

Sagar giri

by Ida Bagus

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Sagara-Giri:
Waterscapes of Bali, a Philosophical Reflection with Reference to
***Tutur* Texts)¹**

By

Ida Bagus Putu Suamba ²
Business Administration Department, State Polytechnic of Bali
Jl. Kampus Bukit Jimbaran, Kuta Selatan, Badung, Bali, Indonesia
E-mail: bagusputusuamba@pnb.ac.id

³ Ida Ayu Putu Sri Mahapatni
Fakultas Teknik, Universitas Hindu Indonesia
Jl. Sangalangit, Tembau, Denpasar Timur, Bali, Indonesia
E-mail: dayumaha71@yahoo.com.

Abstract

¹ *Sagara-giri* (waterscape of Bali), as a cosmological and ecological concepts, has a strong foundation in *tutur* texts, and hence it has spiritual or sometimes mythological nuances. Literary, philosophical, and religious traditions are somehow based on them. This concept views mountain (high place) and sea/water (low place) as the two poles playing fundamental role in water preservation and circulation in the island of Bali. Human beings interact in between these two poles making use of water in various forms/modes of life. Not only both are considered holy places for purification of body-mind, but as sources of prosperity, welfare, and peace. The cosmological view of this tradition looks at the parallelism between macrocosmic and microcosmic world of existence; deriving from the same primordial source, viz. *Prakrti/Pradhana*. Human beings play a role wisely in between these worlds for securing happiness. The concept of *sagara-giri* has foundation on the evolution and involution of *tattvas* as mentioned in *tutur* texts, despite of the fact *sagara-giri* in this discussion is mainly directed to external world. Mountain and sea spiritually are considered the symbols of *linga* and *yonis*, a distinguished mark of Saivism. Owing to this fact both mountain/forest and sea/water should be properly maintained for securing its purity and safety from any harms or destruction. Any harm happen in any of these will affect the entire life.

Key words: *sagara-giri*, water, cosmology, *tutur*, tradition, *linga-yonis*.

1. Introduction

Water (*apah*) is a part of what the so-called *Panca Maha Bhuta* [five gross elements, viz. earth (*prthivi*), water/liquidity (*apah*), light/heat (*teja*), wind (*wayu*), and

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ether (*akasa*)] whose nature is liquid, pervading, and providing life vitality. Vedic literature mentions that water is the first *bhuta* created. This seems to be in conformity with what Thales said in ancient Greek that the ultimate principle from which this universe originated was water. This submission is based on the fact that water can take many forms, viz. gas, liquid, and solid after some multiflorous combinations and permutations have taken place naturally. In addition to these, medicinal aspect of water has been acknowledged widely not only by Vedic seers but also almost in every religious tradition in the world. This submission is obvious in *Ayur Vedic* of India as well as *Usada* traditions in Bali.

The existence and role of water in the life of Balinese spiritual and religious is so prominent if not to say that there are no such practices without the presence of water or water-based elements. Balinese culture is not possible to be preserved or developed in the absence of water. Various forms of it along with its functions are used in the practices --- be it secular or spiritual. Due to this fact, the tradition has ever been called '*Agama Tirtha*' (Religion of Water), a tradition which is in complementary with Vedic tradition; before '*Hindu Dharma*' was widely coined to designate religious tradition inherited in this island. It is typically spiritual and religious traditions in which water plays an important role.

2. Problems

For Balinese cosmology, water has fundamental spiritual and religious role in the life of Balinese. Looking at a class of literature called *tutur* or *tattva* becomes important. *Tutur* commonly elucidates metaphysical or philosophical domains. Religious practices as external expressions of faith on the existence of the Ultimate Reality are believed strongly on metaphysical ground as contained in *tutur* texts. There is a tight connection amongst metaphysics (*tattva*), ethics (*sasana*), and ritual (*upacara/acara*), which I called it as *Tri-dharma*¹. Ritual is the outer layers of religion in which water is physically and spiritually used.

