

Kabuyutan Gunung Padang: A Multidisciplinary Study of Sundanese Cultural Cosmology Based on Old Sundanese Manuscripts

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Abstract

The existence of a culture is in line with the times and technological sophistication. Today's culture is a historical journey of the past and is important, because it is useful for uncovering 'milestones' for the life of a society. Like the Gunung Padang site which still stands firmly in Karya Mukti Village, Campaka District, southern Cianjur Regency. The legacy of Sundanese cultural civilization is very amazing, because it has its own charm and uniqueness. We agree that a developed nation is a nation that respects its culture. The high and low civilization of a nation can be seen from its cultural heritage, because every ethnic group has local wisdom that is implied through the cultural remains of its predecessors. This is the case with the Sundanese *karuhun*, who have a variety of brilliant ideas, ideas, and thoughts. *Kabuyutan* Gunung Padang is one of them. *Kabuyutan* Gunung Padang is shaped like a stepped hill, which reaches approximately 136 meters in height, surrounded by piles of stones of various sizes, including new stones resembling *gamelan*, *kendang*, *harpa*, *saron*, and *go'ong*. Some of the rocks scattered around it many depicted cleavers, tiger paws and others. At its peak we can see the 'stone monument' which stands upright surrounded by other small stones. At the bottom there is a river as a source of water, which is one of the characteristics of sacred places or *Kabuyutan* in the land of Sunda. The existence of *Kabuyutan* Gunung Padang is not a place that stands alone, but belongs to a Sundanese cosmological spatial system that influences each other with forces originating from the places around it, both archaeologically, geologically, geomorphologically, philologically, anthropologically, history, as well as folklore and belief, which are inseparable from stone age culture. In this regard, this study tries to trace the *Kabuyutan* Gunung Padang in a multidisciplinary Sundanese cultural setting based on the Old Sundanese script. It is examined through descriptive comparative analysis research methods, and philological studies and cultural studies methods, so as to produce harmony and harmony between Sundanese culture and other fields of science.

Keywords: *Kabuyutan* Gunung Padang; Multidisciplinary Study of Sundanese Culture; Old Sundanese Manuscripts

I. INTRODUCTION

Kabuyutan Gunung Padang, which is located in Karya Mukti Village, Campaka District, southern Cianjur Regency, is truly charming. Besides being unique, it has its own charm. The shape of the hill is terraced and majestic. The river flow at the bottom of Mount Padang, is a source of water that makes one of the characteristics of the holy place.

The existence of *Kabuyutan* cultural heritage and local wisdom of Sundanese culture such as Gunung Padang is the result of historical journeys and processing as well as the process of changing past cultures, which are

useful in revealing the 'milestones' for the life of the Sundanese people themselves. This can be considered as an extraordinary work for a civilization. As we know that the high and low civilization of a nation or ethnic group can be seen from its cultural and historical heritage, because every ethnic group has local wisdom that is implied through the cultural remains of its predecessors or ancestors. Likewise, with the *Karuhun* (ancestors) of the Sundanese, who hold various ideas, ideas, views on life, ethics, morals, and brilliant thoughts. As the nation's next generation, we should respect local cultural wisdom and participate in preserving, even developing it according to our abilities and

expertise. Because a developed nation is a nation that respects its history and culture.

In connection with the discussion of this paper, namely thoughts about the cosmological system of the Gunung Padang Site located in Sukabumi Regency, West Java Province, which of course intersects not only with the existence of Gunung Padang itself, but also with other similar mountains in the *Tatar Sunda*, which can be studied from several fields of science in a multidisciplinary manner, such as archaeology, geology, history, philology, folklore, environment, historiography, cultural cosmology, culture, religion and social. This paper will also review the relationship between Gunung Padang and other aspects, such as rocks, caves, water, which are relevant to manuscripts, inscriptions, folklore, and beliefs, as well as other Sundanese culture that exists in *Tatar Sunda*.

II. METHOD

Comparative analysis descriptive research method is a method that is considered suitable for writing this article. Through this method, it is intended to record, narrate, interpret, analyze, and compare data through an understanding process that will greatly depend on the state of the data and the value of the material or object of research being worked on as well as comparing multidisciplinary Sundanese culture with other sciences.

