

The Meaning of *Kadyatmikan* in the *Tutur Tegesing Wisik Warah* Text: A Study of Cultural Semiotics

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Kadyatmikan, a core aspect of Balinese spiritual teachings, is a secondary modeling system that offers guidance toward spiritual balance and moksa (liberation) through practices such as self-control, meditation, and harmony with nature. This study investigates the meaning of Kadyatmikan in the Tutur Tegesing Wisik Warah text, through Yuri Lotman's (1990) cultural semiotics framework. Using a descriptive qualitative method, this research identified and analyzed the symbolic elements and spiritual codes within the text. A heuristic reading method was applied to uncover surface-level meanings, such as narrative structures and linguistic features, and connotative reading to explore deeper symbolic and cultural interpretations. The analysis focused on the interaction of these elements with the Balinese cultural semiosphere. The findings highlight the symbolic relevance of teachings like Sad Ripu and Yoga (meditative practices), demonstrating their role in fostering self-realization and cultural identity. Discussion emphasizes the dual function of these teachings: preserving Balinese spiritual values and addressing contemporary challenges through cultural adaptability. The research contributes to empirical studies of cultural semiotics and conceptual explorations of traditional wisdom in modern contexts.

Article History

Received: 28

November 2024

Accepted: 4 March 2025

Published: 18 March 2025

Keywords

Balinese spirituality, Kadyatmikan, moksa, semiosphere, Tutur Tegesing Wisik Warah

How to cite:

Mahardika, I. B. P., Putra, I. B. R., & Laksminy, L. P. (2025). The Meaning of Kadyatmikan in the Tutur Tegesing Wisik Warah Text: A Study of Cultural Semiotics. *Humanus: Jurnal Ilmiah Ilmu-Ilmu Humaniora*, 24(1), 62-81. DOI: 10.24036/humanus.v24i1.131583

Introduction

Semiotics, the study of signs and their meanings, was essential for understanding cultural and spiritual phenomena. By examining signs and symbols, semiotics uncovered how meaning was formed, shared, and understood within particular cultural contexts. Foundational theorists like Ferdinand de Saussure and Charles Sanders Peirce contributed significantly to the field, with Saussure introducing the concept of the signifier-signified relationship and Peirce proposing the triadic model of signs, which included the sign, its object, and its interpretant (Kaelan, 2017). Building on these ideas, Yuri Lotman (1990) introduced the semiosphere—a dynamic environment where

cultural signs interacted to produce meaning. Together, these frameworks offered powerful tools for analyzing symbolic structures in cultural texts and for understanding how they shaped cultural identities and values.

In the context of Balinese culture, spirituality extends beyond the mere performance of rituals; it emphasizes self-control and meditation as crucial avenues for attaining *moksa*. *Moksa* is the ultimate goal in Hindu philosophy, symbolizing liberation from the endless cycle of reincarnation and the attainment of union with the Divine. Within this framework, *Kadyatmikan* in *Tutur Tegesing Wisik Warah* offers a pathway to achieving *moksa*, emphasizing practices such as yoga and self-discipline. Analyzing this text is not only essential for comprehending the foundational elements of Balinese spirituality, but also for safeguarding its profound spiritual and philosophical traditions.

Etymologically, the term *Kadyatmikan* stems from the Sanskrit word *Ādhyātmika*, which translates to 'understanding of the soul or anything spiritual'. In Old Javanese, it evolves from *Dyatmika*, which means 'knowledge related to the soul or spiritual matters; a person possessing refined character, politeness, proper behavior, manners, and rules regarding eating habits' (Zoetmulder, 1995). In this light, *Kadyatmikan* can be seen as a teaching that encompasses spiritual knowledge, aimed at cultivating inner strength to navigate the challenges of life, or as a guide toward spiritual liberation. These teachings of *Kadyatmikan* are embedded in the wisdom of various Old Javanese literary texts, including *Tutur Tegesing Wisik Warah*.

The *Tutur Tegesing Wisik Warah* is an Old Javanese literary text that holds deep spiritual insights, particularly around the concept of *Kadyatmikan*. Etymologically, "Tegesing" derives from *teges*, means 'meaning' or 'explanation'; *wisik* refers to 'secret teachings'; and *warah* means 'lesson' or 'information' (Zoetmulder, 1995). Together, this suggests that the text conveys hidden teachings about profound spirituality. Within its pages, there's a guide to reaching *moksa*, the ultimate spiritual goal, through practices like yoga and meditation, which align closely with the principles of *Kadyatmikan*.

This study seeks to provide a comprehensive analysis of *Kadyatmikan* as a key spiritual discourse in Balinese culture, as reflected in the text *Tutur Tegesing Wisik Warah*. The primary focus is on how this text delineates the concept of *Kadyatmikan* and the function of its symbolic elements in guiding individuals toward spiritual and inner balance. The specific objectives of the research are: (1) to describe the meaning of *Kadyatmikan*, (2) to interpret the symbols and spiritual codes embedded within it, and (3) to examine its contribution to the preservation of Balinese cultural and philosophical values.

These objectives arise from the need to fill a gap in scholarly research regarding the symbolic and philosophical aspects of *Kadyatmikan*. Central to Balinese spirituality, *Kadyatmikan* encompasses teachings that guide individuals not only toward attaining *moksa*—the ultimate liberation in Hindu philosophy—but also toward achieving inner harmony, even in modern contexts. By analyzing its symbolic elements through the perspective of semiotics, this study seeks to connect traditional Balinese wisdom with contemporary academic discussions, ensuring these profound teachings remain relevant and preserved for future generations.

This study was framed within Yuri Lotman's cultural semiotic theory, which posited that culture functioned as a semiosphere—an interactive space in which signs converged to generate meaning. Within the context of Balinese culture, *Kadyatmikan* in *Tutur Tegesing Wisik Warah* was conceptualized as a secondary modeling system. As defined by Lotman (1990), a secondary modeling system built upon natural language to

construct additional layers of meaning through symbols, myths, and cultural texts. By employing symbols such as *Sad Ripu* and *yoga*, *Kadyatmikan* imparted spiritual knowledge and guided individuals toward achieving balance and harmony within the Balinese cultural semiosphere.

Lotman's theory highlights the importance of boundaries within the semiosphere, which separate sacred, internal elements from profane, external ones, thus allowing external influences to be transfigured into spiritual values that are central to Balinese culture. The concept of *transcoding*, as presented by Lotman, further elucidates how these symbols can be reinterpreted, generating new meanings and thereby enriching the spiritual semiosphere of Balinese tradition. Lotman's theory highlights the importance of boundaries within the semiosphere, which separate sacred, internal elements from profane, external ones, thus allowing external influences to be transfigured into spiritual values that are central to Balinese culture. The concept of *transcoding*, as presented by Lotman, further elucidates how these symbols can be reinterpreted, generating new meanings and thereby enriching the spiritual semiosphere of Balinese tradition.