Having some ideas from literary tradition we can raise questions: What is the waterscape of Bali Island? How do Balinese view or interact with external environment? What elements involved in waterscape of Bali? What thoughts or ideas can be used to help us to understand the problems? Is there any thoughts conveyed by literary tradition especially *tutur* literature? These are important questions need to be

addressed. Thus, this paper attempts to discuss these questions from a philosophical perspective.

3. *Bhutas* in *Tutur* Literature

Prior to discussion of waterscape, it is worth to touch briefly *tutur* literature and its contents. Metaphysical and cosmological principles of Balinese religion can be traced back to a class of literature commonly known as *tutur* or *tattva*. It is, thus, a religious tradition based on literary tradition. It is quite large unit of literature found in Indonesia that prevalent since the Old Javanese period in 10th-15th centuries in Java. Metaphysical ideas or thoughts also pervade other class of literature, like *kavya*, *kidung*, *geguritan*; and also prose forms. It is available in the forms of palm-, *nipah*-leaf, and paper manuscripts in modern times. Some of them have been translated into Indonesian and English. The texts of *Bhuvana Kosa*, *Wrehaspati Tattva*, *Tattva Jnana*, *Bhuvana Samskepa*, *Ganapati Tattva*, *Jnana Siddhanta*, *Bhuvana Mareka*, *Bramokta Widhi Sastra*, *Tutru Pamatelu Bhatara*, etc. are some of them elucidating subtle thoughts of metaphysics. The literatures are written in Sanskrit-Old Javanese, Sundanese, and Balinese in later period. Amongst those *tutur* texts, *Wrehaspati Tattva* is worth to be mentioned here since it is the most systematic work elucidating the evolution and involution of *tattvas* comparing with the others. It is believed that from these older texts, many later *tutur* texts were composed using old Balinese language known as Kavi-Bali.

Tutur texts postulate the ultimate Reality known as *Parama Siwa*. The evolution of the universe begins when the *Cetana* (*Siwa Tattwa*) gets influenced by *Acetana* (*Mata Tattwa*) rather than contact between them. With this view, it seems that Balinese metaphysical stand point looks like similar with that of the *Sangkhya Darsana* of India in which it advocates dualism of consciousness (*Purusa*) and unconsciousness (*Prakrti*) as the highest principles from which the world is created. No other principles are higher than these. In Balinese tradition, he is ultimate, absolute, source, and ultimate goal of all that exist in the world. However, further observation shows that *Purusa* in Balinese tradition it is differentiated based on the purity of consciousness. There are three levels/grades of *Cetana* (*Purusa/Siwa Tattva*), known as *Tri Purusa* (three types of consciousness). The highest or subtlest one is *Parama Siva Tattva*, next is *Sada Siva Tattva*, and the lowest is *Sivatma Tattva*. They

differ in terms of the density of *Maya Tattva (Acetana)* it receives in the process of the evolution of the world. On the level of *Sada Siva Tattva* and *Sivatma Tattva*, *Purusa* starts getting influence of *Acetana (Maya Tattva)*, which is none but unconsciousness. Differs from the system of *Advaita Vedanta* in which *Maya Tattva* is not created by Brahman or by something else, *Maya Tattva* in Balinese tradition is not only created but controlled by *Siva Tattva*. It is perhaps done to avoid infinite regress of the universe; and also that everything is created except the highest one, he is self-created.

Due to getting influence from *Maya Tattva*, in the stage of *Sada Siva Tattva*, *Purusa* becomes having powers, a prerequisite for performing the functions of the cosmic world. Power is also called *Sakti*. At the stage of *Parama Siva Tattva*, there is a stage when no power is endowed. He cannot create the universe; he is just a witness (*saksi*), pure consciousness. He is unreachable, indescribable, and unthinkable by any of human apparatus. Any forms of worship of the devotee cannot reach him. Lordship commences in the next stage, called *Sada Siva Tattva*. He is the object of worship. *Purusa* in *Sada Siva Tattva* stage has countless powers, but they can be grouped into four called *Cadu Sakti*, i.e. (1) *Vibhu-Sakti* (power to pervade), (2) *Prabhu-Sakti* (power to command), (3) *Jnana -Sakti* (power to know), and (4) *Kriya-Sakti* (power to act); *Purusa* also has *Tri Guna*, i.e. *Dura-Sravana* (quality to listen from a distance), *Dura-darsana* (quality to see from distance), and *Dura-sarvajna* (quality to know anything from distance).

