



Religious Values Applied By Women In Kakawin Arjuna Wiwaha

Ni Nengah Selasih

Universitas Hindu Negeri I Gusti Bagus Sugriwa Denpasar
nghselasih@gmail.com

Abstract

Kakawin Arjuna Wiwaha tells of Sang Arjuna's marriage to a female companion who has a woman's role and position. Diah Supraba has an angel who is also implied in Kakawin Arjuna Wiwaha, who have their respective roles and positions that inspire women in the era of globalization. The purpose of this study was to analyze the religious values contained in kakawin arjuna wiwaha that can be applied by women. The method used in this research is descriptive qualitative. The data collection technique in this research is a literature study on Kakawin Arjunawiwāha which consists of 36 pupuh, 354 stanzas and 24 kinds of metres. This Kakawin was written by Mpu Kanwa during the reign of King Airlangga (1019-1042) between 1028 and 1035 AD. This study describes the religious values shown by women in Arjuna Wiwaha's kakawin, namely 1) Purity (*sivam*), a woman is obliged has purity both physically and spiritually in her like a Goddess. 2) A woman who has a strong patience is Diah Suprabha, ordered by Hyang Indra to investigate the secret of the power of a powerful giant named Niwatakawaca, with full *devotion* to carry out the task at hand with great patience; 3) Diah Tilotama's love is so great and sincere, it can be seen from the restlessness of her heart seeing her husband who is upset and trying to comfort his husband's heart; 4) The nymphs are very *devoted*/ obedient to everything that is ordered by Lord Indra 5) The nymphs (Diah Suprabha) are loyal to the king of heaven, so that all orders are never rejected even though they have to sacrifice their bodies 6) The angel who is most seen making sacrifices is Diah Suprabha who was willing to sacrifice himself to go directly to the enemy from Indraloka who was the most feared, namely Niwatakawaca. Kakawin Arjuna Wiwaha as a guide and learning for women to become strong women.

Keywords: Religious Values; Women; Arjuna Wiwaha

Abstrak

*Kakawin Arjuna Wiwaha menceritakan pernikahan Sang Arjuna dengan wanita pendamping yang memiliki peran dan kedudukan wanita. Diah Supraba terdapat bidadari yang juga disiratkan dalam kakawin Arjuna Wiwaha yang memiliki peran dan kedudukannya masing-masing yang menjadi inspirasi dari kaum wanita di era globalisasi. Tujuan dari penelitian ini adalah untuk menganalisis nilai-nilai agama yang terkandung dalam kakawin arjuna wiwaha yang dapat diterapkan oleh kaum Wanita. Metode yang digunakan dalam penelitian ini adalah kualitatif deskriptif. Teknik pengumpulan data dalam penelitian ini adalah studi kepustakaan terhadap Kakawin Arjunawiwāha yang terdiri dari 36 pupuh, 354 bait serta 24 macam metrum. Kakawin ini ditulis oleh Mpu Kanwa pada masa pemerintahan raja Airlangga (1019-1042) antara tahun 1028 dan 1035 M. Penelitian ini menguraikan tentang nilai Agama yang ditunjukkan oleh kaum wanita dalam kakawin Arjuna Wiwaha, yakni 1) Kesucian (*sivam*), seorang wanita diwajibkan memiliki kesucian baik secara jasmaniah maupun rohaniah dalam dirinya seperti seorang Dewi. 2) Seorang wanita memiliki kesabaran yang kuat adalah Diah Suprabha, diperintahkan oleh Hyang Indra menyelidiki rahasia kekuatan seorang raksasa sakti bernama Niwatakawaca, dengan penuh bhakti melaksanakan tugas yang diembannya dengan penuh kesabaran; 3) Kasih sayang Diah Tilotama begitu besar dan tulus nampak*

dari keresahan hatinya melihat suaminya yang gundah dan berusaha menghibur hati suaminya; 4) Para bidadari sangat berbakti/patuh dengan segala hal yang diperintahkan Dewa Indra 5) Para bidadari (Diah Suprabha) setia akan raja surga, sehingga segala perintah tidak pernah ditolak meskipun harus mengorbankan fisiknya 6) Bidadari yang paling tampak melakukan pengorbanan yaitu Diah Suprabha yang rela mengorbankan dirinya untuk mendatangi langsung musuh dari Indraloka yang paling ditakuti yaitu Niwatakawaca. Kakawin Arjuna Wiwaha sebagai pedoman dan pembelajaran bagi kaum wanita untuk menjadi wanita yang tangguh.

Kata Kunci: Nilai Agama; Wanita; Arjuna Wiwaha

Introduction

Humans are one of the living creatures created by God who are given advantages compared to other living things. Intellect is an advantage or advantage possessed by humans. This advantage can direct humans to form a culture, which allows them to live in all kinds of natural environments. The culture that is formed will make humans as creatures who have a major role in utilizing nature for better or for worse. This culture formed by humans is not innate from nature but through a process that includes creation and fusion (Pundarie, 2017).

According to Koentjaraningrat, culture is the entire system of ideas and feelings, actions, and works produced by humans in social life, which are made theirs by the learning process (Koentjaraningrat, 2001). However, not all human actions are cultural, because there are some actions that they do in social life that are not accustomed to learning such as instinctive actions, reflexes, or actions that are carried out as a result of a very limited physiological process, but there is also a human action. which is not limited, namely an art that is often seen in art buildings and historical places. There are many elements that make up culture, including language, customs, religious systems, politics, systems of technology and equipment, systems of knowledge, systems of livelihood, and works of art. This literary work is one of the wealth of the archipelago, as one example is ancient Javanese literature that developed during the Majapahit kingdom around the 14th century.

