Hiponymy Fauna In *Ādiparwa*

I Putu Gede Wahyu Hermawan[1], Kirana Nayaka Pyari Negara[2]
hermawan.2201531015@student.unud.ac.id
negara.2501531006@student.unud.ac.id

Departemen Old Javanese Literature, Udayana University[1,2]

Abstract

This article presents a semantic study on the hyponymy of fauna in the Ādiparwa, a section of the Parwa, which is a literary work written in Old Javanese. Old Javanese belongs to the Austronesian language family and shares a close relationship with Sanskrit, both lexically and structurally. In Ādiparwa, fauna is not only a narrative element but also serves as a cultural and spiritual symbol, making it a compelling subject for semantic analysis, particularly in the domain of hyponymy. This study aims to identify and classify the types of fauna found in the text, which are grouped into four main categories: terrestrial, aerial, aquatic, and mythological. Each category contains cohyponyms that share similar semantic meanings and are linked to a single hyponym, with all categories connected to a common hypernym, satwa or fauna. The research employs qualitative methods with a semantic approach, using literary sources related to Ādiparwa as the primary data. The findings of this study are expected to serve as a reference for the development of a dictionary of Old Javanese fauna. Moreover, this research contributes to the broader field of linguistic studies by offering insights into semantic structures in classical texts and encouraging further exploration of Old Javanese language and literature through a linguistic lens.

Keywords: *Ādiparwa, Hyponymy, Fauna*

Introduction

The presence of fauna is certainly not unfamiliar to authors in crafting literary works; in fact, it often serves as an intuitive element for depicting beauty through its portrayal. The world of fauna is far from fleeting in the realm of Old Javanese literature. Old Javanese belongs to the language family known as the Nusantara languages and is classified within the Austronesian linguistic subgroup (Zoetmulder, 1985). Indeed, fauna plays a lasting role in Old Javanese literary works. Kakawin and Parwa are products of Old Javanese literature that showcase a rich presentation of fauna. Although Kakawin, especially the Ramayana, seems to hold a place of honor (Zoetmulder, 1985), Parwa is no less significant when it comes to fauna, which is deeply embedded in the historical context of the Mahabharata epic. Parwa is a prose adaptation derived from sections of the Sanskrit epics and demonstrates its reliance on the original works by incorporating quotations from the Sanskrit texts.

Ādiparwa is an Old Javanese literary work in the form of a parwa and constitutes one of the eighteen epic stories of the Mahabharata, collectively known as the Astadasaparwa. *Ādiparwa* is the most popular prose among the Astadasaparva and serves as the introductory volume of the Mahabharata cycle. The first part of *Ādiparwa* narrates the framework of the Bhārata epic, particularly the snake sacrifice (sarpa satra) ordered by King *Janamejaya* as a magical means to annihilate the serpent race. The second part contains the genealogy of the Pandawa and the Kaurawa, from their divine origins to the marriage of Arjuna and Subhadra (Zoetmulder, 1985). Fauna, or animals, play an important role in the narrative of *Ādiparwa* not only as symbolic and narrative devices but also as cultural signifiers embedded in cosmological and moral frameworks. For instance, the serpent species (nāga) are not merely antagonists but represent a complex mythological lineage tied to divine punishment and cosmic balance.

Despite the richness of its animal imagery, analysis of fauna in *Ādiparwa* remains uncommon, especially within the field of semantics. In Indonesian, the term 'semantics' is adapted from the English word semantics, which originates from the Greek noun sema, meaning ‘sign’, and the verb samaino, meaning ‘to signify’ or ‘to mean’. This term is used by linguists to study meaning in language (Ahmad & Abdullah, 2012). One branch of semantics is hyponymy, which refers to the semantic relationship between specific and general meanings, or between members of a taxonomy and the name of the taxonomy (Wijana & Rohmadi, 2017: 53; Kridalaksana, 1993: 73).

This research introduces a hyponym classification system of fauna, organized into four distinct categories: land animals, aquatic animals, aerial animals, and mythological creatures. Within the broader field of semantic studies, research on hyponymy has been more extensively conducted in the Indonesian language. One of the earliest comparative studies was conducted by Urapitudin & Hamdani.Fakri(2016), who examined both hyponymy and polysemy in Indonesian and Sundanese, contributing to a foundational understanding of semantic relations across languages. In the context of Madurese, Suhartatik & Azis(2019) explored the semantic scope of adjectives in Sumenep Regency, while (2023) focused on homonymy in Larangan District, Pamekasan Regency. In Javanese, Endang Sri Maruti (2021) conducted a semantic analysis of animal hyponyms, offering insights into lexical categorization within the language.

More recently, Ani et al. (2022) examined the use of hyponymic relations in captions posted on the official Instagram account of Ganjar Pranowo, while Rahmawati et al. (2024) analyzed similar patterns in posts from the personal Instagram account of Vice President Ma'ruf Amin. These studies highlight the relevance of hyponymy in contemporary digital discourse, particularly in political and public communication. However, studies on hyponymy in Old Javanese remain extremely limited. Although (Adnyana, 2023) (2023), in his article "The *Ādiparwa* Text in Sociolinguistic Studies: Sanskrit Language Contact in Old Javanese," discusses semantic aspects of the *Ādiparwa* text, the analysis does not explicitly address hyponymic relations. This gap underscores the need for further exploration of semantic structures in classical texts and historical language contexts.

