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THE USE OF ULAP – ULAP IN SACRED BUILDINGS IN DENPASAR CITY

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Abstract

This paper aimed to describe and explore the role of ulap-ulap buildings as sacred buildings in Denpasar City. It often happens when installing ulap-ulap because of the role of ulap-ulap buildings as sacred buildings in Denpasar City. It often happens when installing ulap-ulap that has been made by the Sulinggih or the authorities in reverse. The ulap-ulap that should have been installed on the palinggih Kamulan is then installed on the palinggih Taksu. As well as the wrong placement of aksaradasaksara rotation, where the direction of purwa should be placed above but is placed on the right side. Namely, the existence of ulap-ulap in the sacred building in Denpasar City is an upakara to make ulap-ulap. The forms of upakara used in making ulap-ulap are of several levels and consist of Nista, Madya, and Utama. Second, the types of ulap-ulap in the sacred building consist of padma, meru, gedong, bale, tugu, kori, and parhyangan. Third, the implications of ulap-ulap for Hindus in Denpasar City have implications for strengthening belief in God, developing Balinese culture, preserving Balinese Script in Hinduism, developing aesthetic creativity, and as the basis for practicing Tri Hita Karana.

Keywords: Ulap-ulap, Sacred Buildings, Veda, Lontar, Holy Scriptures

I. INTRODUCTION

Looking at Balinese building, it needs to find a good day to start the building process (*subha dewasa*) based on the instructions of *sastra wariga*, *ngeruak karang*, *macaru sapuh awu*, *jaga satru* in accordance to the instructions of *lontar Wiswakarma Tattwa*, the next step is called *nyikut karang* to determine the boundaries of the building area based on instructions of *lontar Asta Bhumi mulang dasar* which is the laying of the first stone based on the instructions of *lontar Bhama Kertih*, after completing the series of the first stage of the ceremony, then the building is continued until finished. After the building is finished, then the ceremony of *mamakuh*, *prayascita*, *ngurip-urip*, *pamlaspas* and *pangulapan* are made. The *pamlaspas* ceremony is a cleansing or purification ceremony in the process of sacralization. Means used in the *pamlaspas* ceremony are *caru*, *prayascita*, *bayuhan*, *pangulapan*, *sorohan*, *pulagembal*, *bebangkit*, while the size of the ceremony is in accordance with the ability of people who carry out the ceremony. At the *murdha* or the top of the building, an *orthi* is placed and on the part of *kolong* or *lis ring ring* and face of the building's tuft attached to a piece of white cloth filled with pictures and wise letters called *ulap-ulap*. Every time *melaspas* ceremony is held, it is always accompanied by *ulap – ulap*. In this case, *ulap-ulap* is one of the main facilities in the *pamlaspas* ceremony; the sacralization process of a building.

But in reality, the installation of *ulap – ulap* with the same drawing and *rerajahan* or one type of *ulap- ulap* on every sacred building, for example, *ulap- ulap* with *rerajahan padma astadala* containing the picture of *Om-kara Pranawa* (ॐ) in the middle. Likewise, many people put on *ulap – ulap* that have been made by the *Sulinggih* or the authorities in reverse. *Ulap – ulap* that should have been put on *palinggih Kamulan* is then put on *palinggih Taksu*. And the wrong placement of the rotation of *aksaradasaksara*, where the direction of *purwa* should be placed above but it is placed on the right. There are also those who add other *rerajahan* to one form of *ulap – ulap* to make them looked haunted. In the beginning, the

means used in making *ulap – ulap* are white cloth and *mangsi* as stationery. Nowadays, in line with the development of technological advancements, markers are used for painting. As for the more sophisticated one, that *ulap – ulap* is put in the sacred building is printed with screen printing so that the results are very good and it is often seen that *ulap – ulap* is placed in *penjor*.

The existence of magic in sacred buildings in the city of Denpasar varies greatly from one place to another. Apart from that, in the city of Denpasar, which is the center of education, the existence of the people of the city of Denpasar is very heterogeneous, with different educational backgrounds and places, and a very fast development of the dynamics of life.

Seeing the phenomenon of various types of *ulap – ulap* as well as the importance of *ulap – ulap*, especially in the Sacred Buildings of Hindus, a study would be conducted under the title "The Use of *Ulap-Ulap* in Sacred Building in Denpasar City".