While previous research has addressed the spiritual dimensions of Old Javanese and Balinese literature, none has specifically focused on *Kadyatmikan*, despite its clear connection to spiritual practices in Balinese culture. For example, Manggala et al. (2022) examined the teachings of *Djawi Wisnu Buddha* in *Weddo Djojo Sampurno*, which emphasizes the harmony between humans and nature as a pathway to *moksa*. Sangkaryang et al. (2022) explored the concept of loving-kindness (*metta*) and its relationship to spiritual liberation. Dharmayanti et al. (2019) analyzed the teachings of *Pujasmara* in the context of Balinese spirituality, particularly regarding self-control as a means of attaining *moksa*. Despite these important studies, *Kadyatmikan* remains an underexplored concept, warranting further scholarly attention in relation to its foundational role in Balinese spiritual discourse.

In order to address this gap, the present study utilizes Yuri Lotman's cultural semiotic theory to explore the meaning of *Kadyatmikan* in *Tutur Tegesing Wisik Warah*. This approach mirrors the work of Astuti et al. (2022), who applied Lotman's framework to investigate the identity crisis among modern women in *Mencari Perempuan yang Hilang*. Their analysis focused on how signs within the semiosphere reflect the influences of Arab culture and secularism, providing an insightful perspective on the power of Lotman's theory in decoding cultural and social meanings within literary works. Likewise, Hasanah (2022) employed Lotman's semiotic theory in her study of *Pulang* by Leila S. Chudori, where she examined the hierarchical relationships between dominant and subordinate semantic fields. Her findings, which highlight the prioritization of values such as patience and happiness over negative emotions like anger and sadness, are consistent with Lotman's assertion that truth is not singular but emerges through the interaction of various signs within a semiosphere.

These earlier studies offer a crucial reference for understanding how *Kadyatmikan* functions as a semiotic system in Balinese culture and provide a framework for analyzing its spiritual symbols through Lotman's semiotic lens. To guide this research, the following questions are posed:

1. How is the meaning of the *Kadyatmikan* teachings conveyed in the text *Tutur Tegesing Wisik Warah* analyzed through the lens of Yuri Lotman's cultural semiotic framework?

2. What roles do semiotic elements, such as the symbols of *Sad Ripu* and yoga practices, play in shaping spiritual guidance for achieving inner balance and *moksa*?
3. How do *Kadyatmikan* teachings through yoga and meditation practice remain relevant in modern society?

Literature Review

Semiotics

Semiotics is a discipline dedicated to studying signs and their role in shaping meaning within communication processes. As a pivotal theory in literary studies, semiotics enables scholars to comprehend how various signs—be they linguistic, visual, or otherwise—convey meaning within specific cultural contexts. Ambarini dan Umaya (2010) argued that semiotics examines signs not merely as symbols but as integral components of a communication system reflecting social structures and individual experiences. Kaelan (2017) outlined the contributions of key figures in semiotic theory, including Saussure, Peirce, Barthes, Jakobson, Kristeva, and Riffaterre, each offering distinct analytical approaches. This diversity underscores semiotics as a valuable analytical tool in literary studies, facilitating insights into the construction and interpretation of meaning within communication, particularly in literary texts.

Rahayu's research (2021), titled *Analysis of Semiotic Studies in Chairil Anwar's Poetry Using Charles Sanders Peirce's Theory*, applied Peirce's semiotic framework to analyze the signs in several of Chairil Anwar's poems, including *Derai-Derai Cemara*, *Pada Sebuah Kamar*, and *Yang Terampas dan Yang Putus*. The study revealed that these poems predominantly feature indexical signs, which indicate causal relationships, alongside limited iconic signs that represent reality and a significant number of metaphorical symbols. Through these sign structures, Peirce's semiotics illuminated major themes such as the journey of life and inner conflict. Similarly, Titin's study (2022), *Roland Barthes' Reading Code in Intan Paramaditha's Short Story Pemintal Gelap: A Semiotic Analysis*, utilized Barthes' theory to identify various codes in the short story, including hermeneutic, semic, and proairetic codes. These studies demonstrated how semiotic theories, whether from Peirce or Barthes, provide robust analytical frameworks for interpreting meaning in literary works.

Among the many influential semioticians, Yuri Lotman stands out for his development of Cultural Semiotics. Lotman introduced the concept of the semiosphere, a semiotic space where diverse sign systems interact to generate meaning within society. He emphasized the role of secondary modeling systems, such as literature, art, and myths, which operate as communication structures derived from natural language. These systems reflect reality while transcoding it into broader social and ideological contexts. Lotman argued that artistic works do not merely reflect reality but also serve as models of the world, enabling their codes to adapt meaning in alignment with cultural and ideological shifts. His theory proves instrumental in analyzing literary texts, as it positions literary works as both conveyors of internal meanings and components of larger semiotic systems (Lotman, 1977; 1990).

Yuri Lotman's Cultural Semiotics Framework

Yuri Lotman's semiotic theory provided a sophisticated analytical lens for investigating the teachings of *Kadyatmikan* in *Tutur Tegesing Wisik Warah*. In their study titled *Crisis of Modern Women's Search for Identity: Yuri Lotman's Cultural Semiotic*

Review, Astuti et al. (2022) examined the interplay of signs within the semiosphere of Arabic culture. This research illuminated the complex process by which modern women reconciled tensions between secularism and materialism in their quest for identity. The semiosphere framework utilized in the study offered a valuable perspective for analyzing *Kadyatmikan*'s teachings, emphasizing how Balinese cultural values were not merely preserved but also enriched within a dynamic spiritual semiosphere. This adaptation fostered a continuity of meaning that remained relevant amidst ongoing cultural transformation.

Similarly, Hasanah (2022) explored the potential of Lotman's semiotic theory to elucidate the structuring of meaning in her study, *Semiotic Analysis of Leila S. Chudori's Novel Pulang: Yuri Lotman's Theory Review*. Her investigation revealed binary oppositions that captured the inherent tension between modern and traditional paradigms. Complementary to these findings, Nöth (2006), in *Yuri Lotman on Metaphors and Culture as Self-referential Semiospheres*, posited that culture functioned as an intricate semiotic system where interactive signs generated evolving layers of meaning. Applying this framework to *Kadyatmikan*'s teachings highlighted the role of transcoding in reinterpreting Balinese spiritual elements such as *Sad Ripu* and *Yoga*. These symbols retained their foundational spiritual essence while simultaneously evolving to meet contemporary societal demands.

