursuit, but still in vain. When Dewi Durgā jumped on the buffalo's back, suddenly the buffalo became unconscious. Then Durgā cut the buffalo by the neck so that the buffalo that came out of the neck was Raktawija.

Raktawija held Dewi Durgā's hair. In this situation, Goddess Durgā is called Mahisāsūramardhinī, which means Durgā who killed Mahisāsura. (Basudewa, 2019). When Dewi Durgā killed Raktawija with all her weapons, the buffalo's blood was drunk by a goddess named Ambika. She was the incarnation of Goddess Durgā so that the dripping blood eventually did not fall on the ground again, so the asuras didn't increase anymore (Maharta, 1992).

After Mahisāsura was killed, the gods led by Lord Indra came to pay homage to Goddess Durgā. Goddess Durgā was delighted to hear the praises of the gods and promised help to the gods when they got into trouble again. Besides that, Dewi also promised to help humans from life's difficulties, especially those threatened by enemies, and give wealth, power, happiness, courage, and so on (Maharta, 1992). So the worship of Durgā is really to overcome life's difficulties and get victory or glory. According to the book, *Sumanasantaka* Dewi Durgā herself was born from Lord Shiva and the other gods' anger. The gods then unified their strength so that a beautiful goddess appeared. He is Durgā, who is also known by the name "Candi" or "Candika." The happy gods then gave a gift in the form of a weapon to Candika (Surpi, 2019). After receiving the gift, Goddess Durgā then went to fight against the asuras. After the entire asura army was exhausted, Mahisāsura advanced against Goddess Durgā. Mahisāsura then turned into a buffalo, turned into a lion, turned into an elephant, and finally returned to his original form, a fierce buffalo (Maharta, 1992).

Goddess Durgā then drank as much wine as she could, and then jumped onto Mahisāsura's back. Dewi Durgā then pressed the buffalo's neck with his leg and stabbed the buffalo with a spear. Asura in the form of a human then appeared from the buffalo's neck, then attacked Goddess Durgā. The Asura was then killed by Goddess Durgā (Maharta, 1992: 13).

The story is a story of victory over the Goddess aspect of the Shakti aspect. Feminimism is sometimes interpreted as a weakness, but in various Hindu texts, the feminine element has a very high evil-destroying power. The feminine aspect of women is considered to evolve into an all-powerful force that can destroy all evil forms. Durgā Mahisāsūramardini is a symbol of victory against the form of Asura or evil that threatens the universe's life or stability.

Short History of Durgā Worship in Bali

The tradition of worshipping Durgā seems to have flowed into the archipelago during the development of Vedic civilization and Hinduism. The study of Durgā in Indonesia is a vibrant topic wherein Indonesia, Durgā can be found archaeologically in the form of Durgāmahisāsūramardhini statues found in Java. Even Bali is estimated to be from the 8th century to the 15th century. Apart from that, Durgā and its worship can be found in various ancient literature. This indicates that Durgā worship was widespread in Indonesia in the past century. Kings usually worship Durgā for glory, victory, and prosperity.