Literature in Bali according to its period there is what is called Balinese Purwa literature and New Balinese literature. This Bali Purwa literature is a literary work that is traditionally inherited in the form of lontar or old manuscripts that have not been influenced by foreign or foreign cultures. Meanwhile, the new Balinese literature is a literary work created in Balinese society which has been carried away by modernization (Sudirga, 2015). In this literary work, it can be found that there are noble values that have lived and been embraced by the Balinese people since long ago as noble values. One example of this purwa Balinese literature is guided by one of the Hindu religious scriptures, namely the *Vedic smrti*.

Literature *vedic Smrti* is one of the sacred scriptures of Hinduism which is used as a way of life and aims to purify the human heart and slowly bring it to a higher place. According to Titib, there are two *Itihasas* that are very well known throughout the world, namely: the Ramayana and the Mahabharata (Titib, 2011). One of the kakawin which is a derivative part of the Mahabharata is kakawin Arjuna Wiwaha. Kakawin Arjunawiwaha itself consists of 36 pupuh, 354 stanzas and 24 kinds of meter. This Kakawin was written by Mpu Kanwa during the reign of King Airlangga (1019-1042) between 1028 and 1035 AD which tells about Sang Arjuna when he was imprisoned on Mount Indrakila and asked for help by the gods to kill the giant Niwatakawaca. The story of kakawin Arjuna Wiwaha is used by Balinese people in religious activities, by singing and translating each stanza and becomes a reflection in treading life. Kakawin Arjuna Wiwaha tells of Sang Arjuna's marriage to a female companion who has the role and position of women, besides Diah

Supraba there is another angel who is also implied in *Kakawin Arjuna Wiwaha* who has their respective roles and positions which are inspirations for women in the era of globalization. Women in this era are no longer housewives who only take care of work at home and serve their husbands. Women are equal to men in all respects, both in the fields of education, economy, politics and social (Istri Agung, 2021). Not only as a companion but also as a career outside the home to help with household needs. The role of women is increasingly felt in the increasingly rapid development movement in accordance with the times and technology. *Kakawin Arjuna Wiwaha* is one of the guidelines and lessons for women to become tough women who are able to apply religious values.

Kompas.com contains the Book of *Arjunawiwaha* which tells the story of Arjuna who was asked to be imprisoned by his brother to ask for a powerful weapon that could give victory to the Pandavas in the Bharatayudha War against the Kauravas. When imprisoned on Mount Mahameru, God did not just give the requested weapon. Arjuna was instead tempted by the gods by sending seven beautiful nymphs, including Dewi Supraba and Tilottama. Sudirga, et al (2015) wrote about the Traces of Karawitan in *Kakawin Arjuna Wiwaha: Study of Form, Function, and Meaning*. *Kakawin Arjuna Wiwaha* by Wiryamartana (1987) which has been translated into Indonesian. The results of the study include: (1) The existence of the story of *Kakawin Arjuna Wiwaha* in the Javanese wayang play Arjuna Wiwaha, (2) The existence of a character in *Kakawin Arjunawiwaha* which is used in the Javanese wayang play Arjuna Wiwaha, (3) There is a good response from the Javanese community to the Javanese wayang play Arjuna Wiwaha which is adapted from *Kakawin Arjunawiwaha* is Arjuna's character as a powerful and exemplary warrior. Overall, it can be seen that there is a connection *Kakawin Arjuna Wiwaha* and the Javanese wayang play Arjuna Wiwaha. In *Kakawin Arjuna Wiwaha*.

Kakawin Arjuna Wiwaha is one of the guidelines and lessons for women to become tough women who are able to apply religious values. Windya (2020) in his writings entitled *Kakawin Arjuna Wiwaha: A Study of Hindu Theology* which discusses the teachings of Godhead, the teachings of Yoga as a way of uniting with God, the teachings on the concept of human identity, the teachings on Karma Phala, and the function of the teachings contained in *Kakawin Arjuna Wiwaha*. Astawan, et al (2019) his writing entitled *Study of Narrative and Religious Aspects of Gaguritan Arjuna Wiwaha* discusses aspects of narrative structure, namely synopsis, incidents, setting, plot, themes and language style, while from the aspect of religiosity it is revealed about Arjuna's determination, clerical teachings, sense of responsibility, swadarma as a knight, the victory of dharma against adharma, karmaphala, a religious symbol, and a reflection of love for the nation and state. Fathomi Setiawan, Setiadarma (2018) his writing entitled *Relief of Arjunawiwaha's Story in Selomangleng Cave as an Idea for Creation of Photo Stories* tells the story of a giant named Niwatakawaca who wants to marry an angel named Dewi Suprabha and conquer Suralaya Heaven (Setiawan, 2018). Niwatakawaca in the end lost to Arjuna who had previously gone through the process of imprisonment and received many trials. The story of *Arjunawiwaha* which is transformed into a photo story covers from the beginning of the introduction of the antagonist Niwatakawaca to the completion of the tasks assigned by Arjuna. Based on this article, it is used as a reference in analyzing religious values that can be applied by women in *kakawin arjuna wiwaha*.

Method

This type of research is descriptive qualitative that is by describing the existing phenomena in detail. The data collection method used in this research is literature study, namely by collecting documents/literatures in the form of writing. The source of data in this study is a secondary data source in the form of *kakawin arjuna wiwaha* in the Department

of Basic Education in the Province of Bali. Kakawin Arjuna Wiwaha tells of the marriage of Arjuna with a female companion who has the role and position of a woman. As well as the religious values applied by women which are still relevant to this day. The data source is from Kakawin Arjuna Wiwaha and supported by other relevant literature. Data analysis with qualitative descriptive, which explains the religious values applied by women in Kakawin Arjuna Wiwaha.