He also has eight lordships, called *Asta Aisvarya*, eight divine potentialities, viz. (1) *Anima* (to become atomic), (2) *Laghima* (to become small/light), (3) *Mahima* (to expand), (4) *Prapti* (to obtain anything), (5) *Prakamya* (to be free from limit), (6) *Isitva* (to desire supremacy), (7) *Vasitva* (to command), and (8) *Yatrankamavasayitva* (to travel wherever desired). With these potentials, he performs his role as the Lord of the universe. What important to mention that in this stage, is that, Siva functions to create, preserve, and dissolve the universe. *Cadu Sakti* is basically the abode of Lord Siva and in here He is embodied in the form of *mantra*. The evolution proceeds from the *Sada-siva tattva* till five gross elements (*Panca Maha Bhuta*) through the application of divine power (*sakti*).

To understand the nature and function of water, the existence of *Panca Maha Bhuta* is to be looked at in the evolution (going out) and involution (going in) of

principles (*tattvas*) composing the world of existence. *Panca Maha Bhutas* evolve from Primordial element called *Prakrti/Pradhana* whose nature is subtle, immaterial, unconsciousness and to be the object of the consciousness. In other word, *Prakrti* is the material cause; whereas consciousness called *Purusa* is the efficient cause of the universe. The process of evolution in multiflorous forms shows that everything proceeds from subtle to gross till the grossest one, called earth (*prthivi*). In contrary, the involution from gross to subtle, called *Pralina*, is a process to emerge to the original of the world. The process of 'going back to origin' has received serious attention amongst the lovers of wisdom; this is often known as the 'arth of death'. In religious practice when ritual of 'going back to origin' is performed, the presence and use of water is fundamental. No such ritual can be completed without the use of various forms of water. Taking cremation (*Sava Vedana* and *Atma Vedana*) as cases, it can be seen various holy waters used either during pre-main function, in the main function or post main function. Amongst them is plain water (*toya tabah*) to wash the corpse, *toya panembak*, *tirtha pangentas*, *tirtha pabersihan*, *tirtha pengesengan*, *tirtha pemralina*, various *tirthas* originated from various temples, like *tirtha* of *pemrajan*, *tirtha kavitan*, *tirtha* of *pura dalem*, etc. The ash of the cremation process finally submerged in river or sea submerging again to its sources. It is a process of *pralina*, of going back to origin, in which changes proceeds to homogenies the gross elements. Each gross element (*bhuta*) goes back to its origin respectively, i.e. earth of microcosmic world goes back to earth in the macrocosmic world, water goes back to water; and all elements experience the same going back to origin in the universe. Thus, the meaning of I no more exists since I-ness has been submerged or united with the universe. It is a transcended process from limited consciousness to unlimited universal consciousness through ritual in which water plays an important role. Ritual of Balinese performed is supposed to help the "I" which is a cage of body-mind can escape from the cage and get released and united with the universal consciousness. The seekers wish to be able to emerge with the ocean of happiness in which the non-duality is no more exist. With this view it can be understood that everything of *sakala* (perceivable) world originates from the *niskala* (the unperceivable). This is the ground on which spirituality is the core of Balinese tradition developed into many material aspects of life. In the frame of *Panca Maha Bhuta*, water comes just before the most subtle principle, i.e. earth (*prthivi*). Of being powerful to purify is perhaps due to the fact that

water endows three other subtler *buthas*, viz. *teja*, *vayu*, and *akasa*. Meaning that these three potentials/natures get confluent in water.

