



Water Discourse in Kakawin Purwaning Gunung Agung



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Abstract

Water is one of the abiotic elements that is widely discussed in the treasures of traditional Indonesian literature, one of which is Kakawin Purwaning Gunung Agung. This text is a kakawin created in modern Bali by Ida Pedanda Made Sidemen. Kakawin Purwaning Gunung Agung discourses on the water in various narratives to harmonize the universe and relate to the entities of the gods. Water is considered a medium whose presence depends on Lord Shiva as a superpower figure. With the reading of deconstruction as stated by Jacques Derrida, water can be interpreted as not just an element of God's creation that is completely subject to Lord Shiva. Water and its representatives fight against Shiva's domination. Readers will be offered new ideas that nature must be protected and used wisely with the principles of sustainability.

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1 Introduction

Environmental issues have become one of the most widely discussed discourses over the past few decades. Climate change is becoming more and more real, sparking various environmental problems that have domino characteristics for human life. Wells (2020) chronicles a series of horrific narratives due to climate change in recent years, ranging from the melting of polar ice caps, the release of plagues that had been frozen for hundreds of years, to the outbreak of war due to drought that caused massive waves of displacement in various parts of the world. All series of ecological cases involve water as one of the most important elements in life and the life of the world. Water is the most dominant element on Earth. Planet Earth is 70 percent composed of water. However, only a small portion of the water can be consumed by humans. Fresh water on earth is only available for about 2 percent of the total volume of water on earth, and only 1 percent of it is easily accessible. This means that only about 0.007 percent of the total volume of water on earth can be utilized and fulfill the lives of 7 billion people (Wells, 2020). The percentage of these numbers will shrink if we can't take care of the environment wisely, especially with the increasing human population growth. Signs of the water crisis are increasingly visible in various parts of the world. Wells (2020), noted that in the last hundred years many of the world's major lakes have dried up, including the Aral Sea in Central Asia, which has lost 90 percent of its water volume; Lake Mead loses 400 billion gallons of water in one year; Lake Poopo in Iran has shrunk more than 80 percent in 30 years; to Lake Chad which was almost completely dry. In addition to drought, lakes in the world are also experiencing ecological problems that are no less worrying, for example in 2017 Lake Tai in China was recorded to experience the growth of warm water-loving bacteria that could threaten drinking water supplies for 2 million people and the warming of Lake Tanganyika in East Africa which threatens fish life and accounts for 16 percent of natural methane emissions.

These data are also in line with the water conditions on the island of Bali in recent years. Launching a report from the POS BALI newspaper, edition 1534/Year V, Saturday, December 16, 2017, the Bali Environment Service said that the four lakes in Bali were already polluted, in Batur Lake with a pollution index ranging from 8.39 to 10.26; Tamblingan Lake with an index of 2.87; Buyan Lake with an index of 2.14; and Beratan Lake with a pollution index of 2.24. In addition to pollution, lakes in Bali also experience silting problems, for example in the Bali Post report (Number 62 Year 71), Friday, October 19, 2018, it was stated that Lake Batur experienced silting between 1 and d. 1.5 meters per year and at that time only left a depth of 58 meters. The Bangli Regency Environmental Service (DLH) also said that Lake Batur water was no longer suitable for consumption. Of the eight water samples taken by DLH Bangli, three samples showed indications of contamination (Ariana et al., 2022). The problem of water in Bali is increasingly worrying with the presence of seawater intrusion on several coasts of the island of Bali, especially in the southern part. As reported by Bali Water Protection in 2019 (<https://baliwaterprotection.net/rilis-pers>), groundwater in Bali in less than 10 years has decreased by up to 50 meters. The decrease in groundwater level was caused by the level of groundwater extraction (exploration) which far exceeded the level of recharge (replenishment) in a long time.