In general, this research aimed at fostering, preserving and contributing to the development of Balinese culture. In this case, *ulap-ulap* as a product of Balinese culture that must be preserved and developed, considering that Balinese culture is strongly influenced and imbued by Hinduism, which will be able to enrich national cultural treasures.

Scientific research prioritizes critical nature as a point of dissecting problems that occur with the object of research by carrying out its methods. Then the results obtained are expected to provide benefits both theoretical and practical. This research is theoretically useful for increasing knowledge. It means that with the existence of this research, it is demanded to be able to think comprehensively in contextual terms about *ulap-ulap*.

II. METHOD

This research was conducted with qualitative methods, so that the data analysis was carried out in a qualitative and interpretive manner. Quantitative data in the form of numbers was used limited if deemed necessary in the form of a table. Informants were determined

purposively and data collection techniques consisted of observation, interviews and literature study. Presentation of research results was done informally (narration) and formally (photos, charts and tables) whose descriptions were outlined in eight chapters using the Indonesian language. In this disclosure used the Theory of Religious and Theory of Symbol as well as the theory of interactionism symbolic. The disclosure process was carried out through data collection using observation techniques, literature study, interviews, and document analysis. Then, descriptive-interpretative analysis was carried out through three stages, namely data reduction, data presentation, and concluding or verification.

III. RESULTS AND DISCUSSION

3.1. The existence of *Ulap-Ulap* in the Sacred Building in Denpasar City

Types of *Ulap – Ulap*: a) Padma; The word *Padma* derived from the Sanskrit which means Red Lotus (*nelumbium speciosum*). In the *Purana* era known as the God *Astadikpalaka* (ruler or protector of the 8 corners) and in Indonesia is called *Dewata Nawa Sangga* with Shiva as the ruler in the middle. The introduction of the position of the *Astadikpalaka* gods and their *Laksana* (attributes) is related to the *Yajna* ceremony in accordance with the teachings of *Tantrayana* and *Saiwa Siddhanta*. b) Acintya; Hindus believe in the existence of *Ida Sang Hyang Widhi Wasa* who cannot be personified, because He is intangible and far outside the realm of human thought. For the benefit of devotion, a symbol of *Sang Hyang Taya* was made. In *Siwatattwa* the *acintya* enters at the level of *Paramasiwa* having the highest level of awareness. c) Dewata Nawa Sanga; *ulap-ulap* also use weapon from *Dewata Nawa Sanga* This weapon is a symbol of the power or omnipotence of *Dewata Nawa Sanga*. d) Sang Hyang Kala; *ulap – ulap* installed on the sacred building is often seen using the image of *Sang Hyang Kala* or Giant. *Ulap – ulap* which usually has the picture of Sang Hyang Kala attached to the *Palinggih Panglurah* and *Panunggun Karang*. *Ulap – ulap* with the image of *Sang Hyang Kala* is symbol of *penolak bala*.

The material of *Ulap – Ulap*: a) The base of *ulap – ulap* is a piece of rectangular white cloth measuring 20 cm x 30 cm, 30 cm x 40 cm, 40 cm x 50 cm, there is also 50 cm x 60 cm so that it is symmetrical to the size of the building which will be *pelaspas*. The square painting is the symbol of water aspects, the symbol of *Yoni*, the cosmic nature of *prakerti* (Vishnu). b) In one of the white cloth side, there are paintings (*rajah*) of *Wijaksana* and *modre* Holy Scriptures. The painting can be in the form of *Padma Astadala*, *Sanghyang Taya* (Acintya), weapons of *Dewata Nawa Sanga*, *Sanghyang Kala* and others. The ornament of *Tampak Dara* which is an original element of Indonesian culture developed into a *swastika* symbol of the rotation of the earth and the sun while the white color is the color of the east with the God Iswara which is another name for Lord Shiva. Draw it by using a marker or ink pen (drawing pen) so the results will look clear and good. This stationery can be adjusted with the times. The black color is the color of the north with the God Dewa Vishnu as a symbolic of firmness and determination.