The discussion of *bhutas* is related to the concepts of macrocosmic world (*bhuvana agung*) and microcosmic world (*bhuvana alit*) of reality. By nature, both are essentially composed of the same principle, i.e. *Prakrti* which is composed of three qualities (*tri gunas*, viz. *satvam*, *rajas*, and *tamas*). Owing to this fact, human being keeps balance of life with *bhuvana agung* for harmonious and happy life. Human being should not do harm to environments because in essence external world is part of microcosmic world. They are subtly connected due to the pervasiveness of the *Purusa* (*Cetana*). Human beings can make use them without harming or destroying them; it is so since the *Prakrti* is basically object enjoyment of *purusa* (self). The universe composed of layers and layers from subtle to gross or from inner to outer. *Tattva* texts mention the concept of seven worlds above known as *Sapta Loka*, and seven under worlds called *Sapta Patala*. In between lays the world of human being. In addition to these two concepts, the *tutur* texts also mentions *Sapta Nadi*, *Sapta Tirtha*, *Sapta Samudra*, *Sapta Dvipa*, and *Sapta Parvata*, which are all, associated with water/liquidity. This is sufficient to show that *tutur* texts have a significant attention on water in the frame of *panca maha bhutas*.

Being gross element, *panca maha bhutas* has subtle objects of enjoyment called five subtle elements (*panca tan matra*). The *Panca Tan Mantra* further is enjoyed through five senses known as *panca indriyas*. See the table blow.

No.	Panca Indriyas	Panca Tan Matra	Panca Maha Bhutas
1	<i>Srotendriya</i> (Ear)	<i>Sabda</i> (Sound)	<i>Aksasa</i> (Space/Ether)
2	<i>Tvakendriya</i> (Skin)	<i>Sparsa</i> (Touch)	<i>Vayu</i> (Air/Wind)
3	<i>Caksurendriya</i> (Eye)	<i>Rupa</i> (Form)	<i>Tejas</i> (Fire/Light)
4	<i>Jivhendriya</i> (Tongue)	<i>Rasa</i> (Taste)	<i>Apa</i> (Fluidity/Water)
5	<i>Ghranendriya</i> (Nose)	<i>Gandha</i> (Smell)	<i>Prthivi</i> (Earth)

The diagram in Appendix shows the evolution of 31 *tattvas* from subtle to gross²; Water (*apah*) belongs to gross elements of the universe. The table above also shows the relationship between external (*bhuvana agung*) and internal worlds (*bhuvana alit*).

With reference to water, *Sarassamuscaya* text, an important source of religious and ethical values, mentions that *Mahabharata (Asta Dasa Parwa)* is like the ocean and mountain, which is full with all kinds of noble jewels and the entire content of this book causes the emergence of main *rasa* (taste), especially inner secret. Other importance says that this work behaves as source of life of poet. Similarly mountain and ocean become source of life for the entire human being³. What we can see here that Balinese tradition see mountain and sea (water) are fundamental in life.

The glory of water (sea) and mountain can be found also in poetry works like *kakawin*, *kidung* or *geguritan*. *Kidung of Rasmi Sancaya* composed by Dang Hyang Nirartha (15th cen.) mentions in beautiful way. “I always follow my desire, going around beaches penetrating in there expecting to enjoy the beauty of them. I follow the curve of lonely beaches, and arrive at the gate of stones caves; (2) I will go upward to hedge of the hills; arriving there I sit under shady *kamalaka* tree. How beautiful the sea landscape is whose waves broken due to hitting strong and firmed stone cliffs. It is like white smoke, smoke of homage. And, its firmed hills are like the learned priest”⁴. In other couplet it is mentioned the sacred of sea and mountain. “That is the beauty of islands charming heart for those who longing for beauty, one which searches for the purity of sea and mountain”⁵. In other work called *Anyang Nirartha*, Dang Hyang Nirartha (15th cen.) when he glorifies and worships his god of learning, Hyang Smara, writes, “You reside in the sea and mountain in the month of October-November (*Kapat*). You are none but the nature of hidden beauty”⁶. Poet sees sea and mountain as source of beauty and peace. There are many expressions in *tutur*, *parva*, *kakavin*, and *kidung* forms elucidating the glory of water.

