The Concept of *Sura* in Kakawin Surantaka:
Matrix and Models Analysis Based on Riffaterre's Semiotic Approach

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ABSTRACT

Kakawin Surantaka is an Old Javanese poetic work composed in Bali, depicting a fragment of the *Mahabharata* during the Pandavas' exile in the forest. The narrative centres on Arjuna, who encounters and triumphs over various adversaries throughout his journey. This study explores the concept of *sura* (heroism) in the text, as it embodies significant heroic values that remain relevant in fostering patriotism today. Using a qualitative approach, this research employs descriptive analysis and Riffaterre's semiotic framework, focusing on the matrix, models, and variants within the literary structure. The study identifies key first-level models representing *sura*, including *pějah* (death), *wira* (bravery), *anugraha* (blessing), and *śakta* (devotion or abandonment). These concepts are then re-actualized through their variants in the text. The findings reveal that *sura* in *Kakawin Surantaka* represents a heroic figure characterized by courage, strength, inner harmony, and spiritual blessings. Such a hero must overcome both external and internal adversaries to achieve physical and spiritual fulfilment, ultimately attaining true peace. Through the semiotic analysis of matrix, model, and variant elements, the kakawin conveys a profound moral and spiritual message: true heroism is rooted in perseverance and wisdom, leading to victory in life's challenges.

INTRODUCTION

Kakawin is one of the various genres of Old Javanese literary works. Etymologically, the word kakawin comes from the Sanskrit word *kavi* which means 'poet' or 'author.' The word then received the confix {*ka-ěn*} in Old Javanese, so that it became kakawin, which means 'the work or composition of a poet' (Zoetmulder, 1983).

Kakawin is a literary work in the form of an epic poem bound by Sanskrit meter patterns. Kakawin's literary works contain epic, didactic, and religious themes. Kakawin emerged in Central Java in the 9th century, then developed in East Java, before being preserved and further developed in Bali. After the fall of Majapahit, Bali became the centre for preserving Javanese kakawin literature and creating new works. There are more than 150 kakawin originating from Bali, including new works that were still being written until the 20th century (Creese, 1999).

Famous Kakawin literary works include; Kakawin Ramayana, Kakawin Bharatayuddha, Kakawin Arjuna Wiwaha, Kakawin Sutasoma, Kakawin Sumanasantaka, etc. Kakawin literary works are also grouped into two types, i.e.; major kakawin and minor kakawin. Major works are kakawin works created in Java, starting from the 9th century to the end of the 15th century (Zoetmulder, 1983). Then, minor works refer to kakawin works after the collapse of Majapahit until the 19th century.

The quality of these minor kakawin literature varies, from those that are still faithful to East Javanese traditions to those that are simply imitations without creativity. Many descriptions and battle scenes feel clichéd, long, and boring. Differences are also apparent in the rhyme schemes and language skills. As the Javanese-Hindu cultural tradition faded,

the understanding of Sanskrit and Old Javanese decreased. Deviations in grammar and word meanings became more common, although the influence of Balinisms remained rare. During the Balinese period, Old Javanese and Middle Javanese developed into two separate entities (Zoetmulder, 1983).

One of the minor kakawin is Kakawin Surantaka. Kakawin Surantaka is a kakawin work written and created in Bali in 1904 A.D (according to the sentence *turangga mata asti candrama* in the Kakawin verse which states the year in Saka calendar). This kakawin was composed and created by Ida Padanda Ngurah from Gria Gede Belayu. Currently, the manuscript of Kakawin Surantaka is still stored intact in a storage cabinet for lontar manuscripts in the Gria Gede Belayu collection.

According to Palguna (2024), the writing of the Kakawin Surantaka took the story of Mahabharata, that is during the Pandawa exile in the forest. Although this story was inspired by the Pandawa exile in the forest or the Wana Parwa section, the stories or narratives in it are completely different from the Sanskrit version. This is proof of the superiority of the Balinese tradition in developing stories from the epic Mahabharata.

Kakawin Surantaka offers a new story that is different from the generally known version. The main character in Surantaka is Arjuna who is performing penance at the foot of Mount Indrakila until he receives a gift from Lord Shiva. Arjuna is invited to heaven by Lord Indra. Then, Arjuna's journey continues until he receives advice about secret teachings to achieve victory. After that, it is said that Arjuna can defeat several of his enemies until the last enemy in this story, named Purbaka.

