

Research Article

# The Archetypal Journey of the Kawi: A Jungian Psychological Reading of the Discourse of *Kalepasan* in *Kakawin Panca Dharma*

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**Abstract:** This study reinterprets *Kakawin Panca Dharma* through Carl Gustav Jung's analytical psychology, viewing *kalepasan* (liberation) as a symbolic manifestation of the poet's (*kawi*'s) inner transformation through the process of individuation. While previous studies have treated *Kakawin Panca Dharma* as a theological or ethical text, this paper argues that the discourse of *kalepasan* reflects archetypal structures of the psyche—shadow, anima, and Self—within the creative process of the *kawiwiku*. Through a qualitative hermeneutic method integrating philological reading and Jungian symbolic interpretation, this research uncovers how motifs of silence (*sunya*), detachment (*putus*), and purification (*wimala*) embody stages of psychological transformation. The findings reveal that *Kakawin Panca Dharma* serves as a “temple of language,” where poetic creation functions as an act of active imagination, integrating conscious and unconscious dimensions of the self. Liberation thus signifies not only spiritual transcendence but psychological wholeness—the realization of the Self archetype.

**Keywords:** Archetype; Individuation; Jungian psychology; *Kakawin Panca Dharma*; *Kalepasan*.

## 1. Introduction

The world of *kakawin* contains narrative structures that articulate a wide spectrum of existential problems. Although *kakawin* are written in Old Javanese, they function contextually as temporal projections—bridging past experiences with contemporary human concerns. For the *kakawin* poet, composing *kakawin* becomes a mode of psychological liberation from various forms of attachment. The processes, aims, and stages of such liberation reflect the psychological conditions of the human being. As the body operates through the agency of the soul, the consciousness sought and ultimately attained is the awareness of the soul itself (Jung & (R. E. Purwadi, 2022),

*Kakawin Panca Dharma*'s, composed of *Dharma Sawita*, *Dharma Wimala*, *Dharma Niskala*, *Dharma Sunya*, and *Dharma Putus*, represents one of the most profound articulations of *kalepasan* (liberation) in Old Javanese literature. Traditionally read as a spiritual and ethical discourse, *Kakawin Panca Dharma* explores the unity of self, cosmos, and divinity through the language of poetry and ascetic contemplation. Yet, beneath its theological structure lies a rich psychological dimension reflecting the poet's inner journey toward wholeness.

While previous interpretations (Acri, 2011; Palguna, 1999; P. J. Zoetmulder, 1991) have focused on the metaphysical and aesthetic aspects of *kalepasan*, this study proposes a new reading through Jungian analytical psychology, situating *Kakawin Panca Dharma* within the framework of literary individuation. (Jung, 1959, 1968) viewed the human psyche as composed of both conscious and unconscious elements that seek integration through symbolic processes. This integration—known as individuation—is the realization of the Self archetype, a symbol of wholeness.

In *Kakawin Panca Dharma*, the poet's act of self-negation and contemplation mirrors the Jungian journey of the ego confronting its shadow and transcending toward the Self. The

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expression “*iki tan ulub ni sang kawi*” (“this is not by a poet”) exemplifies the dissolution of ego-consciousness, signaling a psychological transformation akin to *nigredo* in Jung’s alchemical model. Therefore, *kalepasan* is not merely liberation from worldly attachment but the completion of the poet’s psychic individuation.

This study aims to explore (1) how *Kakawin Panca Dharma* represents the archetypal structures of the *kawi*’s psyche; (2) how symbols of *sunya*, *putus*, and *wimala* reflect the psychological process of individuation; and (3) how poetic creation functions as an act of active imagination, bridging conscious and unconscious realms.

## 2. Literature Review

### Jungian Archetypal Psychology

Jungian psychology posits that the human psyche consists of three major layers: the conscious mind, the personal unconscious, and the collective unconscious (Jung, 1959). Within the collective unconscious dwell universal patterns called archetypes, which manifest through dreams, myths, and art. The process of *individuation* is the integration of these archetypal contents into consciousness, leading to the realization of the Self (Jung, 1968).

