

Interpretation of the *Bedawang Nala* ornament located on the base of Pura Pabean in Buleleng Regency Indonesia

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ARTICLE INFO	ABSTRACT
<p><i>Article history:</i> Received June 22, 2022 Received in revised form July 01, 2022 Accepted July 08, 2022 Available online August 01, 2022</p> <p><i>Keywords:</i> <i>Bedawang Nala</i> ornament Interpretation Traditional Balinese architecture</p> <p>*Corresponding author: Ida Bagus Idedhyana Department of Architecture, Faculty of Science and Technology, Universitas Ngurah Rai, Indonesia Email: ib.idedhyana@unr.ac.id ORCID: https://orcid.org/0000-0001-9057-7716</p>	<p><i>Pura (temple) is a sacred place for the Hindus in Bali, such as Pura Pabean, which is included in pura kahyangan jagat (temple for all people). Pura Pabean is located on the northern part of the main Singaraja-Gilimanuk road, Banyupoh Village, Gerokgak Sub-district, Buleleng Regency, Indonesia. The area also extends into the ocean and is positioned on steep rocky terrain. Unlike other Pura in Bali, this temple stands on the base of an ornament, as a Bedawang Nala (cosmic tortoise) with two dragons (serpents) wrapped around the body. The embodiments of the tortoise and the two dragons are the essential parts of the temple, with their heads overlooking the ocean. Therefore, this study aims to examine the interpretation of Bedawang Nala, as the Hindu icon located on the base of Pura Pabean. In this analysis, Capon's theory was developed and combined with the stages of the hermeneutic method. The analyzed Bedawang Nala was also a combination of Akupara (tortoise) with Vedava-nala (cosmic fire/fire of the apocalypse). This indicated that the body was similar to that of a tortoise, with the head being observed as a cosmic fire resembling the figure of a mare. The results showed that Bedawang functioned as an aesthetic and symbolic ornament, which depicted the bhu mandala (earth or region) in the middle of the ocean. This was a description of God's position in His manifestation, as the ruler of ports, trade, and water flow. These results are expected to develop the traditional Balinese architecture in the present and future activities and performances.</i></p>

Introduction

Traditional Balinese architecture has a variety of ornaments containing various interpretations, with their placement being adjusted to the potentially conveyed message. To build a cultural-minded architecture, these ornaments are widely applied and even developed in present designs. They also adopted several iconic symbols, which are part of the Hindu iconography imbued with spiritual interpretations (Idedhyana 2018). *Bedawang Nala* is an ornament derived from a Hindu symbol, which was created and developed thousands of years ago as the source of

the *Padmasana*, *Meru*, and other sacred buildings. It is also presently used as the basic form at Pura Pabean, which was previously a stopover or a port for sailors from foreign ethnic groups. In its realization, acculturation of Hindu and Chinese ethnicities was subsequently observed (Shiva, Buddha, Tao, Kong Hu Tju). In Pulaki Bay, the existence of this stopover was also consistent with the development of the trading port since 1489. Furthermore, the restoration of Pura Pabean was planned around 1995, with its construction only completed in 2002. This is different from other pura in Bali, where the basic form of the footprint represents *Bedawang Nala* (cosmic tortoise),

entangled by two legendary dragons (*serpents*), namely *Anantabhoga* and *Basuki*. This shows that the *Bedawang* and Dragon architecture is realized by two circular paths around the temple. In this design, the head of the tortoise and the two *serpents* are observed on a cliff to the western part of the pura overlooking the open ocean. This indicates the *Bedawang Nala* holding the Pura Pabean.

Pura Pabean is located on the north side of the Singaraja-Gilimanuk main road, Banyupoh Village, Gerokgak Sub-district, Buleleng

Regency, Indonesia. This is opposite Pura Pulaki, approximately 53 km west of Singaraja City. It also extends into the ocean and is positioned on a steep rocky terrain, where hundreds of monkeys reside. Lush trees and quite dense forests are found in the circle of the road, with the northern part being a stretch of ocean. Meanwhile, the southern part is found to be hilly and residential areas. Based on [figure 1](#), the combination of mountains and ocean is observed from the direction of Melanting Beach.



Figure 1. Location of Pura Pabean

Interpretation

Interpretation is a procedure used to achieve understanding. This is only carried out in meaningful forms, to express the message ([Bleicher 2013](#)). It also indicates the observation of work between external and internal aspects, to achieve its deepest understanding ([Palmer 1969](#)). Therefore, this concept is an approach to the relationship between interpretation, understanding, and meaning.