Jalu's (2019) study, *Cultural Signs in Dee Lestari's Short Story Philosophy of Coffee: A Review of Yuri Lotman's Cultural Semiotics*, further substantiated the relationship between semiotics and cultural expressions. By investigating the duality of modernity and traditionality through coffee as a symbolic artifact, Jalu illustrated the dynamic interplay of cultural values. This analytical approach proved insightful for understanding the teachings of *Kadyatmikan*, where symbols like *Sad Ripu* and *yoga* practices constructed a profound spiritual narrative. These teachings embodied the harmonization of human life, nature, and the divine within the adaptive and evolving Balinese cultural semiosphere.

Methods

This study applied a descriptive qualitative approach to examine the meaning of *Kadyatmikan* in *Tutur Tegesing Wisik Warah*, framed within Yuri Lotman's (1990) cultural semiotic theory. This methodology was particularly suited for exploring the symbolic and spiritual dimensions of the text while situating it within the broader context of the Balinese cultural semiosphere. By employing a qualitative descriptive method, the research provided a detailed analysis of how the symbolic elements of the text interacted and contributed to the spiritual and cultural fabric of Bali.

The primary source material for this research was the lontar manuscript of *Tutur Tegesing Wisik Warah*, held in the Bali Provincial Culture Office (manuscript number T/XXIII/1/DISBUD). In the absence of an official translation, the researcher undertook a manual translation to ensure the accuracy and fidelity of the text's spiritual and cultural nuances within the context of Balinese traditions. The manuscript, retrieved from cultural archives and libraries in Bali, served as the foundation for analyzing *Kadyatmikan* in this study. Secondary data was drawn from a variety of sources, including journal articles, books, and previous research on Balinese spirituality, Old Javanese literature, and cultural semiotics, offering a theoretical basis for the analysis.

Data collection was conducted through textual observation and a literature study. Textual observation entailed a detailed examination and documentation of sections of

the manuscript relevant to *Kadyatmikan* teachings in *Tutur Tegesing Wisik Warah*. The literature study contextualized the findings within broader academic discussions of Balinese spirituality and cultural semiotics. This dual approach provided a comprehensive base for the study's analysis.

For data analysis, the research employed both heuristic and connotative reading techniques to analyze the text effectively. Heuristic reading focused on surface-level interpretations, such as identifying the narrative structure and recurring themes. For example, in the analysis of *Tutur Tegesing Wisik Warah*, key motifs like the representation of spiritual struggles were highlighted. This approach laid the foundation for understanding the broader spiritual context by illustrating the conflict between spiritual barriers and liberation.

In contrast, connotative reading delved deeper, exploring symbolic meanings and identifying signs like "Sad Ripu" (the inner enemies) as representations of internal struggles. Elements such as desire, anger, and ego were interpreted as metaphors for the spiritual challenges that obstructed the journey to moksha. This method illuminated how these symbols reflected both individual struggles and broader societal and cultural dimensions.

The study also applied Lotman's theoretical framework, particularly concepts like codes and meanings, the semiosphere, secondary modeling systems, and boundary mechanisms. The notion of the semiosphere positioned *Kadyatmikan* within the Balinese cultural context, linking the teachings of the text to Bali's larger spiritual and cultural frameworks. By utilizing secondary modeling systems, the research examined how the text functioned as a spiritual guide while also embodying Bali's cultural values. This dual focus revealed how the spiritual and cultural practices in *Kadyatmikan* shaped Balinese identity, highlighting the dynamic interaction between internal spiritual practices and external cultural influences.

The findings are presented through descriptive narratives, which aim to offer a nuanced understanding of *Kadyatmikan* in the context of Balinese spirituality. The presentation emphasizes the symbolic and functional dimensions of *Kadyatmikan*, as interpreted through Lotman's semiotic lens, to provide a comprehensive view of its place within the cultural and philosophical traditions of Bali.

Results and Discussion

Secondary Modeling System in *Tutur Tegesing Wisik Warah* Text

In the text *Tutur Tegesing Wisik Warah*, the spiritual framework of *Kadyatmikan* functioned as a secondary modeling system, introducing layers of meaning that extended beyond the structure of everyday language. Drawing on Yuri Lotman's perspective (referenced in Maier, 1982), a secondary modeling system was understood as a complex structure layered on natural language, imparting ideological, ethical, and aesthetic depth. Within *Kadyatmikan*, concepts such as the *Sad Ripu* (the Six Enemies) and practices like yoga did more than mirror spiritual values; they established a semiotic framework that guided individuals in their pursuit of inner peace and spiritual fulfillment.

Lotman (1977) highlighted that artistic texts, including *Tutur Tegesing Wisik Warah*, created models of reality, shaping human experiences into elaborate semiotic forms. In this context, the *Sad Ripu* symbolized internal struggles inherent to human nature, while yoga was depicted as a symbolic practice leading individuals to a heightened state of spiritual consciousness. Together, these elements formed a semiotic

system that reinforced *Kadyatmikan* as a secondary modeling structure, providing practitioners with a path toward self-realization and spiritual liberation.

a. *Sad Ripu*

In Balinese Hindu philosophy, *Sad Ripu* refers to the six internal enemies that impede one's spiritual growth: lust (*kama*), anger (*krodha*), greed (*lobha*), confusion (*moha*), arrogance (*mada*), and envy (*matsarya*) (Pratiwi, 2022). These elements are seen as major obstacles that disrupt inner peace and hinder spiritual advancement. Pratiwi (2022) argues that rather than aiming to obliterate these traits, one should focus on controlling and transforming them.

From the perspective of *Kadyatmikan*, *Sad Ripu* is viewed as a force that should not be eradicated but harnessed and reshaped into something positive. This view aligns with the essence of *Kadyatmikan*, where the goal is to utilize self-discipline and spiritual practices to not only manage these internal enemies but also transcend them. This transformation is integral to achieving the ultimate goal of moksa—a state of spiritual liberation and harmony. Note the following data [1-1]

[1-1] "...sang maha putusing sarira dyatmika, angilangakên satru ring raga waluya, makadi ajñâna têkaning raga sarira,..." (LONTAR TTW, 1B).

Translation :

"...those who have gained mastery over spiritual knowledge can be compared to individuals who dissolve the internal enemies within themselves, particularly the mind, soul, and their desires or attachments..." (LONTAR TTW, 1B).

The text underscores the symbolic role of *Sad Ripu*, which functions as a representation of the internal adversaries humans must confront. The notion of "melting the enemy" reflects a profound spiritual process—one where negative traits such as desire and ego are not simply eradicated but re-shaped into controlled, transformative potential. This transformative act is integral to the teachings of *Kadyatmikan*, where it is seen as an indispensable step toward achieving spiritual and inner harmony.