Among key archetypes are the shadow (repressed aspects of personality), anima/animus (the inner contrasexual image), and the Self (the symbol of totality). Jung likened this process to alchemy, where transformation occurs through stages of *nigredo* (dissolution), *albedo* (purification), and *rubedo* (illumination). In literary creation, (Jung, 1953) viewed the artist as a medium of the collective unconscious: “The creative process, so far as we are able to follow it at all, consists in the unconscious activation of an archetypal image” (p. 75). Therefore, the *kawi*’s work can be understood as a psychological ritual, transforming inner conflicts into aesthetic and spiritual symbols.

### Old Javanese Poetics and the Concept of *Kalepasan*

In Old Javanese poetics, literature serves both aesthetic and spiritual functions (P. J. Zoetmulder, 1994). The *kawi* is not only a poet but a *wiku* (ascetic), whose writing acts as a form of *yadnya*—a sacred offering of thought and language. *Kalepasan* in this context signifies release from attachment (*rāga*, *moha*), attained through *sunya* (silence), *putus* (detachment), and *wimala* (purity) (Palguna, 1999).

While previous scholars interpreted these concepts as ethical ideals, the present study reads them as psychic symbols representing the *kawi*’s journey toward the self. Thus, *Kakawin Panca Dharma* becomes a literary map of individuation, where language mediates between the finite and the infinite, ego and Self.

## 3. Materials and Method

This research employs a qualitative hermeneutic design combining philological interpretation and Jungian literary analysis. The primary data comprise the five *kakawin* in *Panca Dharma*, while secondary data are drawn from scholarly works on Old Javanese literature and Jungian theory (Creswell, 2018).

### Data Collection

Textual Reading: Critical reading of each *kakawin* to identify recurring motifs of silence, purification, and detachment. Symbolic Identification: Mapping symbolic elements as archetypal representations (e.g., *sunya* = void, *putus* = separation, *wimala* = cleansing). Contextual Correlation: Relating symbols to Jungian stages of individuation and alchemical transformation.

### Data Analysis

Interpretation followed a threefold hermeneutic process: (1) Pre-understanding—establishing textual context and linguistic meaning; (2) Interpretation—identifying archetypal and psychological patterns; and (3) Re-interpretation—linking symbols to the *kawi*’s process of self-realization.

The validity of interpretation was reinforced through theoretical triangulation (philology, hermeneutics, Jungian psychology) and source triangulation (comparison with *Jnanasiddhanta* and other *kidung* texts).

## 4. Results and Discussion

### The Kawi's Ego and the Shadow of Silence

Peirce, as cited in (Ratna, 2007), argues that signs are a form of logic, and that meaning derived from signs constitutes a logical process. Semiotics, therefore, centers its study on signs. In the case of the *Kakawin Panca Dharma*, language operates as a system of signs that articulates the process of liberation, wherein the poet (*kawi*) composes literary works as a form of sacred offering (Agastia, 2010).

*Aku wiku ya tan hana kaku/  
ika iki ya tan hana winulatan/  
wulatana ri wulatta tinon/  
wékas inj wulat ika patitis//* (*Kakawin Dharma Sunya, Kakawin Dharma Niskala*, verse 153)

#### Translation:

I am a hermit, nothing belongs to me/  
this and that I do not perceive/  
perception itself arises in what is perceived/  
the ultimate vision is that very direction of sight//.

The term *kawi* is generally understood as a poet or composer of *kakawin*. However, it can also denote one whose vocation is associated with literature, manuscripts, or artistry (P. J. , & R. S. O. Zoetmulder, 2006). In *Kakawin Panca Dharma*, the *kawi* is also a *wiku* (ascetic priest). A *kawi-wiku* (Palguna, 1999) embodies both the poet and the ascetic, combining aesthetic creativity with spiritual devotion. Within *Kakawin Panca Dharma*, not all poets are identifiable by name; yet in *Dharma Niskala*, *Dharma Sunya*, and *Dharma Putus*, Kamalanatha is explicitly identified as the *kawi-wiku*.

