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ADI PARVA, AN INDIAN CLASSIC LITERATURE AS THE SOURCE OF TAMAN GILI DESIGN PHILOSOPHY, A RELIC OF THE KLUNGKUNG KINGDOM OF BALI

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Article Info	ABSTRACT
	Adi Parva's classical literature is the beginning of the great epic Mahabharata which originates from ancient Indian culture. Adi Parva entered Indonesia at the same time as the arrival of Hindu culture at the beginning of the AD century, that this literature was well received. It is proven by a temple complex that has been built with the names of the buildings taken from the Mahabharata story in 716 AD, as well as an inscription about a *wayang* show with *Bhima Kumara* play in 907 AD. However, this ancient Indian literature entered Indonesia in the form of a verbal art, not a written text. Adi Parva's literary text from India was only translated into ancient Javanese in the 10th century, after which Adi Parva's literary works entered Bali. The most popular thing is the part of Samudramantana story or the churning of the Ksirarnawa Sea using Mount Mandhara. This literary work used as a holy hymn in religious ceremonies, is made in the form of relics and becomes the design philosophy of the royal garden. This article was written based on the results of several studies using hermeneutics approach, then summarized and a deeper study is carried out, to create a stronger study result. The research object of Taman Gili, a relic of the Klungkung Kingdom, is very representative and has a unique design concept. The embodiment of the design is adapted to local Balinese wisdom, even though the design philosophy comes from ancient Indian literature. Adi Parva's texts are translingual and cross-cultural, but have been part of Balinese culture since ancient Balinese times

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1. INTRODUCTION

In classical Indian literature there are two major epics, namely Ramayana and Mahabharata. Between the two epics, Ramayana is older than the Mahabharata. The Ramayana Epic was composed by Valmiki and the composer of the Mahabharata is Bhagawan Vyasa (Byasa). However, it is estimated that these two literary works are only in the form of verbal language, because in the history of Indian culture these two literary works are said to have been written only during the golden age of Indian literature during the reign of the Gupta kings' family (320-455 AD).

Mahabharata epic specifically according to a Balinese litterateur, I Gusti Made Widia, is not only an epic, but also a romance that tells of heroic traits, and about people who divine characteristic. Mahabharata is a literature that contains a code of life, social philosophy and ethics, as well as speculative thoughts on human problems that are unmatched. Above all, there is a noble dialogue which is started to be recognized by the world as revelation and has become known as *Bhagawad Githa* (Widia, 1985:4).

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The Mahabharata text is also called Astadasaparva, because the text consists of 18 parts (*asta* = 8, *dasa* = 10). The first part is called *Adi Parva*, second part is *Sabha Parva*, third part is *Vana Parva*, fourth part is *Virata Parva*, fifth part is *Udyoga Parva*, sixth part is *Bhishma Parva*, seventh part is *Drona Parva*, eighth part is *Karna Parva*, ninth part is *Shalya Parva*, tenth part is *Sauptika Parva*, eleventh part is *Stri Parva*, twelfth part is *Shanti Parva*, thirteenth part is *Anushasana Parva*, fourteenth part is *Ashvamedhika Parva*, fifteenth part is *Ashramavasika Parva*, sixteenth part is *Mausala Parva*, seventeenth part is *Mahaprasthanika Parva*, and eighteenth part is *Svargarohana Parva*.

The first part of the Mahabharata, called Adi Parva, has a lot to do with stories about Hindu gods. Afterwards, it's the story of the ancestors of the Pandavas and the Kauravas, the story of Bhagawan Byasa, the childhood of the Pandavas and the Kauravas, the story of the giant Hidimba's death by Bima, and the story of Arjuna winning the competition to get Drupadi. However, this article will not discuss the problems of the Pandava and Kaurava families, as well as their feud which climaxed in the great war involving the ancient Indian kingdoms, called Bharata Yudha. This article is more focused on the Adi Parva story related to the story of the gods, especially in the section on the search for *amertha* in the Ksirarnawa Sea. *Amertha* is fought over by the gods and danavas (giants), because anyone who drinks the *amertha* will be able to live eternally. In Adi Parva, the incident of churning the Ksirarnawa Sea in search of *amertha* is called Samudramantana.