Determination of a philological model that is oriented to the study method is very dependent on the provisions of the effort based on the condition of the data and the value of the material. Specifically, the philological study method is divided into manuscript research methods and text study methods. The target or result of the manuscript research method is the identity, condition, and existence of the manuscript. In a large quantity scale can be realized in the form of a manuscript catalog. The target of the text study method is the process of text reconstruction in order to produce a text edition or text edit based on certain manuscripts that have been studied. Some text edits are based on the codex unicus (single manuscript), some are based on codes multus (multiple manuscripts). In connection with this study, the contents of the texts that are used as the basis for the edition are traced and studied based on a cosmological cultural point of view.

Since the object in this paper is the result of a text edition of several edited manuscripts, in addition to the basic method, a study method and a general cultural approach are also used, which are related to historiography, religious, social, political, anthropological, archeological, cosmological, religious issues, and cultural studies. *Kabuyutan* Gunung Padang revealed through old Sundanese manuscripts in the 16th century AD, such as: *Sanghyang Siksakandang Karesian* Manuscript (SKK), *Carita Parahyangan* Manuscript (CP), *Fragmen Carita Parahyangan* Manuscript (FCP), *Amanat Galunggung* Manuscript (AG), and *Sanghyang Raga Dewata* Manuscript (SRG) and the inscriptions in the Sunda area [1].

III. RESULT AND DISCUSSION

The Meaning of Gunung Padang

Several definitions or terms related to the meanings of mountains, Sundanese, deserts, and rocks, especially about *Kabuyutan* or the Gunung Padang Site, have been put forward. However, as long as the understanding is still relevant and in line with the discussion and study in this paper, there is no problem. Because we can argue as long as we can account for it, and in accordance with the data and facts.

Gunung Padang can be interpreted as: (1) a mountain, namely Mount Sunda in ancient times (Sanskrit) as *Cyrcum Sunda Mountain* along 7,000 km, starting from the Philippines, Formosa to the Brahma valley in India [2]. Gunung dianggap tempat sakral, sehingga isi prasasti Batu Tulis Bogor mengungkapkan bahwa Sri Baduga Maharaja dengan sengaja membuat *Gugunungan*, membuat telaga (air) dan menyiapkan 1.000 ekor sapi (untuk qurban); (2) a) 'Syin Dal' is a mountainous region (Arabic); b) 'water' (Kawi) includes the sea, strait and Sunda trench; c) 'sun' luminous, blazing bright (Sanskrit), "*caang padang narawangan*"; d) 'steps', stacks, arranged, up (Sundanese & Javanese); e) 'a large land of gathering place, a place of return' (Arabic-Sundanese). Even in his time the term Great Sunda Island, Lesser Sunda emerged ([2]; [3]).

In connection with the discussion of this paper, there are several thoughts through comparisons between Gunung Padang in particular, as well as other similar mountains in West Java, there is also a link between the

Gunung Padang Site and prophetic culture. Discussions and studies that have been carried out by other researchers are of course useful in writing, because this study is indeed seen from various scientific perspectives in a multidisciplinary manner.

The definition of Gunung Padang where “*Padang*” can be interpreted as a large land, a place of gathering (“*and we made the Temple a gathering place for humans, follow the religion of your parents Ibrahim, a hanif*” (Al Hajj: 78; An Nahl: 123)) or a heart that spacious, clean, holy, bright and luminous as implied in Surah Ibrahim verse (1) and (5): “*who brings people out of the 'darkness' to a bright shining light*” (*caang padang narawangan, galuhna cahyaning ratu*). Then the structure of the building of Gunung Padang which is a high hill arranged with piles of rough stones is in accordance with Surah Ibrahim verse (4): “*...and remember when Prophet Ibrahim raised the foundation of the Temple with Ismail. I was ordered by Allah to raise the foundations. The foundation of the Baitullah*”. Prophet Ibrahim also ordered Prophet Ismail to find a good stone to be placed in the Baitullah (HR Ibn Kathir) [4].



Figure 1 The Part of Gunung Padang (a)
Source: Authors, 2020

Gunung Padang as a *Kabuyutan*

Gunung Padang as a megalithic site is closely related to *Kabuyutan*. With regard to *Kabuyutan*, Ayatrohaedi, an expert on Sundanese archaeology, stated that the characteristics of *Kabuyutan*/Sites in *Tatar Sunda* do not have to be marked by the presence of 'Artefacts'. According to him: “Sundanese sacred buildings do not always have to be identified as buildings with artifacts or structures such as sacred buildings understood by the general public (temples); or buildings

complete with foundations, walls and roofs, except for natural hills or a hill (artificial hill = mountains) with forest vegetation allowed to grow naturally” [5].