The data on water problems as described above—especially what happened in Bali—are contradicted by various noble narratives about water that were inherited from their ancestors. The archipelago's literary treasures inherited in Bali are very much about water as an abiotic element that is important for humans and the sustainability of the world. Various traditional literary genres such as *Kakawin*, *Parwa*, speech, chronicle, *kidung*, to *geguritan* discuss water as one of the elements that must be glorified. The text of Tantu Panggelaran reveals the water entity as a symbol of life or the basic holy water of life which is very important in humans. To find the purity of holy water, the text discusses a process of struggle that is not easy (Setyani, 2009). A similar discourse is also found in the *Kuttara Kanda Dewa Purana Bangsul* text, a *Purana* text that discusses many issues of Balinese cosmology. In this text, water is spoken of in many episodes, even its form as lakes and seas are referred to as two of the six parts of sad *Kreti*. The lake is called *Ranu Kreti* which functions to regulate rainwater and maintain the earth's temperature, while the sea is called *Sagara kreti* which functions as a melting pot for pests, plagues, and all forms of dirtiness in the world. This text also explains water from a religious perspective as *Tirtha Amreta* siwamba, namely pure living water as the originator of the pulse of life (Ariana, 2017).

The discourse on the water is also found in the *Kakawin Purwaning Gunung Agung* text, a *kakawin* genre text that was most likely written in modern Bali. The author is strongly suspected of being Ida Pedanda Made Sidemen, a *Kawi Wiku* from Sanur, Denpasar who is also dubbed the Great Author of 21st Century Bali. *Kakawin Purwaning Gunung Agung* talks about water in several episodes and from various perspectives. The water entity is not only described as an important natural element that revives but is also capable of destroying if treated unwisely. The

description of water with its various dynamics in the text is interesting to study, especially in today's socio-environmental context. Research on environmental discourse in *Kakawin Purwaning Gunung Agung* is expected to be an alternative reading amid the strong stigma against traditional texts—such as *kakawin*—which function only as spiritual texts. Today's traditional texts tend to be judged to only teach post-death knowledge, not knowledge about life and how to manage life. This stigma is one factor in the emergence of the distance between the text and its readers. This is because traditional texts are only associated with those who are very spiritual in post-death life as if they are "not suitable" to be read by those who are still alive in material and physical nature (Herrera & Herrera-Viedma, 2000; Imai & Gentner, 1997).

This research uses the library method with the main data being the *Kakawin Purwaning Gunung Agung* manuscript from the collection of the Lontar Study Center, Udayana University. The analysis phase uses a descriptive analysis method which is presented in the form of a short scientific article. The analytical knife used is the theory of deconstruction as stated by Jacques Derrida. For Derrida, the meaning of the text is something that will never be final. The meaning is dynamic, always changing according to the will of the sign user. The process of understanding the meaning of a sign is not just because there is a process of opposition (difference), but because there is a process of "delaying" the relationship between the signifier (the form of the sign) and the signified (the meaning of the sign) to find another meaning or new meaning. The process of interpreting signs is something complex (El-Ghony, 2012; Bouwer, 2000).

The differencing process—differentiating and suspending—is the basis for the existence of a sign. The sign must be understood in different times and situations so that its meaning will appear. The meaning of the sign does not only appear in one go but at different times and situations with different meanings (Norris, 2017; Benny, 2011; Hardiman, 2015; Rusbiantoro & Nihayati 2001). Meanwhile, Rodolphe Gasche in Norris (2017), seeks to systematize the steps of deconstruction work. The steps proposed are to (1) identify a hierarchy of binary oppositions in the text, where it is usually seen that terms are systematically privileged and some are not; (2) reverse the oppositions by showing the existence of interdependence among the contradictory (reversing privilege); and (3) introduce new terms or ideas that cannot be included in the old opposition category. These steps will be used to analyze the water discourse in *Kakawin Purwaning Gunung Agung*. The analysis process will also be supported by an ecological literary approach. According to Endraswara (2016), a literary ecology is an approach that emphasizes the importance of cultural exploitation by humans of the natural environment and the adjustment of human life to environmental conditions. The research findings are expected to be able to build another perspective on water entities, as well as inspire real efforts to conserve them (Widiarti & Pulungan, 2020; Kim et al., 2003).

