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MODULES

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Geographical Names

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MODULE 4

Cultural Heritage in Bali

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4.1 Introduction

Bali is one of the provinces in Indonesia that is well-known for its abundant cultural richness, making it an attraction for both foreign and domestic tourists. This cultural wealth has colored various aspects of life in Bali, including the giving of geographical/place names. This module will discuss the relationship between geographical/place names and cultural heritage in Bali, including the history of cultural heritage preservation efforts that have been carried out.

4.2 Indonesia – A Multitude of Cultures and Languages

Indonesia is an archipelagic country consisting of no less than 17,000 islands, stretching from east to west along the equator with a total area of 5 million square kilometers. Indonesia is home to around 270 million people, making it the fourth most populous country in the world (BPS, 2021a). The vastness of its territory and the high population make Indonesia rich in cultural heritage diversity. This cultural diversity is evidenced by the presence of cultural heritage sites that bear witness to the development of culture in Indonesia in various historical periods.

From the prehistoric period, there are sites such as residential caves scattered in Sangkulirang-Mangkalihat in East Kalimantan; Nusa Penida in Bali; Maros-Pangkep in South Sulawesi; and Liang Bua in East Nusa Tenggara. From the classical period, there are sites related to the worship of God, such as *Candi Borobudur* (Borobudur Temple) in Central Java; *Candi Prambanan* (Prambanan Temple) on the border of Yogyakarta and Central Java; *Candi Tebing Gunung Kawi* (Gunung Kawi Cliff Temple Compound) and *Goa Gajah* (Gajah Cave) in Bali; as well as *Kompleks Percandian Muaro Jambi* (the Muaro Jambi Temple Compound) in Jambi.

During the Islamic period, there are sites with Islamic characteristics, such as the Ancient Mosques of Gumantar and Bayan Beleq in West Nusa Tenggara; Kudus Tower Mosque in Central Java; Wapauwe Old Mosque in Maluku; Maimun Palace in North Sumatra; Bala Puti Palace in West Nusa Tenggara; and the Sultan Malikkussaleh Mausoleum Complex in Aceh. The colonial period, marked by the presence of colonial powers in Indonesia, also left traces of cultural development in Indonesia, including the Bank Indonesia Building in Aceh; Fort Marlborough in Bengkulu; Fort Vredeburg in Yogyakarta; Inna Bali Hotel and Japanese Cave in Bali; Fort Rotterdam in South Sulawesi; and World War II Cannons in West Nusa Tenggara.

Figure 1. Cultural heritage sites from prehistoric period: (a) Liang Bua in Manggarai Regency, East Nusa Tenggara Province and (b) Gede Cave of Nusa Penida in Klungkung Regency, Bali Province
(Source: Documentation of BPCB Bali)

Figure 2. Cultural heritage sites from the classical period in Gianyar Regency, Bali Province:
(a) Gunung Kawi Cliff Temple Compound and (b) Gajah Cave
(Source: Documentation of BPCB Bali)

Figure 3. Sites from the Islamic period in North Lombok Regency, West Nusa Tenggara Province:
(a) Gumantar Ancient Mosque and (b) Bayan Beleq Ancient Mosque

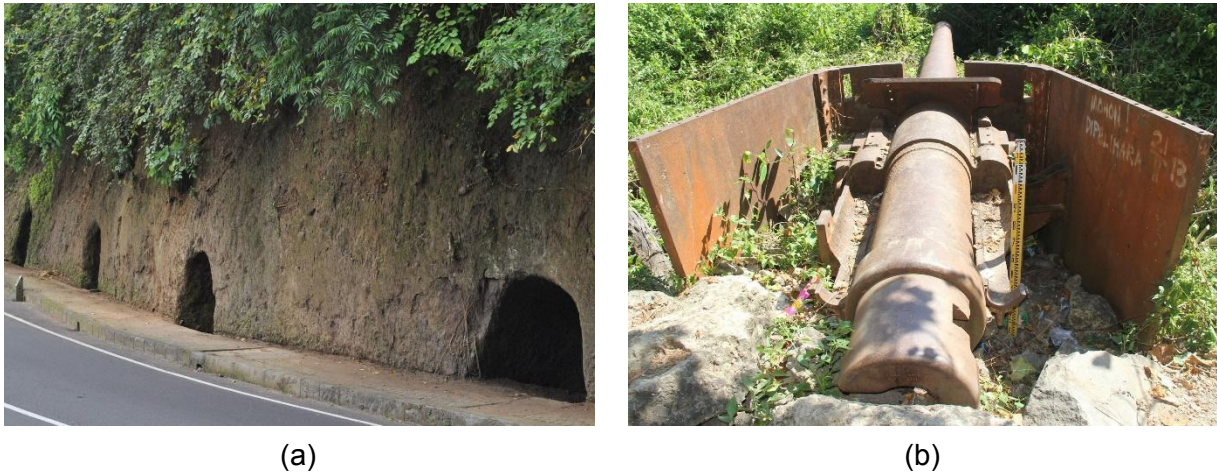(a)   (b)

Figure 4. Sites from the colonial period: (a) Japanese Cave in Klungkung Regency, Bali Province and (b) World War II cannon in West Lombok Regency, West Nusa Tenggara Province Province
(Source: Documentation of BPCB Bali)

The diversity of Indonesian culture is also demonstrated by the existence of around 2,500 regional languages used as the daily language by 79.4% of the Indonesian population, consisting of no fewer than 1,300 ethnic groups (Na'im and Syaputra, 2011). Regional languages or mother tongues have several functions related to identity, culture, and tradition. Not only does it help an individual or group interpret the complex realities of the world, but regional languages can also help express local values, norms, laws, traditions, and wisdom, for example, in knowledge of living in harmony with the environment (Lauder, 2012).