Kakawin Surantaka emphasizes the theme of heroism and death. This can be ascertained through the title of this kakawin, i.e. Surantaka. The word *sura* refers to a hero, a figure who has divine qualities, and a mighty person. Meanwhile, *antaka* refers to the concept of death, the end of life, and death (Zoetmulder, 2011). Based on this, the word *surantaka* can be interpreted as the death of *sura*.

Starting from this, it can be seen that there is a contradiction between the title of Surantaka and the narratives told in it. This is because the figure of *Sura* who is told does not experience death or death at the end of his life, but rather the figure of *Sura* who gives death to his enemies. Based on this, the researcher became interested in exploring the concept of *Sura* narrated in Kakawin Surantaka. What is the meaning (message) of the concept of *Sura* in Kakawin Surantaka? Therefore, this article is an attempt to provide meaning to the concept of *Sura* through reading Kakawin Surantaka, both heuristic and hermeneutic readings.

Several studies on the meaning of literary works of poetry have been conducted previously. First, an article entitled *Semiotika Riffaterre: Kasih Sayang pada Puisi An Die Freude Karya Johann Christoph Friedrich Von Schiller* by Syafethi (2016). Second, an article entitled *Semiotika Riffaterre Puisi Bunda Padi Karya Al Iman Dan Relevansinya Dalam Pembelajaran Sastra* by Hasanah. Third, an article entitled *Kidung Bramara Sangupati Analisis Semiotik* by Juliana (2021). Fourth, an article entitled *Semiotika Michael Riffaterre dalam Puisi Fi'Ainika Unwani Karya Faruq Juwaidah* by Zahro' (2022). Fifth, *Semiotika Riffaterre Dalam Puisi Qabla an Numdhi Karya Faruq Juwaidah* by Gemilang (2022). Sixth, an article entitled *Semiotika Riffaterre Dalam Puisi Mak Karya Kedung Darma Romansha* by Lestari, et al. (2023).

These studies contribute to this research, especially in the study of the meaning of poetry using Michael Riffaterre's semiotic approach. Five articles, i.e. from Syafethi (2016), Hasanah (2018), Zahro' (2022), Gemilang (2022), and Lestari, et al. (2023) using a whole Riffaterre's semiotic approach. Semiotic analysis begins with a study of the displacing of meaning, distorting of meaning, creating of meaning, and heuristic and hermeneutic readings to determine the matrix, model, and variants. The data sources used in the five studies are relatively short poems composed of several stanzas so that the application of Riffaterre's Semiotic theory can be fully utilized. Meanwhile, research by Juliana (2021) examines the meaning of Kidung Bramara Sangupati at the level of matrix, model, and its variants which are used as the basis for interpreting the literary work of poetry in the form of kidung. This is because the work of kidung has a relatively longer

number of stanzas. Thus, the study contained in the article is only carried out by determining the matrix, model, and its variants.

Based on previous studies, the study of the meaning (message) of the concept of *sura* in Kakawin Surantaka will use the Semiotic theory from Michael Riffaterre. The choice of theory is based on the consideration that kakawin is one type of traditional poetry literature.

METHODS

This study attempts to study and explore the meaning (message) of the concept of *sura* contained in Kakawin Surantaka, as well as interpret and describe the concept of *sura*. Therefore, this type of research is classified as qualitative research. Qualitative research aims to study and analyze phenomena, events, social activities, attitudes, beliefs, and perceptions, and describe the thoughts of people both individually and in groups. Qualitative research emphasizes the process rather than the results, thus emphasizing the meaning compared to the meaning and symptoms behind the data (Ratna, 2013).

The data source used in this study is the lontar manuscript of Kakawin Surantaka in the Gria Gede Belayu collection. Then, the manuscript of Kakawin Surantaka is transliterated and translated. The data collection method used in this study is the observation (*simak*) method (Mahsun, 2017), which is listening to the use of written language in Kakawin Surantaka. The technique used is the note-taking technique, which is recording relevant data related to the concept of *sura* in Kakawin Surantaka.

The analysis method used in this study is descriptive analysis, that is describing relevant data followed by analysis (Ratna, 2013). The analysis used in this study is the Semiotic theory from Michael Rifaterre.