2 Results and Discussions

Kakawin and the Archipelago Ancestral Ideas

Kakawin is a type of literary work in the Old Javanese language but is presented in Indian meters. Although bound by poetic rules, *kakawin* is generally in the form of a narrative. The composition of *kakawin* in the past was closely related to the network of palace elites or nobles (*tri wangsa: Brahmanas, knights, weisyas*) who were the rulers of a country at that time. Sudiarga (2012), states *kakawin* is a reception of the nobility and produces literature 'useful and pleasant. Meanwhile, Wiryamartana (1997), states that *kakawin* was created to glorify the services of the king as the incarnation of a god as outlined in the Kawi monument or the library temple. Strictly speaking, Creese & Yadnya (2012) mentions *kakawin* as a symbol of general praise for court power and the achievement of hegemony through victory in war and alliances through marriage achievements.

Zoetmulder & Robson (2011) simply defines *kakawin* as 'poem'; 'a work of poetry in the Indian meter'. The root word is *kawi* which means 'poet'; 'poet'. Furthermore, Zoetmulder & Hartoko (1983), says *Kawi* is a *Sanskrit* word that was later absorbed into the Old Javanese language. In *Sanskrit*, *Kawi* originally meant 'one who has extraordinary understanding, one who can see the future, a sage', which later expanded to produce a very distinctive meaning, namely 'poet'. However, in the process of absorption into the Old Javanese language, the basic word that is thought to form the word *kakawin* is the word *kāwya*. The word *kāwya* is a process of morphological change of the word *Kawi* in *Sanskrit*. In the Vedic tradition, the word *kāwya* is defined as 'wisdom, knowledge of a prophet'. Later, in the classical period, *kāwya* was defined as 'the fruit of the poetry of the palace', a poem that is essentially epis in character, which is somewhat artificial in style as one of the characteristics of *kakawin* in Old Javanese.

As a literary work of the palace, the birth of kakawin generally has a mission to save and spread the idea of sang kKawias a representation of the ruler in a country. Not infrequently kakawin and other classical literary works are used as "campaign media" for the rulers. The majority of kakawin discuss religious issues, especially Hinduism and Buddhism, although it is possible to also discuss other ideologies. In this case, a kKawii is a clergyman who has authority over the intricacies of religious matters. The opening verses (*Mangala*) of kakawin are the parts that highlight the ideology—religion—of a Kawi. *Manggala* is like an "altar" of worship of a Kawi to a special entity or deity he worships. *Istadewata* is a symbol of energy that is asked for his blessing in Kakawin's creative process. Zoetmulder & Hartoko (1983) says that the gods who are present in the *Mangala* are very distinctive, and are seen as the most important gods for the poet (Colozza & Avendano, 2019; Lubis et al., 2022).

Kakawin Purwaning Gunung Agung

The *Kakawin Purwaning Gunung Agung* manuscript used as research data is a collection of the Lontar Study Center, Udayana University. The manuscript is still in the form of a papyrus with dimensions of 49.5 cm long, 3.5 cm wide, and consists of 33 sheets. The main manuscript is covered with a blank lontar sheet which serves as the cover of the manuscript. On the right front cover sheet, two white rectangular papers were attached, covered with clear tape, and it was written: "*Sarwa Ning Gunung Agung* in Lontar Library, Udayana University" as the identity of the title of the manuscript and "T KROP 8" as the identity of the papyrus code. The explanation in the lontar looks different from the description in the catalog, wherein the lontar catalog the manuscript is identified with the title "*Purwaning Gunung Agung*". In the new catalog, this manuscript is numbered 502, while in the old catalog it is listed as manuscript number 1 on keropak number 8. Looking at its dimensions, the manuscript is quite ideal as a kakawin literary work (Patel & Iversen, 2007; Zatorre et al., 2002; Supartha, 2020).