One of the regional language varieties in Indonesia is found in Bali, a province located in the cluster of the Lesser Sunda Islands. The Balinese language, which belongs to one of the Austronesian language families (Blust, 2023), is currently used by more than 3 million people in Indonesia (Na'im and Syahputra, 2011). In addition to its use in daily activities, the Balinese language is also used in religious activities, traditional ceremonies, and the writing of regulations in traditional systems such as awig-awig. In addition to the language, Balinese script is also widely used in places such as Hindu places of worship, traditional institutions, government institutions, street names, tourism facilities, and other public facilities.

According to Potter (in Sugiri, 2003:55), in the early stages of language history, the first words known were names. Kosasih (in Istiana, 2012:1) also argues that the first property given to humans when they were born on this earth by their parents is a name. In addition to being an individual's identity known by their name, names are also used as markers of a region's identity, for example, in place names. Liliweri (2014:7) states that historically, culture is a social heritage or tradition passed down from past generations to future generations, so the historical aspect plays an important role, especially in the inheritance of naming a region. This is because the name of a region is often based on historical events that have occurred in that area.

4.3 Bali – Its Uniqueness and How Cultural Heritage Ties to its Past and Present

Knowledge about life in harmony with the environment can be seen in Bali, one of the provinces in Indonesia known for its rich cultural heritage and stunning natural beauty. Its captivating beaches, beautiful mountains, cultural heritage, and boundless uniqueness always capture the heart. The Balinese community represents 1.60% of the total population of Indonesia (BPS, 2021b), but they appear different from other Indonesians in various aspects, especially in terms of culture, religion, and belief. This is due to the close connection between cultural heritage and the lives of the Balinese people from the past until today.

4.3.1 The Development of Culture in Bali

Bali is located in a cluster of islands called the Lesser Sunda Islands, precisely between Java and Lombok. In 1958, Bali Province was formed after previously joining Lombok, Sumbawa, Sumba, Flores, and Timor into the Province of Lesser Sunda. Bali Province consists of several islands, namely Bali Island, Nusa Penida, Nusa Ceningan, Nusa Lembongan, Serangan, and Menjangan, stretching 153 km from east to west (*kangin-kauh*) and 112 km from north to south. Topographically, Bali is a hilly and mountainous region with a range of hills and mountains (*kaja*) in the central part of the island, including Mount Agung (3,142 m), Mount Batukaru (2,276 m), Mount Catur (2,098 m), and Mount Batur (1,717 m). Bali Province is surrounded by a marine/water area (*kelod*), namely the Lombok Strait, Bali Sea, Bali Strait, and Indian Ocean (BPS Bali Province, 2022).
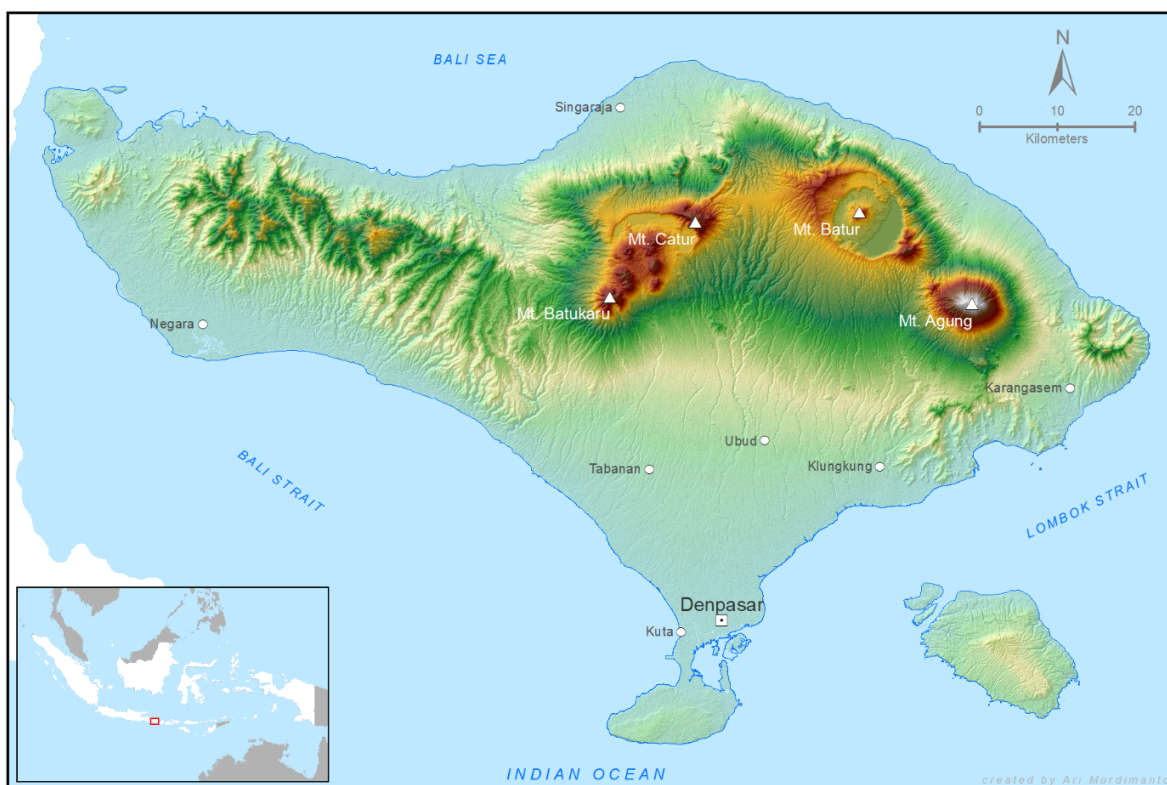

Figure 5. Topographic Map of Bali Province

Historical evidence shows that Bali Island has been inhabited by humans since the late Pleistocene era, around 40,000 years ago. This is evidenced by the discovery of Paleolithic

stone tools in the villages of Sembiran and Trunyan around Lake Batur, which are similar to stone artifacts found in Pacitan, East Java. Prehistoric life in Bali is further elucidated by the discovery of several important artifact remains, such as necropolis sites in Gilimanuk and prehistoric sites in Manikliyu, Sembiran, Pacung, Pangkung Paruk, and Margatengah.