The Maker of *Ulap – Ulap*; people who make *ulap – ulap* are inseparable from the role of *sulinggih* as *Wiku Loka Palasraya* and *Sang Adi Guru Loka*. *Loka Pala Sraya* that *Sulinggih* has a duty as the back of the people to ask for help in matters of religious life in general. In this case, *Sulinggih* becomes a place to ask for directions, such as how to establish a temple, build a house, determine good days for an activity, and so on. Each *Sadhaka* (*Pandita / Sulinggih*) is expected to have the ability, both isoteric and exoteric as "The Katrini Katon" or *Bhatara Siwa Sekala* (the form of God in the world). Therefore, every *Sadhaka* or *Pandita / Sulinggih* is required to be able to act as *maha patirthaning sarat*, that is to protect and place people to lean on and ask for enlightenment. A further role expected from a *sulinggih* is to become "Sang Adi Guru Loka", which is a place to ask the people, and to guide the people in getting enlightenment.

Upakara to make *Ulap – Ulap*; the forms of *upakara* in making *ulap – ulap* are of several levels, namely 1) *Nista* level, the *upakara* consists of *canang sari*, *segehan putih kuning*, *tetabuhan incense* and *tirta*, 2) *Madya* level, the

ceremony consists of *daksina* and *pejati jangkep*, 3) *Utama* level, the *upakara* is *sesantun gede jangkep* (with all the equipment). This *Upakara* is served after finishing *merajah ulap-ulap*. This is the point of asking that the painter is not *tulah* and what is painted can live or have a soul.

Ulap – Ulap in Sacred Building; The type of *ulap-ulap* cannot be separated from the function of the building itself. In Balinese traditional architecture, according to *Lontar Asta Kosala-Asta Kosali* and *Asta Bhumi*, the function of buildings in Bali can be classified into three groups, namely: 1) *Parhyangan* Building as a place of worship (sacred place) for ritual activities. 2) *Pawongan* Building as a place to sleep (housing) for humanitarian activities. 3) *Palemahan* building as a place for social activities for public services.

Placement of *Ulap – Ulap* in the Sacred Building; *Mandala* is a symbol of the cosmos space, expressed in the form of a square in a circle. The philosophical meaning of the space and time of the universe is the basic method of realizing the balance of life. The circle of time symbol as essence and the square of space symbol as substance. It means that in *Tri Mandala* there is a monodualist (*purusa-prakerti*) concept. The square and circle are the union of the essence into which the substance is believed to be sourced from God. Thus, the universe (macro cosmos) becomes the paradigm in the formation of the spatial system (*parahyangan*) in Bali. Noting the structure of the temple above can be understood into three parts, namely the upper, body and legs. Placement of *ulap – ulap* lay on the top under the roof of *palinggih*.

3.2 Form and Type of *Ulap – Ulap* in Sacred Building

Form of *Ulap – Ulap* in Padma Building; *Tattwa Padmasana* originates from Hindu religious literature which is specifically published in *Lontar Andha Bhuwana*, *Padma Bhuwana* and *Adi Parwa*. In principle *Padmasana* is a symbol of the cosmos (the universe). In *Adi Parwa* this is explained in the episode of Samudra Manthana story (rotating of

giri mandara). Regarding the form, type and layout of *Padmasana* it is mentioned in the *Lontar Wariga Catur Winasa Sari*. *Padmasana* based on location (according to *pangider-ider*) is divided into 9 pieces, namely: a) *Padma Kancana* is located east facing west. b) *Padmasana* is located south facing north. c) *Padmasana Sari* is located in the west facing east. d) *Padmasana Lingga* located in the north facing south. e) *Padma Asta Sedana* is located in the southeast facing northwest. f) *Padma Noja* is located in the southwest facing east. g) *Padma Karo* is located in the northwest facing southeast. h) *Padma Saji* is having *rong tiga* facing to *lawangan*.

Ulap – Ulap in Sacred Building of *Meru*; *meru* level is a symbol of the merging of the *dasaksara*. *Dasaksara* is a symbol in the form of sacred letters as the soul of all parts of the universe (*urip bhuana*). Thus the levels on the roof of *meru* when connected with the presence of sacred letters (*dasaksara*) there are meanings of the roof of *meru* as follows: a) *Meru* roofed 11 is a symbol of the sacred letters, namely: *Sa, Ba, Ta, A, I, Na, Ma, Si, Wa, Ya, Om*. b) *Meru* roofed 9 is a symbol of the sacred letters, namely: *Sa, Ba, Ta, A, Na, Ma, Si, Wa, Om*. c) *Meru* roofed 7 is a symbol of the sacred letters, namely: *Sa, Ba, Ta, A, I, Ya, Om*. d) *Meru* roofed 5 is a symbol of the sacred letters, namely: *Sa, Ba, Ta, A, Om*. e) *Meru* roofed 3 is a symbol of the sacred letters, namely: *I, Ya, Om*. f) *Meru* roofed 2 is a symbol of the sacred script, namely: *I, Ya*, the symbol of *Purusa Pradana*. G) *Meru* roofed 1 is a symbol of the sacred letters, namely: *Om*.