Although the story of Samudramantana originates from ancient Indian literature, it is very popular during the ancient Balinese era to the Middle Bali period (Bali Madya). This story has been adapted to Balinese culture and served as a source of philosophy for the *puri(keraton)*'s garden design in several kingdoms in Bali. One of the royal heritage gardens that can still be seen today is Taman Gili, a relic of the Klungkung Kingdom.

This article was written based on the results of several studies, conducted in 1988, 1999 and 2011. Then in 2020, the results of the research are summarized and a deeper study is carried out, to create a stronger study results, based on the Adi Parva literary text. The research that has been carried out is qualitative in nature, directed to the original conditions, with the object of research being the design work of the Klungkung Kingdom's heritage garden in Bali. This object was chosen with the consideration that among the landscaping design works from the kingdoms in Bali, the design of Taman Gili, a relic of the Klungkung Kingdom, is very representative to its design concept's uniqueness. Data evaluation or analysis is carried out with great attention to local conditions and the particularity of the values ideologically. Therefore, the design of this garden can be known as the design that is in accordance with local Balinese wisdom, even though the philosophical source of the text comes from ancient Indian literature.

Because the research subject is a primordial relic and the concept of philosophy is derived from literary texts, the research was conducted using hermeneutic approach, which is an interpretative scientific knowledge. (Wuisman, 1996:52). Essentially hermeneutics is related to language. Language in a hermeneutic context is a theory of texts. This short definition has shown that there are three important elements in text theory, namely: discourse, work and establishment, in the form of inheritance from generation to generation. Theory of texts require an understanding of the meanings hidden behind the text, so that the text can be useful in accordance with the context of the era. For this reason, the theory of texts requires interpretation of discourse, work and establishment or institutionalization of a text.

Based on the hermeneutic theory, the Taman Gili design, the relic of the Klungkung Kingdom in Bali, can be seen as a text that can be read and interpreted, so that it can be understood more deeply (Sumaryono, 1993: 28 and Bertens, 1996: 272). In this study, an interpretation of the Taman Gili design was carried out in order to understand the meaning of the design as local genius and obtain enrichment in the meaning of the design (Ricoeur, 1974: 22).

2. LITERATURE REVIEW
1. Adi Parva's Classical Literature Enter Indonesia

Adi Parva's classical literature that originated from India, is speculated to enter Indonesia at the same time as the spread of Hinduism in the early AD century. *Wayang* performance art is used as an effective medium to spread Hinduism, by taking stories from Ramayana and Mahabharata texts. For instance, during the ancient Mataram Kingdom, as a Hindu devotee of Shiva, King Sanjaya built a temple complex in the Dieng mountains (Central Java) in 716 AD, with the name of the building taken from the Mahabharata story. The names of the buildings are *Candi Arjuna*, *Candi Semar* (Javanese version of the Pandawa servant), *Candi Srikandi*, *Candi Puntadewa (Yudistira)*, *Candi Sembadra (Subadra), Candi Dwarawati* (Dwaraka Kingdom)*, Candi Bima,* and *Candi Gatotkaca.*

In the ancient Javanese period, the Ramayana and Mahabharata texts were not in the form of books, but in the form of verbal art which were later performed in the performance arts. This can be seen from the inscription issued by the King of Ancient Mataram, Balitung (898-908). In the King Balitung inscription which dates back to 907 AD (829 Saka), it is written that there is a *wayang* performance which tells the story of Bhima Kumara. This story is part of the Mahabharata story, which tells of ksatria Bhima from the Pandava family when he was a child (Claire Holt in Panji, 1974/1975: 11).

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Wayang performance art that existed in Indonesia in the 9th century is a performance art in the form of shadows from animal skins, which visualize human, animal or plant figures. On November 7, 2003, UNESCO has established the Indonesian *wayang* art as an invaluable heritage of world masterpieces in the verbal art, in the form of the famous shadow puppet show from Indonesia (Masterpiece of Oral and Intangible Heritage of Humanity).

2. Adi Parva Text: Samudramantana

The story of Samudramantana or the churning of the sea using Mount Mandhara (Mandhara Giri) is an excerpt of the beginning of Adi Parva's story. This story is at the beginning of the Astadasaparva (Mahabharata). The story, which is very popular in Javanese and Balinese culture, has been translated into Old Javanese during the reign of King Teguh Dharmawangsa in the Kediri Kingdom (East Java) around the 10th century AD. This story is written in the form of a holy hymn in *palawakia*, a special hymn for the Gods (Budiastra, 1980: 7).