According to Riffaterre, the meaning of a literary work can be studied through four aspects, i.e.; (1) the indirectness of the expression of literary works caused by the change of meaning (displacing of meaning), deviation of meaning (distorting of meaning), and creation of meaning (creating of meaning); (2) heuristic and hermeneutic or retroactive reading; (3) matrix, model, and variant; and (4) hypogram or intertextuality relationship (Ratih, 2016).

The meaning or message in poetry must be reviewed through these four points. First, the discontinuity of poetic expression is caused by the change of meaning, deviation of meaning, and creation of meaning. Substitution can be caused by the use of metaphor and metonymy. Deviation of meaning is caused by ambiguity, contradiction and nonsense. Then, the creation of meaning is caused by the organization of text space, i.e. enjambement, rhyme, typography, and homologue (Syafethi, 2016).

Furthermore, the reading method according to Riffatere includes heuristic reading and hermeneutic reading in determining the matrix, model, variant, and hypogram (Gemilang, 2022). Heuristic reading is a reading method at the mimetic level or based on the language system and conventions. In this case, readers are required to have linguistic competence, because heuristic reading is based on the first stage of interpretation, which moves from the beginning to the end of the literary text. The first stage of reading will produce a series of heterogeneous meanings. Hermeneutic or retroactive reading is re-reading by examining the results of the first reading to reveal a more holistic and unified meaning (Juliana, 2021).

The matrix is the core of the text that is not directly manifested but becomes the basis for the creation of a model, which then develops into variants that form the entire text. The model functions as a boundary for the textual derivation process produced by the matrix. The model is the actualization of the matrix in the form of words, phrases, or sentences that can be used as signs in poetry (Lestari et al., 2023).

Riffaterre also emphasized the importance of the concept of hypogram in understanding literary works. Hypogram is a text that becomes the background or source for the creation of a new text, which can be potential (abstracted from the

text) or actual (manifested in a real text). Potential hypogram refers to basic elements such as words or sentences that form a matrix, while actual hypogram refers to previous texts or works that serve as references (Ratih, 2016).

Based on this, the analysis of the concept of *sura* in Kakawin Surantaka will focus on the matrix, model, and its variants aspects based on Riffaterre's semiotic approach to understand the core and development of the text in depth. The matrix, as a basic or core idea that is not directly visible in the text, becomes the main foundation in creating a model, which is a concrete form in the form of words, phrases, or sentences that represent the matrix. In this context, the matrix allows the identification of the main theme or idea in the kakawin, while the model functions as a real manifestation of the matrix that limits the development of variants in the text. By limiting the analysis to these two aspects, this study can highlight how the concept of *sura* in Kakawin Surantaka is represented and realized to construct the meaning (message) of the work.

RESULTS AND DISCUSSION

Summary of the Surantaka Kakawin

Manggala 'introduction' section of Kakawin Surantaka contains important information about the author's identity, background, and year of writing. The *manggala* section of a kakawin usually contains adoration that reflects the author's worldview, including beliefs, ideologies, and feelings such as love and sorrow. The *manggala* also often hides the author's name in the arrangement of words used. In this case, Kakawin Surantaka shows this through the worship of *Dewa Smara* 'God of Love' by Ida Padanda Ngurah as an opening, by mentioning the union with the manifestation of *Dewa Smara* 'God of Love' that is prepared in the silence of a sacred mind.

Manggala section also expresses the author's hope to be able to enter the secret of Hyang Kawiswara, which in Balinese tradition refers to Lord Shiva. The selection of Lord Shiva as the object of worship is due to the Hindu religious background in Bali, which places Shiva as the centre of worship. In the manggala, Kakawin Surantaka, the author conveys a sense of longing and love for the Creator, as well as the ideal of gaining enlightenment through such worship. This reflects the strong influence of Hindu teachings and beliefs in the author's spiritual life.

In addition, the manggala Kakawin Surantaka also records the year of writing in the form of *candrasangkala*, a traditional Balinese calendar system. In the 4th stanza of the *manggala*, information is written about the year 1827 Shaka or 1904 AD. This *candrasangkala* consists of symbolic words that each represent a certain number, such as *turaŋga* 'horse' worth 7, *matta* 'eye' worth 2, *hasti* 'elephant' worth 8, and *candhrama* 'moon' worth 1. When combined, it forms the number 7281, which in the Shaka calendar refers to the year 1827. After an explanation of the time of writing, the main story in Kakawin Surantaka begins in the 5th stanza.