Relation of function, form, and meaning

In architecture, the concept of meaning is often related to form, whose effects on work are very important. This sector subsequently emphasizes function and its effects on the meaning-based form. Besides the form,

aesthetics, and expression necessary for the creation of a good and meaningful architectural product, architects also assume other aspects, such as structure. According to Greek philosophers such as Plato, Aristotle, and Xenophon, a function was an important criterion presenting the difficulty or problem encountered. [Roth and Clark \(2013\)](#) also declared that it had many components, indicating that functionality is connected to usability or benefit. Moreover, a function is related to potential activity, circulation, symbolic (observation-based message building), and psychological achievements. Based on [Krier \(1988\)](#), the architectural problem depended on the coordination of form and function, although produced a hollow structure and unsatisfactory living conditions. This

confirms that functions are the fundamental starting point for all architectural expressions.

The six concepts of architectural thought were also divided into two groups by Capon (1999), namely primary and secondary categories. The primary group involves form, function, and meaning, with the secondary containing construction, context, and spirit. Salura and Fauzy (2012) also proved that the basic form of all architectures was function-form-meaning, whose aspects need to be present at all times. However, their interests were likely to vary, as meaning is often obtained from the observational interpretation of the actual form. These conditions confirm that this aspect is obtained by interpreting the observed visual form, whose result is an ornament of *Bedawang Nala* at the base of Pura Pabean. In this study, Capon's theory was developed to determine an understanding of form, function, and meaning, which are connected to construction (form maker), context, and spirit, respectively. This relationship is subsequently elaborated at the stage of hermeneutic meaning.

Ornament

This originates from the Latin word, 'ornare', which means to decorate. These are often added to specific products, for more aesthetic, valuable, and symbolic meanings, which are inseparable from the social and cultural aspects of the community (Gustami 2008; Sunaryo 2009). This shows that the function of Balinese decoration is divided into two parts, namely pure and symbolic groups (Sika 1983). Symbolic decoration commonly possesses a dual function, which has a spiritual meaning, due to being consistent with Hindu iconography.

The results obtained in this report are expected to carry out the following, (1) increase the wisdom and love for cultural heritage, (2) understand the importance of architecture with identity, to create present and develop architectural works. It is also expected to improve the knowledge in the field of traditional Balinese architecture. In addition, the developed theories and methods should be used in interpreting various architectural works.

Method

This study emphasized searching for and understanding a complete object interpretation.

The object observed is the base of Pura Pabean and the form containing a symbolic meaning. Meanwhile, the observation of objects is not only carried out in visual appearance. The hermeneutic method is very relevant in interpreting various symptoms, events, symbols, and values contained in the expressions of language or other cultures in the phenomena of human life (Kaelan 2005; Sumaryono 1999). This interpretive step is related to language understanding, i.e., semantic, reflexive, and existential/ontological stages (Bleicher 2013).

The semantic stage often aims to establish a dialogue between form and function, through the connection to their secondary categories, namely construction and context. Using this dialogue, an in-depth description is observed of the form and function of *Bedawang Nala*, at the base of Pura Pabean. This is accompanied by the reflexive stage, which involves the connection of function and form with spirit, i.e., the Hindu iconography animating the birth of *Bedawang Nala*. At this level, the expansion of the understanding horizon is developed by establishing a dialogue between the present and the past. According to Gadamer (2004), this was known as the 'horizon fusion', which was one of the constant mediation between the past (tradition, culture, and experience) and the present (direct experience) conditions of the interpreter. Furthermore, the existential stage produces consistent meaning with ontology, using Heidegger's opinion (Bleicher 2013). At this level, understanding leads to a transcendental approach, an inquiry more ontological than logical (figure 2).

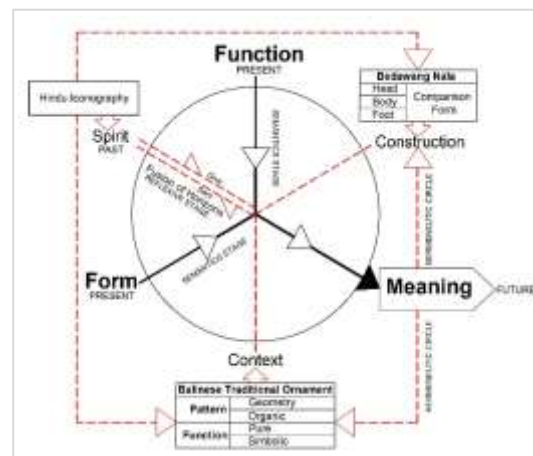


Figure 2. Dialogue between function, form and fusion of horizons to determine the meaning