In this story, it is stated that from the marriage of Bagawan Kasiapa with Batari Danu gave birth to *Lembu Nandini (Andanini/Hyang Serabi)*. *Lembu Nandini* brings out milk which that spills to the sea. The sea water that mixed with milk is called Ksirarnawa (*Ksira* means milk; *Arnawa* means sea) (Mardiwarsito, 1986: 77 and 292). When the sea is churned vigorously, it will release *amertha*, holy water that can give eternal life to all creatures.

It was mentioned later the gods held negotiations at the top of Mount Mahameru to obtained *amertha*. The danava (giant) group also attended the negotiations, because they both wanted to get *amertha*. During the negotiations, Lord Vishnu advised the gods to churn Ksirarnawa, so that the *amertha* could get out of the ocean floor. After Lord Vishnu's suggestion was accepted, the gods and giants immediately went to the Ksirarnawa sea around Sangka Island.

At the gods and giants' arrival on the coast of Sangka Island, Dewa Anantabhoga then pulled out Mount Mandhara on the Sangka Island and plunged it into Ksirarnawa to be used to stir the sea. So that Mount Mandhara does not sink, the Akupa, a giant turtle (king's date) incarnation of Lord Vishnu *(Kurma Awatara)* in the Tretayuga era, is in charge of holding Mount Mandhara. The Trerayuga era was an era when the existence of good and bad began to be recognized. To spin Mount Mandhara, Naga Basuki was assigned as the spinning rope. Meanwhile, Dewa Indra was assigned to the top of Mount Mandhara, to hold and keep Mount Mandhara from being ejected when it was spinned by the Gods and the giants. Before the sea/Ksisrarnawa was churned, the gods first asked the god of the ocean to give *amertha* for the welfare and happiness of the *tribhuwana* (three natural structures). After that, Naga Basuki, who served as the binding rope for Mount Mandhara, began to be drawn to spin Mount Mandhara. The gods pulled the dragon Basuki's tail, while the giants pulled the dragon's head.

Because Naga Basuki was constantly being pulled, very hot flames come out from Naga Basuki breaths that trouble the giants a lot. However, because of the desire to obtain *amertha*, the hot breath of Naga Basuki did not dampen the spirits of the giants to take part in spinning Mount Mandhara. As a result of being spinned for too long, the rocks of Mount Mandhara were ejected and bounced. Likewise, large wooden trees also fall and grind against each other, causing fire. Then there was a forest fire on Mount Mandhara. All the animals that live in the forest of Mount Mandhara run away in fear, hit each other and eventually burn to death. The fish in the sea also died from the heat.

So that the fire on Mount Mandhara did not interfere with the activity of spinning Mount Mandhara, Dewa Indra then made very heavy rain, accompanied by thunder and continuous lightning. The very heavy rain accompanied by lightning and thunder and the spinning of Mount Mandhara, caused a rumbling sound, causing the world to feel like it was about to end. As a result of this very heavy rain, the burnt animal fats and sap of the trees flowed into the sea, that the ocean became thicker.

Because the spinning of Mount Mandhara is getting faster and still continue, from the Ksirarnawa sea then comes the first oil and pure milk, followed by Ardha Candra (crescent moon), then Dewi Sri, Dewi Laksmi, Uccaihsrawa (mythical stallion), Airawana (elephant vehicle of Lord Indra), Kastubhamani (precious jewels) and Panca vriskha [5 heavenly plants: *Mandira* = Banyan *(Ficus benjamina); Parijataka* = Dapdap/magic wood *(Erythrina indica); Santana* = Bael *(Aegle Marmalos); Kalpa-vriksha* = Kalpataru *(Medinilla javanensis)* and *Hari chandana* = Sandalwood *(Santalum album L)*] (Suparta, 1995). Everything that came out was then agreed to be the right of the Gods and what came out next was to become part of the giants. It turned out that the last one who came out was Dewi Dhanwantari bringing *amertha* inside *Swetakamandalu* and was immediately taken by the giants. After *amertha* left from the process of churning Mount Mandhara in Ksirarnawa, then the Gods and the giants stopped churning the Ksirarnawa sea. Mount Mandhara was then returned to its original place.