Result and Discussion

Value is the relationship between the subject and the object, which has unique characteristics, one of which is the value concerning the properties possessed by the object. In relation to values, the object of this writing is the woman in Kakawin Arjuna Wiwaha. Women show some of their characteristics through their words and gestures, they have the charm to show themselves which they do based on religious teachings.

1. The Value of Chastity

Chastity (*sivam*) is one of the values in Hinduism that concerns the teachings of God. Holy means clean, bright and pure both in thought, word, and deed. A woman is required to have chastity both physically and spiritually in herself like a goddess (Subramaniam, 2007). In kakawin Arjuna Wiwaha, women appear as a goddess who symbolizes purity as contained in the quote from kakawin Arjuna Wiwaha IX.1 below:

*aśi wimba hanéng ghaṭa mési bañū, and
foreign uci nirmala mési wulan,
iwa mangkana rakwa,
ring angāmběki yoga kiténg sakala*

Translation:

Like the shadow of the moon in a jar of water. Only every spotless holy place contains the shadow of the moon. It is as if You were with all mankind. It is to people who are practicing yoga that Engakau appears (Tim Penyusun, 1999).

A woman is symbolized as Dewi Ratih (Goddess of the moon) who always radiates her light, showing the purity of her light to wise people. Only people who have clean hearts can see the form of God. The value of chastity in Arjuna Wiwaha's kakawin is closely related to the five beliefs or *panca sradha* in Hinduism, namely the belief in the existence of God or *Brahman* (Windya, 2020). Hindu belief in the existence of God is based on three things, namely 1) Based on instructions or advice from the Maha Rsi and religious experts by giving advice through teachings in the Vedic scriptures; 2) Based on the conclusion from a logical assessment, for example the house exists because it was made by a contractor, then who made this universe, who made the sun, who made the earth and others, the answer is God; 3) Based on direct experience by sages or saints. It is believed that God Almighty revealed his teachings to people who have been pure both physically and mentally. Hinduism teaches that there is only one God, because it is called *Sang Hyang Tunggal* or *Sang Hyang Widhi Wasa* (God Almighty). Because of human limitations to think about God, to imagine the greatness of God, wise Hindus call God Almighty by many names. The name was given according to the manifestation or embodiment of His greatness and power (Suhardana, 2010).

God in kakawin Arjuna Wiwaha manifests as *Dewi Ratih* or *Goddess of the Moon*. He is the Most Great and Most Holy can only be seen by people who have been pure physically and mentally. In kakawin Arjuna Wiwaha's quote above, someone who wants to see the manifestation of God is described as a jar filled with water, and the form of holiness of that person is described as the clarity of the water in the jar (Astawan & Muada, 2019). *Dewi Ratih* as a manifestation of God Almighty will only be seen in clear water jars that

symbolize wise and wise humans, therefore to be able to purify themselves from worldly impurities, humans are directed to perform *ascetic* yoga, in order to see the greatness of God. Chastity here is identified with a woman, because according to Fracassi, virtue and chastity are ideal for every woman, with the power that comes from that virtue, they can achieve anything (Fracassi, 2001). Virtue and chastity are the crown of women, that is the most commendable virtue in women. The benefits it brings are indescribable, chastity is the breath of a woman's life. With the virtue, chastity, and strength that come from them, she can save her husband from disaster. With virtue and chastity, women save themselves and (later) will surely reach heaven. So great is a woman with a crown of holiness, that there is no doubt that a woman as a Goddess who is a manifestation of God Almighty will only reveal her form only to people who have purity as well.

The nobility of women and a wife in Hindu holy verses has the qualities of a woman that deserves to be cultivated, namely those who practice dharma as a polite, intelligent, independent, self-confident mother and as a protector of her family and environment. Woman comes from Sanskrit, namely Svanittha, *sva* means self and *nittha* means holy. So, *svanittha* means "purifying oneself" then develops into an understanding of humans who play a broad role in "dharma or "dharma practitioners". *Sukla svanittha* means "seeds or fetuses conceived by humans, in this case, the role of women. Women are highly regarded as the successor of descendants and at the same time as a means of realizing *Punarbhawa* or reincarnation, as one of the *srada* (beliefs/beliefs) of Hinduism. A noble woman is one who attracts attention, excels, is kind, luminous, and so on. There are also those who say that noble women are seen in various colors, noble, radiant, clear, beautiful, delicious, as images, appearances, figures. This means that a noble woman is a depiction of a woman who is personally superior, beautiful, physically attractive, the ideal woman coveted by fellow human beings.

In Balinese society, which is predominantly Hindu, the noble values of Hindu teachings regulate the attitude of life of the people, Hindu women, especially in Bali. In Hindu teachings, the Vedic teachings are implied in the *kakawin Ramayana*, the type of woman is also implied in the *Bhagavadgita* scripture. The ideal woman's tendency belongs to the *Daivi Sampat* group/the tendency to have a divine nature. One of the passages that are relevant to the characteristics of women are listed in the *Bhagavadgita* verse, namely

Abhyam sattva samsuddhir

Jnayoga vyavasthitih

Dhanam damasca yajnca

Scadyasyas tapa arjavam (Bhagawadgita XVI.13)

Translation:

Undaunted, pure in heart, wise, steeped in yoga and science, generous in mastering the senses, in the form of spirituality, studying literature, living simply, and acting honestly.