From the perspective of Yuri Lotman's cultural semiotics, *Sad Ripu* transcends the simple depiction of moral shortcomings. It becomes, instead, a semiotic symbol with layered meanings that extend beyond its literal sense. The concept of "internal recoding," a central mechanism in Lotman's theory, provides an explanation for how *Sad Ripu* evolves. It shifts from a straightforward moral principle to a richer symbol of inner spiritual transformation, embedded within a broader semiotic framework.

In this way, the text of *Tutur Tegesing Wisik Warah* presents *Sad Ripu* not just as a moral obstacle to be overcome, but as part of a universal human experience. The struggle against these traits is depicted as an ongoing journey toward self-discipline and spiritual perfection, suggesting that every individual must contend with these inner conflicts in their own way. By embedding the symbol within Lotman's secondary modeling system, the text constructs a semiotic structure that frames the path to spiritual harmony as a process requiring both individual effort and profound transformation.

b. Yoga

In the Balinese Hindu tradition, yoga transcends its modern perception as merely a physical exercise. It is regarded as a profound spiritual practice aimed at achieving unity between the body, mind, and soul. Rooted deeply in ancient Balinese culture, yoga has been an integral part of spiritual life for centuries. According to Suyanta (2024), yoga is far more than a physical discipline in Bali. It is an ancient spiritual practice that draws upon the wisdom found in classical Javanese texts like the *Wrhaspati Tattwa*, *Jnana Siddhanta*, *Ganapati Tattwa*, *Tattwajnana*, and *Kakawin Arjuna Wiwaha*, which have profoundly influenced the region's spiritual teachings.

Within the framework of *Kadyatmikan*, yoga serves as a key method for attaining higher spiritual awareness. Far beyond the physical postures, yoga in this context includes meditation, breath control, and focused concentration. These practices are designed to cultivate self-discipline and achieve inner harmony. Such spiritual practices are viewed as essential on the path to moksa, representing the ultimate goal of liberation and spiritual enlightenment in Balinese Hinduism. Consider the following data [1-2].

[1-2] "...umundang suksmaning sarira, kumpulakna ikang bayu, saking wênding jiwagra, ika maka awak Sang Hyang Ongkara, sang aménengakén patitis, wus titis nikang parama rasa, lumah asirêp, yatika mérêm tang matakalah, malupa ikang bayu karwa...." (LONTAR TTW, 2B).

Translation :

'Concentrate your mind, take a deep breath in, starting from the base of your tongue and slowly bringing it up to the tip. This movement represents the presence of *Sang Hyang Ong Kara*, the one who helps direct your focus. Once your mind feels clear and empty, lie down on your back, shut your eyes, and bring your breath into harmony' (LONTAR TTW, 2B).

Yoga, in the Balinese Hindu tradition, is much more than a physical practice. It represents a deeply spiritual path aiming to unite body, mind, and spirit. As explained by Suyanta (2024), yoga in Bali is rooted in ancient traditions and closely connected to spiritual practice. This is not merely about performing physical postures but involves cultivating a connection between the individual and higher spiritual realms, shaped by influences from ancient Javanese texts like *Wrhaspati Tattwa* and *Jnana Siddhanta*.

In the teachings of *Kadyatmikan*, yoga plays an essential role in helping individuals reach heightened spiritual awareness. It involves practices such as meditation, breath control, and mental focus—each element helping the practitioner exercise self-control and achieve inner harmony. For instance, specific instructions like "focus your mind" and "unite your breath" are seen not just as physical actions but also as symbolic steps towards spiritual unity. The invocation of "Sang Hyang Ongkara" reinforces this connection, indicating that yoga serves as a bridge to align the individual with the divine and the greater spiritual cosmos.

Applying Lotman's theory of semiotics, these yoga practices are interpreted through the lens of "external recoding," where outwardly physical actions gain new, layered spiritual meanings. Yoga is thus a semiotic process that

transforms mundane movements into a spiritually charged framework. This transformation is key to *Kadyatmikan*, where yoga becomes not just a method for attaining peace of mind but a profound symbolic practice that connects the practitioner with higher consciousness.

Yoga in the *Tutur Tegesing Wisik Warah* forms a secondary modeling system that describes the process of self-spiritualization. This practice not only serves as a means to achieve inner calm but also as a symbolic element that connects humans with higher consciousness. Thus, yoga becomes an integral part of the semiotic framework underlying the *Kadyatmikan* teachings as a guide to inner harmony.

In *Tutur Tegesing Wisik Warah*, *Kadyatmikan* operated as a secondary modeling system by incorporating symbols such as *Sad Ripu* and yoga, which created a multi-layered structure of meaning. These symbols transformed abstract spiritual teachings into practical guidelines that guided individuals toward inner peace. Through internal recoding, the *Sad Ripu* symbol reconfigured negative traits into manageable energies, while yoga, through external recoding, connected physical practices to deeper spiritual awareness. The integration of these elements made *Kadyatmikan* a comprehensive spiritual framework, offering a profound model for understanding the human journey toward spiritual fulfillment.

Codes and Meanings in *Kadyatmikan*

Lotman (in Jafar, 2017) described a "code" as a system of rules that allowed signs or symbols to convey meaning. In the context of *Tutur Tegesing Wisik Warah*, the teachings were closely tied to the practice of yoga, which functioned both as a method of self-control and a spiritual ritual. These teachings, in turn, served as codes that carried specific meanings within the framework of *Kadyatmikan*. The interaction between code and meaning was central to the process of transcoding—essentially the translation of meaning from one semiotic system to another (Lotman, 1990). This process created opportunities for new meanings to emerge, particularly in relation to the spiritual understandings rooted in the teachings of *Kadyatmikan*, as reflected in the text of *Tutur Tegesing Wisik Warah*.

The focus of this study was to explore the meaning of these codes, which were interpreted as symbols intended to protect individuals from both internal struggles (inner turmoil) and external threats. This protective function was realized through various spiritual practices, most notably meditation and yoga.

a. *Kadyatmikan* as a Smelter of Internal Enemies

In the text, *Sad Ripu* represents the internal enemies—lust, anger, and ego—that we must confront and tame. These are the negative forces within ourselves that can disrupt our peace and well-being. To overcome them, self-control and mindfulness are essential. Through disciplined thought and actions, one can reign in these inner challenges, allowing for spiritual growth and harmony. Note the following data [1-3].

[1-3] "Ika hetunya sang maha putusing sarira dyatmika, angilangakên satru ring raga waluya, makadi ajñâna têkaning raga sarira, ya ta lumêkasakên yoga sandi, yatika kang rinégêp ginêlarakên, amasuk wétun ikang sarira, amêjahakên satru ring sarira waluya,..." (LONTAR TTW, 1B dan 2A).