According to his colophon, the copyist of the manuscript was a brahmin (Hindu clergyman) with the pen name "Brahmin is like a *Huru-huru*". This pen name refers to Ida Pedanda Gede Oka, a *sulinggih* who at the time was named Ida Bagus Gede Sugem. Sugem is the Balinese name for the *pergam* bird (*Ducula* sp.) or *huru-huru* [wuru-wuru] in Old Javanese. The Brahmin lived in Gria Tegeh Bindu, Kesiman (East Denpasar, Denpasar City) and completed writing in 1964 to be precise on "dina, ra, pwa, dukut, tañ, the year old, 1964—Sunday Pon Dukut Pananggal, 1964 AD". Pon Dukut Sunday calendar refers to two times in the Christian calendar, namely Sunday, February 16, 1964 (3rd Calendar of Sasih Kasanga Saka 1885) and Sunday, September 13, 1964 (7th Calendar of Sasih Kapat Saka 1886). Taking into account the habit of the Kawi who view Sasih Kapat as an ideal *Sasih* creative activity, the researcher tends that the copying of this manuscript was completed on September 13, 1964. The full date of 1964 indicates that this text was written close to the geological event of the 1963 eruption of Mount Agung that occurred on March 17, 1963. That is, *Kakawin Purwaning Gunung Agung* was copied after the 1963 eruption of Mount Agung. The copying of this text was most likely motivated to make it the largest "record" of volcanic events in modern Balinese history.

Yasa & Suteja (2019) through their study of *Kakawin Purwaning Gunung Agung* confirmed that this kakawin is a creative trace of Ida Pedanda Made Sidemen, a Balinese intellectual who is referred to as the "Great Bali Author of the 21st Century". This assumption is supported by the description of the *manggala* (prologue) and the epilogue of *Kakawin Purwaning Gunung Agung*. *Manggala* and kakawin epilogues often provide information that refers to the author of kakawin (Zoetmulder & Hartoko, 1983; Agastia, 1984; Yasa, 2019). The pattern to trace kakawin's authorship based on the analysis of the *Mangala* and the epilogue is indeed quite ideal to use. In a kakawin, the *Mangala* generally contains the background of the writing and even the "ideology" adopted by the author, while the epilogue generally explains the notes of the author, either directly or indirectly.

According to *Manggala*'s explanation, *Kakawin Purwaning Gunung Agung* is dedicated to Sang Hyang Shiva-Buddha who is personified as Candra-Aditya (moon and sun). Candra refers to Hyang Buddha, while Aditya is a symbol of Hyang Shiva. *Istadewata* Sang Hyang Shiva-Buddha, which is the orientation of the worship of *Kakawin Purwaning Gunung Agung*, is in line with the traces of the authorship of Ida Padanda Made Sidemen, for example, the text *Purwagamasasana*. The text, also known as *Siwagama* or *Siwabuddhāgama*, is one of the reference texts for Hindu priests in Bali. *Siwabuddhāgama* means "handle for a Shiva and a Buddha", i.e. priests who practice the force or sect of Shiva and Buddha. Yasa & Suteja (2019), also said that Ida Pedanda Made Sidemen's other works, namely *Kakawin Candra Bhairawa* and *Singhalanggyala* were also dedicated to the entities of Hyang Shiva and Hyang Buddha.

Kakawin Purwaning Gunung Agung put Bhatara Shiva as the main character. In the past, Shiva has sought the harmony of the universe by cutting off the peak of Mount Mahameru in Jambudwipa, then bringing it to Bali. Pieces from the top of the mountain that is now known as Mount Agung inherit the glory of Mahameru as the abode of the gods. In addition to the heroic incident of moving the mountain peak, this kakawin also recounted the burning incident of Sang Hyang Kama (God of Love) for disturbing Shiva's asceticism. The task was carried out by Sang Hyang Kama on the orders of Bhatara Indra with the aim of awakening Shiva's love. At that time the gods needed the birth of Shiva's son to defeat the giant Nilarudraka that threatened the heavens. The next episode tells of the descent of Bhatari Ganga as the holy water of life in the world. This effort can be made after Shiva is willing to use his hair as a way for the swift Ganges to flow.