The site of Gunung Padang as *Kabuyutan*, is suspected to be a place of worship for holy spirits, of course it cannot be separated from other areas cosmologically. Gunung Padang and the surrounding area, have a mutually beneficial relationship. The relationship is not only in matters of worship or religion alone, but grows and develops in line with the development of the era.

If viewed from the Sunda Cosmological spatial system, the Gunung Padang Site is closely related to *Kabuyutan* which is located around it in the spatial landscape of the past *Kabuyutan* in Cianjur, not only included in the context of materialistic culture, but in a wider scope, namely in the idealistic cultural order. Thus, Gunung Padang is part of a Sundanese cosmological order which is not only close in terms of space, but also has closeness in form and time identified in the *Puru Sangkara* Manuscript, *Carita Ratu Pakuan* Manuscript, *Sanghyang Raga Dewata* Manuscript, *Bujangga Manik* Manuscript, *Sewaka Darma* Manuscript, *Sri Ajnyana* Manuscript, and Cultural Historiography ([2]; [6]; [1]).

Layout of *Kabuyutan* Gunung Padang

The geographical arrangement around Gunung Padang is not just a coincidence, but the fact that *Kabuyutan* Gunung Padang is oriented to the "Ancestor" as known as "*Karuhun*", namely Mount Gede, which started life in harmony with the times. This is closely related to the natural pattern of building materials that are generally found in most of *Kabuyutan* in *Tatar Sunda* in particular, which take the style of the megalithic tradition, in addition, the discovery of pegs such as *Lingga* at the top of Gunung Padang's hill and traces of '*undak-undak*' such as stairs to the top of Gunung Padang as many as five steps 'stages', as well as aisles ([7]; [4]).

Kabuyutan Gunung Padang is closely related to the cosmological concept of Sundanese spatial planning. Humans are basically bound to the universe and have a view of a reciprocal spiritual relationship between the two. This view appears in Sundanese society, as reflected

in the *Sang Hyang Hayu* (SHH) manuscript. According to SHH, the spatial arrangement of the universe (cosmos) is divided into three arrangements (triumvirate), namely: (1) the arrangement of the underworld, the *saptapatala* (seven hells), (2) the *buhloka* of the earth where we take shelter or *madyapada*; and (3) the order of the upper world, *saptabuana* or *buanapitu* (seven heavens). The place between *saptapatala* and *saptabuana* is called *madyapada*, i.e. *pratiwi*. The same thing is revealed in the *Sanghyang Raga Dewata* text, which tells the process of the creation of the universe and all its contents. Likewise, in the text of *Sri Ajnyana* which tells the process of the descent of humans to earth, it describes the structure of the cosmos [3].

Kabuyutan Gunung Padang is suspected to be divided into five terraces or five levels. Most of the corners of the stones are also mostly five-pointed. The position of Gunung Padang itself is in the middle, and surrounded by five mountains, which are to the west of Mount Karuhun, south of Mount Empéd, southeast of Mount Malati, east of Mount Pasir Malang, and north/northwest of Mount Batu. The orientation of Gunung Padang faces the southeast to the northwest, which also includes five mountains, consisting of: Mount Batu, Pasir Pogor, Kendeng, Gedé, and Pangrango. Gunung Padang is oriented towards Mount Gedé, because Mount Gedé is considered the 'mecca' or *pancer* (center) of the ancestors/*gegedén* (officials) in the past. Gunung Padang is geographically in a straight line leading to and through to Mount Gedé.

Siloka (symbol) of five steps on Gunung Padang, some think it is in accordance with the Pillars of Islam and the obligation to pray. It can also be interpreted as *Pancasila* or *madhab opat kalima pancer*, in *Sanghyang Raga Dewata* text. The number five, according to ancient manuscripts, implies "majesty / greatness" or it can also be "violence / destruction" if we as humans are not able to control it.