2. The Value of Patience

Patience means being able to endure a trial, a woman must have patience in herself to face all the obstacles that come her way. Patience can be the key to success in achieving a goal, it is not easy to be patient if we do not know what we should be aware of (Indriyani et al., 2020). In *Kakawin Arjuna Wiwaha*, a woman who has strong patience is *Diah Suprabha*, she is ordered to investigate the secret of the power of a powerful giant named *Niwatakawaca*. *Diah Suprabha* *devoutly* carried out *Hyang Indra*'s orders even though he was accompanied by *Sang Arjuna*, his heart was still troubled, but he still carried out the task he carried out with great patience as stated in the quote from *Arjuna Wiwaha* XIV.18, XVI.9-10 below:

*Palarĕn ta yĕjara hĕlĕm sigi-sihinĕn ikāng-anugraha,
then hngghanang kagamĕlā tiki sang inarananta Suprabhā,
usĕnā ta yĕwaraha yan pawaraha ng asurādhipe riya,
athngghar ta yĕwaraha yan pawaraha first.*

Translation:

Try very hard so that he will then tell and try to know the place of his gift. Limited only until Dewi Supraba is held or embraced. Strive for Si Niwatakawaca to immediately notify and after informing Diah Supraba. Immediately Ananda pulled Diah Supraba, so that on the way Ananda remained together, Ananda said (Tim Penyusun, 1999).

*nrĕpa suta yan katon bhaya niking pangutus ira Surĕndra durggama,
aputĕk-arĕs twas ing pinatiwar sinurungakĕn anambahenĕ the enemy,
syapa tan arĕngwa hĕwa mulatĕng kagamĕla tĕkap ing durātjahnga
a jugāĕ lāĕ.*

Translation:

Brother Sang Arjuna, it is very difficult and very dangerous for me to carry out Hyang Indra's orders. I felt restless and afraid as if I had been thrown out and pushed into surrendering myself to the enemy. Who will not hate and curse when they see me being embraced by the enemy? I'd rather die than suffer shame and sadness (Tim Penyusun, 1999).

*What's the point tan winĕh tĕkap ikāng Widhi winilĕtakĕn twas ing Hulun.
pinarikĕdō marambatana tan sakawaśa padahĕn pakāśrayan.
tĕwas angĕlih makānta ng angawĕ Tawang ataya kĕdō ni nistura.
Wawus lKang apsari thĕr apet crying angisĕk-isĕk gawĕ-gawĕ.*

Translation:

Perhaps God Almighty has not predestined. My heart is really restless. Forced to help with hope to reach the impossible, expected to be able to help. The result is fatigue and lamentation which only seems to be reaching for nothing, being ordered by force without feeling sorry for it" answered Dewi Supraba (Tim Penyusun, 1999).

Diah Supraba who could not refuse and was obliged to obey Hyang Indra's orders, he went with Sang Arjuna and was used as a weapon to find out the enemy's weakness, he sacrificed himself to play a role in teasing Niwatakawaca in order to achieve Hyang Indra's goals, even though his heart was so restless that was decorated with pessimism about afraid of not being able to do his job and overshadowed by feelings of sadness and shame because later he will have to be embraced and fondled by the enemy. Despite the fear, Diah Supraba remained patient in carrying out her duties and did not run away from her responsibilities.

Patience should be a spiritual foundation in looking at the problems at hand. In Hinduism, patience is described in the teachings of *Panca Yama Brata* which are five desires that must be controlled, to be able to control these desires, patience is a process in stages to practice these teachings. People who are patient will get more blessings than people who are less patient (Suparman, 2018). People who have patience, their speech will be maintained with a beautiful intonation to be heard, their speech will flow smoothly without having to hurt other people (*wacika*). This is one of the keys to being a patient person, so that with patience a person will become noble in doing *swadharma* and worshiping God. Therefore, patience needs to be cultivated by every woman and all humans like Diah Suprabha described in the quote from Kakawin Arjuna Wiwaha. Subali stated that patience gives birth to a lot of sincerity, intelligence, and nobility (Subali, 2008). Patience can shape the character of a woman who is diligent, radiant, elegant, so that she becomes a barometer in the household. The gods will also be residents of the house, because women are highly respected, appreciated and glorified.

3. The Value of Affection

All living things are generally created on the basis of love, the word compassion that we use here expresses pure love that arises from a pure heart, so that with actions based on pure love, we do not want anything in return. We all have the ability to send love and receive affection (Ermayanti, 2019). Affection will cover someone who has cleanliness in his heart, that love does not only cover himself but can also be transmitted to others.

In Arjuna Wiwaha's kakawin, sincere love emanates from the figure of the angel Tilotama when he sees his husband Sang Arjuna who at that time is being hit by grief, bored with the various decorations of Indraloka, Sang Arjuna is no longer fascinated by the incomparable parijata tree in Indraloka. He who has been considered holy feels longing and respect for his mother and relatives who are left behind, so Arjuna does not want to enjoy the beauty of the suffering and longing of his family on Earth. Diah Tilotama peeked at her husband who was composing a song of longing. Diah Tilotama's great and sincere love is evident from her anxiety when she sees her husband who is upset and tries to comfort him, as in Arjuna Wiwaha's pupuh XXXV.2-4 below:

*Yan pétén hurip I nghulungpahdélön ring asana kuruhun sèkar sapāng,
bhrātangkwiwu katona ring manuk adoh mangēdap-ēdap I stomach ing wukir,
lěnglěngku n wulat ing wulan karahinan katuturana yan āngrēngō kuwong,
nāhan hingha nirāngikēt kasuwayan mingēt-ingēt fishg kaantya.*

Translation:

If you want to search for my soul, look at the Angsana tree, especially the one with a single flower, Adinda, my worries will be seen in the birds that fly far away and faintly on the side of the mountain. My longing is to see at noon and remember when Adinda heard the sound of an owl." When he got there, he finished his composition and looked at him for a long time to comfort his worries (Tim Penyusun, 1999).