After the world was peaceful, Shiva then ordered the gods and sages down to the island of Bali to teach humans various sciences to build civilization. However, an incident later occurred when Shiva accompanied by Dewi Parwati traveled to see the island of Bali. Due to the influence of the bubbling romance, Shiva's seed and Parwati's egg fell into the ocean. The two elements then unite and give birth to a creature who is very powerful and causes chaos in the world. None of the Lords of the Nawa Sangha, including Lord Brahma and Vishnu, can match him. The creature who was later given the name Kala Mretyu could only be pacified after Shiva acknowledged himself as a child and gave him a several. However, the chaos did not end there, because the gift that Shiva gave to Kala Mretyu assumed a new doomsday for humans in Bali. Therefore, Shiva and Parwati came back down and stopped Kala Mretyu. After that incident, the earth of Bali was gradually calm, then led by kings with a cosmic orientation to Mount Agung.

Water Discourse in Kakawin Purwaning Gunung Agung

Kakawin Purwaning Gunung Agung narrates several incidents involving water. First, the discourse of water (ocean) is related to the beginning of the creation of the universe. Before the existence of the universe, Lord Shiva did the main yoga. From the yoga that was held, a universal egg emerged in the middle of the ocean. The embodiment of the universe that resembles an egg is called Andabhuwana. A series of cosmic events accompany the birth of the universal egg as described in the following stanza.

*Dūnī kāla bhaṭāra natha huwusiṅ yogādi sānismrti/ rēp rēp rēp m[ē]tu tekaṅaṅdabhuwana jroniṅ mahā sagara/ moghāṅ rāmya kadīndrajāla masinaṅ rudra gni sāksat murub/ dūma[ā]kāra limutnya nitya kumutug lwir śabda niṅ ampuhan//
Wagyutpāra kuwuṅ-kuwuṅ saha k[ē]tug dhik deśaniṅ maṅḍala/ candraditya tiḍēm p[ē]tēṅ kinalihan saptāṅawāgrāṅjalun/
lumrāṅ wārṣa l[ē]ṅja[ā] watunya kumisik mētuk t[ē]keṅjambara/ lwirnyan rakwa tiganṅ tahun sumarasah maṅkak drawalwir liṅḍu//*

Hāra drāwa padhanya mogha rumakēt bahninya mantēn lumōṅ/ traṅ traṅ bhyoma g[ē]rēhnya mandra karēṅō lwir sambatiṅ strī rimaṅ/ lrāniṅ wārṣa atur g[ē]luṅ niṅṅaraṅ isniṅ bunāṅluh siṅi/ bāṅ wetan wijiliṅ patanṅa saliriṅ niṅ strī pinūrwwēṅ tilam//

Translation:

In the past when Lord Shiva completed the main yoga consciousness / suddenly a universal egg appeared in the middle of the vast ocean / then it was noisy like spinning water, like a frightening fire / the smoke was hot, the fog was always blazing like ocean ripples //

The wind roared howling, the entire universe experienced an earthquake/moon and the sun lost its light. Both are dark. The seven seas were surging high/ Oil rain spread in all directions, crushed rocks bounced against the sky/ For three years the molten mud was scattered, manifesting [as islands] floated//

Like a strand of pearls that melts, then ignites the fire, stops [and] shrinks/ the sky is bright, soft thunder sounds like the sighs of a woman making love/ the rain spreads all over the place as if her crown is a tiny strand of dew that melts tears/ color red [appears] on the eastern horizon, the rising sun is like the first sight of a woman in bed // *Kakawin Purwaning Gunung Agung* 4-6

The second discourse related to the existence of water is the post-placement incident of the mountains that cut off the peak of Mahameru which were brought from Jambudwipa to Bali Pulina. After the pieces of Mahameru peak were placed in position, some of the pieces were also scattered around Mount Agung. One of the fragments is to the west of Mount Agung known as Bukit Abang. At the foot of this hill there is, the main source of living water that emerged from the activity of Mount Batur as a volcano. The presence of this water is explained as follows.