Result and discussion

1. Pura Pabean and the Form of *Bedawang Nala*

Pura Pabean is divided into 3 mandalas, namely (a) the first mandala (*jaba sisi*) is known as the '*tepining samudra*', starting from the entrance branching into a circle, (b) the second mandala (*jaba tengah*), located after passing the Bentar Temple, is referred to as '*tengahing samudra*'; and (c) the third mandala (*jeroan*), located after entering the bale pegat, is known as '*telenging samudra*' (Tugur 1997). Entrance forks

are also observed in a circle, with the left design leading to the *jaba sisi*, beyond a Bentar Temple. Furthermore, the right directional fork led to the headland (bottom coast), where a *pelinggih* (sacred building) *Dewi Ceraki* and *Ratu Subandar*, sacred well (freshwater), and *pelinggih Gandarwari* were observed. This often led to the *jaba tengah* area, a room was observed for the enjoyment of the sea view, containing two Bentar Temples, with *bale kul-kul* and *bale bengong* found at the left and right ends, respectively (figure 3).

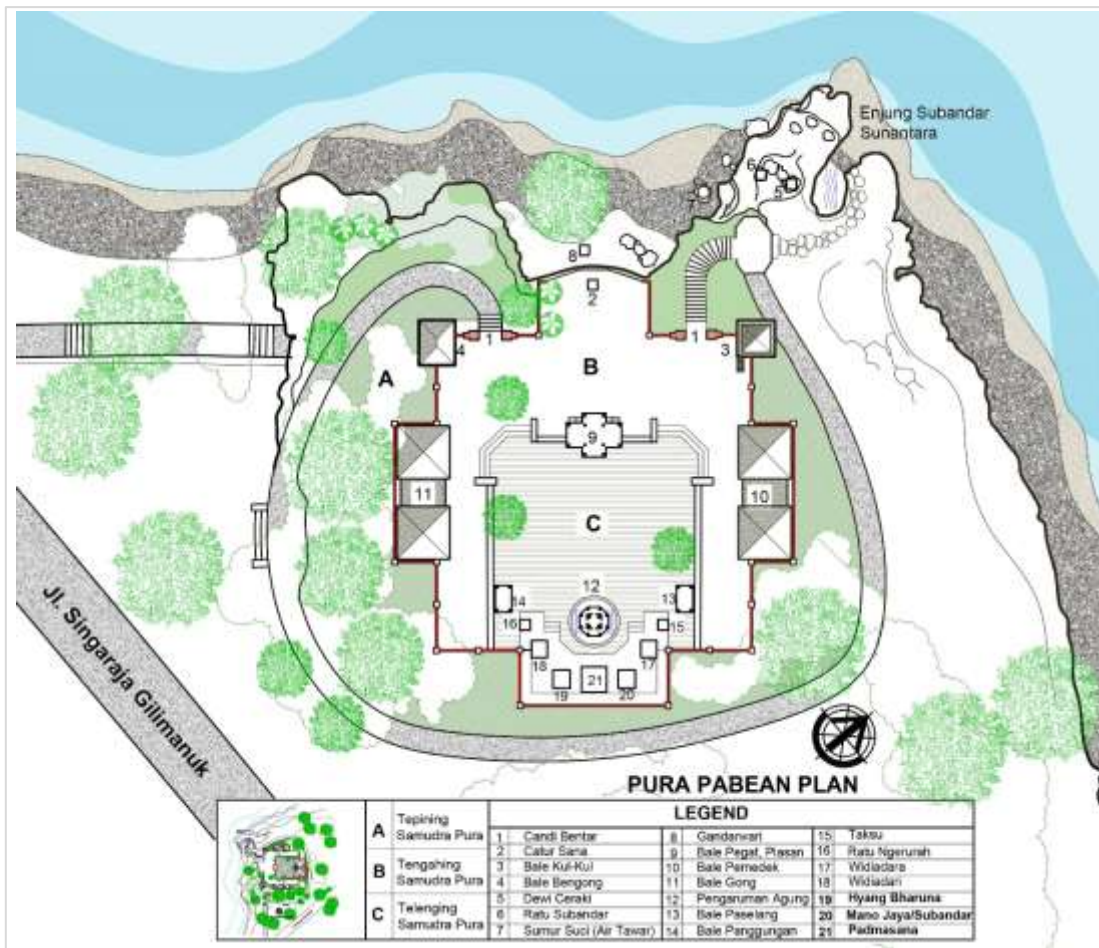


Figure 3. Sketch of Pura Pabean
 Source: Modification from Tugur (1997)

The footprint is observed as *Bedawang Nala*, with the exhibition of a tortoise (*Bedawang*) and two dragons (*serpents*), whose bodies represented the base and the main road around the Pura. The *Bedawang's* head and the dragons were also found on the northwestern cliff overlooking the ocean.