However, Lord Vishnu kept trying to keep *amertha* from being consumed by the giants. Because, if *amertha* is consumed by the giants, then they will be free from the law of death and can cause chaos in the world. Lord Vishnu then transformed into a beautiful princess riding a *Daitya* (giant) and persuaded the giants to hand over *amertha* to him. After the *amertha* was successfully obtained, the princess then left and manifest back as Lord Vishnu. Seeing this incident, the giants became enraged and then there was a war between the gods and the giants. This battle was won by the Gods thanks to the supernatural powers of Lord Brahma and Iswara.

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3. Samudramantana Text In Ancient Balinese Era

Ancient Javanese culture contact with ancient Balinese culture occurred during the reign of King Teguh Dharmawangsa in the Kingdom of Kediri (East Java) around the 10th century AD. This is caused by his sister-in-law, Mahendradatta, married to Bali with King Dharma Udayana Warmadewa, and was then given the title Gunapriya Dharmapatni.

It was estimated that after the Adi Parva text was translated into ancient Javanese that the Adi Parva text was brought to Bali and was very popular with the ancient Balinese people. This is proved by the presence of relics that visualize the story of Samudramantana, which is carved on a stone container at *Pura Pusering Jagat,* Pejeng Village, Gianyar. This holy place is assumed to be a sacred place as the center of ancient Balinese Kingdom. The stone container containing the relics of the story of Samudramantana, is named Sangku Sudamala, which means a place of holy water to cleanse all physical and spiritual defilements. This stone container is 87 cm high, 83 cm in diameter and is placed on top of a square shape stone base.

On the walls of this stone container, there are relics that visualize mountains with dense forests and surrounded by the sea. Then eight crowned snakes, with their heads and tails intertwined and radiant, wrapped around the mountain. These snakes are held and pulled by the eight gods and denava, and a pair of nymphs, called *kinara* and *apsara*, are seen flying around the top of the mountain. Relics at the bottom of the container, visualizes the activity of fishermen pulling the fishing line filled with fish and some returning with the results (see Figure 1).

Figure 1: Relic of Sangku Sudamala at Pusering Jagat Temple
(Source: Author's Documentation)

Based on the chronogram on the edge of the container, it can be seen that Sangku Sudamala was made in 1239 AD (1251 Saka). The chronogram consists of images of a crescent moon = 1, eyes = 2, arrows = 5, and humans = 1 (Ginarsa, 1979: 32-33). This Saka year is the reign of King Sri Astasura Ratna Bhumi Banten, the last ancient Balinese king before Bali was influenced by the Majapahit Kingdom in East Java.

3. RESULT AND DISCUSSION
1. Taman Gili, Relics of Klungkung Kingdom

Taman Gili is a garden design legacy of from the Klungkung Kingdom, which was built around 1710 by Raja I Dewa Agung Jambe, along with the construction of Puri Semarapura, Klungkung Kingdom. The Klungkung Kingdom is a kingdom of the Middle Bali period (Bali Madya). The Kingdom in the Bali Madya era is a kingdom that stood after Bali received influence from Majapahit Kingdom. The Klungkung Kingdom is a continuation of Majapahit kingdom representative in Bali. At first, the representatives of the Majapahit Kingdom central government were in Samprangan, Gianyar (1352-1380), then moved to Gelgel, Klungkung (1380-1651). After a rebellion occurred in the Gelgel Kingdom, the center of government of the Gelgel Kingdom was considered to have ended (1651). The center of government was then moved to Klungkung in 1686. The Klungkung Royal Palace was built in 1700, according to the symbolic sign of the surya sangkala (1600 Saka) on the gate. The administrative center of the Klungkung Kingdom was then called Puri Semarapura.

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Although the kings of Klungkung are still recognized as successors of Majapahit in Bali, this recognition is limited to matters of a religious nature and non-state administration (Sidemen, *et al.,* 1983: 36). The Klungkung Kingdom ended after the war to the death called "Puputan" against the Dutch colonial army on April 28, 1908. All that was left of this war were the Gate Door (Kori Agung), the Assembly Hall (Bale), Kertha Gosa, and Taman Gili.