Riṅ pūrwwa wara parbwatātiśaya kottama majajara tūt makēmbaran/ stutinya sinuṅṅan parab ya ta si lampuyāṅ iki paṅaranya dudsiniṅ/ ri pārśwa nika paścimeki hana parwwata si bukit abāṅnya kawruhi/ ri sornya hana tirtha mottama mahā mrēta ri batur ikā gunuṅ apuṅ//

Translation:

To the east of the main mountain, famously lined with twins following/ Honored given the name Si Lempuyang whose name is reaffirmed/ On its western slope [of Mount Agung] is Mount Si Bukit Abang as it is known/ At the bottom, there is the main holy water, (water) the ultimate immortality of Batur which is a volcano // *Kakawin Purwaning Gunung Agung* 28

To ensure the continued prosperity of the world, the gods intended to invoke Bhatari Ganga's presence in the world. Once upon a time, due to a misunderstanding with Lord Shiva, Goddess Ganga chose to leave the king of the gods and then lived in the forest at the top of the mountain. After the gods pleaded for his presence pitifully, Dewi Ganga was willing to return to the world to carry out her duties as a source of life, but on the condition that someone must be able to withstand the swift flow of water. For the efforts to balance the world to be successful, Lord Shiva also agreed to the request by offering his hair as the path of the current flow of the Goddess Ganga. This event is described in the following quote.

Nāhan liḡira saḡadi bāmadewa sura candra sawit amuwus/ śri dharmā bharuḡa jina mūrṡi moḡara mahaywa wuwus saḡ ahulun/ siḡḡih kaya-kayani wuwus bhaṡara magawe widana kasujatin/ aḡhiḡ yaśa pinagēhaniḡ jagat ratu wibhawa mahayū bhuwana//

Nā liḡ suradhipa saha puḡa mantra panaḡāskara mrēṡa pinutēn/ macamana ri sira bhaṡara bāṡha yaniḡ mrēṡa pinutēr ira/ gaḡga dhari sira tumurun riḡ iśwa[ra] tumapakan ri jaṡa paśupati/ śiḡhrā mrēṡa pinutēr awah-wahan mtu saḡeḡ idhēpi saḡ ajapa//

Translation:

Thus the famous words, Sang Bamadewa, the moon god followed later / Sri Dharma Bharuna Jinamurti said, "Bring the goodness of your noble words / My sincere respects to the words of the bhatara who created the true teachings, / until glory is established in the noble world that is authoritative, harmonizing the universe" //

Thus said Bhatara Parameswara followed by a puja of mantras of respect, glorification, [and] purification/ Bhatara Shiva performed self-purification because he was [in charge of] turning life/ Goddess Ganga showered down through Hyang Pasupati's hair/ life immediately turned, rain appeared as desired by devotees // *Kakawin Purwaning Gunung Agung 116-117*

Sometime later, the existence of the ocean was again stated in *Kakawin Purwaning Gunung Agung*. Dewi Parwati at that time was said to be eager to see the beauty of Bali Pulina which was the talk of the gods. Therefore, he then asked Lord Shiva to take him to see the beauty of the island which is also known as Nusa Komala. However, the beauty of Bali Pulina pushes the two of them into the pit of romance. Accidentally, his *Sukla* (seed) and female (egg) dripped and fell into the ocean. The meeting of *Sukla* and the woman then gave birth to a magical creature that made the world chaotic. The incident is written in the following quote.