*ndan sang ratna Tilottamānaturakēn mangēnēs I wuri tan kinawruhan,
bhrāntāmbēk nira dē ni tan sincerely ikāng kakawin apégatan wénang kumöl,
hétunyān pangidung sapāda rasa Mutusi palupuyéranyawisjaya,
ya kityānākājaya.*

Translation:

Diah Tilotama then proceeds to disguise himself from behind, so that it is unknown. His heart was restless because the essay was not finished, the breath was unbearable. So he composed a stanza whose contents completed the essay of the Arjuna. This is called being loyal to your brother, loyal to the poet and loyal to your husband (Tim Penyusun, 1999).

*Nāhan tāntya Tilottamāwing – awingan taru wara tēhēr anghēmū guyu,
sang pārthāta lalēh manolih. "aparan tiki manulus saken wicaksana".
nāhan ling nira the malindhungan atānggyat angupiki
pacéh nrēpatmaja.*

harsāwēh pakapūhanānglawani rāga hana kadi mulat kasangsayan

Translation:

This is the cover of the composition made by Dewi Tilottama who was hiding behind a large wooden tree with a smile. The Arjuna was interested and turned his head, "Who the hell continues, really wise". So he whispered, Diah Tilotama who was hiding then startled him while patting him on the back, causing Arjuna to laugh. Happy to give something that causes anxiety, when he wants to meet romance, his heart is suspicious because it looks like someone else has seen it (Tim Penyusun, 1999).

Diah Tilotama's love for her husband is so great, namely Sang Arjuna, with the power of affection she has so that she can feel what her husband is feeling. The love he gave

gave peace to the heart of Arjuna who was experiencing depression (El Firdausy, 2015). Sincere love can give strength to someone who is given that love.

This is the power of love which is the most powerful weapon in the world, because it can change the human heart. People who are full of love will never have enemies. There is no need for weapons of war, because we can give peace to the world through the power of love. Compassion is truly the basis of human character and excellence (Martha, 2018). Because love is the undercurrent of all human values. Love is a shortcut to our life goals. With love, a person will get the peace he desires. Sri satya sai baba in Maswinara explains that peace is what everyone is looking for, but it can never be ensured from the outside world (Maswinara, 2000). The accumulation of wealth and power cannot bring peace. Peace can only come from the source of inner peace.

Every woman and all human beings should have love for each other to be able to achieve peace in life. Affection can be based on the teachings of *Tat Twam Asi* which states that I am you, when viewed from the perspective of the *atman* or human soul, then *Tat Twam Asi* means that the soul of that person is your soul because it comes from the rays of the *Single Hyang*, so it means that all humans are brothers and must cultivate affection with each other so that they can achieve a harmonious life. Women who apply the teachings of this religion, will bring happiness to the people around them, so they can minimize an unwanted act.

Women in the view of Hinduism have an inseparable role with men in people's lives from time to time. From the Vedic era until today women have always played an important role in life. This is not surprising when viewed from the conception of Hindu religious teachings in the Shiva Tattwa which says that the existence of living creatures, especially humans, is due to the combination of elements of the male and female. Without women there can be no harmonious world. Such is the importance of the position of women in this life. In the book *Manawa Dharmasastra* it is stated that the position of women is highly exalted, this is mentioned in chapter III of verse 55 as follows:

*Pitrbbhir bhratrbbhic Caitah patribhir dewaraistatha,
Pujya bhusayita wyacca Bahu kalyanmipsubhiih.*

Tranlation:

Women must be respected and loved by their fathers, brothers, husbands and *in-laws* who wants their own well-being.

A woman as a mother who gives birth to a son, is able to free the family in question from the shackles of misery, both *sekala* and *niskala*, should always be respected by her family environment. Welfare and happiness are not merely temporary in nature, but continuously can achieve prosperity and happiness which are also abstract.

4. Value of *Bhakti*

According to the Sanskrit-Indonesian dictionary *bhakti* is loyalty, love, obedience, obedience, trust, service (Surada, 2007). *Bhakti*. means sincerely carrying out service with love, the form and form of this devotion can be anything as long as it is done with sincerity

In *kakawin Arjuna Wiwaha*, *devotion* described above is owned by the nymphs of *Indraloka*. The nymphs are very *devoted* or obedient to everything that Lord Indra commands as a manifestation of God, they are very respectful to this heavenly king, their form of devotion is proven when they sincerely and full of *devotion* carry out their duties to seduce the imprisoned Arjuna as in the quote *nyapawin Arjuna Wiwaha* I.9-11 below:

*Yékān rakwa kinon Hyang Indra sēdēng amwit kapwa tā mūrṣita,
M putrī silihēngkwa rūmta sakarēng wāswās manahnyarjjuna,
Strīnyēkang Ratnolupumāwang
Tanolupumāwang*

Translation:

They were the ones sent by Hyang Indra, then bowed down for a moment and excused themselves. "Hi Ananda, I would like to take some time to use your beautiful appearance to investigate Arjuna's heart. His two wives, who are famous for being charming, are Supraba and Ulupi. Ananda will not be defeated and even your beauty is ten times compared to theirs (Tim Penyusun, 1999).

*yan tan poliharūm sĕkarning asanānungsung rarabning rĕrĕb,
tan pangdéha raras liring ni luru ning lék lwir wulat ning Langit,
mwang yan kĕlikanang gaḍung wahu murÉ māmbö gĕlung kĕhusisan, hayuntānwus.*

Translation:

If the fragrance of the Angsana flower fails to meet the drizzling rain. If the radiance of the moon which is the eye of the sky does not upload charm. Likewise, if the gadung flower that has just bloomed and smells like a loose bun is no longer attractive. You come back, your beauty has been in vain and it means that Hyang Asrama has been rejected" (Tim Penyusun, 1999).