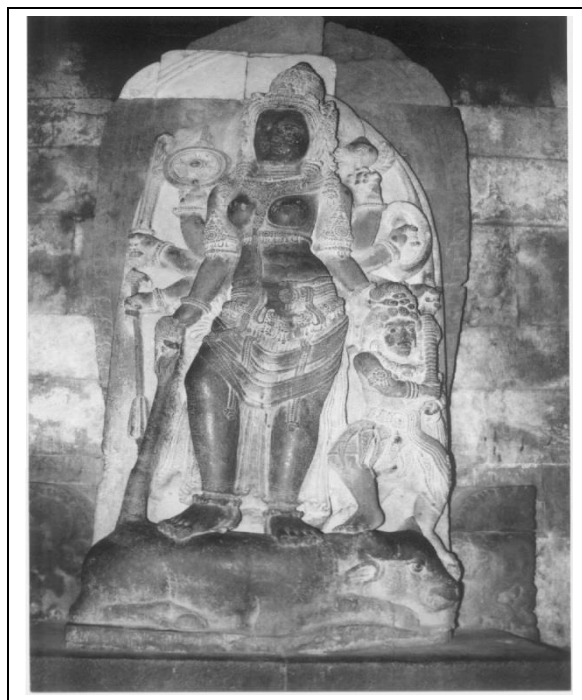
The study of Durgā in Nusantara is not a new topic. Several Indonesian and foreign researchers have conducted research such as Knebel (1903, 1906), Boeles (1941), Ratnaesih Maulana (1979), Hariani Santiko (1987), Callenfels (1925), and Satyawati Sulaeman (1978) researched the Durgā relief in various holy places in Java (Ariati, 2014). The following is a picture of Durgā, Siva, Ganesha, and Agastya found in Prambanan Temple.

Picture 2: Statue of Siva, Agastya, Ganesha, and Durgā, which founded in Prambanan Temple



(Source: Researcher's Documentation, 2019)

Ariati (2014), in her dissertation, explained that the oldest representatives of the iconography of Durgā found in the West and Central Java area range from the early 5th to 9th centuries CE. Furthermore, the latest images found in the East Java area are dated to the late 15th century CE, thus during the Majapahit Empire (c.1293-1527 CE). In addition to free-standing statues of Durgā Mahisasuramardini from the East Javanese period (c.930-1527 CE), images of Durgā are also found in the form of bas-reliefs from some Hindu temples. In later developments, especially during the East Javanese period, there were two representation styles of the goddess Durgā. One represents Durgā Mahisasuramardini as a warrior goddess who slew the buffalo-demon, and the other represents Durgā in a demonic form. This demonic form of Durgā is depicted in both literary and visual works during the East Javanese period. It can be considered a radical transformation of Indian images of Durgā, though not without India's antecedents. Durgā iconography found in various temples or shrines in Java is thought to date from the 5th to the 9th century AD. The most familiar icon of Durgā is Durgā Mahisasuramardini, as found at Prambanan Temple (picture below).



Picture 3. Durgā Mahisasumamardhini in Prambanan Temple (Surpi, 2020))

It is thought that Durgā worship in Bali is not much different from worshipping Durgā in the Nusantara. In Bali, some researchers have speculated that Durgā worship was prevalent during King Udayana and Empress Gunapriyadharmapatni. Durgā Kutri Bukit Dharma temple is a famous temple as a medium for worshipping Durgā in Bali and is associated with Queen Mahendradatta. Besides, the concept and worship of Durgā are spread in various literature in the form of lontar, kidung, and kakawin. The following is a picture of the Durgā Mahisasuramardini statue, which is very famous as the embodiment of Durgā at Pura Durgā Kutri Gianyar.



Picture 4. The Statue of *Mahisāsūramardhinī* in Durgā Kutri Temple, Gianyar Regency, Bali
(Source: Researcher's Documentation, 2019)

Thus, the long history of Durgā worship has its roots far from the ancient Mahenjo-Daro and Harappa civilizations, from the ancient era to the modern era. Meanwhile, in Nusantara, Durgā worship is thought to have existed during the Hindu Kingdom, because the worship of Durgā as an aspect of shakti is worshiped to gain victory, glory, and prosperity. In Bali, Durgā worship has developed rapidly when the throne of King Udayana and Queen Mahendradatta. Queen Mahendradatta is strongly suspected of being a devout devotee of Durgā and giving historical color to Bali's Hindu civilization related to worshipping the shakti aspect (Surpi, 2018).