4. Material and Spiritual

The importance of water in Balinese tradition is unquestionable; its significance is viewed from both sides, viz. physical and spiritual. In other words, water is not only material utilized for life but is has a spiritual power. Its spirituality of water due to it is being pervaded by the oneness of the *Cetana*. None is free from its reach and powers. Water/liquidity touches almost all spheres of Balinese life, viz.

religion, culture, art, agriculture, etc. It is extremely unimaginable when no more water available in the soil of Bali, the land turns to become dry and barren; due to inability of the people to control the use of water and land utilization. In modern times some sports and tourism depend on water. However, its use in tourism industries is not in compatible with green revolution, which also requires huge water for good crops. Tourism industries need huge amount of fresh water. Unfortunately, over use and uncontrolled utilization of water sources can cause serious ecological, agricultural, and health problems. This serious problem is not only faced by Bali in the coming days but also by other areas/countries in the world. Owing to this fact, it is the times to find out a comprehensive strategy in utilizing these natural sources for the sustainability of Bali as a whole unit of nature and culture. Utilization of nature should not be separated from culture and vice versa. Prior to this, proper understanding of waterscape of Bali can give better view and right direction to the attempts made to control the use of water.

Balinese history testifies that some sites of ancient culture or civilization grew and developed in an area closed to water, e.g. a lot of archaeological remains or sites found along the Pakerisan and Petanu Rivers in Gianyar regency. The existence of temples associated with water, like Pura Taman, Pura Masceti, Pura Subak, Pura Bedugul, Pura Sagara, Pura Beji, Pura Pancaka Tirtha, Pura Candi Narmada, Pura Lingsar, Pura Suranadi, etc. shows the significance of water in Balinese tradition. There are plenty number of temples built in beach or coastal areas, too. In those temples, the spiritual aspect of water is respected or worshipped due to its significance in human life. There are some goddesses associated with water, like Devi Danu, Devi Sarasvati, Devi Gangga, etc. In Balinese language there many word/s or compound words used to signify water, e.g. *klebutan*, *suwukan*, *empelan*, *pancoran*, *campuhan*, *mumbul*, *toya mampeh*, etc. Similarly there are various kinds of holy water which are used for a particular purpose, e.g. *tirtha pangentas* for corpse, it is specially prepared by priest used in cremation only.

5. Sagara-Giri: Waterscape of Bali

Inspired and strengthen by the principles mentioned in *tutur* texts, Balinese culture advocates the concept of *Sagara-Giri* or *Sagara-Gunung* or *Pasir-Wukir* (Sea-Mountain) in understanding the preservation and distribution of water in macrocosmic

world of reality and the human behaviour in utilizing water. It is a complex system covering animate and inanimate things. Above all, human beings are the leaders determining the faith of it. It ranges from wider/bigger till smaller scopes; understanding the flow of water current from higher place (mountain, hill) to lower region where plantation or farming is managed. From here follow the quarter direction of *Kaja-Kelod* or *Uttara-Daksina*, which is always associated with mountain and sea. From here it matches with the concept of *Kangin-Kauh* or *Purwa-Pascima* to form *dik* direction. Following this quarter direction then follows the concept of *vidik* dividing the quarters into nine directions in which mountain is considered as the centre of the cosmos. Spiritually it is viewed as a lotus form, a manifestation of *sakti* as elucidated in *Wrehaspati Tattva* text. *Kaja* is connected with high/mountain place whereas *Kelod* lower place/sea. For Balinese they are directions to which they proceed to purify physically and spiritually. The ritual of *Nyegara-Gunung* shows the importance of sea and mountain in self-transformation. Both are sacred places for purification. After all, both are sources welfare and prosperity. These two cannot be separated in keeping the balance ecosystem of the land. Pollution happens in the sea gradually affects the life in the land and vice-versa, since rain water is derived from sea water. When any of these is in danger will affect the entire life. What is pertinent here that “*sagara-giri*” is a typically Balinese contribution in the field of ecology to the world and culture.