Now, Taman Gili is located in the center of Semarapura City, Klungkung Regency, which is in the southwest corner of Semarapura City intersection. The area of Taman Gili is around 2,318 m2 (Raharja, 1988: 42). In the 1980s, the entrance to the Taman Gili area was from the north (Jln. Surapati). However, in the 2000s, the northern entrance was not functional, then a new entrance was made on the east side via Jalan Raya Gelgel (Raharja, *et al.*, 2011: 20-21).
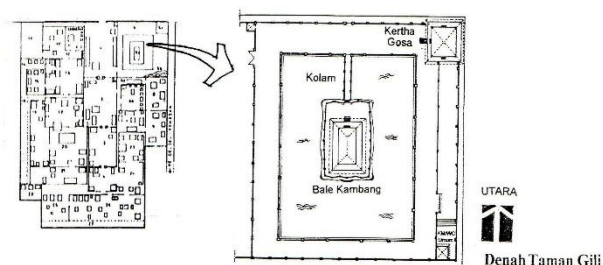
Figure 2: Taman Gili Layout, part of Puri Semarapura
(Source: Raharja, 1988)

At first, Taman Gili was called Bale Kambang, with not big of a dimensions. During the colonial period the dimensions were enlarged and called Taman Gili in 1929 by Dewa Agung Oka Geg, the Head of the Swapraja Government at that time. Massive restoration of Taman Gili was carried out in 1930 and 1960 (Warsika, 1986: 9). The location of Taman Gili in the Puri Semarapura layout is in the northeast or east of the front yard *(bencingah)* of Puri Semarapura. Its topography is in an intermediate area between the coast (south sea) and mountains (Mount Agung). Taman Gili means a garden in the form of a small island (dyke) in the middle of the sea.

The function of Taman Gili in the kingdom era was as a resting garden and sometimes it was also used as a place for ceremonial activities for the royal family, such as a tooth-cutting ceremony. In addition, Taman Gili was once used as the headquarters of the Royal Honorary Guard. And after the Dutch colonial government took control of Klungkung, the function of Taman Gili became unclear.

The form of Taman Gili's design is an open hall in the middle of the pool so it is called Bale Kambang. The roof of the building is in the form of a saddle, supported by wood pillar. The main roof support structure *(tugeh)* is a special construction, which at the same time functions as a decorative ornament in the form of a *singa ambara raja* (a flying lion king) statue. This construction structure is supported by Balinese building foundations made of red brick, with a multi-storey floor structure. Therefore, the open hall building is equipped with several steps, so that you can get to the floor of the open hall building. Around the building is equipped with a road, for circulation to see the beauty of the building (see Figure 3).

Figure 3: Taman Gili Part of Puri Semarapura
(Source: Author's documentation)

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Under the structure of the open hall building, the foundation is designed in the shape of a giant turtle in the middle of a rectangular pool. To connect Bale Kambang with the edge of the pond, a small bridge is built in the middle of the northern part of the pond (see Figure 4). Around the pool there is also a circulation area to see the beauty of Taman Gili.

Figure 4: Taman Garden Relics of the Klungkung Kingdom
(Source: Lueras and Rio Helmi, 1996)

The ceiling of the building is decorated with *wayang* paintings of Kamasan Village style. The *wayang* painting visualizes the various characteristics of a person based on the day of his birth (astrology). This painting about astrology adorns the Bale Kambang ceiling on the first level. To read the visual text from the east to the south, then to the west and ending in the north. Decoration on the second level ceiling, visualizing life and customs. The decoration on the third level ceiling, visualized the story of Sutasoma, the literary work of Mpu Tantular (1135) during the Majapahit Kingdom in East Java. Sutasoma was a prince with Buddhist beliefs, who never committed violence and always taught religious tolerance (Picture 5).

Figure 5: Ceiling Interior of Bale Kambang Taman Gili
(Source: Author's documentation)

2. Text Interpretation

If the shape and structure of the Gili Garden design is discussed using a hermeneutic approach, then the design work can be seen as text. Based on the shape and structure of the design, it can be seen that the Gili Garden design uses the philosophical concept of Samudramantana or the churning of Mount Mandhara in Ksirarnawa. Therefore, the elements that exist in the heritage of the garden design contain the sign elements that are in the Adi Parva text about the story of the churning of the Mandhara Giri in Ksirarnawamanta.