Translation :

'That's why, people who have mastered spiritual knowledge, are like melting the enemies within themselves, especially the mind or soul and desires/likes within themselves, therefore yoga is carried out, that is why everything that is mastered must be practiced, the origin and purpose of the body is like killing the enemy within yourself...' (LONTAR TTW, 1B and 2A).

Data [1-3] illustrates that yoga functions as a symbolic code for "melting" internal enemies. Meditation practices, specifically those rooted in yoga, prioritize the management of the mind in order to foster a harmonious connection between the body and soul. This concept is a central tenet of the *Kadyatmikan* teachings. The *transcoding* process further reveals that the new meaning of yoga/meditation aligns with Hidayati's (2018) findings, which suggest that mindfulness meditation is an effective tool for managing internal conflicts and enhancing mental health.

Additionally, Wicaksono et al. (2021) highlight that mindfulness practices such as Mindfulness-Based Stress Reduction (MBSR) and Mindfulness-Based Cognitive Therapy (MBCT) offer significant benefits, including stress and anxiety reduction, improved focus, and greater inner balance. This demonstrates the overlap between the spiritual practices detailed in *Tutur Tegesing Wisik Warah* and contemporary mindfulness techniques, both in terms of their objectives and their functions.

b. *Kadyatmikan* as a Repellent to External Enemies

In addition to addressing internal enemies, the text of *Tutur Tegesing Wisik Warah* also highlights how breath control and meditation serve as protective mechanisms against external threats. These practices are integral to fostering resilience in individuals, equipping them with the mental and physical tools needed to defend themselves not only from inner conflicts but also from external challenges. Breath control stabilizes both the mind and body, creating a foundation for spiritual fortitude. Meditation, by enhancing awareness and focus, allows individuals to navigate external pressures with a sense of calm and clarity, reinforcing their overall sense of well-being. Read the data [1-4].

[1-4] "...lumah asirêp, yatika mérêm tang matakali, malupa ikang bayu karwa, ika aturu tan pamérêm, nga, palanya adoh papa kriyaning riwulahala ring sariranta, yadyapi kang sarwa aeng, mwah sarwa magalak, makadi salwiring úakti ring úariranta, mawêdi ta ya kabeh, tan pamyati ri kita,..." (LONTAR TTW, 2B-3A).

Translation :

'...sleep on your back, close your eyes, unite your breath, that is sleeping in a conscious state, as it is said, the result is to avoid all dangers that do evil to you, even everything that is scary, and everything that is vicious, especially everything that is powerful inside you, everything is afraid of you, unable to hurt you,..." (LONTAR TTW, 2B-3A).

Data [1-4] suggests that meditation and yoga are not merely physical rituals; they also serve as symbols of spiritual courage. Individuals who fully embrace and master these practices become impervious to external temptations

and threats. From the perspective of Lotman's theory, this exemplifies how the codes embedded within the *Kadyatmikan* teachings are transformed into profound meanings of unwavering calmness and courage when confronting the challenges of life.

This finding is consistent with Sumbaga's (2022) research, which underscores the role of mindfulness meditation in enhancing mental resilience, particularly in work environments. Furthermore, Sumbaga's study reveals that mindfulness practices not only improve mental health but also foster resilience to external pressures by employing a systematic approach to managing the mind. This mirrors the *Kadyatmikan* teachings, wherein breath control and meditation are understood as mechanisms for cultivating inner peace and counteracting negative influences from the external environment.

c. Transcoding Analysis in *Kadyatmikan* Codes

In Yuri Lotman's framework of cultural semiotics (1990), *transcoding* allows scholars to extract new and more nuanced meanings from literary texts. This concept is clearly illustrated in *Tutur Tegesing Wisik Warah*, where traditional symbols like *Sad Ripu* and yoga practices not only embody the spiritual values of the past but also evolve to take on new significance in the context of modern life. Through the *transcoding* process, these ancient codes gain renewed relevance, bridging historical and contemporary understandings and adapting to current spiritual and cultural paradigms while preserving their original wisdom.

- Traditional Meanings and Transformations of Symbols**

The *Sad Ripu* symbol, along with the practices of meditation and yoga (referenced in data [1-1] and [1-3]), serves as a representation of internal enemies such as lust, anger, and ego. The core function of these practices is to provoke introspection and self-discipline. In the *Kadyatmikan* teachings, yoga functions as a method for dissolving these internal adversaries, ultimately fostering a state of harmony between body and soul. In the traditional context, this symbol encourages individuals to master themselves in order to lead a balanced life.

However, when viewed through the lens of *transcoding*, this symbol can take on new layers of meaning in a contemporary context. Lotman (1990) suggests that *transcoding* does not simply transfer meaning, but rather enriches it by adding new elements that reflect modern needs. In this instance, the *Sad Ripu* symbol and yoga practices can be understood as the basis for mindfulness meditation, a practice widely recognized today for its effectiveness in stress management and promoting mental well-being.

- Cultural Memory and Modern Relevance**

The process of *transcoding* enables texts to preserve cultural memory while simultaneously creating new meanings. Lotman (1990) asserts that texts do not merely convey information, but rather function as generators of fresh meanings through the tension that exists between various semiotic codes. Within the *Kadyatmikan* teachings, symbols such as *Sad Ripu* and yoga practices serve to link the past with the present,

showing how traditional values can be adapted to modern life through the management of internal adversaries.

For instance, Hidayati's (2021) research demonstrates that mindfulness meditation plays a key role in managing internal conflicts and improving overall mental health. This insight aligns with the essence of *Kadyatmikan* teachings, where self-control through yoga and meditation is considered a pathway to achieving inner peace. Furthermore, Sumbaga (2022) emphasizes the relevance of mindfulness in external contexts, particularly in dealing with social and professional pressures. This suggests that traditional teachings, such as those found in *Kadyatmikan*, can offer practical solutions to contemporary challenges.

- **The Process of Creativity in *Transcoding***

Lotman underscores that transcoding generates new meanings through the tensions created between semiotic codes that are not always directly translatable. In the case of *Kadyatmikan* teachings, yoga practices, initially interpreted as spiritual rituals, can be recontextualized as tools for stress management in the modern world. This process ensures that traditional teachings not only maintain their relevance but also adapt to the demands of contemporary life, extending their significance across generations.

Transcoding analysis within *Kadyatmikan* codes illustrates how traditional symbols and practices are flexible enough to be applied in various contexts. This capacity for reinterpretation allows these teachings to preserve their foundational values while simultaneously creating new meanings that address the challenges faced by today's society. In this way, *Kadyatmikan*'s teachings exemplify how spiritual values can undergo transformation without losing their core essence.