The figure of Kamalanatha appears to freely embrace both roles—*kawi* and *wiku*. Interestingly, he often denies authorship, stating for instance: “...*iki tan ulub ni sañ kawi* (this is not by a poet, *Dharma Sunya*, verse 180). Such disclaimers are offered as apologies for perceived shortcomings in his work, suggesting that true *rasa* (aesthetic essence) is not confined to poetic form but is realized through spiritual union with the *niskala* (the invisible realm). Thus, *kalepasan* is not attained through textual appreciation alone but through the lived practice of silence, purification, and the cessation of *bayu*, *sabda*, *idep* (energy, speech, thought).

According to Kamalanatha, *kakawin*—especially *Dharma Sunya*—functions not merely as literature but as a medium of purification and inner stillness. The aesthetic experience evoked by the text becomes a pathway to liberation. Beauty (*rasa*) is born of beauty, and the essence of aesthetic experience lies in freedom from desire. The convergence of all *rasa* is understood as the highest aesthetic and spiritual experience—union with the ineffable, or ultimate bliss (Palguna, 1999).

Such self-effacement by Kamalanatha reflects a literary convention among *kawi*. Typically, poets avoid self-glorification in epilogues, refraining from titles such as *kawiswara* (supreme poet), *kawi siddha* (perfected poet), or *kawi nirpuna* (master poet), reserving these honors for their revered predecessors. Instead, they describe themselves as humble: an unfortunate *kawi*, a poet without mastery, or one abandoned by inspiration. These self-deprecations, followed by apologies, are ritualized conventions of humility in *kakawin* tradition (Palguna, 1999; P. J. Zoetmulder, 1994).

This convention expresses the poet's insignificance before the grandeur of beauty itself (Acri, 2011). Kamalanatha pushes this humility further, outright denying his identity as a *kawi*. His statement “this is not by a poet” underscores the insignificance of personal identity in the pursuit of aesthetic and spiritual union. Such expressions reveal that the true essence of poetry lies not in authorship but in dissolving the self within *rasa* and the silent unity of existence.

In this way, *Kakawin Panca Dharma* presents the *kawi* as one born of *kakawin*, while the text itself becomes a manifestation of collective authorship, shaped across generations of recitation, revision, and reinterpretation (Creese, 2012). Thus, literary creation reflects not only individual genius but also collective cultural voice, sustained by what (Jung & (R. E. Purwadi, 2022) calls the “fiery spirit of the self.”

The unity of *aku* (self), cosmos, and Creator becomes a metaphorical recreation of inwardness, a contemplative process of rediscovering humility as the foundation of liberation

(Nikitina, 2023). In *Kakawin Panca Dharma*, the *kawi* repeatedly emphasizes: *Aku wiku ya tan bana kaku* (I am a hermit, nothing belongs to me), encapsulating liberation through detachment and emptiness. The absence of desire itself becomes the simplest yet deepest form of *kalepasan*.

The *kawi* is not merely a narrator of personal identity but also a voice of the *ātma* (soul) embodied in poetic creation. The “I” in *Kakawin Panca Dharma* may refer simultaneously to the poet, the soul, and the cosmic order—an interplay of involvement and detachment (Sauer, 2018). This layered subjectivity renders *Kakawin Panca Dharma* profoundly enigmatic: each verse is a silent hymn echoing from centuries past, a *nyanyian sunyi* (song of silence) accompanying the journey of the soul (Palguna, 1999).

Silence emerges as the recurring motif across all five *kakawin*. Terms such as *sunya*, *putus*, and *nirbhana* signify emptiness, beyond imagination (*tan panjèn-ajèn*), indescribable (*tan patuduban*), and inconceivable (*acintya*) (Conway, 2005). In *Kakawin Panca Dharma*, silence is not mere absence of sound but the aesthetic–ethical pinnacle: the ineffable space where union between self, cosmos, and the divine is realized. The repeated invocation of silence across texts underscores its role as the key category of liberation. For example, *Kakawin Dharma Wimala* states:

*Swadharma sanj sajjana masibij dadi /  
ndatan bana tyakta ri jawa ninj sarat /  
yawat ya masih drda bhakti nityasa /  
lanā nurāgeki huripnya tan bésur* (Wirama XIII, verse 16)

#### Translation:

The duty of the wise is to love all beings /  
never abandoning life in the world /  
through steadfast devotion /  
their flowing life remains eternal.