The sacredness of Gunung Padang is revealed through the *Sanghyang Siksakandang Karesian* Manuscript, which explains that the heavenly inhabitants of the *lokapala* gods (protectors of the world), are adjusted to the position of the winds with their respective colors, which is called *Sanghiyang Wuku Lima* on Earth, namely *Isora* is located in eastern heaven (*Purwa*/white); *Daksina* (south), where

Hyang Brahma lives, is red. *Pasima* (west) where Hyang Mahadewa lives, is yellow. *Utara* (north) where Hyang Wisnu lives, is black. *Madya* (center), the place of Hyang Shiva, has a variety of colors ([7]; [8]; [9]).

Carita Pantun and Sundanese Manuscripts, reveal that the spiritual journey of man in this realm of life, through the *Sapta Mandala Panta-Panta* (seven tiered sacred areas). If anyone considers Gunung Padang to be a 'pyramid', it is suspected as a place of release to death or synonymous with the cemetery/graveyard or the graves of the *gégédén baheula* (cemeteries of past officials). The *Bujangamanik* manuscript also mentions the existence of Sanghyang Kala/Sang Dorakala, namely as a creature that guards the gates of the *saptabuana* (heavenly) realm, a symbol of a person's spiritual journey when he begins to enter the *niskala* realm. In this connection, we can see a picture of the process of death, the separation of the spirit, releasing the body to go to the gate of the unseen world [10].



Figure 2 The Part of Gunung Padang (b)
Source: Authors, 2020

***Kabuyutan* Gunung Padang in a Multidisciplinary Cultural Perspective**

The Gunung Padang site can be traced cosmologically from several cultural points of view, which are multidisciplinary and interconnected with each other. For example, relating to stone culture, even if we talk about "stones", often nothing has been judged as a place of idol worship. Whereas if studied more deeply, this stone culture is closely related to the early history of the birth of the worship of the Prophets. For example, when the Prophet Shis built the Kaaba with stones and earth (Al Kamil fi'i At Tarikh juz 1 page 17). When Prophet Ibrahim was ordered by Allah to raise the foundations of the Baitullah, and Prophet

Ibrahim also ordered Prophet Ismail to look for a good stone to be placed in the Baitullah (HR. Ibn Kathir). In the Bible it is also recorded in Genesis 12.2 7-8: "*He built there Meshab to the Lord and called on the name of the Lord in Hebron and Moriah*".

It is suspected that at the top of Gunung Padang there is a menhir stone that stands upright (stone *satangtung*), which is surrounded by other stones that are equally standing. The upright stone itself is a sign of a temple or house of worship or as other important places related to history and worship (in the middle of the Vatican Rome there is a tall monument as a sign of church power, in Jabal Rahma a monument was made as a memorial to the meeting of Siti Hawa and the Prophet Adam, Hengstones which is a rock around which stands upright is believed to be a place of worship for early humans at that time). Based on the old Sundanese manuscript, it indicates that Gunung Padang is a sacred place to worship with a pattern such as *Tawaf* (going around), which is philologically based on the *Bujangga Manik*, *Puru Sangkara*, *Sanghyang Raga Dewata*, and *Sri Ajnyana* manuscripts, that every year, Gunung Padang is used as a gathering place for traditional elders, as is the obligation to make pilgrimages every year in prophetic culture.

The folklore that develops there, reveals that around it there is river water as a place for purification, which is called *cai/cikahuripan* (water of life). Exactly as in the location of the Well of Zamzam, which is in the city of Mecca. At the bottom of the building there is a chamber (cave tunnel), whose entrance and exit are from the east and west, as the east and west doors of the *Baitullah* were made by Prophet Ibrahim (HR. Buchari/Aisyah-Multafaqun'Alaih 19). The making of the east and west doors is not without reason, because as it is said in the word of Allah: "*...is not it a virtue to turn your face to the east and west*" (Al Baqarah: 177). Or as revealed in Surah Al Baqarah: "*To Allah belongs the east and the west, so wherever you turn there is the face of Allah, verily Allah is wide and all knowing*" (Al Baqarah: 115-142).