Wara śukla sonita tibā lumabuhi tlēḡiḡ mahodhadhi/ ndan sdhēḡira numayēn matutur/ kala rudra mūrṡi gumsōḡ manibhawa// Īi nā tutur nira bhaṡāra saha miḡayi dewi tan lipūr/ yā mikaraḡa waśa dusprakrēṡi/ saka riḡ mamūrṡi na ḡareḡ jagat kabeh//

Translation:

The seed and egg (Shiva and Parwati) fell into the deep ocean/ Then, instantly returned to consciousness/ Kala Rudra was born from the flame of love//

Thus the story, [the romance of] Shiva and his consort/ it causes the [birth of] characterless energy/ like the embodiment that forms all lands in the world// *Kakawin Purwaning Mount Agung 167-168*

Advanced meaning

Through the quotes above, it can be seen that *Kakawin Purwaning Gunung Agung* talks about water quite a lot. That discourse will be deconstructed. As Rodolphe Gasche argues in *The Tain of The Mirror: Derrida and the Philosophy of Reflection* (Norris, 2017:13) deconstruction begins by identifying the hierarchy of oppositions that appear in the text, then reversing these oppositions, and introducing new ideas. These steps will be applied in this analysis. At the stage of identifying the opposition hierarchy, it can be seen that the gods, especially Bhatara Shiva, are depicted as very dominant figures. Shiva is the creator of the universe who is a superpower and has the right to control the universe and all of its contents. He has the power to create or destroy an entity, for example when the event of the burning of the God of Asmara's body. Shiva's power is also shown through the narrative that every activity of the gods, rsi, Gana, and giants must go through his approval and blessing. This power is depicted in the process of cutting the peak of Mahameru, the order to build Balinese civilization, picking up Dewi Ganga from the forest at the top of the mountain to the treatment of Kala Mretyu. Meanwhile, the water entity as well as its personification as Goddess Ganga stands in opposite positions. Water is positioned as an element created by Shiva. Even though the nobility of water is mentioned several times, water and its personification as Goddess Ganga still have to submit to all of Shiva's orders. Disobedience to Shiva's orders is interpreted as a form of resistance that is in line with deviations from natural laws. Disrupted natural law is a form of universal disharmony that must be avoided. Therefore, the emerging binary opposition can be formulated in the following table.

Table 1
Binary Opposition Dichotomy

Binary Opposition Dichotomy	
<i>Bhatara Siwa</i> /Creator God	<i>Water/Dewi Gangga</i>
Creator	Created
Superpower	Bow down
Regulator	Arranged

Secondary Data, 2022

After determining the binary oppositions, the second step in the deconstruction analysis is to reverse the interdependent, but contradictory, oppositions. In the process of structural meaning, Lord Shiva is the signifier of 'the creator'; 'superpower entity'; and 'ruler of the universe. Through this structural meaning, the text seems to place Shiva as the undeniable center of discourse. Derrida [Rusbiantoro & Nihayati \(2001\)](#), states that the true center does not have a natural locus, not a definite locus, but a function, a kind of locus in which there are an unlimited number of sign substances at play. This is what then appears in a more critical reading of the water entity and its personification as Goddess Ganga to Shiva. The rejection of Shiva's domination as a superpower is very evident in the episode of Dewi Ganga who chooses to leave Shiva. This incident was caused by Shiva's ignorance of the existence of Goddess Ganga, who is none other than Lakshmidewi or the goddess of prosperity. Dewi Ganga's disappointment is described as a cracked tusk of Nandaka. In his tearful sorrow, he then chose to leave Shiva almost nine times. In this depiction, it appears that even though the creator Shiva still cannot be a superpower and can fully condition all of his creations. Shiva could not prevent the departure of Goddess Ganga and maintain harmony. During Ganga's departure, the cycle of life continued for some time but did not reach full perfection. The harmony and sanctity of the world that Bhatara Parameswara aspired to have only been a pseudo-concept during that time. The world is not completely stable, because no energy sustains the universe. Luckily, Bhatara Guru then realized the condition and quickly ordered Lord Indra to face Dewi Ganga. Indra's task was to ask Goddess Ganga to come back down to the world. At this point, the power of Goddess Ganga as a source of power to purify the world is emphasized as explained by Bhatara Guru in verse 96 of the second line of *Kakawin Purwaning Gunung Agung* which reads *apan manggēha Dewi gangga then pangajaha lumukatan Jagat Kabeh* (because Goddess Ganga has been appointed as a source of power to purify all world).