(a)   (b)

Figure 6. Artifactual remains in Bali: (a) Beads from Prehistoric Human Site in Jembrana Regency and (b) Sarcophagus from Manikliyu Prehistoric Site in Bangli Regency
(Source: Documentation of BPCB Bali)

The development of local culture was based on animism and dynamism in the prehistoric period which still continues in the megalithic tradition until today, Bali has slowly received influences from the outside world. This relationship with the outside world is evident from the discovery of bronze mirrors at Pangkung Paruk Site in Buleleng. These artifacts are estimated to be from the Han Dynasty in China. In addition, the discovery of Indian pottery in Sembiran and Pacung, Buleleng, which is estimated to be from 2000 years ago (in the early AD) also indicates contact with India at that time. Its connection with India in the past stimulated Balinese culture, leading to the emergence of Hindu civilization and ideology in Bali.

To this day, the majority of Bali's population (83%) adheres to Hinduism (BPS Bali Province, 2022). Hindu teachings in Bali are slightly different from Hindu teachings in India. In the development of Hindu teachings in India, Vedic teachings position the worship of gods partially, focusing on one god that is believed to have a great influence on those who believe in it, and then forming certain groups/sects that distinguish the beliefs of society in India (Subawa, 2022).

Long before the development of Hindu civilization in Bali as it is today, in the early development of civilization forms, the social system that was already clearer from prehistoric times was evident in the era of Ancient Bali. The emergence of kingdom forms is recorded in historical records in the form of inscriptions. Inscriptions come from the Sanskrit language, which means artifacts in the form of writing, as an official decree of the king or ruler, written on stones, palm leaves, and copper, and formulated according to certain rules, containing grants and rights, and bestowed through ceremonies to be given to villages or people who have contributed (Bakker, 1972:10). In the early era of Ancient Bali, the inscriptions found did not mention the name of a specific king. The names of figures/kings in the era of Ancient Bali first appeared in the Blanjong Inscription dated 835 Saka or 913 AD. There are 23 names of figures (king's names) that appear in inscriptions from the period of Ancient Bali

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(9th-14th century AD). Based on records in the inscriptions, there was a very rapid development of social systems, forms of government, and the beliefs of Balinese society that had begun to imbue the values of Hinduism.

Next, during the Bali Middle Ages/Bali Madya (around the 14th-18th century CE), the seeds of Hindu religion that had existed in Bali were strongly influenced by the Majapahit Kingdom in Java. This influence further reinforced the social system and beliefs of the Balinese people. The concept of Bhineka Tunggal Ika (Unity in Diversity) and the view of mutual respect among different beliefs began to be internalized in Balinese society. Philosophy, literature, and art also began to flourish in Bali. Politically and in terms of power, Bali reached its peak during the reign of Dalem Waturenggong in Gelgel with its famous spiritual figure, Dang Hyang Nirartha. Theoretically, Bali remained strong with strong autonomy under the local government system until the 18th century CE. Although in the meantime, the Portuguese began to arrive, which eventually triggered other colonial powers to come and target Bali.

Colonization that occurred massively began with the arrival of the Dutch led by Cornelis de Houtman. In his notes, he praised the beauty of nature, culture, and Balinese life, which began to build relationships between the outside world and Bali in trade and eventually became more widespread, affecting the social composition of society to become increasingly heterogeneous. Contracts with European nations that initially occurred in the context of trade later expanded to the political realm. When these contracts were deemed unsatisfactory (unfair), conflicts or resistance were initiated by traditional elites and supported by the people. Wars against colonialism occurred in several regions in Bali. The resistance, often referred to as puputan, occurred until the time of independence.

Regardless of the context of historical periodization, Balinese culture is inspired by animism and dynamism beliefs that later developed into Hinduism as it is today. Initially, Hindu teachings in Bali were divided into nine sects. Instead of bringing diversity to Balinese traditions, these sects brought division, not only among sects but also within each sect itself. Until one day, Mpu Kuturan, a spiritual figure from Java, proposed the idea of uniting these sects. This unification took place at a place now called Pura Samuan Tiga (samuan/pesamuan meaning meeting and tiga meaning three (the three revered forces)) and gave birth to the concept that is embraced by Balinese society today, namely Tri Murti which focuses on the worship of Brahma, Vishnu, and Shiva. This concept then underlies the construction of Pura Kahyangan Tiga in every traditional village in Bali (Putra et al, 2022).

4.3.2 Cosmological Concepts in Balinese Society

The Balinese society in the past, with its rooted animism and dynamism beliefs, tended to express and embody forms to provide conviction for their beliefs. Particularly, to provide a place (sthana) for the universal power from the gods, spirits, or ancestral spirits they believed in, so that it could provide safety, tranquility, and prosperity for the living. These concepts led to the emergence of a sacred nature for the holy buildings of the past.

Religious and social life in ancient Bali was a continuation of the prehistoric tradition of the migration period, which was then enriched and nourished by the Hindu-Buddhist culture, becoming a more complex culture (Ardana, 1995:68). The religious nature also influenced the existence of religion in society, reflected in holy buildings (pura), village administration, and, of course, various religious ceremonies (Goris, 2012:25). In ancient Bali, the concept of

the sacred-profane of an area had already begun to appear. Seen from the terrain, higher areas were considered as sacred areas, thus becoming the location for the placement of holy places. This is inspired by Bosch's opinion (in Prajudi, 1999:35-37) that temples and holy buildings in Indonesia, in general, are inspired by the Manasara Silpasastra book from South India because they have identity. Generally, this book contains guidelines for the construction of holy buildings or temples and profane buildings or forms of settlements, cities, villages, and fortresses. Manasara reveals that the construction of holy buildings should be erected near tirtha or water sources, whether in rivers, especially near the confluence of two rivers, lakes, or the sea. If necessary, a pond should be made in the courtyard of the holy building or a vase of water should be placed near the entrance gate. In addition, the ideal place to build a holy building is in the *ksetra* or highland areas, including hilltops, mountain slopes, forests, and valleys.