These architectural designs were subsequently observed from the first mandala (*jaba sisi*) and the ocean (figure 4).

The giant cosmic or world-carrying tortoise is known as a myth observed in Hindu, Chinese, Japanese, Korean, Vietnamese, Mongolian,

several East Asian countries, Far East Russian, and Native American mythologies. This indicated

that the tortoise was an amphibian carrying a hard mandala-shaped shell on its back (figure 5).

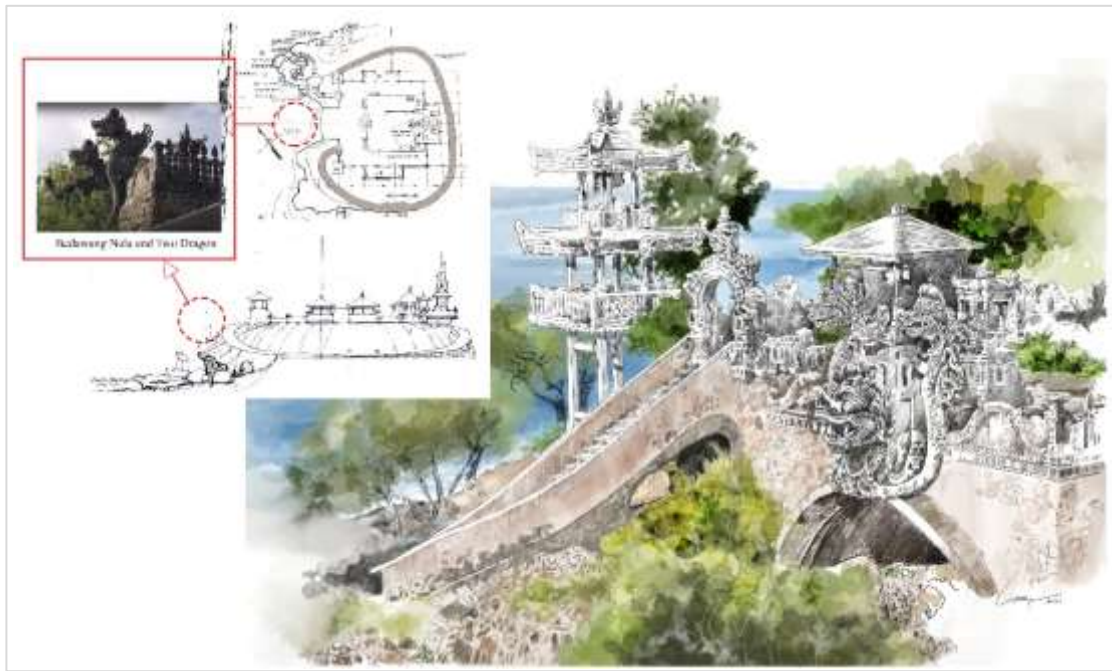


Figure 4. *Bedawang Nala* as the basis of Pura Pabean
Source: (Tugur 1997; Idedhyana et al. 2020)

In Hindu mythology, the cosmic tortoise is often known as *Akupāra* or *Chukwa*. This was accompanied by the name, *Kurma* when saving the world as an avatar of *Vishnu*. The form was presented as a land tortoise, although often described as a sea creature. In Indonesia, they were referred to as *Bedawang Nala*, especially in Java and Bali. This proved that the representation of *Bedawang* in literature pictures, sculptures, and narratives was manifested in two forms, namely *theriomorphic* and *therio-anthropomorphic*. The *theriomorphic* form is God's energy in describing *Bedawang* as an animal (tortoise), while *therio-anthropomorphic* emphasized the description as half animal-half human. These *therio-anthropomorphic* forms were often found in pictures, temple wall-carvings, or *wayang kulit* in Java and Bali. For this type of statue, a *theriomorphic* structure is not often sufficient in showing the full shape of a tortoise with head and shell developments, equipped with four legs and a tail (figure 5).