Ulap – Ulap of Sacred building in the form of *Gedong*; in *Kahyangan Desa*. *Palinggih Gedong Simpen* is the main *palinggih* because the statue of the embodiment or *pratima* of *Ida Bhatara* is placed in this *palinggih*. In *Pura Desa* there is *Gedong lingga sthana Bhatara Brahma*. *Ulap-Ulap* form consists of images of *Ganesha*, *Padma*, *Chakra*, *Akasara Dasa Bayu* and *Aksara Modre*.

Ulap-ulap of Sacred Building in the Form of *Bale*: 1) *Bale Pepelik / Tajuk*; The *Ulap-Ulap* form consists of images of *dewata nawa sanga* and *Dasaksara*. 2) *Bale Piyasan* is often also called as *pahyasan*; *Ulap-ulap* form consists of:

weapons of *dewata nawa sanga*, and *dasaksara*. 3) *Bale Agung*; the form of *ulap – ulap* in *Bale Agung* consists of; *Ekaksara*, *Dwiaksara*, *Triyaksara*, *Dasaksara* and *Aksara Modre*. 4) *Bale Kulkul*; the form of *Ulap-ulap* in *Bale Kulkul* consists of the picture of *Padma*, *Dupa*, *Geni*, *Bajra* and *Aksara Modre*.

Ulap-ulap of Sacred Building in the Form of *Tugu*; *Tugu Palinggih Panglurah Agung* is *lingga sthana Sedahan Panglurah* (four siblings) who functions as guardian and overseer of the sacred area. *Panglurah* functions as a *pecalang niskala*. *Ulap – ulap* in this building is in the form of a giant picture carrying *Gada*.

Ulap – Ulap of Sacred Building in the Form of Temples / *Kori*; *Kori Agung* is a place where *pratima* / statue of embodiment are manifested in a religious ceremony. Not everyone can go in and out through the *Kori Agung*. The form of the *Ulap-ulap* consists of images of *Omkara*, *Acintya*, *Dewata nawa sanga* and *Dasaksara*.

Ulap – Ulap in the Sacred Building of the *Parhyangan* of Family; The family *Parhyangan* referred to in this study are *Sanggah* or small *Pamerajan*, the buildings are: *Kamulan*, *Taksu*, *Panglurah Agung*, *Bale Piyasan*, *Sanggah Natah* (*Limas Sari*) and *Tugu Karang*. The God who stays in the *Sanggah Kemulan* is *Sang Hyang Triatma* namely *Paratma* which is identified as father (*purusa*), *Sang Siwatma* is identical as mother (*pradana*) and *Sang Atma* is identical as self (personal spirit). *Ulap – Ulap* in *Sanggah Kemulan* are shaped: *Padma*, *Dasaksara* and *Aksara Modre*, can also be in the form of the Head of *Sang Hyang Taya* and *Aksara Modre*.

3.3 Implications of *Ulap – Ulap* for Hindus in Denpasar City

Implications for Strengthening Belief in God; The *ulap-ulap* can give life to the building because in *ulap-ulap* there is an *Aksara Pangurip*, *Aksara Dasa Bayu*. In addition it is also related to the offerings of *pangurip-urip* which is done by applying lime (*pamor*), charcoal, blood, *asaban* of sandalwood and fragrance oils to the building. On one of the building's pillars, *Aksara Dasa Bayu* is written and smeared with blood, it is believed that the building would live and emit purity rays. *Ulap –*

Ulap installed on the sacred building also functions as a means to neutralize nature and repel negativity because *ulap-ulap* is believed to have supernatural powers. This magical power can function to reject all forms of negative power. *Ulap – Ulap* is a fence that will protect the people who occupy the building from the threat of influence from nature beyond the ability of human reason. *Ulap – Ulap* is installed in the sacred building which functions as a tool to summon the forces of nature. These forces are believed to foster charisma (*taksu*) in the building.