The Balinese society today inherits three concepts that always consider and respect the harmony of nature in carrying out their daily activities. The concept of *Tri Hita Karana* is a universal basic concept held by traditional Balinese society. This concept teaches people to always be in harmony with God (*parahyangan*), humans (*pawongan*), and the environment (*palemahan*). In addition, there is a concept used by traditional Balinese society to organize village settlements, which is the concept of determining the highest area as the holiest axis and the lowest area as less holy, called the *Hulu-Teben* concept. Planned settlement patterns divide the area into three zones, where the highest area is the location for sacred places (*utama*, equivalent to *hulu*/upstream), the middle area is for residential purposes (*madya*), and the lowest area is for less sacred purposes, such as burial sites (*nista*, which is equated with *teben*). This pattern is intended to follow the direction of the river flow in order to avoid river floods (Parwata, 2009).

The uniqueness of the concept that has been passed down from generation to generation in Balinese society influences the location and topography of a region in general. In local terms in Bali, this zoning system is known as the *Tri Mandala* concept (the concept of three areas). This concept is essentially a guideline for dividing the temple compound into three areas or zones based on their level of sacredness. The three areas are known as *nista mandala* or *jaba sisi*, which is the outermost area; *madya mandala* or *jaba tengah*, which is the transitional or middle area; and *utama mandala* or *jeroan*, which is the innermost area (cf. Conrady, 2007:142, Howe, 2005:16). Among these three mandalas, the *jaba sisi* area is considered the least sacred, the *jeroan* area is positioned as the most sacred mandala, while the *jaba tengah* area is placed as a transitional mandala with a medium level of sacredness.

Based on their respect for the universe, traditional Balinese society developed this basic concept by combining the cosmological axis (*hulu-teben*) with the religious axis (east-west or north-south) and the sacred-profane axis (*utama*, *madya*, *nista*). This combination resulted in the concept of *Sanga Mandala*, which divides the area into nine zones. The division of these nine areas uses the three basic zones of the sacred-profane concept, namely *utama*, *madya*, and *nista*. Each of these areas is further divided into three small zones, so that each area has three small zones (Figure 7). The zone division consists of the innermost area, which is considered the most sacred, consisting of three small zones, namely *utamaning utama mandala* (UU), *utamaning madya mandala* (UM), and *utamaning nista mandala* (UN). The middle area or transitional area is also divided into three small zones, namely *utamaning madya mandala* (MU), *madyaning madya mandala* (MM), and *madyaning nista mandala* (MN). Likewise, the outermost or profane area is also divided into three small

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zones, namely *utamaning nista mandala* (NU), *madyaning nista mandala* (NM), and finally *nistaning nista mandala* (NN).
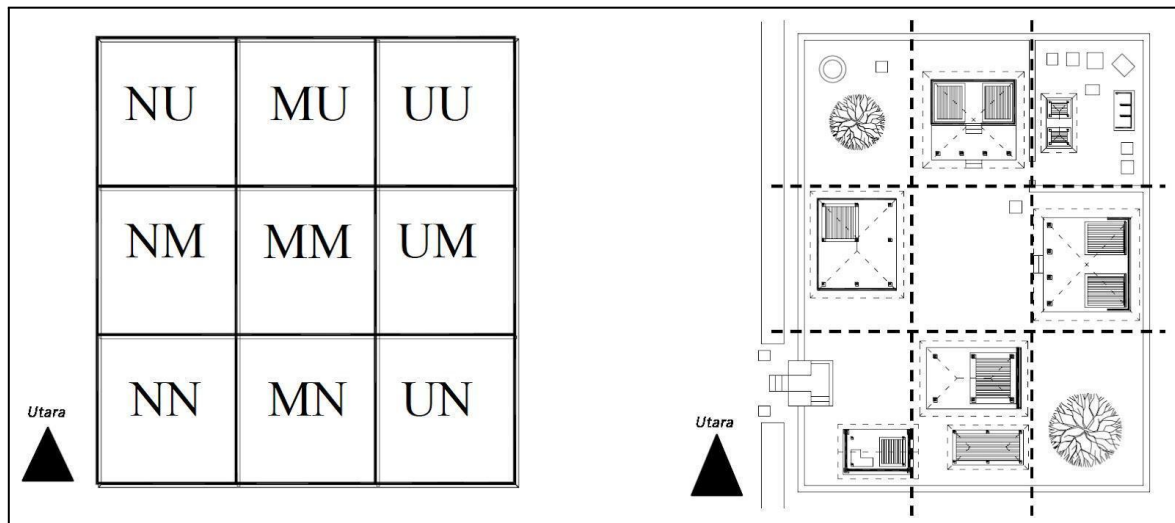

Figure 7. Division of space in the Sanga Mandala Concept (Suryada, 2012)

Both traditional concepts of spatial arrangement in Bali are based on the same philosophical view, namely the dichotomy of the position of land based on its height and sacredness. Higher land is considered as the sacred or main area (*ulu*), while lower land is considered as the opposite or profane area (*teben*). These two opposing land characters are then interspersed with transitional land located between the two. This land is considered as a middle or moderate area (*madya*).

Both concepts, Tri Mandala and Sanga Mandala, which are still alive and used as guidelines by the Balinese community today, have similarities that tend to position mountains, highlands, or the sunrise as the main sacred direction. Meanwhile, the sea, lowlands, and the sunset are considered as the profane or opposite direction (*nista*). In each plot of land for human habitation or sacred buildings that have been given the values of main, moderate, and opposite, buildings that also have main, moderate, and opposite values are placed accordingly to the value of the available land plot.

One thing that differentiates the Tri Mandala and Sanga Mandala concepts is the number of zones formed from the division of the area. Areas that apply the Tri Mandala concept will form three zones that tend to be oriented towards the mountain-sea (*kaja-kelod*) or the sunrise-sunset (*kangin-kauh*), while areas that apply the Sanga Mandala concept will form nine zones. These nine zones are formed from the intersection of two types of area divisions into three zones (main, moderate, and opposite zones) that use the orientation of the mountain-sea (*kaja-kelod*) and the sunrise-sunset (*kangin-kauh*) simultaneously.