Lord Indra who became the ambassador of Bhatara Guru went to see Dewi Ganga to carry out his duty it was at that time that Dewi Ganga seemed to put up a fight. *Sang Hyang Sutirtha* put forward several conditions before the gods as a dowry for his willingness to come down to the world. One important condition in this narrative is its request to provide an intermediary medium to support the rapid flow of water. After returning to Kailasa, Indra conveyed the results of his meeting with Dewi Ganga, including the conditions proposed. Shiva who understands the enormity of the energy of Goddess Ganga finally gave up her hair as a medium for the flow of the water. This event can be interpreted as a sign that Goddess Ganga has regained her glory over Shiva. In Balinese and Nusantara traditions in general, the head is a symbol of holiness, power, and even the dignity of a person. Therefore, not just anyone would be willing to hand over his head to someone else. This also applies to Shiva, moreover, he is the God who created and ruled over the universe. His willingness to give up hair as an intermediary is a sign of respect and even submission to Dewi Ganga as the personification of water. If interpreted radically, Shiva's unlimited power at that time immediately collapsed. Shiva could not arbitrarily rule and rule over Goddess Ganga as the personification of water.

The erosion of Shiva's power as absolute ruler is also seen in the episode of Maya Bahni's birth in the sea. Maya Bahni is told as a creature who was born because Shiva-Parwati could not control her love interest. As a result, the seed and egg both fell into the ocean, then underwent fertilization, and were born as a terrible giant. This giant then became a source of chaos in the world. Dewata Nawa Sangha, who was ordered to arrest him, was powerless to match the immense power of Sang Kala. Maya Bahni can only be conquered through Shiva's humility to meruwat and admit that the giant is his son. The process of calming Maya Bahni must also be "paid" with some grace as a regulator of human norms on earth. Since then he is also called Sang Kala Mretyu. Like the resistance of Dewi Ganga, this story also places water (ocean) which is represented through the Maya Bahni figure as an element that Shiva cannot immediately subdue.

The final stage of the deconstruction process is to introduce new ideas from the analyzed discourse. The story of asking for the presence of Dewi Ganga into the world and the birth of Maya Bahni is a symbolic idea that mandates

that humans can place and treat water in a good, right and wise position. Shiva as the supreme entity in the universe cannot simply treat water or other natural objects without ethics. The figure of Shiva in *Kakawin Purwaning Gunung Agung* is also a symbol of human existence itself. Human knowledge is the power to regulate water and other natural resources. However, this power should ideally be managed properly so as not to create a human paradigm as the center of the universe which can freely exploit the world as anthropocentrism views it. Control and exploitation above the threshold can certainly shake the stability of natural resources whose impact will decrease on human life. The story of Maya Bahni's birth due to the uncontrollable love of Lord Shiva and Dewi Parvati is also a symbol of the "pollution" of the ocean due to the darkness of the mind. Through this storytelling, humans are reminded to be able to move wisely amid nature

3 Conclusion

Kakawin Purwaning Gunung Agung one of *Ida Pedanda Made Sidemen* literary works gives space and deep attention to the existence of water. Water has been discoursed as the source of universal life. The water entity is symbolized by the figures of *Dewi Ganga* and *Maya Bahni* who fight against the domination of Shiva as the all-powerful creator resistance that was carried out gave a message that water and other physical resources should be treated wisely. Unwise treatment will expose its managers to bad impacts, including presenting an environmental crisis. The water discourse in *Kakawin Purwaning Gunung Agung* can be used as a basis for rebuilding collective environmental awareness.

Conflict of interest statement

The authors declared that's they have no competing interest.

Statement of authorship

The authors have a responsibility for the conception and design of the study. The authors have approved the final article.

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