Both places of mountain and ocean are considered as sacred places for the former is the abode of gods of being high place, and the latter is place for purification. Taking a deep in holy water (like sea, river, pond, and lake) is considered good before doing worship. *Melasti* or *Mekiyis* ritual is basically for purification despite of the fact some may take it in a literal sense. They have a spiritual power to purify mind-body; and it is believed to be so. They are, at the same times, the symbols of prosperity, welfare, and happiness. When they are disturbed, imbalance, polluted, destroyed, or damaged, human life and the life of other creatures will be destroyed even extinguished from existence. We can imagine when water is not more available; life affairs are not possible to run. There are some mythologies found in *Purana*, *tutur*, *kakavin*, *kidung*, etc. depicting the importance of sea and mountain, e.g. the legend of *devas* and demons fighting for securing life vitality (*amrita*) in a vast ocean. *Melasti* or *Mekiyis* a procession of *piodalan* in a temple or *Nyepi Day* (Silence Day) once a year

devotees bring the deity to sea/water reservoir for purification. Both places are visited as sites for *tirthayatra* performed by devotees to purify his mind-body, get spiritual vibration of the places. This is good for maintaining good life. In both places, its water becomes very important not also for taking a deep but also satisfying spiritual quest of the devotees.

Further in the cosmic system of climate changing, sea water is absorbed by the sun heat and later it becomes cloud, which keeps water and then pours down it in the form of rain. The rain is kept or preserved by the forest which will be flown away to lower areas where agriculture is developed. This is a balance of ecological system; water circulates through two big poles, viz. Sea and mountain/forest through rain. When there is no mountain in which forest or green area available to preserve water, the life of agriculture, creature, and culture is not possible. That the reason no culture grows in a place where there is no sufficient water. Natural disasters like land slide, erosion, and flood may happen. It can be understood culture grows in an area where agriculture or farming grow well. With this view, Balinese culture is strongly associated with the life of agriculture. Owing to this, Balinese perform purification and thanks giving function to the existence of ocean known as *Samudra Kertih*, to forest known as *Wana Kertih* occasionally. These are parts of *Sad Kertih* (six rituals for keeping balance and harmony with nature and human being). In other words, *Sad Kertih* is also a manifestation of *Tri Hita Karana* (three principles generating happiness). In addition to these, once in a century there is held a very huge sacrifice (*yajnya*) at Besakih temple called *Eka Dasa Rudra* (sacrifices to eleven forms of Rudra deity), which is then followed by a series of *yajnya* including *Panca Bali Krama* in lake (Batur) and sea (Sagara Klotok), and *Eka Bhuwana* in Besakih temple.

6. *Linga-Yoni*

The concept of *Sagara-Giri* presupposes the concept of *Linga-Yoni*, a distinguishing mark of Saivism. It takes various forms both tangible and intangible. The culture of Saivism clusters around the glory of *Linga-Yoni* in various modes of expression. Ritual in practice involves the application of the concept of *Siva-Linga*. Mountain is symbol of *Linga*; whereas Ocean/Lake is a symbol of *Yoni*. Mountain is unmoved (*acala linga*). The confluence of water and mountain/land creates life. Both should be united for the possibility of the world creation, be it in perceive (*niskala*)

world or unperceived (*sakala*) world. Sea water is the confluence of various currents of water from land, they flow away fertility of land. In each of them its identity disappears and united to become one vast ocean. With this fact sea water become fertile and has various chemical elements, which are required for life.

Further, the conjunction of *Linga-Yoni* can be equalized with the *Cetana* gets contact with *Acetana* in the stage of *Sada Siva Tattva* as mentioned above. In other words, the creation of the world is possible only after *linga* and *yonis* get in contact. Similarly the sustainability of the world is also due to the contact of them. Out of the contact comes out powers required to run the business of life. Following this view, Bali Island can be imagined spiritually as the island of countless *Siva-Linga* both physically and spiritually despite the fact physical *Linga-Yoni* like those were prevalent during old Balinese period are no more prevalent nowadays physically. Still *Siva-Linga* gives strength and spirit for the entire life. Observing from development of thought, Balinese tradition has moved to more abstract ideas leaving out gross form of *Linga-Yoni*. It is testified that neither physical *linga* nor images are worshipped in the *Padma Tiga* shrines in the main sacrum of Penataran Agung temple of Besakih. There many forms of *linga-yonis* in the form of ritual materials, *aksara*, etc.