4.4 Geographical Naming on Cultural Heritage Features in Bali

Humans who survive in this world cannot escape the concept of place. A place on earth has a unique and distinct character compared to other places. It is the human experience of the five senses that makes a place memorable and gives it a special meaning to people. Farinelli (in Agnew ed., 2004:316) defines a place as a location where events occur that do not happen elsewhere, giving it a sense of place. Based on this, a place can be influenced

by historical factors resulting from human activities. A place is identified with a location in space influenced by human activities, thus possessing certain characteristics.

This sense of place shapes the human experience of a place and makes it significant, prompting people to name places according to their experiences. Names given to a place are passed horizontally and then vertically from generation to generation. The transmission of information across generations makes place names culturally significant. Maintaining a place name over time requires a high degree of local wisdom, as the consideration is on preserving historical values rather than spatial dynamics. If spatial dynamics are considered, every toponymy can change according to the evolving character at that time.

A place is identified with a location in space influenced by human activities, thus possessing certain characteristics. Maryani (2010:11) explains that a place has physical characteristics and the people who live in it, with the location of an area becoming a branded place, landmark, genomic region, geographical indication that cannot be moved and becomes a distinctive feature of a place. Therefore, the elements of place naming cannot be separated from human activities, whether it is an impression of a geographic phenomenon or an event that occurred in the past. Studying toponymy means understanding the past, as toponyms often describe social reality and spatial patterns (Vannieuwenhuyze, 2007:189).

Naming cultural heritage is related to toponymy. The naming of a place is a result of culture, both historically and symbolically. Liliweri (2014:7-8) states that historical culture is a social inheritance or tradition passed from past generations to future generations, while symbolic culture is a foundation of meaning established jointly by the community. The toponymy of a place is a joint agreement passed down through generations, so to understand the meaning of a place name, a study of cultural history and symbolism is needed.

A place or region in Bali cannot be separated from the authority of local wisdom as a means of legitimizing its name. Naming inspiration can arise from folklore believed by a community group, so the legitimacy of its name will be attached for generations along with the inheritance of folklore or myths that develop in that area. Folklore and myths are still legends whose truth is unknown, but belief in those stories and myths can build a collective "belief" in a community to believe in what is related to the legend. In this case, the existence of a legend is referred to as a projective system, as a tool for collective reflection so that it can be accepted by the environment and supporting communities and can be passed down between generations.

Indications of cultural heritage naming in Bali are based on several factors, among which are quite dominant, namely based on folklore, myths, legends, and based on written historical data in the form of inscriptions or manuscripts. Folklore, myths, or legends can be known from the narratives of the community who own the cultural heritage. Relevant historical data that describes cultural heritage in Bali can be studied from the contents of inscriptions or manuscripts related to one of the cultural heritages in question. Although it is not clearly and precisely indicated, efforts are made to find relationships and connections between locations mentioned in inscriptions and their current existence.

Based on several factors underlying the naming of a region in Bali, several types of regional naming can be grouped into three types, namely administrative toponyms, natural object toponyms, and artificial object toponyms. Administrative toponyms are region names that are administratively registered by the Ministry of Home Affairs and are regulated regarding their location in administrative codes and data. Natural object toponyms are names attached to

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natural features of the landscape. These natural objects can be mountains, rivers, hills, beaches, lakes, and other natural features. While artificial object toponyms are names given to an area that is the result of human cultural creations that are tangible cultural heritage.

4.4.1 Toponymy of Administrative Regions

The geographic names in Bali based on folklore and manuscripts can be found in the administrative areas of Bedulu Village, Tampaksiring Village, and Manukaya Village. The name Bedulu is thought to originate from the word *Bedahulu* found in the Negarakertagama manuscript written by Mpu Prapanca in 1365 AD. In Pupuh XIV verse 3, it is mentioned that among the vassal states to the east of Java are Bali with important locations mentioned such as Bedahulu and Lwa Gajah. In addition, the names Bedulu, along with Tampaksiring and Manukaya, are mentioned in the famous Balinese folklore Babad Danawantaka and Lontar Usana Bali, especially in Gianyar Regency.

The name Bedulu comes from Bedahulu, a kingdom led by a king named Sri Mayadanawa who had supernatural powers and could transform into various creatures. His arrogance caused the people to not be allowed to worship at Besakih Temple, but rather had to worship him. This caused great suffering, unrest, and chaos for the Balinese people. To overcome this, the Dewata Nawa Sanga held a grand assembly at Besakih. The result of the assembly was conveyed to Sang Hyang Pasupati who then sent Dewa Indra to fight Mayadanawa, who had caused much chaos and opposed the teachings of Dharma (religion), resulting in a war between the army of Sang Hyang Indra and the soldiers of Mayadanawa.

During the war, it is said that Dewa Indra pursued Mayadanawa. At one point, Dewa Indra lost track and only saw the imprint of a slanted footprint. Suspecting this, Dewa Indra and his troops continued to track the slanted footprint and found that it was Mayadanawa's footprints slanted to deceive Dewa Indra and his troops. Based on this story, the area was named Tampaksiring.

The pursuit of Mayadanawa by the god Indra continued for quite some time and moved from place to place. One day, Mayadanawa disappeared and only a large chicken was seen. The chicken was attacked, causing Mayadanawa to return to its original form. Now, the place where the transformation occurred is called Manukaya (*manuk* means chicken and *kaya* means large).

4.4.2 Toponymy of Natural Features

Folklore and manuscripts that underlie the naming of geographical locations in Bali can also be found along the Pakerisan and Petanu rivers. The Pakerisan River is part of the Pakerisan Watershed Subak Landscape, one of four areas designated as UNESCO World Heritage Sites under the name Cultural Landscape of Bali Province: Subak as Manifestation of Tri Hita Karana Philosophy.