Kabuyutan Galunggung's Relationship with Prophetic Culture

If explored more deeply, it seems that there is an inseparable relationship between Sundanese culture, Gunung Padang and the

culture of the Prophets, especially regarding the Batu Inscription culture in the form of the teachings of goodness such as the Ark and the Zabur, which are found in many Sundanese lands such as: Batutulis Inscription, The Kawali Inscription, the Bekasi Inscription, the Sri Jayabupati Inscription, and the Galunggung/Geger Hanjuang Inscription, as well as sites of footprints, such as the Footprints of the Prophet Ibrahim and the Footprints of the Prophet Muhammad, which can be found on the Site; The footprints of King Surawisesa in Batutulis Bogor, the footprints of Purnawarman of Tarumanegara in Ciaruteun, the soles of King Niskala Wastukencana in Kawali, the soles of the feet in Batujaya Karawang, and the palms of the hands in Batu Jahim Panjalu. The sites of the Footprint artifacts that are the size of a human foot for both adults and children have not been found anywhere else.

The inscriptions such as those found in Kawali Ciamis, the Tembaga Inscription in Bekasi, the Sri Jaya Bhupati Inscription in Kebon Kopi Sukabumi, the Batutulis Inscription in Bogor, and the *Amanat Galunggung*, are in the form of leaf writing which contains teachings about goodness, as the 'Ark' taught by the Prophet Musa and the Book of the Zabur of the Prophet Daud, which comes from the word *Za Ba Ra*, which means stone as God says: "*God's word written on stone sheets is the Zabur, so all the previous books written on stone are called Zabu'ur* (Zabur strength QS. 21:105)".

The inscriptions found in sites in West Java do not rule out the possibility of being a legacy of teachings left by the Prophets, so the Sundanese people should be proud, because they are one of the ethnic groups chosen as heirs to the teachings of the previous Prophets who had taught the Oneness of God or Monotheism. The expression as one of the tribes inheriting the Prophet is implied in the ancestral proverbs: *Galunggung Ngadeg Tumenggung* (where *ngadeg* 'stands', the Prophets & their ancestors), *Sukapura Ngadaun Ngora* (Sukapura is his successor/heir).

The heirs of the Prophet are better known as *Ihya Ulumudin* (An Noor 24: 55). Allah promises those who believe and do good deeds from among you, and make the Caliph (*Tumenggung*) who holds the power of government on earth. The heirs of the Prophet are Allah's choice of scholars, wise,

knowledgeable people in the form of 'Nur' Muhammad (as the divine light of the Almighty as *Galunggung* means: i.e. *Galuh Nur Agung* or "The Supreme Light"). So it is not too wrong if *Galunggung* is referred to as *Kabuyutan* (Holy Land) which must be preserved as stated in the *Amanat Galunggung* manuscript which reads: "Keep *Kabuyutan Galunggung* not to be controlled by foreigners because in this *Kabuyutan* there is glory, happiness, strength, and fortune, if the king of the sons cannot defend *Kabuyutan* then it is more despicable than a carcass in the trash.

Mount Padang as a sacred mountain and can be said as *Kabuyutan*, its existence is the same and parallel to Mount Galunggung, which can be interpreted as *Galuh Nur Agung*, the place of the light of the Almighty God. That's why Galunggung and Mount Padang are *Kabuyutan* that must be guarded. This is also reasonable because Galunggung is the cause, which will give birth to and make the *Tumenggung* or Caliphs the chosen people of the heirs of the Prophets. That's why there is a special mandate, from Galunggung for the Sundanese generation if they want to become the heirs of the Prophet. According to Imam Ghazali: "After the time of the Companions as heirs of the Prophet, those who will be heirs as leaders are the *tabi'in*, saints, who become *Murshid Gurus*, who always follow his *sunnah*" (follow *Patikrama nu nyusuk di Parit Galunggung*, as revealed in the *Geger Hanjuang* Inscription).

The *Amanat Galunggung* Manuscript is related to the *Geger Hanjuang* Inscription, because its contents are compatible with the construction of the Rumantak trench during the reign of *Batari Hiyang Janapati* who reigned in Galunggung. The term '*Batari Hiyang*' is used to refer to someone who has high dignity in the religious field. In addition to an extraordinary woman, a Queen Galunggung who is intelligent and mighty, she is also a '*batari*' and a reliable warlord, a ditch maker/fortress of Rumantak. His savageness was related to his position as a religious teacher who was dubbed *Sang Sadu Jati* for the people and the kings of his descendants, so that his teachings were made official teachings during his time in Galunggung.