Although Durgā in Bali is generally identified with the knowledge of evil powers and is usually worshiped in graves or sacred places, there are some temples associated with the worship of Durgā. In Bali, various places are found related to the worship of Durgā. For example, Bukit Dharma Durgā Kutri Temple, in Buruan Village, Blahbatuh, Gianyar. This temple is very famous in Bali as a place of worship for Goddess Durgā. Pura Samuan Tiga is also associated with the worship of Durgā. This temple is in the village of Bedulu Gianyar. Likewise, Pura Pusering Jagat, which is often called Pura Pusering Tasik. This temple is a temple with historical and ancient value, which is very important in Bali's history, where the Durgā Mahisāsūramardhinī statue was found.

The worship of Durgā, which is associated with Tantrayana teachings, is found at Pura Kebo Edan, Gianyar. This Tantrayana teaching originated from the influence of the Kediri Kingdom of East Java in the 13th century AD when the King of Kerta Negara reigned. Traces of worshipping Durgā were also found at the Alas Kedaton temple located in Pakraman Kukuh Village, Marga, Tabanan. In Alas Kedaton, the Durgā Mahisāsoramardhinī statue with eight hands standing on an ox was found. Moreover, the Durgā statue is also worshiped as a manifestation of strength at the Penataran Panglan Temple, Pejeng Village, Tampaksiring Subdistrict, Gianyar Regency. Durgā statue is also worshiped in Tonja Village Temple, Denpasar, and many temples in Denpasar City. The Durgā statue is also found at Puseh Temple, Tejakula Village, Buleleng. Durgā worship is also thickly carried out by Penataran Agung Ped Temple. However, this temple is often called Pura Dalem Ped. The location of this temple is in Ped Village, Sampalan, Nusa Penida, Klungkung Regency.

Besides, Durgā worship is also carried out by Pura Dalem Puri, which is one of the important temples in the Besakih Temple complex, which is the largest temple and is considered the mother temple in Bali. This temple is located in the southernmost part of Penataran Agung, with an altitude of about 800 meters above sea level. In this temple, Bhaṭṭāri Durgā is worshiped.

Perception and Distortion of Durgā Worship in Bali

The worship of Durgā in the archipelago is ancient. In some ancient inscriptions and records, the worship of Durgā is often found. Likewise, Durgā statues and artifacts found in various areas such as in Kalimantan, Sulawesi, Central Java, and Bali show an old age (Surpi, 2020). Worship of Durgā is also no stranger in Bali. Various ancient Durgā statues show this in various regions.

Atmaja (2005) stated that recently in Bali, Durgā himself is identified with black magic. In Bali, it is known as pangleakan science. This is due to various local mythologies regarding the Goddess Durgā's worship, which is identified with the knowledge of pangleakan. This mythology has flourished among Balinese people until now. The existence of Dewi Durgā is always associated with Pura Ulun Setra, Pura Prajapati, and Pura. Dalem. This is inseparable from Tanting Mas and Tanting Rat's story, which are familiar to Balinese people.

Atmaja (2005) According to mythology, there was a king in Padagelan who was very good at all sciences. But unfortunately, the King has not been blessed with a son. The King then asked the Pura Dalem to be blessed with a son. Bhaṭṭāra gave this King a gift on the condition that the King was neither to look left nor right along the course of his journey. However, on the way to Prajapati temple, he met a sow with two of her children. This King was attracted to the pig as he stroked the piglet and forgot the word Bhaṭṭāra had given him. After the empress gave birth, it turned out that she gave birth to twins who resembled piglets. Following the palace priest's instructions, the two piglets were thrown into the setra (grave). The female pig meditates at the Kahyangan temple (Pura Kuburan), asking for strength from Dewi Durgā. Dewi Durgā then gave the female pig a supernatural gift of Aji Wegig's knowledge, which is a knowledge that can paralyze her enemies just by looking at her. The King's daughter, who resembles a female pig, then turns into a beautiful woman named Tanting Mas. The Boy piglets get the gift of supernatural powers from Lord Shiva in the form of Leak Sari knowledge and turn male pigs into Tanting Rat.