The Pakerisan River, which flows from north to south, has natural resources in the form of a row of fertile rice fields with water flowing from the absorption of Lake Batur and the Tirta Empul spring. The support of these natural resources has also led the community living in this area to try to fulfill their spiritual (religious) needs by utilizing the environment around them without causing damage. Referring to the cosmological concept of Balinese society, it is indicated that the area along the Pakerisan River is the location of Singhamandawa, one of the kingdoms in ancient Bali that is often written in several inscriptions, one of which is the Sukawana A1 Inscription.

Inscription Sukawana A1 Sheet IIIa
> *na makasupratibaddha sanggarugyan ya ajna syuhunang manuratang ajna sadyasiwa,*
> *turun di panglapuan di singhamandawa, di bulan magha cukla pratipada, rggas pasar wi*
> *jayapura, di saka 804 kilgina di putthagin ajna//0//*

Meaning in Indonesian:
> *oleh sebab itu segala ketetapan ini dituliskan oleh pejabat penulis (sekretaris)*
> *Sadyasiwa, diturunkan/diserahkan di sebuah tempat di singhamandawa, pada bulan*
> *magha, menuju bulan terang, pada hari pasaran*
> *wijayapura, dituliskan pada tahun 804 Saka.*

Meaning in English:
> therefore all these provisions were written down by the writing officer (secretary)
> Sadyasiwa, handed down/handed over at a place in *singhamandawa*, in the month of
> *magha*, towards the bright moon, on the *pasaran* day
> wijayapura market, written in 804 Saka.

If Singhamandawa is indicated as a large kingdom city located in the Pakerisan watershed area, then most likely the higher land in the northern part of the Pakerisan watershed area, namely the village of Tampaksiring, is the location designated as the royal sacred place, while the lower area in the southern part is the location of the royal city. However, this statement is still a hypothesis that needs to be tested for its truth through further research.

The name Pakerisan in folklore appears as part of the Mayadanawa story. At night, Mayadanawa infiltrated the place of the army of Dewa Indra and put poison in their water source. The next morning, after waking up, feeling tired and thirsty, the army of Dewa Indra immediately searched for water and they found clear water and drank it together. Unfortunately for them, after drinking the water, they all got poisoned. Dewa Indra, who was sad, then moved to meditate in a pine forest. In that place, Dewa Indra received a mystical whisper (*pawisik*) to create an antidote to the poison. Dewa Indra then thrust his weapon into the ground, creating a new water source that could cure and heal his army. The new water source was named Tirtha Empul (*tirtha* means water; *empul* means bubbling up, created from inner strength), while the flow from the spring was named the Pakerisan River.

Mayadanawa, at the end of his escape, was stopped in an area that was steep and cliff-like. Seeing that Mayadanawa could no longer escape, Dewa Indra with his magical arrow killed Mayadanawa. Mayadanawa's body, pierced by the arrow, was dragged until it was stuck on the cliff wall. The place where Mayadanawa was killed is now called Tanah Pegat (*pegat* means separated). The flow of Mayadanawa's blood flowed down, causing the river water to become red and dirty (*mala*). Seeing this, Dewa Indra decreed that the river water contaminated by Mayadanawa's blood should not be used by humans for 1700 years. According to the story, at that time the groans of Mayadanawa in pain could still be heard, so the river was named the Petanu River (*peta* means sound; *nu* means still).

4.4.3 Toponymy of Man-made Features

The name Tirta Empul is also mentioned in the series of stories about the defeat of Mayadanawa, and it is also mentioned in the Manukaya Inscription, which is kept in the Sakenan Temple in the village of Manukaya. The inscription was carved on a large stone (*saila prasasti*) with the date of 882 Saka (960 AD) issued by the ancient Balinese King named Candrabhayasingha Warmadewa. The inscription mentions the repair of the pond/spring at Tirta Empul, which was damaged by floods every year. The inscription reads "*tatkalan sang ratu (śri) candrabhayasingha warmmadewa masamahin tirtha di (air) mpul*" (Goris, 1954a: 75), which means "when the king (śri) Candrabhayasingha Warmmadewa repaired the tirtha in Air Mpul." The contents of the inscription indicate that the pond located at the source of the spring had been damaged and therefore needed repair.

The Gunung Kawi Cliff Temple Compound, located in the village of Tampaksiring, has a history closely related to the Tengkulak A Inscription, issued by King Dharmawangsawardhana Marakatapangkajasthanottunggadewa (King Marakata) in 945 Saka (1023 AD). An important aspect of the inscription mentions the Amarawati hermitage located on the banks of the Pakerisan River.

Inscription Tengkulak A Sheet 1b (Ketut Ginarsa, 1961:4)
1. *ing caka 945 phalguna masa, tithi pancami cukla paksa, pa, pa, ca, wara irika diwasa nikang karamani songan tambahan sapanambahan*
2. *hulukayu dity, manuratang bamana, rama kabayan dangca, mwang tigu, pelet, sutarka, manambah i paduka haji, cri dharmmawangsa wardhana marakata pangkaja stano*
3. *tunggadewa, sambandha ni panambahnya, majar an mula kinon haji dewata sang lumah ring air wka sajalu stri, mangawaya ri sanghyang katyagan ing pakistan manga*
4. *ran ringamarawati,...*

Meaning in Indonesian:
1. *Pada tahun Caka 945 bulan Palguna, tanggal lima bulan menuju terang (suklapaksa), paniron, paing, hari saniscara, wuku ukir. Pada saat itulah para pemimpin Desa Songan Tambahan sewilayahnya, yaitu*
2. *kepala kehutanan bernama Dity, penulisannya bernama Bamana, Rama Kabayan Dangsa, Tigu, Pelet, dan Sutarka, menghadap Sri Paduka Maharaja Dharmmawangsa Wardhana Marakata Pangkaja Sthanottunggadewa.*
3. *Adapun sebab mereka menghadap Sri Baginda, hendak menyatakan sudah sedari dulu semenjak pemerintahan raja suami istri yang telah dicandikan di Air Wka, mereka sudah ikut masuk pertapaan yang terdapat di aliran Sungai Pakerisan*
4. *bernama Asrama Amarawati…*

Meaning in English:
1. In the year Caka 945 the month of Palguna, the fifth day of the month towards the light (suklapaksa), paniron, paing, saniscara day, wuku ukir. It was at that time that the leaders of Songan Tambahan Village in their area, namely
2. the head of forestry named Dity, written as Bamana, Rama Kabayan Dangsa, Tigu,

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Based on the content of the Tengkulak A inscription, Goris argued that the founder of the Amarawati hermitage was the king who was canonized in Air Wka, namely King Udayana who ruled from 911-933 Saka (989-1011 AD). The location of the Amarawati hermitage itself is located on the banks of the Pakerisan River, precisely in the Gunung Kawi Cliff Temple Compound in Tampaksiring (Goris, 1948:23-24).