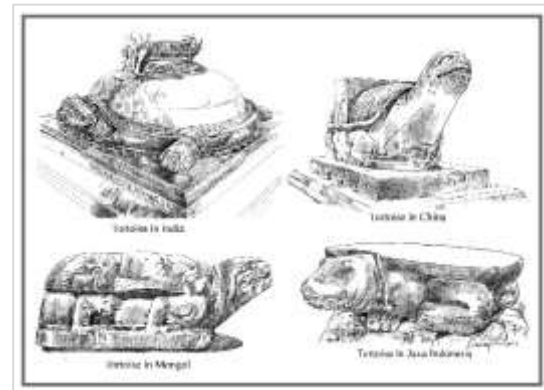


Figure 5. The form of the cosmic tortoise in several countries

In Bali, *Bedawang Nala* is wrapped by one or two dragons, namely *Anantabhoga* and *Basuki*. These control the tortoise movement or the adjustment of the earth's plate. However, each literary source exhibited a slight difference, as observed in the palm, "*Kauravasrama*", written in the 16th century. This stated that the basis of the *Sanghyang Maha Meru* (Mount Mahameru) was *Bhadawang Anala* (with a horse-shaped head), where *Anantabhoga* Dragon wrapped around its

neck and tail. Based on the interpretation of the *Padmasana* sacred building, Idedhyana et al. (2020) also concluded that when *Bedawang* is wrapped on the *Padmasana*, the serpent involved is known as *Basuki*, the king of the Dragons. This indicated that the dragons wrapping the tortoise were either *Anantabhoga* or *Basuki*, depending on the location. At the base of Pura Pabean, the head of *Bedawang Nala* was also visualized with a protruding nose resembling a horse's snout, equipped with a crown of fire and similar to Balinese architecture (figure 6). Moreover, the body and wrap of the specific dragon around the *Bedawang* were found to continuously form a trail surrounding Pura Pabean. This body shape was

not observed in the pura area, although found above by advancing to *bale kul-kul*, or through a drone camera. *Bedawang* shell was also depicted by the difference in height of the base to the middle, resembling the enclosure of a tortoise (figures 3 and 4). With the two dragons, as well as the four legs and tails of *Bedawang* not displayed, only a combination of tortoise and fire was observed. In addition, the human element was very small, as observed only on the necklace and earrings. Therefore, this form of *Bedawang Nala* is *theriomorphic*.

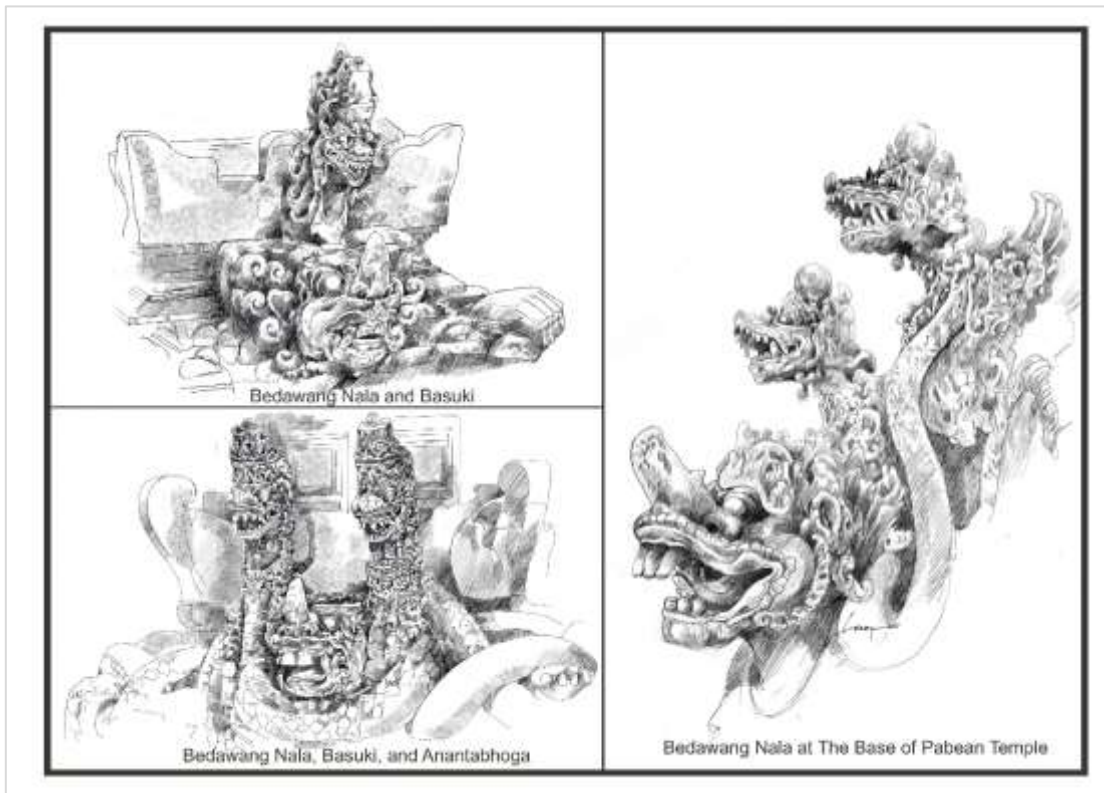


Figure 6. Comparison between the forms of *Bedawang Nala* in Bali and at the base of Pura Pabean