In every sacred sacrifice (*yajnya*) people creates symbols of *Siva-Linga* despite of the fact they are destroyed (*pralina*) at the end. Batur Mountain and Batur Lake are good symbols of *Linga* and *Yoni*. The water flows from this lake to vast lower areas gives rise to fertile land and good crops. *Subak*, Balinese irrigation system, exists due to this concept. Agung Mountain is considered as the highest/biggest *linga* in Bali where it is located the biggest temple complex, at the same time, is the centre of universe for Balinese cosmology. Besakih temple complex was designed based on the *Siva Tattva*, especially the concept of *Tri Purusa*, *Padma Bhuvana*, *Sapta Loka*, and *Sapta Patala*. In principle Besakih temple is viewed as the core of the lotus (*padma*) whereas the other temples known as *Catur Lavas* in Besakih surround the *Padma Tiga* shrines (as the centre) of the lotus and *Sad Kahyangan* in the *dik-vidik* directions of entire Bali, are the petals of the lotus. Each vibrates spreading spirit of purity and sacredness. In each *Sad Kahyangan* temple is held *Panca Bali Krama* after the accomplishment of *Eka Dasa Rudra* in Besakih temple. Rituals are performed in so many temples in the entire Bali either regularly or irregularly. This fact shows the beauty of blossoming (*tunjung kembang*) and contracting petals of lotus (*tunjung*

kuncup) in a systematic manner according to Javano-Balinese calendar known as the Saka Bali system.