The Pandawa's wanderings in the forest begin in the fifth verse of this kakawin and continue until the last verse. Arjuna, who is called Parthāngga and Dhananjaya in this kakawin, is the main character in the story. He is undergoing asceticism on Mount Wadari, which is described as very great and has achieved the highest level of freedom, that is *anaśraya* 'self-help or self-protection.' In the process of his asceticism, Arjuna experiences disturbances, but all of them can be overcome thanks to the teachings he received from the ascetics, such as teachings to defeat the enemies within oneself.

Arjuna received the main and secret teachings from various teachers he met on his journey. One of them is Sang Utangka, a priest who teaches about *tattwa ni rasādhika* or the essence of primary taste.' He also heard teachings on *sadguna* 'six qualities' which are used to defeat the six enemies within oneself, called *sadripu*. By defeating these six enemies, one is considered to have attained the status of *śakta* or one who has extraordinary powers. Arjuna, who has attained this state, is accompanied by Draupadi who is depicted as the representation of Shakti, the divine power in the form of a beautiful woman. In this journey, the aspect of *Śakti* always accompanies Arjuna (Palguna, 2024).

After successfully defeating his main enemy, named Purbaka, Arjuna enjoyed victory in his journey. This Kakawin also depicts the beauty of nature and the war that Arjuna faced in his struggle. The victory achieved by Arjuna was the result

of perseverance and courage in facing various challenges. By conquering his enemies, such as; Gatta Surya, Kalamurka, Wira Dṛmba, and the main villain Purbaka, Arjuna attained peace and deserved victory.

The Pandawa story was written in the form of a kakawin by Pedanda Ngurah at the request of a prince who wanted to know the ancient story of heroism in the form of a song. In this writing, it is not explained who the prince is, and this story is only a fragment of the Mahābhārata which describes the bravery of Śri Partāngga on Mount Wadari. Kakawin Surāntaka closes with an epilogue that describes the author as someone who feels inferior and unable to understand higher truths but hopes that his work will be accepted with affection by the wise.

Models in the Surantaka Kakawin
Before determining the matrix in a work of poetry, the first thing to determine is the model and the variants in it (Syafethi, 2016). The matrix is an abstract construction or main theme that is implicitly implied in every work of poetry. The matrix is actualized into models and variants that are spread throughout the text (Diana, 2024).

The model can be interpreted as the initial form that realizes the matrix. The model is in the form of words or sentences that can represent the verses in the poem. This model is then described through various variants found in each line or verse. The matrix and the model are part of the same structure, where the poem develops from the matrix to the model, and then is transformed into various variants (Gemilang, 2022).

In poetry analysis, the model is determined and viewed through the characteristics that distinguish it from other words or sentences in the poem, i.e. its poetic nature or its existence as an element that functions as a poetic sign. The sign is considered hypogrammatic, because of its monumental nature (Lestari et al., 2023).

Based on the reading of Kakawin Surantaka, models and variants were found that became signs in the writing of the Old Javanese poetry. These models can be seen in the table below.

No.	Model
1	*pĕjah* 'dead'
2	*wira* 'brave'
3	*anugraha* 'gift'
4	*śakta* 'abandoned to or devoted to'

Table 1. Data Model in Kakawin Surantaka
analysis result of *Kakawin Surantaka* [source]

These models are spread in the text of Kakawin Surantaka. The distribution of the models is actualized in the form of their respective variants. The variants include;

Models and Variants of Pĕjah 'Dead' in the Kakawin Surantaka
Variants are the second actualization in Riffaterre's semiotic approach. Variants can be seen through narratives, sentences, or words that directly describe the model referred to. In Kakawin Surantaka, the first model seen is *pĕjah* 'dead.' This can be seen in the quote below.

Data (1-1)
*…ṅkan kagyat ni manaḥ ni saṅ pawana suttā lumihatti kaphalā sañjata, ndaḥ tan len hrinaṣā **pjaḥ** harinnirā pinaraṣa dennikaṅ duratmakā ,…* (*Surantaka, Wirama I-10*)
(The mind of the Son of Bayu (Bima) was shocked when he saw the figure of a severed head. There was no other thought in his mind than that his brother had been **killed** by an evil person)

The word *pĕjah* 'dead' in data (1-1) is the first model or actualization of the matrix contained in Kakawin Surantaka. The model is described by the emotional situation of the character Bima who is *kagyat* 'shocked' to see a *kaphala* 'head' in a severed state. The character Bima thinks that his younger brother has been killed by *duratmaka* evil person.'