In accordance with the Adi Parva story in *palawakya*, a special hymn for the gods, the water element in the form of a pond or lake that surrounds the garden building is a symbolic form of the Ksirarnawa sea. The foundation of the building in the middle of the pond is in the shape of a turtle body, a symbolic form of the giant turtle (incarnation of Lord Vishnu) that holds the base of Mount Mandhara. The garden building in the form of an open hall in the middle of a pond is a sign that contains a symbolic meaning of a small island in the middle of the sea (dyke). Based on this form, this park is called Taman Gili or Bale Kambang, because there is an open hall that seems to float in the middle of a pond. The existence of a building in the middle of this pool is a manifestation of the symbolic meaning of Mount Mandhara in the middle of the Ksirarnawa sea (Figure 6).

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Meanwhile the *amertha* elements, in the present context can be interpreted as science. Therefore, science can provide a way for the fulfillment of human life to make it easier and better. In Taman Gili, *amertha* can be interpreted in a *wayang* painting on the interior of the Bale Kambang ceiling. This *wayang* painting is a visual text that can provide knowledge about astrology, customs and through Sutasoma's story, virtue and religious tolerance are taught. So the *wayang* painting on the interior of the ceiling of Bale Kambang Taman Gili, axiologically can provide knowledge to know oneself, how to have good social behavior, moral education and religious tolerance.
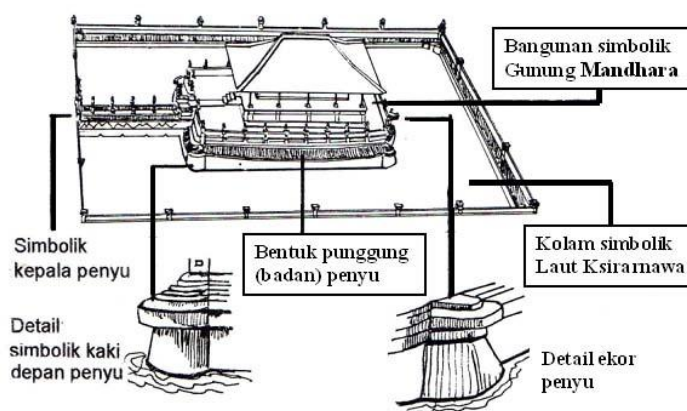

Figure 6: Interpretation of the Taman Gili Text
Relics of the Klungkung Kingdom of Bali
(Source: Raharja, 1999: 94)

4. CONCLUSION

In the 20th century, anthropologists were well aware of the importance of the role myth plays in society. Some scholars assert that myth is more than just a primitive cultural story. In fact, myth contains the central core of the values and beliefs of a culture so that it is religious in nature. Anthropologists then conclude that every society is bound by a system of myths, and this myth maintains social relations in society and becomes the basis for their validity (Grenz in Sobur, 2003: 225).

What Grenz said can be found in many traditional societies in Indonesia, one of which is the Balinese. In Balinese traditional society, the story of the churning of the Mandhara Giri in Ksirarnawa in the Adi Parva text has become a mythology that has become part of his philosophy of life and religion. Therefore, the traditional Balinese community is aware of Adi Parva's literature, especially in the story section of the churning of Mandhara Giri in Ksirarnawa (Samudramantana), there are values that are religious in accordance with the Hindu teachings they adhere to.

Because Hinduism that entered Indonesia at the beginning of the AD century, especially in Bali, was accepted peacefully, Adi Parva's accompanying literary work from India is also acceptable. Even the literary text of Adi Parva from India, which has been translated into ancient Javanese and entered Bali, is easily accepted because in the 11th century ancient Javanese had become the official language of the kingdom in Bali. So, Adi Parva's literary text is translingual and cross-cultural in Balinese traditional society.

Adi Parva's text later has become part of Balinese culture, because often used as a hymn that contains religious values in religious ceremonies. Not only that, Adi Parva's text is also used as the basis for the philosophy of royal garden design, such as the Taman Gili design, a legacy of the Klungkung Kingdom.

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