*Ling Hyang akra nahan sinĕmbahakĕn ing widyādhari mūr tĕhĕr,
wōrnyālon kadi manda māruta yayan died atĕng ring paran,
akwĕh tāpsari cĕtikā milu, tuhun kapwāngiring doh kabĕhĕh*

Translation:

That's what Hyang Indra said and after prostrating the nymphs immediately flew away. They flew slowly like a gentle breeze, but eventually arrived at their destination. The nymphs were accompanied by several ladies-in-waiting, but they were waiting in a distant place. They then humbled themselves after seeing Mount Indrakila closely (Tim Penyusun, 1999).

The value *devotion* is strongly held by the angels in carrying out the tasks ordered by Lord Indra. They do their service sincerely, it can be seen from their respectful attitude while listening to the direction of Dewa Indra (Zoetmulder, 1994). Women (nymphs) as heavenly beings are obliged to serve their king, even though their devotional form takes advantage of the beauty of the angels, but it is all for the welfare of heaven as a place for them to live and other heavenly beings. They carry out this task as well as a sense of devotion as well as a mission of peace and prosperity for heaven due to the attack from Niwatakawaca. This devotion shows that in addition to their devotion to Lord Indra they are also devoted to the environment in which they live and also other heavenly beings who are similar to them.

5. Value of Loyalty

Loyalty or *satya* is a value that is also held by women (angel) in Kakawin Arjuna Wiwaha. The nymphs are very loyal to what they do, never betraying Dewa Indra and defending their enemies or running away from their responsibilities. The angels in Arjuna Wiwaha's kakawin use the five satyas as the basis for carrying out the tasks assigned to them. The angels are loyal to the king of heaven who gives life and a place to live for them, so that what is ordered is never rejected and always carried out with pleasure, but there is also an angel whose loyalty is the most tested, namely Diah Suprabha who was ordered to come to the enemy of Lord Indra directly, he used weapons to find out the enemy's weakness. Diah Suprabha agreed to Dewa Indra's orders even though he had to sacrifice his body again, as in the quotes Kakawin Arjuna Wiwaha I.10-11, XIV.17 and XV.2 below:

*Yan tan poliharūm sĕkarning asanānungsung rarabning rĕrĕb,
tan pangdéha raras liring ni luru ning lék lwir wulat ning Langit,
mwang yan kĕlikanang gaḍung wahu muré māmbö gĕlung kĕsisan,
tāntuk tĕbu huwus hayunta, kabalik Hyang Kāma yan mangkana.*

Translation:

If the fragrance of the Angsana flower fails to meet the drizzling rain. If the radiance of the moon which is the eye of the sky does not upload charm. Likewise, if the gadung flower that has just bloomed and smells like a loose bun is no longer attractive. You come back, your beauty has been in vain and it means that Hyang Asrama has been rejected” (Tim Penyusun, 1999).

*Ling Hyang akra nahan siněmbahakě ing widyādhari mūr tēhěr,
wōrnyālon kadi manda māruta yayan died atěng ring paran,
akwéh tāpsari cétikā milu, tuhun kapwāngiring doh kabéhéh*

Translation:

That's what Hyang Indra said and after prostrating the nymphs immediately flew away. They flew slowly like a gentle breeze, but eventually arrived at their destination. The nymphs were accompanied by several ladies-in-waiting, but they were waiting in a distant place. They then humbled themselves after seeing Mount Indrakila closely (Tim Penyusun, 1999).

*Hana tāpsari the fault is malawas i Suréndra tan kewéh,
Kinirim wanéh too, again, titir harěp-harěp,
rinasan katuhwan tikin tar ika wěnanga mārwanī ratih,
yatikā manguploadana jātya nika panangr.*

Translation:

There was an angel whom he had asked Hyang Indra for a long time, but was not given. Given another, which causes him to be misunderstood and always hopeful. In my opinion, there happened to be a beautiful angel who matched Dewi Ratih's beauty. It is to come to him and Si Nawatakawaca will be fascinated and will not be alarmed (Tim Penyusun, 1999).

*Rāmya parěng maněmbah angěnoh sawawa kadi huwus samāgama,
uncle sāsawatā ta we kārwa sulabha mēnangéng prayojana,
ling Suranātha passed away angaděg the elder huwus atěng ri hěng,
tan tan pangāng.*

Translation:

With happy hearts they worship very beautiful and harmonious like a husband and wife. "Hi, Ananda both! May you survive without a hitch and achieve your goal!" Thus said Hyang Indra, they then stood up and departed and had arrived outside the palace. The two people did not greet each other, only their eyes reflected on each other's heart (Tim Penyusun, 1999).

The woman who seems to be gentle turns out to have a strength and greatness within her that not many people know about. The angels who are so gentle are ordered to test the faith of a knight with the advantages he has, without rejecting the order with respect and full responsibility carried out by the angels. This shows the devotion based on devotion possessed by the nymphs. One of the nymphs who was given a tough task, because she had to deal directly with the enemy, namely the nymph Suprabha. Diah Suprabha who was gentle in stature was ordered to come to Niwatakawaca who was the enemy of Lord Indra and his kingdom, but Diah Suprabha agreed and this was seen as a form of devotion and loyalty to Lord Indra and his abode. Diah Suprabha is faithful in carrying out her duties without running away or committing treason, she remains polite in her behavior such as paying homage to Lord Indra before leaving to carry out her duties.

6. The Value of Sacrifice

Sacrifice is identical with the word *yadnya*, in general, when talking about *yadnya*, what comes to mind is a Hindu religious ceremony or ritual activity. The definition of

yadnya has a broad meaning, not only offerings or sacrifices in the form of offerings, but can take the form of anything, both material and non-material or spiritual (Sanjaya, 2010). *Yadnya* comes from a word in Sanskrit, namely *yaj* which means to worship, worship, or pray. *Yadnya* can also mean sincere holy offerings.