The pějah 'dead' model is derived or actualized again into variant forms that represent the state of *pějah* 'dead.' These variants can be seen in the quotation below.

Data (1-2)
… *hākweḥ* **sela kirṇna rubuḥ katariwal** *jugā sahana ri piṅgir riṅ ggihā*, **wṛkṣā rug rěbaḥ** *haneṅ natar rikā* **katmu tuwi kapāla margaṇe** (**Surantaka ,** *Wirama I-9* **)**
(… **crushed and fallen rocks were scattered**, also on each side. **Fallen and destroyed trees** lay on the ground. **There was also a head in the middle of the road**)

The data above describes a tense situation. This can be seen through the narrative in the data (1-1) describing the state of the destroyed place. The destruction is evidenced by the presence of rocks that are *kirṇa* 'destroyed,' *rubuh* 'collapsed,' and *katariwal* 'scattered.' On the other hand, the situation of destruction is also described by the narrative stating that the trees are *rug rěbah* 'destroyed and collapsed' around the yard. The tense situation is also depicted by the image of a head in the middle of the road.

Variants referring to the model of *pějah* 'dead' are actualized into the phrase *sela kirṇa* 'stone is destroyed,' *rug rebah* 'destroyed and collapsed,' and also through the sentence *katmu tuwi kapāla margane* 'heads were also found in the middle of the road.' These variants directly indicate that a great event has occurred previously, which caused the figure of a severed head. The figure of a severed head indicates the presence of death or *pějah* 'dead' itself. In addition, the words destroyed, collapsed, and scattered also indicate an associative relation that is contextual—in the Kakawin Surantaka— related to the word *pějah* 'dead.'

Models and Variants of Wira 'Brave' in the Kakawin Surantaka
The second model found in Kakawin Surantaka is *wira*. The word *wira* can be translated as 'brave,' 'warrior,' and 'hero' (Zoetmulder, 2011). In Kakawin Surantaka, *the wira 'brave'* model can be seen through the quote below.

Data (2-1)
Kunaṅ ya tta pṛmukkā sigaṭā sūryya sira tan len, mwaḥ yatta sattya surā wīra dṛmbā yā kalamūrkā, prasama **wira** *surā saktī kyattiṅ rattan laṅganā, dadi wtu śri pūrbakkā haṅucappiṅ saṅ sūra* **wira**. *(Surantaka ,* **Wirama** *IV* -10 **)**
(As for those who were in the front row, they were none other than Si Gata Surya, along with the noble warrior, Kalamurka. They were both nobble warriors on the battlefield. Then, Sri Purbaka came out and said to his two brave knights)

The word *wira* 'brave' in the quote above is the second actualization of the matrix in Kakawin Surantaka. The word *wira* 'brave' in quote (2-1) refers to a figure or character who has a brave, mighty, and strong soul. The characteristics of the *wira* 'brave' model are actualized into its variant forms, including;

Data (2-2)
...,kroddha saṅ ṅhyaṅ nilakantā **ṅuman-numan sabdhā prakaṣā** *, malěs pwa saṅ kirittya ṅuman-numan digdhā hasabdhā, tandhwa* **praṅ** *sira ñakrö hapupuḥ.* (*Surantaka, Wirama II-10*)
(…, Hyang Nilakanta (Shiva) became furious and cursed loudly. Kiritya (Arjuna) replied with rival curses. Inevitably, war broke out and they drew their weapons together)

Data (2-3)
Hariṅkū sūryyā sattyā surā **dṛmbā** *ya murkā, ndhi ta ya sura wirā* **pramāddhā** *llaṅgannā ri sirā, tuwi sira susakti drakkā nityaṣā surā* **darmma, sahittya** *(Surantaka, Wirama IV - 12*)
(My brother, Surya Satya, you are a mighty and strong warrior. Where is that proud and haughty knight? You are truly strong and always carry out the duties of chivalry. Always maintain good relationships and are also willing to sacrifice for me. That is what is called devotion to your lord and loving one another)

Based on data (2-2) and (2-3), they are quotes from verses that contain variants of the *wira* 'brave' model. These variants are actualized into several words, i.e.; *aṅuman-uman* 'cursing,' *śabda prakaśa* 'loud voice,' *praṅ* 'war,' *dṛmba* 'greedy,' *pramaḍha* 'insult,' *dharma* 'goodness,' *sahitya* 'solidarity,' and *huti* 'willing to sacrifice.'