The Old Sundanese manuscript that reveals information about *Kabuyutan* is the *Amanat Galunggung*. This manuscript addresses the importance of *Kabuyutan Galunggung* to

maintain its glory, as is the doctrine of King Lembu Agung: "whoever forgets *patilasan karuhun*, his status is lower than a dog with ulcers in the trash". From this expression, it is known that *Kabuyutan Batu Nangtung* is the main *Kabuyutan* or holy place which is the heirloom of the Sumedanglarang Kingdom.



Figure 3 Footprint in Gunung Padang
Source: Authors, 2020

The Cosmological Concept of *Kabuyutan Gunung Padang*

Kabuyutan is closely related to the cosmological concept of Sundanese spatial planning, which seeks to find the meaning of the world according to its existence. Humans are basically bound to the universe and have a view of a reciprocal spiritual relationship between humans and the universe. This view appears in Sundanese society, as reflected in the ancient Sundanese manuscript *Sang Hyang Hayu* (abbreviated as SHH). According to SHH, the spatial layout of the universe (cosmos) is divided into three arrangements, namely: (1) the arrangement of the underworld, the *saptapatala* (seven hells), (2) the *buhloka* of the earth where we take shelter or *madyapada*; and (3) the order of the upper world, *saptabuana* or *buanapitu* (seven heavens). The place between *saptapatala* and *saptabuana* is called *madyapada*, i.e. *pratiwi*.

The concept of spatial planning for Sundanese society is cosmologically triumvirate. In this order, trying to find the meaning of the world according to its existence, namely regarding its freedom which contains all kinds of worlds with all their parts and aspects, so that nothing is excluded. Sundanese people have a view of the parallels between the

macrocosm and microcosm, between the universe and the human world ([11]; [12]).

The process of creating nature in the text includes *buwana* (universe), *pretiwi* (earth), *sarira* (self), and the gods that govern the universe. Another ancient text, *Kropak 422* states that the universe is divided into three worlds, namely *sakala* (real world), *niskala* (unseen world), and *jatinskala* (true omniscience). The *Sanghyang Siksakandang Karesian* manuscript, the description of the heavens of the *lokapala* gods (protectors of the world), is adjusted to the position of the winds with their respective colors called *Sanghiyang Wuku Lima* on Earth, namely *Isora* located in eastern heaven (*Purwa*), white in color. *Daksina* (south), where Hyang Brahma lives, is red in color. *Pasima* (west) where Hyang Mahadewa lives, yellow in color. *Utara* (north) where Hyang Vishnu lives, black in color. *Madya* (center), where Hyang Shiva is located, has a variety of colors. The rhyme story of *Eyang Reusi Handeula Wangi* contains Sundanese cosmology which divides the world into three parts, namely *Buana Nyungcung* (spirit world), *Buana Panca Tengah* (human world), and *Buana Larang*. Mandalas are only known in *Buana Nyungcung*.

One of the ancient Sundanese manuscripts that is quite interesting to be presented in this paper is the *Sanghyang Raga Déwata* (SRD) Manuscript, using the ancient Sundanese script and language. The SRD text describes the Sundanese cosmological system in the 16th century AD. Another thing that is quite interesting about the existence of the SRD manuscript is in terms of other cultural values, such as religious, mythological, literary, life views, and traditional values.

The *Sanghyang Raga Déwata* manuscript describes the myth of the creation of nature which begins with the awakening of day from the darkness of night by the power of Sang Bayu. After that, the earth, moon, sun, and stars were created under the shade of the sky. The sun is placed in the east and the moon in the west. Earth, made from an egg, and from a lump of earth incarnated as Sanghyang Tunggal, then became Batara Guru who could incarnate as Brahma, Vishnu, Iswara, Mahadewa, and Shiva. He also has the right to control Batara Basuki on earth and Batara Baruna in the ocean. Humans are seen as a microcosm of the universe whose whole life must always carry out all the

punishments or teachings of Sanghyang Darma. That is the ideal human being who will be able to reach eternal heaven or nirvana according to the SRD text ([3]; [13]; [14]).

We can know the cosmological picture of Sundanese society in the *Sanghyang Raga Déwata* text through the myth about the creation of nature which begins with the awakening of day from darkness by the power of Sang Bayu. Then the myth of the creation of the universe appears in the text which explains that after being awakened by day from darkness, the earth, moon, sun, and stars were created under the shade of the sky and the placement of the sun in the east and the moon in the west.