This verse demonstrates that the *sajjana* (wise) is also the *kawi*. Only those who cultivate wisdom and compassion can compose texts that reflect both virtue and imperfection, guiding others toward spiritual unification. Pure devotion, expressed as continuous compassion, is framed as the eternal life of the poet. Love thus becomes the aesthetic manifestation of liberation, dissolving longing into oneness with the Creator.

*Kakawin Panca Dharma* further emphasizes that the body itself is a microcosm (*bhuvana alit*), mirroring the macrocosm (*bhuvana agung*). The *ātma* resides within, and the body becomes a temple of divine presence. Each part of the body—hands, heart, bones, veins—is understood as sacred syllables (*aksara*), ceaselessly vibrating life across all directions (Palguna, 1999). This doctrine resonates with the *Devata Nawa Sanga* concept, wherein the nine deities inhabit both the cosmos and vital organs of the human body (Suarka, 2007). Through this cosmological–physiological mapping, liberation is envisioned as harmonizing body, cosmos, and divinity.

Another significant textual parallel is found in the *Jñānasiddhānta*, which describes three paths of the soul’s release: *nistha* (through the crown), *madhyama* (through the nose), and *uttama* (through the mouth). All three lead to *parama-kāivalya* (the supreme liberation), the realm of *acintya* (the inconceivable). This aligns with *Kakawin Panca Dharma*’s emphasis that liberation is not dependent on external ritual, but on inward contemplation and direct realization of the ineffable (P. J. Zoetmulder, 1991).

Yet, *Kakawin Panca Dharma* also critiques superficial spirituality. False seekers of silence, who claim authority over knowledge or ritual, ultimately fail to achieve true liberation. Such pretension, driven by ego rather than humility, leads only to suffering (P. J. Zoetmulder, 1991). True seekers, by contrast, dissolve selfhood, embracing simplicity, acceptance, and detachment, thereby attaining the silence of *kalepasan*.

Collectively, the *kakawin* of *Kakawin Panca Dharma* transform literature into a “temple of language,” where text itself functions as *yadnya* (sacred offering). Each verse becomes both aesthetic creation and spiritual ritual, dissolving the boundaries between art and devotion. Silence, humility, and compassion emerge as the aesthetic–ethical cornerstones of liberation.

Thus, the discourse of *kalepasan* in *Kakawin Panca Dharma* reveals itself not merely as doctrine, but as lived existential practice: a weaving together of language, *rasa*, and silence into a path toward ultimate unity. Kamalanatha’s repeated denial of authorship—“*iki tan ulub ni*

*sang kawi*?—reveals a confrontation with the shadow, the repressed or hidden side of the psyche. This self-effacement is not mere modesty; it represents the *nigredo* stage of psychological death, where the ego dissolves to make way for inner rebirth (Jung, 1968).

In Jung's terms, the poet's humility becomes an act of *shadow integration*—the acceptance of imperfection as part of the self. The aesthetic silence (*sunya*) thus signifies the descent into the unconscious, a psychological night through which individuation begins.

### Archetypal Symbols: *Sunya*, *Wimala*, and *Putus*

These three symbols function as sequential stages of transformation: (1) *Sunya* (void) represents the dissolution of ego boundaries, an entry into the unconscious; (2) *Wimala* (purity) symbolizes reconciliation of dualities, akin to albedo in alchemy; and (3) *Putus* (detachment) corresponds to *rubedo*—the illumination of consciousness through union with the Self. Collectively, they form a mandala structure, expressing the unity of opposites within the psyche. The *kawi*'s spiritual journey mirrors this archetypal circle: birth, death, purification, and renewal.