These words are the actualization and representation of the word *wira* 'brave.' These variants are classified into two aspects of the side of *wira* 'brave,' i.e.; the positive side and the negative side. The positive side of *wira* is actualized in

the words *dharma* 'goodness,' *sahitya* 'solidarity,' and *huti* 'sacrifice.' A *wira* 'brave' is a figure who should uphold the values of goodness and morals, such as; holding fast to the teachings of dharma, having solidarity with others, and also the nature of being willing to sacrifice for the good. However, in a war situation, the negative side of *wira* 'brave' can also be seen as represented through the words *aṅuman-uman* 'cursing,' *pramadha* 'insults,' *dṛmba* 'greedy,' and *śabda prakaśa* 'loud voice.'

The situation that occurs on the battlefield requires the figure of a *wira* 'brave' to show his superiority and dominance. This superiority and dominance are actualized through arrogant, haughty, loud voices, and curses to confront the enemy he faces.

Model and Variants of Anugraha 'Gift' in the Kakawin Surantaka

Anugraha is the third actualization of Kakawin Surantaka. *Anugraha* means 'a gift,' 'kindness,' 'blessing,' and 'gift' (Zoetmulder, 2011). Based on this, *anugraha* can be interpreted as a gift or blessing received as a form of kindness, blessing, or reward, often considered to come from a higher entity such as God, a king, or someone of high status. The gift is often unexpected and becomes a symbol of generosity and blessing. In this regard, *the gift* is actualized in the Kakawin Surantaka through the quote below.

> Data (3-1)
> *Sūkṣmā ta ya hyaṅ śiwwā mtu suteja hasuṅ* **nugrahā** *, broke pwa yā* **wara-waraḥ sukṣmā** *ta ya tan pajamugghā, dadi praptāṅ surapsarā hinutus dheniraṅ surendhrā, umiñjĕm saṅ kirittya datĕṅṅhā riṅ surendhra bwāṇṇā.* (*Surantaka, Wirama II-11*)
> (Hyang Siwa appeared in a subtle form, emitting light and giving **grace**. The secret of sacred teachings was completed. Then, the figure of an angel arrived, sent by Surendra (Indra) to bring Sang Kiriti (Arjuna) to Indraloka)

The word *nugraha* in the data above is the third actualization or third model of the matrix in Kakawin Surantaka. The word *nugraha* itself comes from the word *anugraha*, which in its writing is changed to *nugraha* to fulfil the composition of the meter or *wirama* used as its literary convention without losing its lexical meaning. The actualization of *anugraha* is then derived into its variant form in the same stanza, indicated by the sentence *wara-waraḥ sukṣmā* 'secret holy teachings.' The word *anugraha* and the sentence *wara-warah suksma* in Kakawin Surantaka are related to each other as complementary concepts. *Anugraha* represents divine grace or a gift from transcendent power, while *wara-warah suksma* is a concrete manifestation in the form of secret holy teachings.

> Data (3-2)
> *Tan wihaṅ pwa yā sirā tūmutta mara riṅ ṅhindhra gṛhā,* **hinīṅu pwa yā ri swargghā** *denikaṅ sarwwā suraṣā,...* (Surantaka, Wirama II-12)
> (No doubt, he went to Indraloka. He was entertained in heaven with various kinds of delicious dishes…)

> Data (3-3)
> *Anā tta panĕbbanya,* **gūyā santi** *lĕmbanna, ṅuniweḥ* **citta nirmala** *, paṅalaḥ niṅ satru kabeḥ.* (Surantaka, Wirama III-24)
> (There is also its assembly, the **secret assembly of peace**. It is nothing but **the tranquil mind**, which is **the conqueror of every enemy**)