Semiosphere and Borders in *Kadyatmikan's Teachings*

Lotman's concept of the semiosphere, as outlined in *Universe of the Mind* (1990), referred to a semiotic space defined by distinct boundaries. This space separated internal elements, regarded as sacred or structured, from external elements, seen as profane or chaotic. Within the context of the *Kadyatmikan* teachings in *Tutur Tegesing Wisik Warah*, the semiosphere was interpreted as a sacred space. Access to and understanding of this space were reserved for individuals who had attained the required level of spiritual readiness. The teachings it contained were not universally accessible but demanded profound spiritual preparation to grasp, reflecting a structured and transformative approach to knowledge.

a. The Borders of Bali's Spiritual Semiosphere

This boundary not only marks the sacredness of the territory but also acts as a safeguard, preserving the integrity of the *Kadyatmikan* teachings from the corrupting influences of the outside world, which are often seen as profane. By keeping this division intact, the semiosphere protects the purity of spiritual knowledge, ensuring it remains unaffected by external chaos or distractions. This protective role highlights the importance of maintaining the sanctity of the teachings, offering access only to those who have reached a level of spiritual readiness, thus preserving the teachings' transformative power. Note the following data [1-5].

(1-5) "...yan sira mahyun wêruha ri Tegesing aksara iki, haywa kurang prayatna témén, mwang haywa cawuh, apan rahasya témén buat upadrawa kita, pingitakna den akéskéks Tegesing aksara iki, poma." (LONTAR TTW, 3B).

Translation :

'...if you intend to know the meaning of the script/contents of this palm leaf manuscript, do not lose focus in studying it, and do not act carelessly, because it is very secretive and will cause disaster for us, hide and keep the meaning of this palm leaf manuscript a secret, that's how it is.' (LONTAR TTW, 3B).

The data presented in [1-5] emphasize the importance of preserving the secrecy and sacred nature of the *Kadyatmikan* teachings. The explicit prohibition against "acting carelessly" and the associated warning of "disaster" for those who are spiritually unprepared highlight a definitive boundary between the sacred (represented by the *Kadyatmikan* teachings) and the profane (symbolized by the risks of the external world). From Lotman's viewpoint, this semiosphere boundary not only divides but also safeguards the sacred teachings from shallow or misguided interpretations, which could have detrimental effects on individuals who are not spiritually ready.

Moreover, this boundary functions not only to protect the teachings from external influences but also to defend individuals from their internal adversaries, known in Balinese culture as *Sad Ripu*. This dual protective role of the boundary illustrates how the sacred teachings maintain their purity and power, both against external chaos and internal spiritual threats. As stated in the following data [1-6]:

[1-6] "Kunang baktinta tan pégat, yatika sumapwana ikang sukét ring sarira, apan nikéling sémbahta, ika tégesing pralina, nga, maka pacamanan ajñàna ring sarira, ika kawruhakna, apan tégesing ripu, tan adoh ring sarira juga, géséng basmi buta suksmaning sarira denya, apa karanya mangkana, apan Sang Hyang Nawa Sanga, mawor kala ring sarira, gétih pralingganya, ika tégesing camah, nga, ya ta Sang Hyang Nawa Sanga anuduh alaning sarira." (LONTAR TTW, 21B).

Translation :

'As for devotional worship that never ends, that will cleanse all the bushes that exist in oneself, because many times your worship of prostration, it means melting is called, as cleansing the soul that is within oneself, know that because the meaning of *Ripu* 'enemy' is not deep within oneself, burnt to the ground with no remaining essence of oneself, what causes this, because *Sang Hyang Nawa Sanga* is mixed with *Kala* 'butha' in the body, the blood of its embodiment, that means it is called dirty, that is *Sang Hyang Nawa Sanga* controlling the dirt within yourself.' (LONTAR TTW, 21B).

Within the framework of the *Kadyatmikan* teachings (as reflected in data [1-6]), an individual who has attained mastery over these spiritual practices achieves a profound state of inner tranquility. They are liberated from the internal adversities—such as emotional or mental disturbances—that would otherwise disrupt their spiritual equilibrium. The semiosphere's boundaries function as a safeguard, both distancing the practitioner from worldly distractions and

shielding them from the internal conflicts that can impede spiritual progress. This carefully maintained boundary allows the individual to remain on a consistent path, fostering a stable spiritual trajectory towards *moksa*, the ultimate goal of liberation from the cycle of suffering and rebirth.

b. Balinese Spiritual Semiosphere

In the *Tutur Tegezing Wisik Warah*, the Balinese spiritual semiotic space, referred to as *Kadyatmikan*, is a profound framework for understanding spiritual practice. It is within this space that the practices of meditation and self-discipline are employed as essential tools for delving into spiritual depth. These practices are not arbitrary but are governed by specific rituals that are meant to guide practitioners toward achieving inner harmony and cultivating a balanced relationship with nature—especially with the concept of "Mother of Earth." The journey toward spiritual enlightenment within this framework is structured through defined stages. Those who follow these stages with genuine commitment are allowed to enter the semiosphere, a sacred realm where the deeper spiritual meanings of the teachings can only be fully comprehended by those who are spiritually prepared. As mentioned in the following data [3-7] and [3-8]:

[1-7] "...kadyangapa gaglaranya pratingkah ika, angadêg juga rumuhun, amusti tanganta angranasika, tunggalana sukunta karo, iki pangaksamane maring Ki Wibu Pertiwi, iki ya, tabe aku masbun, têlas." (LONTAR TTW, 18B).

Translation :

'...what is the procedure for that teaching, first stand up, fists clenched and both eyes focused on the tip of the nose, and close your legs together, this is the mantra to Mother Earth, this is it "forgive the servants of Mother of the Earth", finished.' (LONTAR TTW, 18B).

In Data [1-7], we observe the importance of both physical and mental readiness before entering a meditative state. The practice of standing with clenched fists and feet together represents not only a stable physical posture but also a mental readiness to engage with spiritual energy. This stance prepares the individual to step into a space where they are open to transcendental experiences. By focusing on the tip of the nose and reciting a mantra directed at "Mother Earth," the practitioner not only requests permission but also honors the forces of nature, acknowledging the deep interconnection between humanity and the environment. From Lotman's perspective of the semiosphere, these actions are significant as they initiate the process of crossing into the sacred internal space. They serve as a clear demarcation, establishing a boundary that distinguishes the sacred, introspective world from the external environment, creating a space conducive to spiritual exploration and understanding.

To engage with Balinese spiritual semiotics, known as *Kadyatmikan*, individuals must prepare both physically and spiritually. Beyond that, a deep understanding of the specific procedures and practices is essential. These rituals are not random; they serve as a guide to enter the sacred semiosphere—a space that only those fully prepared can access. Without this precise knowledge and

respect for the practices, the transformative power of the teachings may remain out of reach. Read the following data [1-8].