The analogy between the human body and the cosmos, along with the deities residing within it, is articulated in *Kidung Ajikembang* (verses 1–10). It is stated that the sacred radiance of *Sanghyang Widhi*, manifested in the form of nine deities, inhabits the nine cardinal directions of the universe as well as the vital organs of the human body, bestowing strength and protection for the perfection of human life. These nine deities governing both the cosmos and the human body are known as the *Devata Nawa Sanga*: *Dewa Iswara*, *Mabeswara*, *Brahma*, *Rudra*, *Mahadewa*, *Sangkara*, *Wisnu*, *Sambu*, and *Siva* (Suarka, 2007).

(Suarka, 2007) further explains that in the macrocosm *Dewa Iswara* resides in the eastern realm, and within the human body “He” dwells in the heart, granting safety, protection, prosperity, and nurturing devotion toward the Divine. *Dewa Mabeswara* occupies the southeastern direction. In the human body, “He” resides in the lungs, providing intelligence and enabling mastery of life. *Dewa Brahma* governs the southern region and dwells in the liver, offering strength and protection so that humans attain perfection, longevity, and mastery of sacred knowledge. *Dewa Rudra* rules the southwest and inhabits the intestines, cultivating awareness of truth, guiding moral conduct, and shaping individuals into exemplars on earth.

*Dewa Mahadewa* presides over the west. In the human body, He resides in the kidneys, conferring strength and protection, and instilling courage. *Dewa Sangkara* governs the northwest and dwells in the spleen, providing strength and protection related to self-control and loyalty. *Dewa Wisnu* rules the northern direction and inhabits the gallbladder, offering strength and protection so that humans develop steadfastness, courtesy, wisdom, and grace. *Dewa Sambu* resides in the northeast, dwelling in the heart valve, providing strength and protection, and cultivating peace and compassion. *Dewa Siva* presides over the center of the cosmos and dwells in the core of the heart, granting strength and protection and nurturing authority, noble conduct, loyalty, honesty, and a propensity for meditation (Suarka, 2007).

The divine powers within the human body, along with their syllabic correspondences, are also found in the *Jñanasiddhanta*. As noted earlier, liberation (*kalepasan*) in *Kakawin Panca Dharma* is not achieved merely through reading the text; it requires supplementary knowledge from other scriptures containing parallel teachings. The following table of *daśa bayu* is constructed based on the understanding of *daśa praṇa* and *daśa-ātma* (Palguna, 1999). Each vital wind (*bayu* or internal energy) is associated with a syllable from the *daśaksara*, indicating that each wind constitutes an integral unity within the cosmological–corporeal system.

Each point in the human body contains a syllable: the ten-syllabled *daśaksara* (SA, BA, TA, A, I, NA, MA, SI, WA, YA), the five-syllabled *pañcaksara*, the three-syllabled *tryaksara*, and finally the single-syllabled *ekaksara*, OM, known as *Oṅkāra*. The heart houses both the upright and inverted *oṅkāra*, the manifestations of *liṅga-yoni*, symbolizing the masculine and feminine energies within. When rotated, *oṅkāra* generates vibrations that produce warmth, delight, and profound joy (Palguna, 1999).

### Poetic Creation as Active Imagination

For Jung, *active imagination* bridges conscious and unconscious by transforming inner images into symbolic expression (Jung, 1953). Kamalanatha's *kakawin* embodies this process: poetic language becomes a vessel of psychic energy, transforming emotion (*rasa*) into transcendent form. The repeated imagery of stillness and self-surrender reveals the poet's dialogue with the unconscious. Each verse thus serves as a psychological offering—an *inner yadnya*—where creation becomes both healing and revelation.

Modern spiritual consciousness is a phenomenon closely intertwined with contemporary human experience. The existential condition of modern humanity is reflected in the depth of self-awareness and its yearning for various forms of happiness. The unification of the body (the “I”), the cosmos, and the Creator (God) constitutes a psychological process of release—letting go, liberating the self, and filling the mind with awareness and sincerity. The depiction of the human psyche in its attempt to understand itself begins with processes of self-acceptance, the awareness of such acceptance, and the repetitive cultivation of consciousness that leads toward the liberation from desire (Jung & (R. E. Purwadi, 2022).