The Gunung Kawi Cliff Temple Compound site is divided into 3 groups, namely the Five Temples on the eastern cliff of the Pakerisan River; Four Temples on the western cliff of the Pakerisan River; and Ten Temples on Gundul Hill (western cliff of the Pakerisan River). In addition to the cliff temples, this temple compound also has hermitage niches. These hermitage niches are believed to be the location of hermitage performed by the ancient Balinese people, especially by priests to isolate themselves, especially after entering the Wanaprastha stage of life. Until now, the main area of the Gunung Kawi Cliff Temple Compound still has a temple which is a living monument used by the local community in Hindu religious ceremonies. However, the hermitage niches found today belong to the dead monument category, this is because the hermitage niches are no longer functional as they were when they were built in the past (Wahyuni, 2015:111).

In the village of Bedulu, there is a sacred place known by the people as the Pura Guwa. The name can also be found in several other places in Bali, such as Pura Guwa in Besakih, Pura Guwa Lawang in the east of Kusamba Village, Pura Guwa Garba in Sawah Gunung, Pura Guwa Raksasa in Campuhan Ubud, and Pura Guwa Patinggi or Pura Guwa Beji Kanaginan in Riang Gede. The use of the name *Pura Guwa* has diminished since the name Goa Gajah has been used. Goa Gajah, as an ancient relic, was only widely known to the public in 1923 through a report by L.C. Heyting, a Dutch East Indies government official in Singaraja. This report contained information about a cave with full-face carvings on the walls, and in the front courtyard of the cave, there were several free-standing statues, namely six female statues (fountain statues), a Ganesha statue, a Shiva statue, a Hariti statue, a Ganesha statue in a shrine to the west of the cave entrance, and on the cave entrance wall, there was a short inscription that could not be read at the time.

Based on the Negarakertagama Book, in stanza 3 of verse 14 (Pigeud 1960:11; Suantra 2006:58), it is mentioned that there are two important places in Bali, *Bedahulu* and *Lwagajah*, which still have very important functions in the 14th century AD. The Siwaism relics in Goa Gajah, such as the statue fountain in the temple complex, have similarities with the statue fountain in Candi Belahan, East Java (Kempers, 1959; Suantra, 2006:58), which is thought to date back to the 11th century AD, thus it is likely that the statue fountain also dates back to the 11th century AD. Other archaeological relics that are Buddhist in nature are shown by the Amitabha Buddha statue, the ruins of a carved stupa on the cliff, and the Hariti statue. Based on the relics, it can be seen that there is a similarity in style between the

Dhyani Buddha statue in Goa Gajah and the Dhyani Buddha statue in Borobudur, which is from the mid-9th century AD. Looking at the relics in Goa Gajah, it can be concluded that there are two beliefs adopted from two different periods, namely Hinduism from the 11th century AD during the reign of King Anak Wungsu, and Buddhism from the 9th century AD.

The hypothesis from Goris states that Antakunjarapada is another name for Goa Gajah, mentioned in the Dawan Inscription dated 975 Saka (1053 AD) and the Pandak Badung Inscription dated 993 Saka (1071 AD). In the Dawan Inscription, Antakunjarapada is referred to as Sanghyang Dharma. Some experts associate this name with the current Goa Gajah Temple (*kunjara* means elephant). The Pandak Badung Inscription mentions a sacred place called Antakunjarapada during the reign of King Anak Wungsu. If this is true, then Goa Gajah has existed since the 11th century AD, during the reign of Anak Wungsu. On the door wall of Goa Gajah, there is a Kadiri Kwadrat script which reads *kumon* and *sahy(w)angsa* (Stutterheim 1929:75-76; Goris 1954:24; Suantra 2006:57-58). The Kadiri Kwadrat letters were very popular in the 11th century AD. Based on paleographic studies, the inscription in Goa Gajah can be used as a reference to determine the chronology of Goa Gajah, which may date back to the 11th century AD. If this assumption is true, then Goa Gajah is closely related to the Warmadewa dynasty, the descendants of King Udayana Warmadewa and Gunapriyadharmapatni.