2. Functions of Pura Pabean and *Bedawang Nala*

Pura Pabean previously played a role as a stopover or port for foreign seafarers. In its realization, acculturation of Hindu and Chinese ethnicities was observed (Shiva, Buddha, Tao, Kong Hu Tju). It also functioned as a *linggih* (position) for Ida Batari Dewi Ayu Manik Mas Subandar and Ida Ratu Syahbandar. Furthermore, Pura Pabean was equipped with a sacred building, for the worship of *Dewa Baruna* (*Varuna*), the

ruler of the seas and oceans. In this description, the word, '*bea*', originated from the Sanskrit term, '*vyaya*', which indicates a fee, an expense incurred, or a levy (Monier-Williams 2019). This proved that Pabean is a port to monitor, obtain, and manage import and export duties from the ocean to the mainland, or vice versa. Meanwhile, the word, '*subandar*', originated from the term, '*bandar*', which is interpreted as the flow of water, berth, as well as port or trading city, according to

the (Pusat Bahasa Kemdikbud 2016). Based on Mardiwarsito (1990), the addition of the prefix, 'su', was interpreted as 'main' or 'ruler'. This confirmed that Pura Pabean is a place for worshipping God's manifestation as Lord of the streams, ports, and commerce, which provided fertility and prosperity. Another main *pelinggih* (sacred building) was observed for worshipping His manifestation as the ruler of water, seas, and oceans, namely *Dewa Baruna* (*Varuna*). This building is close to the shrine of *Hyang Subandar*, flanking the sacred architecture of *Padmasana* as a place of worship (figure 3).

The next function of *Bedawang Nala* emphasized its context as the base of Pura Pabean. This was consistent with the decorative function of traditional Balinese architecture. These organic ornaments were created based on the forms or objects in the universe. This was observed as a tortoise and fire resembling the head of a mare, as well as had a dual function, namely aesthetic and symbolic characteristics. This aesthetic function was related to the following, (1) Formal aesthetics, to provide a sense of beauty to the observer, (2) Expressionist aesthetics, related to the willingness to express, and (3) Psychological aesthetics, related to the observer's sense of satisfaction. Therefore, the aesthetic function is used to express a base as the seat, to provide a sense of beauty to the observer based on form, proportion, and scale. Meanwhile, the symbolic function portrayed *Bedawang* as the basis for the position of the pura, implying a comprehensible message. This function was in line with the visual form and its position on the architectural object of Pura Pabean.

3. Meaning of *Bedawang Nala*

Based on the biological characteristics of the tortoise, many symbols were incorporated into human lives, depending on the social and cultural context. In eastern and western mythology, these animals were spiritually depicted as a symbol of wisdom and associated with longevity. This was due to their experience in the mysteries of heaven and earth, as well as the journeys between land and water. In addition, tortoises were depicted as the messengers of the gods. In Bali, the name, "*Bedawang Nala*", originated from the *Sanskrit* word, '*vadava*', '*vadaba*', '*badava*', '*badaba*', which indicates a stallion resembling a mare. These were then provided with the term, '*gni*', '*nala*', or '*mukha*', interpreted as the fire from the underworld. This proved that a mare's head-

shaped fire was beneath the ocean at the south pole (Monier-Williams 2019). According to Coulter and Turner (2012), *Vedava* or *Bedava* was interpreted as a creature resembling a horse's head, a goddess of stallions, or a fire creature that licked water, as well as caused clouds and rain. *Vadava-agni* was found to be the scariest form of *Agni*, which remained hidden under the sea (Wisdom Library 2022). From the Old Javanese Dictionary, *Bedawang* was written as '*badawang*', indicating a tortoise. The subsequent addition of '*nala*' to this expression was interpreted as a fiery tortoise (Mardiwarsito 1990).

The word '*Bedawang Nala*' etymologically referred to two meanings. Firstly, the interpretation emphasized a cosmic fire resembling a mare's head under the ocean (underworld). This universal fire was described to emanate from the earth's cavity, which resembled the head of a horse. It was also found to maintain the warmth of the ocean and help evaporate seawater. In addition, the southern fire burning everything during *pralaya* was known as *Vadava-mukha*, interpreted as a fire-shaped mare head. Secondly, the interpretation emphasized amphibians, i.e., tortoises, as spiritual animals. This was due to their closeness with the cosmic existence and movement of the universe.