[1-8] "Wus mangkana, alungguh pwa sira, angusap lêmah ping tiga, amiwruga rahayuning lampahita maring Ki Bu Pertiwi, iki sabdane amiwruga, iki ya, "duh I Bumi, brataning amati gêni mawas jatingku I Kulisah, tan salah brata pabungku sira Bumi, mrêtaning ku Sang Rare Twa, OÝ Sidhirastu wastu rêstu. Wus mangkana usap ikang rambut ping tiga, ida ngungguhang KI Wibu Pertiwi ring kawun têras, malih iki úabda uncarakna, iki ya, nga, himpêr swarga lêwih tinêmunya..." (LONTAR TTW, 19A).

Translation :

'After that, you sit cross-legged, rub the ground three times, and convey your good activities to Mother Earth, this is the mantra of the announcement, this is "Oh my mother, look at the servant of the *Kulisah* carrying out the Amati Geni fast, I have not done wrong in my prohibitions, Oh mother earth, my life *Sang Rare Tua* , Om, may it be safe and prosperous". After that, stroke your hair three times, you place mother earth on your crown, and again say this mantra, this is like the ultimate heaven to enjoy...' (LONTAR TTW, 19A).

In data [1-8], the individual begins the meditative process with a cross-legged posture, signifying the readiness to ascend to a higher spiritual state. The act of wiping the ground three times symbolizes respect for Mother Earth, and through this gesture, the person declares their commitment to the Amati Geni fast, a discipline demanding unwavering dedication. The recitation of mantras further highlights that the individual acknowledges the Earth not merely as a physical entity, but as a spiritual force that offers safety and blessings.

Next, the person strokes their hair three times and symbolically places "Mother Earth on your crown," which signifies the individual's full surrender to the universal energy. At this point, the ritual transcends the physical act, weaving external elements of nature into the person's internal consciousness. From the perspective of Lotman's semiosphere theory, this act goes beyond the boundaries of the self, forming a sacred union between the body and nature. The *Kadyatmikan* teachings are then absorbed into the soul, marking an alignment between the individual's inner and outer worlds.

By following this sacred ritual, the individual enters a protected space within the semiosphere, safeguarding them from both external disturbances and internal threats. These practices reveal how the *Kadyatmikan* teachings function as a personal guide to spiritual equilibrium, while also maintaining a profound relationship with nature, as integral to the Balinese cultural semiosphere.

Text and Extratext in *Kadyatmikan*

Lotman (1977) proposed that the meaning of a text extended beyond its internal structure to include the extratextual elements that surrounded it—such as the cultural, social, and ideological values woven into the fabric of society. In this sense, a text functioned as a semiotic model that linked the symbolic structure of the text with the broader cultural reality and collective experiences of the society in which it existed.

In the context of *Tutur Tegesing Wisik Warah*, the teachings of *Kadyatmikan* did more than merely express spiritual beliefs. They reflected the cultural values deeply

embedded in Balinese society. These teachings provided insights into Balinese perspectives on the cycle of life and death, as well as the balance between the material and spiritual realms. Agrarian symbols, Balinese Hindu philosophy, and cosmological concepts functioned as symbols that conveyed the collective values guiding the lives of the Balinese people. This interaction between cultural elements and spiritual principles within the teachings not only offered guidance on personal spiritual practices but also ensured that the text resonated with the broader worldview of Balinese society. The discussion that followed explored how the teachings of *Kadyatmikan* harmonized these cultural elements through the use of symbolism and spiritual principles.

a. The Cycle of Life and the Principle of Unity in the *Kadyatmikan* Teachings

The meaning of a text isn't only derived from the symbols within it; it's also influenced by the broader cultural and social elements that exist within the society where the text is part. In the *Kadyatmikan* teachings, the human life cycle is often depicted using symbols that are deeply rooted in the agrarian culture of the Balinese people. One of the most powerful symbols used is rice, which goes beyond just reflecting life and death. It symbolizes the interconnectedness between humans and nature. This symbol serves as a medium to convey the spiritual values embedded within *Kadyatmikan* teachings, such as *Tat Twam Asi*, which underlines the oneness of all living beings. By using rice as a symbol, the teachings link the spiritual and material realms, reinforcing the unity between humanity and the natural world. Consider the following data [1-9].

[1-9] "...ilang ikang pari, urip ikang jijih, ilang ikang jijih, urip ikang wiјa, ilang ikang wiјa, urip ikang sēkul..." (LONTAR TTW, 17A).

Translation :

'...the rice is gone, the grain lives, the grain is gone, the grain of rice lives, the grain of rice is gone, the rice lives/appears...' (LONTAR TTW, 17A).

The rice symbol in data [1-9] serves as a powerful representation of the life cycle within the *Kadyatmikan* teachings, equating human life with the growth and maturation of rice. This analogy emphasizes how the Balinese worldview intertwines spiritual principles with agricultural practices. The life of rice—growing, ripening, and eventually transforming into sustenance—mirrors the cycles of life and death. It represents how deeply the Balinese understanding of existence is rooted in their agrarian lifestyle, where life and nature are not separate but part of a continuous cycle.

Additionally, the concept of rice is closely tied to the Balinese Hindu principle of *Tat Twam Asi*, which stresses the interconnectedness of all living beings. In this teaching, rice symbolizes more than just a crop; it is a representation of how humans and nature sustain each other. As rice provides nourishment, it becomes a reminder of the unity between humans and their environment, reinforcing the idea that one cannot thrive without the other. This bond underscores the spiritual harmony that the *Kadyatmikan* teachings advocate.

Kadyatmikan's relevance extends beyond its cultural and religious roots and can be applied to the contemporary world. The rituals, such as the prayers to the Mother of Earth, take on added significance in today's global context. These practices not only reflect a deep connection with nature but also offer a response

to the ecological and environmental crises of the modern era. The teachings call for a renewed relationship between humanity and the earth, demonstrating that the wisdom embedded in *Kadyatmikan*'s rituals can address present-day challenges and inspire future generations to live in harmony with nature.

b. *Dyatmika Sasana* and the Concept of *Dewata Nawa Sanga*

The *Kadyatmikan* teachings are deeply intertwined with spiritual principles from the Balinese Hindu tradition. At the heart of these teachings lies *Dyatmika Sasana*, a set of spiritual guidelines that serves as a moral compass for human life. This concept is not just about ethics, but also about maintaining balance within oneself and the world. It connects with *Dewata Nawa Sanga*, a key element of Balinese spirituality, referring to the nine manifestations of God associated with the elemental forces of nature, specifically the winds.