Implications for Developing Balinese Culture; The installation of *ulap-ulap* on sacred building as a series of *pamelaspas* ceremonies is a medium of cultural preservation. By conducting *pamelaspas* ceremony, it will indirectly preserve the existence of *ulap-ulap* as an ancestral heritage. The preservation of this culture can be done in a relay so that Balinese culture will remain steady. This is where the role of the young generation to continue to seek and maintain culture so that existing cultures can flourish. With steady Balinese culture can enrich the repertoire of Indonesian national culture which is the identity of the Indonesian Nation. Culture is very closely related to religion, because it has meaning, role and contribution which is very important for human life. Religion is a source of creativity and sublimation for the growth and development of culture. It can even be said that culture can be large and developed because it is inspired and motivated by values and ideas rooted in religion. Religion is a fundamental aspect of a culture.

Implications of Balinese Script Preservation in Hinduism; The preservation of Balinese script in Hinduism based on local culture that seems to lead to the practice of religious teachings in activities or actions so that the implications are immediately felt by individuals. If seen from the pattern of preservation that is applied to individuals, there is very little in the process of education that is nuanced "formal" as is the case in formal schools so far. In developing Hindu creativity and religious activities, individuals are taught the skills to work on some religious *upakara*, study literature, develop *dharmagita*

potential, dance, traditional music and so on. Individually, on *piodalan* day, people carry out community service activities, helping (*ngayah*) make the necessary ceremonial facilities in accordance with the level of skills possessed. It is in this Hindu religious rite that Balinese script lives. The concept of character education learning in principle is free learning to develop potential, free to experiment, play, and free to develop expression. The family, community and *Desa Pakraman* as individual laboratories can be optimized as a medium for learning to preserve Balinese script.

Implications for the Development of Aesthetic Creativity; related to the aesthetic function of *ulap-ulap* in sacred buildings refer to the concepts of *satyam* (truth), *siwam* (holiness) and *sundaram* (beauty). *Ulap – ulap* installed in the sacred building is a truth because it has been contained in Hindu religious literature through the papyrus. In the process of making *ulap-ulap* should be carried out with a full sense of honesty, sincerity and sincere intention so that what is expected of making *ulap-ulap* is that to be given strength in facing this life can be realized. Beauty is absolutely necessary by taste. Something that is felt to provide a sense of beauty is called beauty. Even this beautiful was created by the most beautiful. This beauty is created by the presence of God's *krida* contained in the concept of the *Siwanatharaja* dance. So Shiva is a *hyang-hyangning kalangwan*.

Implications as the basis for practicing *Tri Hita Karana*; The implication is as a practice of *Tri Hita Karana*, that the Balinese script found in *ulap-ulap* is also used in various means by of ceremonies with *nyurat aksara Bali* in the means of ceremonies such as *bungkak, coblong, payuk tanah, nyiu*. In the area of *Palemahan*, *ulap-ulap* becomes a reflection, that the script is actually a symbol of the *panca mahabhuta*. It gives understanding to keep in harmony with the environment of the universe. Likewise, in the context of Balinese script *pawongan*, the symbol of Ida Sang Hyang Widhi Wasa a, with His manifestations, gives awareness that there is an essential human being, namely *Atma*. Therefore in life love one another, respect with the principle of togetherness and family.

IV. CONCLUSION

In the beginning, the materials used in making magic tricks were white cloth and mangosteen as writing instruments. At the present time, in line with the development of technological advances, markers are used for painting. What is even more sophisticated is that the magic tricks that are attached to the sacred buildings are printed with screen printing, so the results are very good, and the phenomenon of penjors being attached with magic tricks is also often found.

The existence of *ulap-ulap*; the form of *ulap-ulap* is an integral unit consisting of the types, the material, themakers, upakara in making *ulap-ulap* and placement of *ulap-ulap*. The forms of *ulap-ulap* in the sacred building are divided according to the existence of the holy place including: *ulap-ulap* in the *padma* building, *meru* building, *gedong* building, in *bale-bale* namely *bale papelik, bale piyasan, bale agung, bale kulkul, ulap-ulap* in *tugu*, temple buildings and family buildings. The implications of *ulap-ulap* for the owner of the sacred building in Denpasar are to strengthen the belief in Ida Sang Hyang Widhi Wasa, the development of Balinese culture, preservation of Balinese literacy, the development of aesthetic creativity, and the practice of *tri hita karana*.

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