After the process of creating the earth from an egg, the SRD text further describes Sanghyang Tunggal who later became Batara Guru and was placed on Mount Kahyangan. The next text describes that Batara Guru also has the right to control Batara Basuki on earth and Batara Baruna in the ocean. Humans in SRD are seen as microcosms of the universe whose whole life must always carry out all the *siksa* (teachings) of Sanghyang Darma. That is the ideal human being who will be able to reach heaven. The point is that the mountain cosmological system in the Sunda region is basically the same.

IV. CONCLUSION

The Gunung Padang Site is closely related to *Kabuyutan* which is located around it in the spatial landscape of the past *Kabuyutan* in Cianjur, not only included in the context of materialistic culture, but in a wider scope, namely in the idealistic cultural order. Thus, Gunung Padang is part of a Sundanese cosmological order which is not only close in terms of space, but also has closeness in form and time identified in the *Puru Sangkara* Manuscript, *Carita Ratu Pakuan* Manuscript, *Sanghyang Raga Dewata* Manuscript, *Bujangga Manik* Manuscript, *Sewaka Darma* Manuscript, *Sri Ajnyana* Manuscript, and Cultural Historiography.

The physiographical arrangement around Gunung Padang is not just a coincidence, but the fact that *Kabuyutan* Gunung Padang is oriented to the "Ancestor" as known as "*Karuhun*", namely Mount Gede, which started life in harmony with the times. This is closely related

to the natural pattern of building materials that are generally found in most of *Kabuyutan* in *Tatar Sunda* in particular, which take the style of the megalithic tradition, in addition, the discovery of pegs such as *Lingga* at the top of Gunung Padang's hill and traces of 'undak-undak' such as stairs to the top of Gunung Padang as many as five steps 'stages', as well as aisles. Thus, Gunung Padang is closely related to the concept of spatial planning of the Sundanese people cosmologically.

Kabuyutan Gunung Padang is closely related to the cosmological concept of Sundanese spatial planning. Humans are basically bound to the universe and have a view of a reciprocal spiritual relationship between the two. This view appears in Sundanese society, as reflected in the *Sang Hyang Hayu* (SHH) manuscript. According to SHH, the spatial arrangement of the universe (cosmos) is divided into three arrangements (triumvirate), namely: (1) the arrangement of the underworld, the *saptapatala* (seven hells), (2) the *buhloka* of the earth where we take shelter or *madyapada*; and (3) the order of the upper world, *saptabuana* or *buanapitu* (seven heavens). The place between *saptapatala* and *saptabuana* is called *madyapada*, i.e. *pratiwi*. The same thing is revealed in the *Sanghyang Raga Dewata* text, which tells the process of the creation of the universe and all its contents. Likewise, in the text of *Sri Ajnyana* which tells the process of the descent of humans to earth, it describes the structure of the cosmos.

Kabuyutan Gunung Padang is suspected to be divided into five terraces or five levels. Most of the corners of the stones are also mostly five-pointed. The position of Gunung Padang itself is in the middle, and surrounded by five mountains, which are to the west of Mount Karuhun, south of Mount Empéd, southeast of Mount Malati, east of Mount Pasir Malang, and north/northwest of Mount Batu. The orientation of Gunung Padang faces the southeast to the northwest, which also includes five mountains, consisting of: Mount Batu, Pasir Pogor, Kendeng, Gedé, and Pangrango. Gunung Padang is oriented towards Mount Gedé, because Mount Gedé is considered the 'mecca' or *pancer* (center) of the ancestors/*gegedén* (officials) in the past. Gunung Padang is geographically in a straight line leading to and through to Mount Gedé.

The sacredness of Gunung Padang is revealed through the *Sanghyang Siksakandang Karesian* Manuscript, which explains that the heavenly inhabitants of the *lokapala* gods (protectors of the world), are adjusted to the position of the winds with their respective colors, which is called *Sanghyang Wuku Lima* on Earth, namely *Isora* is located in eastern heaven (*Purwa*/white); *Daksina* (south), where Hyang Brahma lives, is red. *Pasima* (west) where Hyang Mahadewa lives, is yellow. *Utara* (north) where Hyang Wisnu lives, is black. *Madya* (center), the place of Hyang Shiva, has a variety of colors.

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