Hindu mythology also has many stories of mysterious underwater fires hidden at the bottom of the ocean, with *Puranas*, epics, and *Sanskrit* literary works referring to them as '*Vadava-nala* or *Vadava-gni*'. These underwater fires caused the evaporation of seawater, which turned into fog and prevented overflowing onto land. According to several mythological reviews, *Vadava-gni* stopped performing these activities during *pralaya* or floods, causing the oceans to expand and submerge the earth. In this case, underwater horse fire was found to explode as a volcano eruption, where all living things were destroyed by the lava and water. This confirmed an interesting relationship between sea-level change and mass extinctions. In older books, the tortoise was a manifestation of Brahma (the Creator) not *Vishnu*. This was in line with "*Satapatha Brahmin*," where the descendants of *Prajapati* (Brahma) were created after Brahma became a tortoise. These led to the creation and development of the word, '*Kurma/kasyapa*' (tortoise), indicating that all beings were descendants of *Kasyapa*. From the old scriptures, this was described as an avatara of Brahma, with some more recent and popular beliefs regarding it

as the work of Vishnu (Wilkins 1923). In the *Puranas* (post-Veda), *Prajapati's* child tortoise also moved into ancient waters and turned into an avatar of Vishnu, which incarnated to restore the destruction of the earth due to floods (Macdonell 1897). Furthermore, subsequent stories were found in the screening of *Mandara Giri* in *Samudra Mantana*, where *Bedawang* as *Kurma Raja* acted as the incarnation of Lord Vishnu, becoming the base of Mount Mandara (Jouveau-Dubreuil 1937). This was in line with Indonesian literature, where Brahma was *Bedawang Nala*, as contained in "*Tattwa Panggelaran*". In this case, Sanghyang Brahma and Vishnu transformed into *Kurma* (*empas*) and a dragon, respectively. This dragon entangled mountains to move Mount Mahameru from *Jambhudwipa* to *Jawadwipa* (Erawan, Suharsana, and Anthasa 2006). According to the story, "*Adiparwa*", Vishnu became a tortoise based on moving Mount Mandara in a sea of milk (Zoetmulder 2005).

Based on several Indian and Indonesian literary sources, *Bedawang* or *Akupara* was the embodiment of Brahma during the creation of the cosmos. In the period of preservation, *Bedawang* became *Kurma* as the embodiment of Vishnu. In "*Rigveda*" and "*Yajurveda*", one of the popular Hindu myths stated that the earth rested on the back of a giant tortoise, with another explaining it was positioned on the head of a serpent (*Sesana*). In this case, *Prthivi* was considered a tortoise with a very sturdy back and no feathers. In "*Mahabharata*" and "*Santiparva*," it was also depicted as the back of a tortoise. However, the analogy between *Prthivī* and the tortoise's back was long forgotten and had since become a myth. This was based on the suggestion that the earth rested on the back of a giant tortoise and that earthquakes often occurred when it turned (Roy 1999). In India, the cosmic amphibian was known as *Akupara*, indicating the tortoise on which the earth rested (Stutley 1977). It was also known as '*Kurma*', portraying a tortoise or turtle. This was because the depiction of a turtle emphasized the earth as a sea animal. *Kurma* depicted a king tortoise, especially a female type holding up the earth, with her back forming a complete or half part of the globe (Monier-Williams 2019). Based on other descriptions, the tortoise was the bearer of the world, which rested on its back as the enforcer. This showed that the occurrence of earthquakes was based on the movement of the earth's plates.

In "*Satapatha-Brahmin*", *Bedawang Nala* or *Kurma* was described as a manifestation of the universe, with the lower and upper shells symbolizing the earth and the sky, respectively, while the body represented the atmosphere (Max-Muller 2012; Coulter and Turner 2012). Based on the "*Bhagavata Purana*", the innumerable material realms were described by Thompson (2000). In this case, each realm was contained within a spherical shell, surrounded by layers of material elements marking the boundary between the transcendental and mundane portals. The shell containing the earth plate was called the '*bhu-mandala*' (earth mandala), whose division produced upper heavenly and underground regions, filled with amniotic fluid. The shell and contents were then characterized as *Brahmanda* or "*Brahma eggs*". *Bhu-mandala* was also divided into a series of geographical features, known as the oceans and islands (Thompson 2000). From this description, the lower and upper shells, as well as the body of the *Bedawang* were the earth, sky, and atmosphere, respectively. The lower and upper parts of the earth were also the underworld and heavenly, respectively, with both representing '*brahmanda*' or 'the whole universe'. One of the *Bhu-mandalas* in this universe is the earth, where the existence of the apocalypse fire is observed. This fire was found to occur as a mare (*vadava*) at the bottom of the ocean, indicating an unquenchable inferno escaping from its mouth. In this condition, the parable of a mare was often used to emphasize the greatness of the ocean, due to the horse being specifically associated with a pool of fire. The unquenchable and destructive fire from Shiva's eyes emphasized the untimely apocalypse, which evaporated widely to burn the universe. This underworld fire was assumed to destroy the world (O'Flaherty 1980). According to Putra (1998), *Bedawang Nala* was located on the seabed or the earth, as a fire tortoise (anala/fire) or magma. This showed that *Bedawang* existed in the seventh layer of the Patala realm (nether world; underworld). It was also the earth's core or magma fire, covered by the crust symbolized by Naga *Anantabhoga*. This was subsequently covered with water, depicted by *Naga Basuki*, surrounded by *Naga Taksaka* as a manifestation of the atmosphere (Idedhyana et al. 2020).