Within Balinese culture, these teachings highlight the profound relationship between humans, nature, and the divine. The *Kadyatmikan* philosophy emphasizes the need for equilibrium, guiding followers to find harmony between opposing forces—such as good and evil, life and death. By following *Dyatmika Sasana* and understanding the concept of *Dewata Nawa Sanga*, individuals are encouraged to live with reverence for nature and the divine, which is fundamental to the Balinese worldview. These principles help shape a balanced and harmonious existence, offering a path for individuals to navigate their spiritual journey with wisdom and respect for the natural world. Pay attention to the following data [1-10].

[1-10] “*Nihan iki kawruhakna, pratingkah uttamaning urip, nga, marmanan sang wruh lawan Dyatmika Sasana, aningal kotamaning aksara waluya, apan palingganing Sang Hyang Nawa Sanga, nga....*” (LONTAR TTW, 16A).

Translation :

‘And this is known, the main ethics of life are called, that is why people who know about *Dyatmika Sasana* 'rules of spiritual knowledge', know the virtue of the script as if, because the manifestation of *Sang Hyang Nawa Sanga...*’ (LONTAR TTW, 16A).

Based on data [1-10], in the *Kadyatmikan* teachings, *Dyatmika Sasana* serves as a foundational framework, acting as spiritual rules that guide an individual's path to understanding divine forces and their place within the universe. These rules are not only designed to shed light on sacred texts but also to explain the influence of divine manifestations, most notably represented by *Sang Hyang Nawa Sanga*. This entity is composed of nine divine forces, each tied to one of the cardinal directions, and acts as both a protector of the universe and a symbol of the necessary balance between opposing forces such as good and evil.

In the context of Balinese Hinduism, *Dewata Nawa Sanga* is viewed as the embodiment of divine presence throughout all aspects of human life—whether in birth, death, or the spectrum of experiences in between. Understanding *Dewata Nawa Sanga* is essential to grasp the principles of *Rwa Bhineda* (duality) and *Tri Hita Karana* (the three causes of well-being). The principle of *Rwa Bhineda* suggests that good and bad are not independent opposites, but rather complementary forces that work in tandem to maintain equilibrium. Meanwhile,

Tri Hita Karana underscores the importance of creating harmony between human beings, nature, and the divine.

By understanding these spiritual principles, individuals are tasked with maintaining a balance in their own lives and in their interactions with the world around them. In essence, the teachings of *Kadyatmikan* promote the idea that all aspects of existence—whether good or bad, life or death—must coexist in harmony. Through these principles, Balinese Hinduism offers a profound understanding of the cycles of life, guiding individuals to live in a way that respects both spiritual and material worlds.

Discussion

This study explored the symbolic dimensions within *Kadyatmikan* teachings using Yuri Lotman's cultural semiotics as a theoretical framework, with a primary focus on the ancient text *Tutur Tegesing Wisik Warah*. To deepen the analysis, the research compared its findings with two earlier studies that also utilized semiotic approaches to investigate Balinese cultural texts.

Comparison with Manggala et al. (2022)

Manggala et al. (2022) conducted a study titled *Theological Meaning of Buddha Djawi Wisnu in the Weddo Djojo Sampurno Manuscript*, which aimed to investigate theological discourses surrounding Buddha Djawi Wisnu. Their research emphasized the harmonious interplay between *bhuwana agung* (macrocosm) and *bhuwana alit* (microcosm), a core concept in spiritual traditions. By applying Roland Barthes' semiotic framework, particularly focusing on second-order signification, the study concluded that spiritual harmony arose from the balance between these two realms.

The current study added a fresh perspective by analyzing how the symbol *Sad Ripu*, within *Kadyatmikan*, represented not only internal conflicts but also served as a guide for resolving such conflicts to achieve external harmony. While both studies addressed symbolic representations to understand the relationship between humans, nature, and spirituality, this research diverged by emphasizing the applicability of traditional teachings in addressing contemporary issues, such as mental well-being and mindfulness.

Comparison with Dharmayanti et al. (2019)

Dharmayanti et al. (2019), in their study titled *The Meaning of Pujasmara in Kakawin Hañang Nirartha*, examined the concept of pujasmara as an expression of love and a pathway to achieving *moksa*. Using Roland Barthes' semiotic approach, the study delved into symbolic and connotative meanings, revealing that pujasmara facilitated self-control and spiritual unification with the Creator.

This research contrasted with Dharmayanti's work by focusing on yoga within *Kadyatmikan*, not just as a spiritual tool but also as a mechanism for physical and mental transformation. Both studies shared an interest in symbolic spirituality; however, the current study uniquely highlighted the practical role of symbols in managing internal conflicts and adapting traditional wisdom to modern societal needs.

Contributions and Theoretical Implications

This research significantly contributed to the field of semiotics and cultural studies by illustrating the versatility of *Kadyatmikan* teachings in addressing

contemporary challenges. The innovative application of Yuri Lotman's cultural semiotics, a framework rarely used in the analysis of ancient Javanese literature, extended the scope of semiotic research. Lotman's approach allowed for a dual-layered analysis—examining both the internal structures of the text and its interactions with the cultural environment.

By employing this framework, the study revealed deeper symbolic meanings embedded in *Tutur Tegesing Wisik Warah* and expanded the understanding of its spiritual and cultural relevance. These findings not only enhanced the study of traditional texts but also underscored the enduring value of ancient wisdom in contemporary contexts, such as promoting mindfulness and resolving personal conflicts.

Conclusion

The conclusion of this study emphasized the importance of the *Kadyatmikan* teachings found in the *Tutur Tegesing Wisik Warah* text as a crucial secondary modeling system, which encoded Bali's spiritual values into symbolic forms that were analyzed through Yuri Lotman's cultural semiotics framework. The research demonstrated that teachings such as *Sad Ripu* and yoga not only functioned as spiritual practices designed to foster inner balance and moksa but also served as integral cultural pillars that nurtured the relationship between humans and nature, while also aiding in resolving internal conflicts. By utilizing a qualitative descriptive methodology, the study illustrated how the symbolic elements within the text reflected the dynamic semiosphere of Balinese culture. The primary contribution of the research lay in the application of cultural semiotic theory to analyze Balinese spiritual texts, providing new insights into how traditional wisdom adapted to contemporary challenges. This was particularly relevant in the context of ecological sustainability and maintaining a balance between humanity, nature, and the divine. Ultimately, the findings enriched the understanding of both cultural semiotics and Balinese spirituality, while also opening pathways for future research that explored the intersection of traditional knowledge and modern societal needs.

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Manuscript Source: Lontar *Tutur Tutur Tegesing Wisik Warah*, collection of the Bali Provincial Cultural Service Office, Denpasar, manuscript number, T/I/2/DOKBUD.