In Kakawin Arjuna Wiwaha, the angels make many sacrifices by sacrificing their beauty to be used as weapons as a test of the faith of the hermits and even weapons to find enemy weaknesses. The angel who most seemed to make sacrifices was Diah Suprabha who was willing to sacrifice herself to go directly to the enemy from Indraloka who was the most feared, namely Niwatakawaca. Diah Suprabha was ordered to come to the kingdom of Niwatakawaca and pretended to run away from Indraloka to seek sympathy and find the weakness of his enemy, even though he was accompanied by Sang Arjuna but his heart was still restless and afraid if he became a prisoner of Niwatakawaca (Maswinara, 2005). A sincere sacrifice, even though he was not ready to face Niwatakawaca he was still responsible for his duties and still walked towards the enemy Indraloka with a restless heart as contained in the quote from kakawin Arjuna Wiwaha XVI.9-10 below:

*Nrēpa suta yan katon bhaya niking pangutus ira Suréndra durggama,
aputěk-arēs twas ing pinatiwar sinurungakĕn anambahené musuh,
syapa tan arĕngwa héwa mulatĕng kagamĕla tĕkap ing durātmake,
lĕhĕnga jugāpĕjah sakari pāpa ning anahĕ irang lawan lara*

Translation:

Brother Sang Arjuna, it is very difficult and very dangerous for me to carry out Hyang Indra's orders. I felt restless and afraid as if I had been thrown out and pushed into surrendering myself to the enemy. Who will not hate and curse when they see me being embraced by the enemy? I'd rather die than suffer shame and sadness (Tim Penyusun, 1999).

*What's the point tan winĕh tĕkap ikāng Widhi winilĕtakĕn twas ing Hulun.
pinarikĕdō marambatana tan sakawaśa padahĕn pakāśrayan.
tĕwas angĕlih makānta ng angawé Tawang ataya kĕdō ni nistura.
Wawus I kang apsari thĕr apĕt crying angisĕk-isĕk gawé-gawé.*

Translation:

Perhaps God Almighty has not predestined. My heart is really restless. Forced to help with hope to reach the impossible to achieve, expected to be able to help, due to tiredness and lamentation which only seems to reach emptiness, being ordered by force without feeling sorry for it," replied Dewi Supraba pretending to be sobbing (Tim Penyusun, 1999).

Women in Kakawin Arjuna Wiwaha as described above prioritize and practice religious values in living their lives. So with religious values such as the value of chastity which identifies women as Dewi Ratih which is one of God's manifestations, only showing her holy light only to wise people with clean hearts so that the chastity that a woman does shows her virtue which can provide inner enlightenment. The value of patience that Diah Suprabha carries out as a spiritual foundation in looking at the problems being faced. The value of affection is identical to the value of *Tat Twam Asi* which is practiced by Diah Tilotama to her husband, thus bringing peace. The value *Bhakti* is firmly held by the angels as a form of sincere devotion in life. The value of loyalty or *satya* which is used as a way of life for the angels who make all the problems faced can be resolved until the realization of happiness. The value of the sacrifices made by the nymphs are identical to a *yadnya* which is done sincerely based on dharma. These are the religious values applied by women in Kakawin Arjuna wiwaha so as to create harmony and harmony in life for them, the environment in which they live, and the people around them.

In the book *Arjuna Wiwaha* it is revealed that women can apply religious values, in another source it is also mentioned in the *Padma Purana* that Lord Brahma divided half himself and half his soul in creating Dewi Saraswati which is called the *Ardanariswari* concept in Hinduism. The woman in Hindu theology is not a small part of the male personification, but an equally large, equally strong, equally decisive part in the realization of a complete life. Without the element of femininity, an incarnation will not occur in its entirety and in Hinduism this element gets the same portion as the left and right hemispheres of humans. As the upper hemisphere, namely the sky and the lower hemisphere, namely the earth, both of which have a task, a balanced power in order to achieve harmony in nature and human life in this world (*bhuana Agung*).

In *Siwatattwa*, the concept of *Ardhanareswari* is known, which is a symbol of God in manifestation as half *purusa* and *pradana*. The position and role of *purusa* is symbolized by Shiva while *Pradana* is symbolized by Dewi Uma. In the process of creation, Shiva plays a masculine function while Dewi Uma plays a feminine function. Nothing will be created, if the powers of *purusa* and *pradana* are not united. The unification of the two elements is believed to continue to provide *bayu* for the creation of various existing creatures and plants. This means that the two elements are equal and complementary, even the position and role of women is highly glorified. Hindu verse that strengthens the position of women among men. Namely *Manawa Dharmasastra* I.32, as follows.

*Dwidha kartwatmannodehan
Ardhena purusa bhawat
Ardhena nari tasyam sa
Wirayama smrjat prabhuh*

Translation:

God divides himself into some men and some women (*ardha nari*). From it comes the *viraja*.

The verse emphasizes that there are no theological reasons and arguments stating that the position of women is below men, but it is emphasized that men and women were created by God according to the Hindu view to have equality, not being subordinated to men and vice versa. The two creatures of the opposite sex are not the same but complement each other. In *Yajurveda* XIV.21 it is explained that women are pioneers, people who always advocate the importance of rules and implement rules. Women are carriers of prosperity, fertility, and well-being, which reads as follows.

*Murdha asi rad dhuva asi
Daruna dhartri asi dharana
Ayusa tva varcase tva krsyai tva ksemayatwa*

Translation:

Oh woman you are the pioneer, the brilliant, the supporter who feeds and keeps the rules like the earth. We have you in the family for Long life, brilliance, prosperity, agricultural fertility and prosperity.