The two then went to Dirah Village, and Tanting Mas became the consort of the King there. Tanting Mas then changed his name to Walunateng Dirah, and Tanting Rat changed his name to Mpu Beradah. This is the beginning of the story of the Calonarang story. According to the story of Tanting Mas and Tanting Rat, Mpu Beradah and Walunateng Dirah are siblings. They ask for strength from Goddess Durgā and Lord Shiva to get power. This myth then developed from generation to generation among the Hindu community in Bali. Therefore, until now, Dewi Durgā has been identified with the grave. Apart from the myths of Tanting Mas and

Tanting Rat, in Bali, there are many other myths about the worship of Durgā. Indeed, Durgā worship in Bali and India has something in common: gain strength (pangleakan).

Pangleakan knowledge itself is the power that is used to protect themselves from enemy threats. There are two types of pangleakan knowledge: penengen knowledge (left leak science) and pangiwa knowledge (right leak science). So the knowledge of pangleakan is not always synonymous with black magic. It is proven that MPU Beradah has mastered the knowledge of "leak sari." Another example is King Udayana, who conquered Bali using the science of leak aji wegig. According to people's stories, pangleakan knowledge has been applied since the time of King Udayana. This knowledge was then passed on to his descendants, King Warmadewa Udayana and Queen Mahendradata. So that in Bali, the teachings of Shiva Sampradaya and magic (pangleakan) have flourished in Bali until now (Atmaja, 2005)

Therefore, in Bali, Dewi Durgā is identified with pangleakan knowledge, supernatural powers, and black magic. This is following the opinion (Ariati, 2014) that Durgā in Bali is identical to Pura Dalem and is related to black magic. In Bali, it is not common to worship Durgā or Kali because of society's different perceptions. There is an assumption that those who worship Durgā ask for supernatural powers related to black magic. If in India Durgā Puja is a very famous festival, in Bali, worship of Durgā is almost exclusively done for supernatural powers. The wider community seems untouched by the worship of Durgā, except for those accustomed to praying at Pura Durgā Kutri. The rest of the community knows that Durgā worship is done at Ulun Setra (Basudewa, 2019).

Shakti worship is not only related to supernatural powers or "pangleakan. (Titib, 2003) states that shakti worship is a must to carry out various activities, especially those that require creativity. The power of shakti will make everyone more energized, more creative, and productive in life. Shakti also bestows life and good health. So the perception of Durgā worship as a negative force in the aspect of krodha is another perception that occurred at one time, which ultimately influenced today's society's perceptions. This distortion has happened because, in the past, myth or mythology played a role, which is very dominant for culture and understanding in society.

However, there is a change in Durgā's figure, who becomes a creepy figure because of the evolutionary factor of thought (Atmaja, 2005). (Ariati, 2014) states that based on written and visual evidence, the factors that may have caused Durgā's radical changes/developments from the beautiful Goddess of War to the creepy Dewi is the reaction after the transfer of royal power from Central Java to East Java (century 10 to 15 AD) and in Bali until recently.

Bhatari Durgā as the goddess of war, maybe considered too extreme and too provocative by people who adhere to a patriarchal system, especially in Java and Bali, even though Srikandi figures are considered anomalies and accepted in society. Bhatari Durgā's imagery in some literature (Ghatotkacasraya) and inscriptions (Petak and Trilokyapuri). She is described as being very happy to receive offerings in the form of raw meat and blood. This kind of image is found in the inscription of the curse of people who dare to violate the inscription rules to maintain the security of the sima area or communal land such as the temple's land in Bali. (Ariati, 2014). A further development that occurred in Dewi Durgā based on the literary work of Calon Arang was that Dewi Durgā was equated or confused with her loyal devotee, Rangda ing Dirah. This, in my opinion, is the vulnerability of widow status (rangda) for women in the world. If a widow is beautiful, of course, there will be a lot of temptation from men and will also be jealous of many women (Sumerata & Yadhwa Basudewa, 2017). However, this distortion is considered as a cultural and theological property by the local community.