> Data (3-4)
> **Santi** *pwa ya ṅāran nikā, slān niṅ tutūr lawan lupa, hikaṅ lĕmbana* **karuṇṇā** *, panlas niṅ manon ṅarĕṅhā. (Surantaka, Wirama* II-25 *)*
> (That's what is called peace. Being between memory and forgetting. As for the collection of compassion, it is beyond sight and hearing)

> Data (3-5)
> *Kunaṅ saṅ ṅhyaṅ nirmalā, pandhĕṅ* **satwa citta mahniṅ** *, ya ta yā hinaṅĕn-aṅĕn, ya ta yā* **kuñci rahasya**. (*Surantaka, Wirama* III-26)
> (As for Hyang Nirmala, it is a vision based on **pure inner thoughts**. That is what should be attempted in the heart. That is what is called **the secret key)**

In addition, the model of *anugraha* 'gift' in the Kakawin Surantaka is also derived into other variant forms, as shown in data (3-2), (3-3), (3-4), and (3-5). These variants are in the form of words and sentences, such as; *hiṅiṅu pwa ya riṅ swarga* 'he was entertained in heaven,' *guya santi* 'secret peace,' *citta nirmala* 'quiet mind,' *paṅalah niṅ sarwa satru* 'the conqueror of every enemy,' *santi* 'peace,' *karuṇa* 'grace (compassion),' *satwa citta mahniṅ* 'quiet inner mind,' and *kuñci rahaṣya* 'secret key.'

All these variants represent aspects of *anugraha* 'gift' which includes peace, inner peace, compassion, and victory over enemies both physically and spiritually. These forms show that *anugraha* 'gift' is not only understood as a direct gift that is concrete in form, but also as a transformative experience that brings humans to a higher spiritual state, such as peace, clarity of mind, and deep wisdom. This confirms that *anugraha* 'gift' is actualized as the source and manifestation of divine gifts in various dimensions of spiritual life.

Models and Variants of Śakta 'Abbandon to or Devoted to' in the Kakawin Surantaka

Śakta is the fourth model of matrix actualization found in Kakawin Surantaka. The word *śakta* can be interpreted as 'attachment,' 'addicted to,' 'abandoned to,' 'devoted to,' 'indulging,' and 'immersed (Zoetmulder, 2011). In this regard, *śakta* can be interpreted as an attachment to the worldly senses and also devoted to their influences. The *śakta* model in Kakawin Surantaka is derived again into its variant forms, as shown in the quote below.

Data (4-1)
Sakteṅ dṛmbā *hīṅuluran, humtū harĕp ta hulaṅun, hamatīnira tar salaḥ, pamtun niṅ* **daṣa hindhriya** . (Surantaka, Wirama III-23)
(Strong greed will cause inevitable desires. Extinguishing it is not wrong. For, it is the source of the ten senses)

In data (4-1), *śakta* 'abandoned to or devoted to' is actualized in its variant forms as the mental attachment to *dṛmbā* 'greed' which stimulates *the daṣa hindhriya* 'ten senses' and triggers uncontrollable desires. The act of extinguishing these desires is considered appropriate because it helps balance the mind and avoid negative urges. *Śakta* in this case represents self-control based on virtue, enabling the individual to be free from harmful desires and achieve spiritual harmony.

Data (4-2)
Saktā sirā riṅ yaṣa, *bhūtā pitra tar pananta, hasiṅ mamigne riṅ jagat, twi ya tta hilaṅṅhāknā* . (Surantaka, Wirama III-28)
(Strong in carrying out virtues. Always make offerings to ancestors and living creatures, then every obstacle in the world will definitely be eliminated)

Data (4-2) describes *śakta* 'abandoned to or devoted to' as the power to carry out *yaṣa* 'virtues' with consistency and devotion. In this context, *śakta* 'devoted to' is actualized through concrete actions such as offerings to *bhūtā pitra tar pananta* 'ancestors and living beings,' which reflects self-surrender or devotion to universal good values. By holding fast to virtue and carrying out these spiritual duties, one gains the strength to overcome *hasiṅ mamigne riṅ jagat* 'worldly obstacles' and *twi ya tta hilaṅṅhāknā* 'remove these life obstacles.'

The variations of *śakta* in the passage emphasize that the strength to face challenges comes not only from the physical or intellectual but also from one's personal commitment. Through *śakta*, one can strengthen one's connection with noble values, attain inner peace, and transcend worldly difficulties.