The *Manawa Dharmasastra* III.59 also contains the position of women, which reads as follows.

*Tasmadetah sada puja
Busanaccha dana sanaih
Buthi kamair narair mityam
Cavesu*

Translation:

What can be interpreted from the description above is that women are creatures of God who have a complex role and their own glory (religious, aesthetic, economic, and social). As a religious being, he is perfect before God, he is also at the same time

a regulator of the details of household aspects, as well as an honest cashier for his family.

Women are God's creations in their function as *pradana* symbolized by *yoni*, the source of fertility and wisdom and men symbolized by the *phallus*. Because women too, then various forms of offerings will be carried out, because women are also calm and tranquility will be realized. Therefore, people who want to prosper should respect women by giving gifts in the form of jewelry, clothing, and food. Worshiping God as a *purusa* is to ask for strength in order to develop a spiritually happy life, while worshiping God as a *pradhana* is to gain spiritual strength in building a healthy and prosperous physical life.

Conclusion

Based on the results of the analysis of the religious values applied by women to the *kakawin Arjuna Wiwaha*, it can be concluded that the religious values applied by women contained in the *kakawin Arjuna Wiwaha* are the values of chastity which identify women as *Dewi Ratih* which is one of God's manifestations, only showing her holy light. only to the wise one with a clean heart; the value of affection given by the angel to her husband, *Sang Arjuna*; the value of patience that women have in dealing with the problems they face; the value of *devotional* service as a woman's devotion to those she respects and loves; the value of loyalty that is firmly held as an obligation in living life; and the value of the sacrifices made by women for the peace and well-being of all beings.

References

- Astawan, N., & Muada, I. K. (2019). Kajian Aspek Naratif Dan Religiusitas Gaguritan Arjuna Wiwaha. *Stilistika: Jurnal Pendidikan Bahasa Dan Seni*, 8(1), 1–20.
- El Firdausy, S. W. (2015). Konsep cipta dalam Arjuna Wiwaha. *Jurnal Melayu*, 14(1).
- Ermayanti, N. G. A. P. (2019). Peran Wanita Hindu Dalam Menumbuh Kembangkan Pendidikan Budhi Pekerti Anak Usia Dini Di Desa Sausu Gandasari. *Widya Genitri : Jurnal Ilmiah Pendidikan, Agama Dan Kebudayaan Hindu*, 10(1).
- Fracassi, C. & P. U. (2001). *Wanita*. Surabaya: Paramita.
- Indriyani, J. G., Nafisah, K. S., Rosidah, A., Nashichah, D., Rozi, M. F., Istiani, E., Millah, S., & Familasari, Y. A. (2020). Adaptasi Cerita Kakawin Arjuna Wiwaha pada Pewayangan Jawa Lakon Arjuna Wiwaha. *SULUK: Jurnal Bahasa, Sastra, Dan Budaya*, 1(1).
- Istri Agung, I. G. A. (2021). Swadharma Wanita Hindu Di Desa Pakraman Mas Kabupaten Gianyar. *Jurnal Penelitian Agama Hindu*, 5(1).
- Koentjaraningrat. (2001). *Pengantar Antropologi*. Jakarta: PT. Rineka Cipta.
- Martha, W. (2018). Posisi Wanita Pada Hukum Hindu Dalam Sistem Vivaha Samskara. *VIDYA WERTTA : Media Komunikasi Universitas Hindu Indonesia*, 1(2).
- Maswinara, I. W. (2000). *Lima Nilai Kemanusiaan & Keunggulan Manusia*. Surabaya: Paramita.
- Maswinara, I. W. (2005). *Rg Veda Samhita*. Surabaya: Paramita.
- Pundarie, N. H. (2017). Keutamaan Wanita Dalam Utara Kanda (Perspektif Teologi Hindu). *Jurnal Penelitian Agama Hindu*, 1(2), 454-464.
- Sanjaya, P. (2010). *Acara Agama Hindu*. Surabaya: Paramita.
- Setiawan, F. (2018). Relief Kisah Arjunawiwaha Pada Goa Selomangleng Sebagai Ide Penciptaan Karya Photo Stories. *Jurnal Seni Rupa*, 6(01).
- Subali, I. B. (2008). *Wanita Mulia Istana Dewata*. Surabaya: Paramita.
- Subramaniam. (2007). *Mahabharata*. Surabaya: Paramita
- Sudirga, Komang., Hendra Santosa., D. K. (2015). Jejak Karawitan Dalam Kakawin Arjuna Wiwaha: Kajian Bentuk, Fungsi, dan Makna. *Segara Widta*, 3.

- Suhardana, K. (2010). *Kerangka Dasar Agama Hindu*. Surabaya: Paramita.
- Suparman, I. N. (2018). Faktor-Faktor Yang Mempengaruhi Peran Ganda Wanita Hindu Dalam Memenuhi Kebutuhan Pendidikan Anak. *Widya Genitri : Jurnal Ilmiah Pendidikan, Agama Dan Kebudayaan Hindu*, 9(2).
- Surada, I. M. (2007). *Kamus Sanskerta-Indonesia*. Surabaya: Paramita.
- Tim Penyusun. (1999). *Kakawin Arjuna Wiwaha*. Denpasar: Dinas Pendidikan dan Kebudayaan Provinsi Bali
- Titib, I. M. (2011). *Bahan Ajar Veda*. Institut Hindu Dharma Negeri Denpasar.
- Windya, I. M. (2020). Kakawin Arjuna Wiwāha: Kajian Teologi Hindu. *Genta Hredaya*, 03(02).
- Zoetmulder, P. J. (1994). *Kalangwan Sastra Jawa Kuno Selayang Pandang* (cetakan ketiga). *Penerjemah Dick Hartoko SJ*. Jakarta: Djambatan.