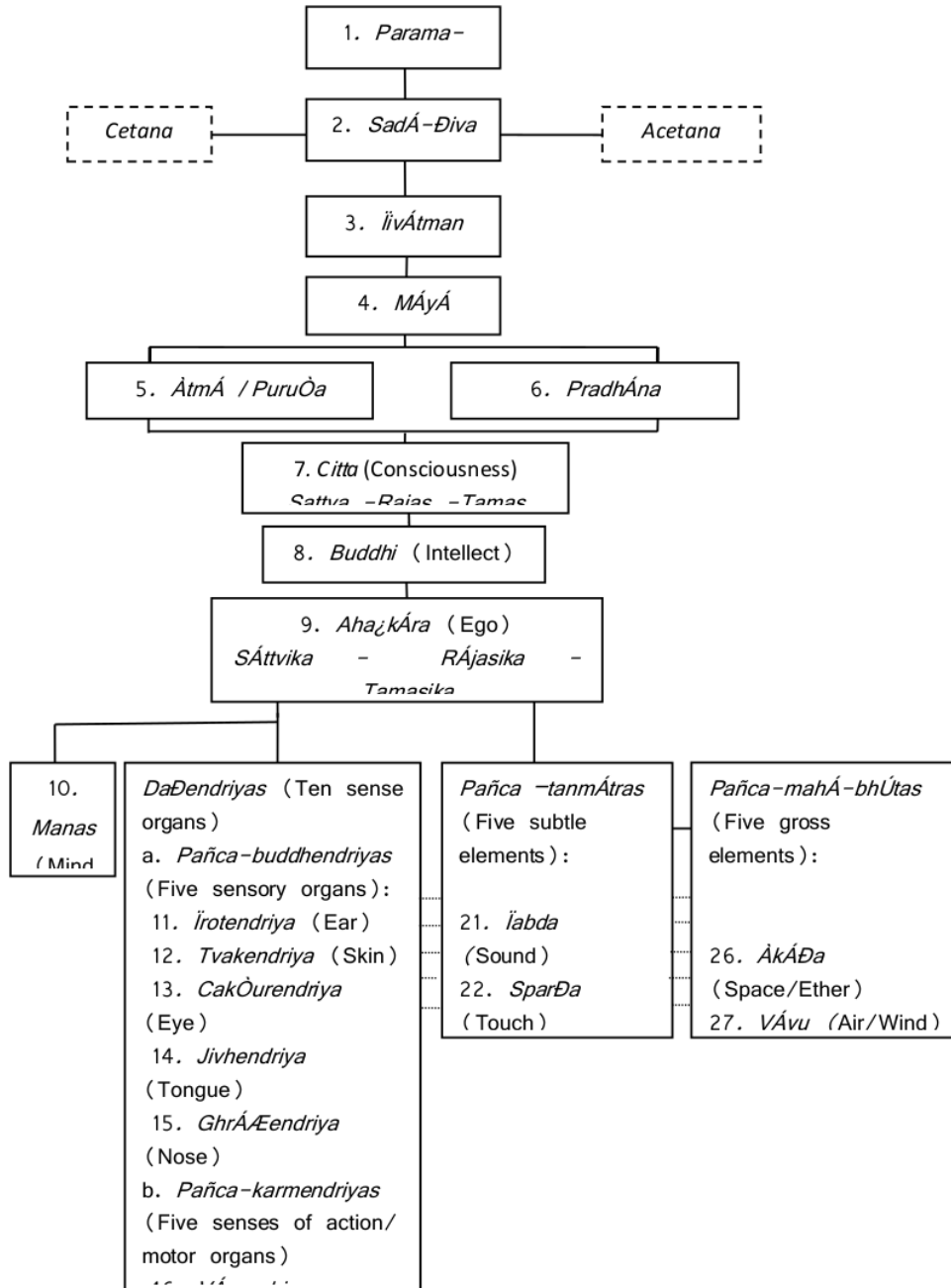
7. Sum-up

Waterscape of Bali has a strong foundation in *tutur* texts, which then pervade other genre of literature like *sasana*, *kavya*, and ritual. *Tutur* texts postulate the highest and absolute principle known as *Paramasiwa tattwa (Cetana)* as the source and goal of life of all existences. The presence of *maya tattwa (acetana)* in the stage of *Sada siva tattva*, in which he has unlimited powers (*saktis*), is the starting point the creation of the world and the role of his lordship. As an effect, this world is the object of consciousness of *Purusa*; comes out as the result of delicate process of evolution of *tattvas* from subtle to gross *tattvas* in multilevel stages. *Bhutas* are the gross elements originating from *Prakrti/Pradhana*.

¹ The cosmological view of this tradition looks at the parallelism between cosmos and human beings or macrocosmic world and microcosmic world of existence. Human being should play role in between these worlds of which it governs the ethic of human to nature (eco ethics). ¹ The concept of *sagara-giri* has foundation on the evolution and involution of *tattvas* as mentioned in *tutur* texts, despite of the fact *sagara-giri* in this discussion is mainly directed to external world. It is a conceptual view of water preservation and distribution of Bali Island. Mountain and sea/water are to be considered as two poles playing important role in this view. ¹ Mountain and sea spiritually are considered the symbols of *linga* and *yoni*, a distinguished mark of Saivism. Owing to this fact both mountain/forest and sea/water should be maintained for securing its purity and safety from any harms or destruction.

Sila candra, 21st September 2015

Appendix⁷



Note and References

¹ See I.B.P. Suamba, *The Advancement of Saiva Siddhanta in Indonesia: A Philosophical Study on Old Javanese Tuto Texts* (Ph.D Dissertation), University of Pune, 2011, p.12.

² *Ibid.*

³ See IBG. Agastia, *Pasir-Wukir*, 2015, p. 1.

⁴ [...anut paran ing hati bhramiteng pasir mahasa amrih-mrih rasmin ing kalangwan nut siluk ing pasir asepi prapti dungus ing parung. Sumengkeng geger ing gigir ing acala prapti ruhur ing gunung akungwing sor ing kalamala menduh anghebi mango mihat rum ning udadhi ryaryaknyanembur amaguti paranggro⁴ sakukus aputih hatur kukus ing pahoman gegernya lwir sang apalungguh (1-3)]. See IBG. Agastia, *Pasir-Wukir dan Perjalanan Seorang Kawi: Membaca Karya-Karya Sastra Dang Hyang Nirartha* (Denpasar: Yayasan Dharma Sastra, 2014), pp. 4-5

⁵ [Nahan rasmin ing nusanya ngluni harsa ning amarang kalangun amrih suddha ning sagara muwang wukir...], *Ibid.*, p. 5.

⁶ [Ring sagara-wukir ing kartika kita tan len wekasing lengitnya, *ibid.*, p. 9].

⁷ See I.B.P. Suamba, *op.cit.*, 2011, p.12.

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