CONCLUSION

The worship of Durgā in Bali is different in terms of understanding. Before the Shiva Sampradaya sect entered and developed in Bali, the ancestral belief system had developed. When the Shiva Sampradaya sect was brought to Bali by King Warmadewa and Queen

Mahendradatta, the Shiva Sampradaya sect then acculturated with the ancestors' beliefs who had developed in Bali first. Historical relics evidence this at Pura Alas Kedaton and Pura Kebo Edan during the Megalithic era, which is side-by-side with the Shiva Sampradaya relics belief found in the temple. Besides, the development of pangleakan myths in Bali is also inseparable from the acculturation of ancestral views and Shiva Sampradaya's beliefs developed in Bali at that time. Unfortunately, Bali's Hindu community's lack of understanding about the message contained in every myth of pangleakan science in Bali has caused the knowledge of abandonment to be misinterpreted as black magic, and Dewi Durgā as the giver of this knowledge is identified with the goddess of evil.

The worship of Durgā in Bali is common in Vedic civilization in the archipelago. Still, there is an understanding of Durgā worship in Bali that is different from its native India, where Durgā is worshiped as a force of creative energy, victory, and glory. Bali Durgā is identified with the worship of pangleakan science worshiped in graves or haunted places. This distortion occurs because of the inherent mythology of the gift of pangleakan science related to the existence of the literary work of Calon Arang, which tells of a creepy, even evil figure.

REFERENCE

- Aiyar, I. S. (1997). *Durgā Mahiṣāsūramardhinī A Dynamic Myth of Goddess*. Gyan Publishing House.
- Ariati, N. W. P. (2014). *The Journey of A Goddess : Durga In India, Java and Bali. A thesis submitted for the degree of Doctor of Philosophy*. Charles Darwin University.
- Atmaja, J. (2005). *Leak Dalam Foklore Bali*. CV Bali Media Adhikarsa.
- Basudewa, D. G. Y. (2019). LAKSANA ARCA DURGA MAHISASURAMARDINI PADA BEBERAPA PURA DI BALI SEBUAH TINJAUAN VARIASI DAN MAKNA. *Siddhayatra: Jurnal Arkeologi*, 24(2). <https://doi.org/10.24832/siddhayatra.v24i2.155>
- Maharta, I. G. (1992). *Arca Durga Mahisasuramardini Bertangan Sebelas di Pura Puseh Teja Kula Buleleng*. Udayana University.
- Sumerata, I. W., & Yadhu Basudewa, D. G. (2017). PERSEBARAN ARCA BERCORAK SIWAISTISDI KOTA DENPASAR, BALI. *Forum Arkeologi*, 29(2). <https://doi.org/10.24832/fa.v29i2.188>
- Surpi, N. K. (2018). *Babon Teologi Hindu Nusantara Konsepsi Pemujaan Di Candi Prambanan*.
- Surpi, N. K. (2019). *Teologi Hindu di Kompleks Percandian Dieng Wonosobo Jawa Tengah*.
- Surpi, N. K. (2020). Śivagrha (Prambanan Temple) as an Archetype of Hindu Theology in Nusantara (An Endeavor to Discover Hindu Theological Knowledge through Ancient Temple Heritage). *Analisa: Journal of Social Science and Religion*, 5(01). <https://doi.org/10.18784/analisa.v5i1.1024>
- Titib, I. M. (2003). *Teologi & Simbol-Simbol Dalam Agama Hindu*. Paramita.
- Wallace, W. L. (1978). An overview of elements in the scientific process. In J. Bynner & K. M. Stribley (Eds.), *Research Design The Logic of Social Inquiry*. Routledge.
- Wallace, W. L. (2017). The logic of science in sociology. In *The Logic of Science in Sociology*. <https://doi.org/10.4324/9781315132976>