Bedawang Nala also led to the following terms, *Vedawa-nala*, *Vedava-mukha*, and *Vedava-gni*, which indicated hell fire. This emanated from the cavity resembling a mare's

mouth, which was hidden under the ocean in the core of the earth, namely magma fire. Moreover, *Bedawang Nala* had many meanings, including the mystery of the tortoise as a mystical animal full of understanding of cosmic principles. At the beginning of the creation and maintenance of the world, *Bedawang* was the incarnations of Brahma and Vishnu, respectively, regarding the safety of the universe. The back of the cosmic tortoise was also known as Prthivi or earth, which was then developed as a world bearer. *Bedawang* is a picture of the whole universe, with the lower and upper shells, as well as the body representing the earth, sky, and atmosphere, respectively. The lower and upper parts of the earth were also the underworld and heavenly, respectively. In the seventh layer of the *Sapta Patala* realm (underworld/nether world), *Bedawang* was still known as the earth's core (magma). This led to the other terms, i.e., *Vedawa-nala*, *Vedava-mukha*, and *Vedava-gni*, which were interpreted as hellfire. It is also known as the apocalypse fire, with *Vadava-nala* (a mare) often responsible under the sea.

Conclusion

At the base of Pura Pabean and in Bali, *Bedawang Nala* was generally known as a combination of the following two forms, (1) The shape of the 'Akupara' (a cosmic tortoise), which had four legs, a tail, as well as a flat lower and upper shell, and (2) The 'Vedava-nala', 'Vedava-mukha', or 'Vedava-gni' (hellfire), which was the most terrifying form of Lord Agni. This showed that the shape was 'theriomorphic', regarding two animal forms, namely (a) The tortoise was visualized based on its body, legs, and tail, and (b) The head was a fire resembling the muzzle (mouth) of a mare, equipped with a crown. The function of *Bedawang Nala* was observed carrying a temple. It also indicated that the Pura Pabean was positioned on the back of an ancient giant tortoise. This was an organic ornament composed and developed from natural objects, as well as possessed a dual function as an aesthetic element, which added to the beauty of the Pura Pabean architecture. It was also observed as a symbolic ornament and message expressing a meaning.

Based on the form and function, the horizon was broadened to determine the meaning of

Bedawang Nala at the base of Pura Pabean, as a picture of the earth or the area in the middle of the ocean. The lower shell of the cosmic tortoise was the *Prthivi* or plains forming an ellipse, with the body representing the atmosphere. However, the upper shell was observed as the sky, with the place of Ida Batari Dewi Ayu Manik Mas Subandar and Hyang Subandar being the rulers of ports and trade, respectively. *Dewa Baruna* (*Varuna*) also functioned as the ruler of the seas and oceans, as well as the laws of nature. This emphasized the axis connecting the material world of man with the transcendental realm. It also implied the union of the ocean and the mountain (*Linga Yoni*). In this case, *Yoni* was the ocean with its cosmic fire (fire of the apocalypse), as *Linga* (*Lingga*) was the mountain formed by the tortoise's upper shell. Subsequently, the mandala of Pura Pabean was different from other Balinese temples and was divided into three categories, namely (a) The *tepining samudra*, which is the periphery of the ocean centre, (b) The *tengahing samudra*, where the area was slightly in the centre of the ocean, and (c) The *telenging samudra*, meaning the centre of the ocean.

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Author(s) contribution

Ida Bagus Idedhyana contribute to the research concepts preparation and literature reviews, data analysis, of article drafts preparation and validation.

Made Mariada Rijasa contributed to the research concepts preparation, methodologies, investigations, data analysis, visualization, articles drafting and revisions.