The pursuit of happiness among modern Balinese individuals is carried out through diverse means, resulting in the emergence of a collective spiritual consciousness. This collective consciousness undergoes continuous modification in accordance with present social realities. Modern individuals often seek scapegoats for their personal failures, assuming that their shortcomings must be attributed to others (Jung & (R. E. Purwadi, 2022). A contemporary phenomenon frequently observed is the performance of large-scale ritual ceremonies (*yadnya*), which paradoxically culminate in suffering when individuals become burdened with material debt.

Modern Balinese society increasingly turns outward to resolve inner conflicts. External solutions are perceived as visible and accessible, while the inward path remains obscured or neglected. This is reflected, for example, in the proliferation of spiritual movements with highly devoted followers, the rise of paid training programs for priesthood, and various forms of acrobatic yoga and tantric meditation classes offered at exorbitant prices. Meanwhile, individuals often presume that seeking the inward path equates to escaping worldly ties through extreme asceticism (*mati raga*). Such assumptions have long been rooted in the belief that inner exploration is synonymous with adherence to particular, often dogmatic, spiritual sects. Without nuanced understanding, the fact remains that psychological awareness may emerge through simpler means, namely the process of self-understanding that maintains distance from desire.

### ***Kalepasan* as Individuation**

In *Kakawin Panca Dharma*, *kalepasan* transcends ritualistic liberation and becomes psychological wholeness. The poet’s renunciation of ego mirrors the final stage of individuation: union with the Self. The state of *sunya* corresponds to Jung’s *coniunctio oppositorum*—the integration of conscious and unconscious poles.

Liberation, therefore, is not an escape from life but a realization of the divine within. The *kawi*’s creative silence reflects the ultimate stage of consciousness, where art and soul converge.

A *kawi* does not merely narrate the self; he articulates the *aku* (*ātma*) as the animating force of his creation. The *aku*, which may simultaneously signify the poet himself, constitutes the romantic core of *Kakawin Panca Dharma*. The poet appears detached, yet remains profoundly involved. His ability to conceal the self within every word is a distinctive mastery. When *Kakawin Panca Dharma* is read, the reader (and even the writer) encounters multiple layers of identity: *aku* as *ātma*, *aku* as the *kawi*, and *aku* as the cosmic embodiment of all poets or the corporeal being. *Kakawin Panca Dharma* is profoundly enigmatic; each sentence resonates like a silent chant carried across the centuries (Palguna, 1999). Such a silent chant becomes the undertone of the entire life of the *ātma*. The silent dwelling (*rumah sunyi*) is discovered only through this continuous, unceasing chant—heard, sung, and enacted. The melodious sound of this silence emanates from a heart attuned to stillness. That silent hymn is *Kakawin Panca Dharma*.

Śiwa is sought at the center of the body, at the summit of the heart, where the self becomes the dwelling place of the cosmos. One must venerate all that exists within, for every part of the human body is a sacred space of the gods. Everything within the body—hands, feet, skin, flesh, muscle, bone, vessels, testes, heart, gallbladder, throat—is *Sang Hyang Hurip*, the Living Principle, the Supreme Creation (*Wisesa-Karya*) (Palguna, 1999). Each point within the body is a living syllable that moves in all directions, animating every corner of thought. The body is a *Bhuvana Alit*, a microcosm mirroring the *Bhuvana Agung*. Like a vast ocean full of turbulence, the deeper one descends, the more tranquillity is found. The calm ocean is the origin and destination of all things—so too is the body that continually liberates itself into becoming.

*ya don ikaṅ prih wēkas i kaśūñatan/*

*wulat rikiṅ mula wulat pamātyana/  
acintya riṅ citta wēkas niṅ aksara/  
tēlas mucap sara ṅ acintya niskala//* (*Kakawin Dharma Sunya, Kakawin Dharma Niskala, Wirama XX, Bait ke-14*).