The name *Er Gajah* is also believed to be the origin of the name Pura Goa Gajah in the past. The name is mentioned in the inscription of King Dharmmawangçawardhana Marakata Pangkajasthanot Tunggadewa in 1022 AD and the inscription of King Bhatara Sri Mahaguru in 1324 AD. However, if we observe these names in their context, then the role of Er Gajah during the 300-year period (1022 - 1324 AD) underwent changes. In 1022 AD, it was associated with the management of water in rice fields (*ser*), and in 1324 AD, it was a Shiva priest (Rajadhyaksha). Although there were changes in the function of Pura Goa Gajah, it did not affect its name.
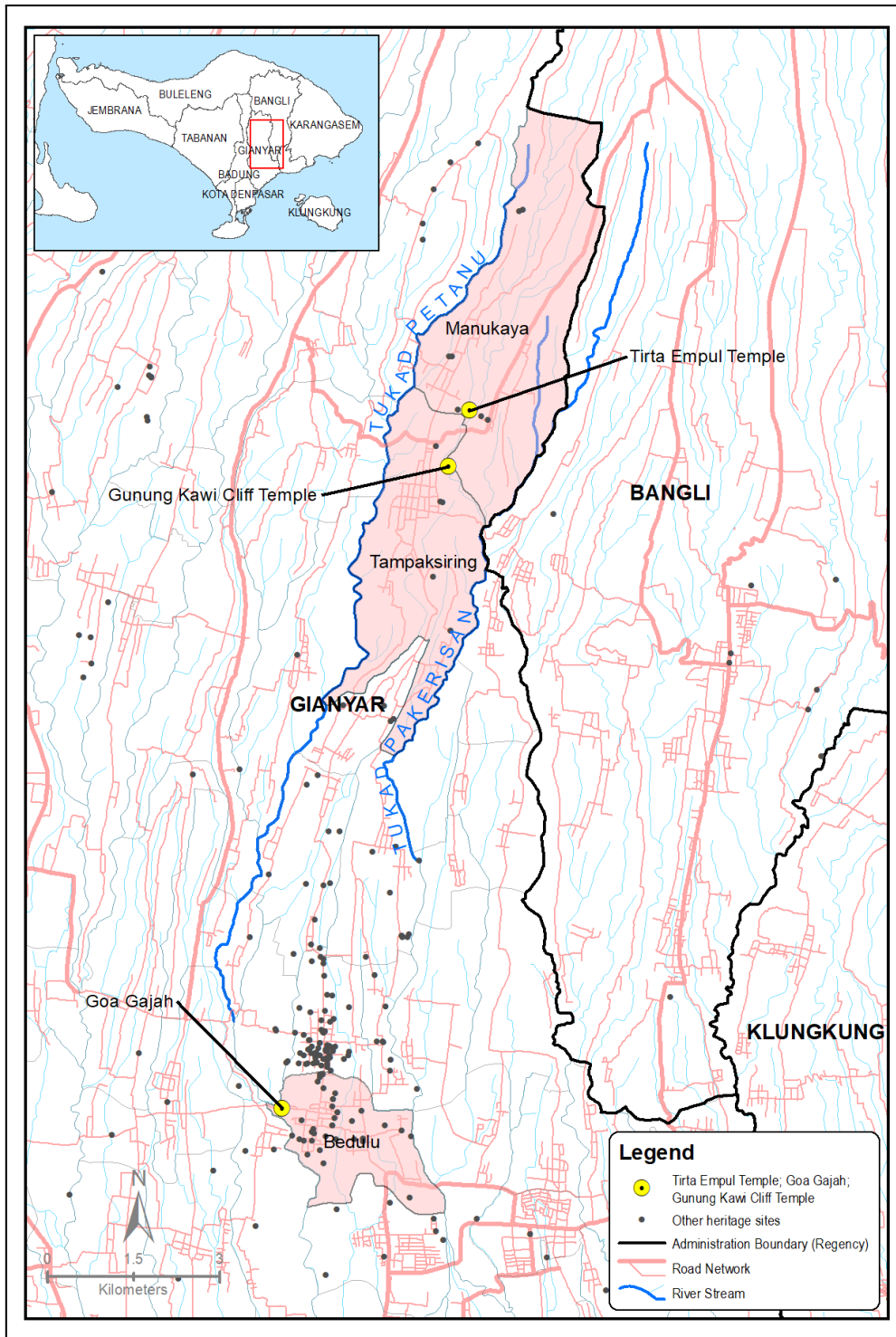
Figure 8. Location of Pura Tirta Empul, Candi Tebing Gunung Kawi, and Goa Gajah in administrative area of Manukaya, Tampaksiring, and Bedulu Village
(Data source: Geospatial Information Agency and BPCB Provinsi Bali)

4.5 Programs for Preserving Tangible and Intangible Cultural Heritage

The important position of culture as the wealth and identity of the nation has prompted the government to establish regulations regarding the preservation of cultural heritage through Law No. 11 of 2010 concerning Cultural Heritage and Law No. 5 of 2017 concerning the Promotion of Cultural Objects. The Cultural Heritage Law regulates the preservation of cultural heritage, which includes protection, development, and utilization activities. Meanwhile, the Cultural Object Promotion Law regulates the promotion of culture, which includes protection, development, utilization, and cultural development activities. To carry out the mandate contained in these two laws, the Ministry of Education, Culture, Research, and Technology, through its technical implementation unit (UPT) in the regions, carries out activities related to the preservation of cultural heritage and the promotion of cultural objects. One of these UPTs is the 15th Regional Cultural Heritage Preservation Center (BPK XV).

BPK XV, which was previously called the Bali Province Cultural Heritage Preservation Center, oversees the working area of Bali and West Nusa Tenggara provinces. Some of the cultural heritage preservation activities that have been carried out include the rescue of the west wall with continuous excavation in 1975/1976, the rescue of fragments of a bathing building (1976/1977), reinforcement of cave walls (1977), area planning (1985), zoning (1986), inventory of objects suspected of being cultural heritage (2002), making site name boards (2006, updated in 2016), threat control studies (2019), zoning (2021), and the renovation of the bathing pool (2022) at the Goa Gajah site. At the Tebing Gunung Kawi Temple Site, preservation activities that have been carried out include area planning (1985), technical restoration study (2008), technical conservation study (2020), and conservation (2022). At the Tirta Empul Temple Site, preservation activities that have been carried out include zoning (2017, updated in 2021) and improving name boards (2022).

Figure 9. Efforts to preserve cultural heritage (repair of the Tirta Empul nameplate)
(Source: Documentation of BPCB Bali)

In addition to the activities carried out by the Ministry through UPT in the regions, the Regional Government also makes efforts to preserve cultural heritage. One of them is by issuing Bali Governor Regulation No. 80 of 2018 regarding the Protection and Use of Balinese Language, Script, and Literature and the Implementation of Balinese Language Month. In the regulation, Article 6 paragraph (1) regulates the Balinese script that must be

placed above the Latin alphabet in the writing of names, including places of Hindu worship, government agencies, private institutions, roads, and tourism facilities.

Figure 10. The use of Balinese script on places of worship for Hindus and on government institution nameplates
(Source: Documentation of Cultural Preservation Office Regional XV)

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