Data (4-3)
Śaśaṇṇā pwa hiṅaran **wru ta yāmet huṅgwan dhurgammā** , **śriya** *pwa ṅarannya wruḥ haśiḥ riṅ sampriya kaddhaṅ*, **dweṣa** *pwa ya ṅarannya mjaḥhi* **sad hripu riṅ ṅawak** , *sad hripu pwa ya tekka śakta pwa ya riṅ* **kama dūrtta** . (Surantaka, Wirama IV-4)
(*Śasana* is knowing to look for dangerous places. *Śriya* is known for compassion towards friends and relatives. *Dweṣa* is extinguishing the six enemies within. These six enemies are the power of wicked desires)

Śakta in data (4-3) is actualized as a figure who is not afraid of dangerous places. This can be seen through the sentence *wru ta yāmet huṅgwan dhurgamma* 'and he also knows to look for dangerous places.' This represents the figure of *Sura* who has attained the state of *śakta* 'abandoned to or devoted to' inwardly not affected by feelings of fear when in a dangerous place.

Then, *śakta* is also represented as the ability to overcome *sad ripu* or 'six inner enemies,' which are the source of *kama dūrtta* 'the wicked desires.' *Śakta* in this case is represented as the inner strength needed to extinguish *dweṣa* 'the inner enemy,' which leads one to self-control and freedom from negative urges. In addition, *śakta* 'surrender' is manifested in wisdom in facing danger in dangerous places and practising *śriyas* 'compassion for fellow.' With *śakta*, one is expected

to be able to balance passions, emotions, and social relationships, to be able to live a life in harmony with the values of virtue and spirituality.

Matrix (Meaning or Message) of the Concept of *Sura* 'Hero' in the Surantaka Kakawin
Based on the four models analyzed from Kakawin Surantaka, the matrix can be determined from these models. As explained previously, the matrix is an abstraction or a concept that is not explicitly actualized in a text but is actualized through models and their variants (Ratih, 2016). So, from the four models discussed, i.e.; *pějah* 'dead,' *wira* 'brave,' *anugraha* 'gift,' and *śakta* 'abbandon to or devoted to,' the matrix of the concept of the *sura* in Kakawin Surantaka is a mighty hero figure (*wira*), has a quiet mind, and has emotional balance (*śakta*) will be able to defeat (*amějahi*) every enemy, both outside and inside himself, and is a figure who will achieve and obtain the essence of the secret teachings (*anugraha*).

In more detail, in the context of *wira* 'brave,' the figure of *sura* is a hero who has the courage and strength to face and defeat enemies, reflecting physical and mental strength. In addition, the *śakta* 'abandoned to or devoted to' model emphasizes the importance of inner balance and emotional control, which allows *sura* to remain calm and wise in the face of various trials. Through *anugraha* 'gift,' the figure of *sura* not only gains physical and mental strength but also receives blessings or guidance that guide him towards a deeper understanding of the secret teachings. At its peak, the ability to *amějahi* 'to kill' or defeat enemies, both those outside and within oneself, is a reflection of the perfection of the figure of *sura* who is not only physically successful, but also reaches a higher spiritual level, reveals hidden truths, and obtains true peace.

CONCLUSION

The analysis of *Kakawin Surantaka* reveals that the concept of *sura* is constructed through its matrix, models, and variants, which shape the underlying meaning of heroism in the text. The first-level models representing *sura*—*pějah* (death), *wira* (bravery), *anugraha* (blessing), and *śakta* (devotion or abandonment)—are re-actualized through various textual variants, reinforcing the central theme of heroism. The *sura* figure in *Kakawin Surantaka* embodies courage, strength, inner harmony, and spiritual blessings, enabling the hero to overcome both external and internal adversaries in pursuit of physical and spiritual fulfilment, ultimately attaining true peace.

Furthermore, the semiotic analysis of *Kakawin Surantaka* highlights its role as a medium for conveying moral and spiritual messages. The interplay of models and variants within the text illustrates the struggles of life—both physical and spiritual—and emphasizes the importance of perseverance, inner peace, and triumph over adversity. While deeply rooted in Balinese Hindu teachings, the kakawin also presents a universal message on resilience and wisdom in facing life's challenges, making its values relevant beyond its cultural and historical context.

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