### Translation

That is the aim of the spiritual endeavour, the summit of emptiness/  
observe its beginning, observe the means of extinguishing it/  
That Which Is Unthinkable within the mind's desire, The end of all syllables/  
having spoken of the essence of the Unthinkable, the *niskala*, it is complete//  
(*Kakawin Dharma Sunya*, also known as *Kakawin Dharma Niskala*, Wirama XX, Verse 14)

The concept of consciousness occupies a central position in many classical spiritual and philosophical traditions. In this framework, consciousness represents a state in which the soul (*atma*) reaches its ultimate aspiration—pure awareness. The highest form of consciousness emerges when the soul fully remembers its origin and becomes united with *Paramasiva*, the Absolute. Individuals who walk the silent path of *kalepasan* (liberation), guided by the intuition of their inner being, encounter a series of transformative stages that gradually disentangle the soul from the illusion of *maya*. These stages, previously outlined, describe a progression from worldly entanglement toward union with the transcendent.

A key doctrinal expression of this journey is reflected in the phrase *ya don ikang prib wēkas i kaśūñatan*, translated as “the goal of the struggle, the summit of emptiness.” This ultimate aspiration is characterized not merely as the attainment of spiritual knowledge but as the experiential culmination of emptiness (*sunya*)—a state intimately connected with related concepts such as *putus*, *niskala*, *wimala*, and *sawita*. To reach the “zero point,” the practitioner must first comprehend the nature of emptiness itself. This involves recognizing qualities such as purity free from stain (*wimala*) and the illumination of the soul (*sawita*), which collectively prepare the practitioner for higher states of awareness.

The phrase *wulat rikiṅ mula wulat pamātyana*—“observe the beginning, observe the means of its cessation”—further illustrates the internal dynamic of this spiritual progression. The cessation of the means refers to the point at which the soul, having reached the highest level of awareness, no longer requires external methods or inner striving. The tools once used to pursue liberation become obsolete; they “die” because the soul has already awakened to extraordinary consciousness. At this stage, the journey concludes with the dissolution of desire and the emergence of complete awareness.

Contemplation serves as the primary catalyst that propels the soul toward release. In the context of the *wiku* (sage-poet), this moment of inner liberation becomes the creative ground from which poetic expression arises (Jannah, 2024; Jung, 1953). Yet this principle extends beyond poetry to all forms of artistic practice—painting, dance, music—as well as the everyday actions of individuals. The relevance of *kalepasan* to daily life is found in the awareness to love one's actions. Spirituality, therefore, is not limited to ritual gestures or sacred spaces; rather, it is manifest through intentional and loving engagement with one's work. This everyday devotion gently guides the soul toward higher states of consciousness.

The teaching *acintya riṅ citta wēkas niṅ aksara*—“the Unthinkable in the mind; the end of letters”—marks the culmination of the journey. When the object of aspiration dissolves, all conceptual “letters” within the soul merge into unity. The subsequent statement, *tēlas mucap sara ṅ acintya niskala* (“finished speaking of the essence of the Unthinkable, the formless”), signifies the arrival of full awareness in which thought, speech, and action become absorbed into emptiness. Souls that attain this state are untouched by desire, behavior, or verbal expression. They exist in a condition of complete release, akin to *nirvana*, a realm of profound emptiness and stillness.

Achieving this highest state requires steadfast adherence to the teachings found within classical *tattwa* literature, which consistently emphasize liberation as the ultimate aim. The doctrinal passages serve as reminders to remain within the sphere of full awareness, sustaining the practitioner's orientation toward spiritual freedom (Conway, 2005; Palguna, 1999).

### 5. Conclusion

The *Kakawin Panca Dharma* encapsulates the archetypal journey of the *kawi* as both poet and ascetic. Through symbols of *sunya*, *wimala*, and *putus*, Kamalanatha expresses a

psychological process parallel to Jung's individuation: the confrontation with shadow, purification of the psyche, and realization of the Self.

This study concludes that *kalepasan* in *Kakawin Panca Dharma* should be understood as both spiritual and psychological liberation. The *kami's* silence and humility signify the transcendence of ego and the emergence of inner wholeness. Literature thus becomes a sacred medium for the integration of consciousness—a “temple of language” where art, psyche, and divinity meet. By applying Jungian psychology, this study offers a new dimension to Old Javanese poetics: viewing *kakawin* not only as texts of devotion but as symbolic maps of the human soul.

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