Complementing these findings, a broader collection of studies also focuses specifically on hyponymic semantic relations, while others address semantics in a more general sense. Research that concentrates on hyponymy tends to examine the hierarchical structure of meaning between general terms (hypernyms) and specific terms (hyponyms), including co-hyponyms as members of the same semantic category. For instance, the study by Fakihuddin et al (2025) explores hyponymic and synonymic relations in the Sasak language, particularly the Nggeto-Nggete dialect, using a culturally grounded and contextual approach. It presents diagrams and tables that illustrate the relationship between terms such as "kembang" (flower) and its hyponyms "mawar" (rose), "melati" (jasmine), and "jepun" (frangipani). Similarly, Bakar et al (2024) map the semantic domain of Shariah by classifying Arabic loanwords into subdomains such as ibadat and muamalat, applying Trier's semantic field theory to systematically explain hypernym-hyponym relations. Other studies, such as those by Nur Asabilah & Indah Solikhati (2025), apply hyponym-hypernym analysis to digital and print media, demonstrating how semantic structure enhances clarity and precision in news discourse.

On the other hand, several studies address semantics more broadly, encompassing various types of meaning relations such as synonymy, antonymy, homonymy, and polysemy. Anwari & Yunus (2020), for example, examine semantic relations in the Hulu dialect of the Banjar language through a descriptive analysis of spoken utterances, highlighting the richness and variation of meaning in local linguistic contexts. Collectively, these studies reflect a growing interest in regional semantic systems, though the depth and breadth of hyponymic analysis remain uneven across linguistic domains. They also emphasize the importance of integrating semantic theory with cultural and contextual understanding, especially in the documentation and revitalization of local languages.

The similarity between this research and previous studies lies in the focus on hyponymy. The difference is that this study examines Old Javanese. The object of this study is also distinct, focusing on the hyponymy of fauna. Although Maruti (2021) has studied fauna, the analysis of fauna in *Ādiparwa* in this research focuses on classification based on habitat, namely forest animals, aerial animals, aquatic animals, and mythological creatures. Therefore, this study is titled ***"Hyponymy of Fauna in Ādiparwa."***

Method

The method used in this study is a qualitative method with a semantic approach. The qualitative method was chosen because the research object is a parwa text, and the semantic approach aligns with the discipline of literature. This study employs a literature review to observe the object of analysis, namely the book *Adiparwa*, published by Paramita Surabaya, consisting of 318 pages.
The data analysis in this study involves the following steps:

1. Collecting data on the fauna contained in the *Adiparwa*.
2. Analyzing distinguishing components within each fauna category to determine the hyponymy present in *Adiparwa*.
3. Once the data is identified and categorized based on its distinguishing components, the data is presented in tables to show the fauna found in *Adiparwa*, their subordinate meanings, and the scope of hyponymy, referred to as co-hyponyms.
4. After categorization, each category is described, and the data is presented in diagrams to illustrate the scope of meaning between hypernyms, hyponyms, and co-hyponyms found in the fauna of *Adiparwa*.
5. The final step is to draw conclusions from the research and provide suggestions for future researchers so that the study can evolve and contribute to broader knowledge.

The instruments used in this study include the Adiparwa book as the research object, pens and paper dividers for collecting fauna data from the book, a computer to record and analyze the data, and the Old Javanese–Indonesian Dictionary (P.J. Zoetmulder: 2011) to identify fauna terms in Old Javanese. The limitation of this method lies in the short duration of the research. Data collection was conducted in one day, and the presentation of the research was completed within four weeks. Despite this limitation, the researcher has conducted a thorough analysis and presentation based on objective observation

Findings and Discussion
Fauna in *Ādiparwa*

Fauna in the Indonesian Dictionary (KBBI) is defined as the entirety of animal life within a particular habitat, region, or geological stratum; the animal world. In Old Javanese, it is referred to as sattwa (Zoetmulder, 2011). Speaking of fauna, it is closely related to living beings. The fauna in *Ādiparwa* also represents traces of living creatures, especially those possessing *Dwi Pramana* (speech and energy), which form the threads of heroic tales within *Ādiparwa.* Fauna is one of the physical components in the formation of a life network (Utina et al., 2018). The depiction of fauna in *Ādiparwa* is highly complex, encompassing not only land animals but also those that live in the air, the sea, and even mythological creatures. The representation of relationships among animals based on their habitat classification can be seen in the following diagram:

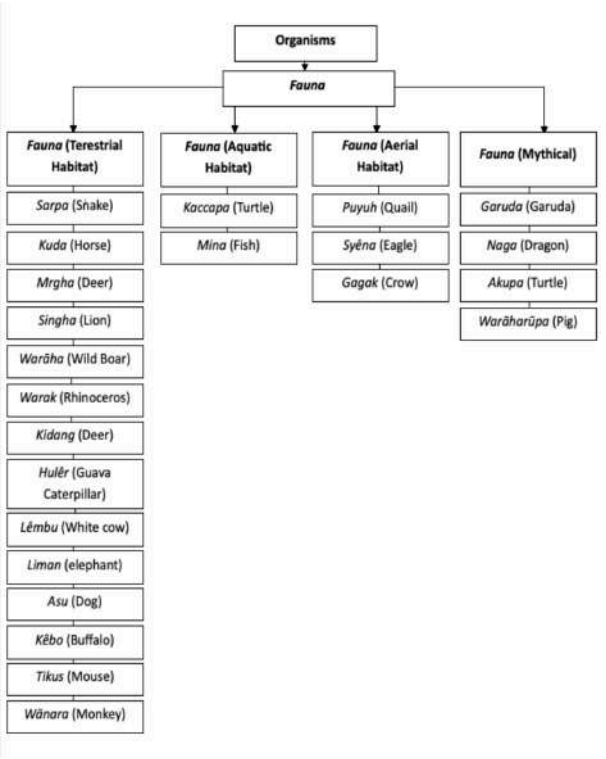

Diagram 1. Hiponymy Fauna In *Ādiparwa*

The diagram above illustrates the depiction of fauna found in the *Ādiparwa*. The distinguishing component used to determine the hyponymy of fauna in this study is based on their habitat. The fauna described in *Ādiparwa* exhibit differences in terms of habitat, and these distinctions serve as a basis for identifying hyponyms and co-hyponyms, particularly in relation to the ambiguity surrounding "animal" as a hypernym within this analysis.

According to the diagram, four habitat categories are identified: terrestrial, aquatic, aerial, and mythological. Mythological fauna are treated as a distinct category due to their cultural and religious significance. These creatures are believed to be part of Hindu mythology, a classification supported by the data analysis conducted in this research. Terrestrial habitat contains the highest number of co-hyponyms, consisting of fourteen (14) types of fauna out of a total of twenty-two (22) data found. The fauna in question can be observed in the following diagram.

Tabel I. Data Fauna in *Ādiparwa.*

No	Data	Fauna	Hypernym	Habitat
1	*a. Janamejaya yajñaṣya **sarpa**sastra mahātmanā bhujangga mpu umilu manonton yajña **sarpa**, gawe mahārāja Janamejaya... (Ādiparwa, Bab I. 5)*	a. *Sarpa* (Snake)	Fauna	*Alas* (Terestrial)
	*b. Ai sang Uttangka! haywa Kamu sangśayā! tunggangi **kunda**ngku! (Ādiparwa, Bab III, 25)*	b. *Kuda* (Horse)		
	*c. ...gumeseng ring alas-alasnya, têke satwanya kabeh, minakadi **mṛgha, singha, warāha, warak** malayu tan wring paranya. (Ādiparwa, Bab V, 33).*	c. *Mrgha* (Deer), *Singha* (Lion), *Warāha* (babi hutan), and *Warak* (Rhinoceros)		
	*d. hana pwa **kidang** tinut nira..., (Ādiparwa, Bab VIII, 2)*	d. *Kidang* (Deer)		
	*e. hana **hulêr** ikang darŚana..., (Ādiparwa, Bab VIII, 15)*	e. *Hulêr* (Guava Caterpillar)		
	f. Ikang lêmbu tan	f. *lêmbu* (White cow)		

	hanagiring (Ādiparwa, Bab XI, 6)		
	*g. kadi kelar ing **liman** satus sakti nira..., (Ādiparwa, Bab XIII)*	g. *Linan* (elephant)	
	*h. mangalulu tikang **asu** lor.., (Ādiparwa, Bab XIV)*	h. *Asu* (dog)	
	*i. Lwir ning taḍahanya, **kêbo** saprāṇa mesa saprāṇa,...*	*i. Kêbo (*Buffalo)	
	*j. Hana ta tikus **tikus** sawiji tamolah i kuwung nikang pĕtung pagantungan ira.* (*Ādiparwa*, Bab V, 5)	j. *Tikus* (mouse)	
	*k. Ndan padudwan warṇa nikang **wānaraŗkṣa**,...*(*Ādiparwa*, Bab X, 21)	k. *Wānara (*monkey)	
2	*a. **puyuh** patang siki,...* (*Ādiparwa*, Bab XVIII)	a. *puyuh* (quail)	*Aerial*
	*b. hana ta **śyena** mör ing tawang,...* (Adiparwa, Bab X, 4)	b. *śyena* (eagle)	
	*c. Nghulun pininta marūpa **gagak,** ling ni bapanta : "amah! pastrī ko gagak!"....* (*Ādiparwa*, Bab IV, 33)	c. *Gagak* (crow)	

3	*a. "...kamung Wibhāwasu, jwah tasmāt matêmahana **kaccapa**".* *b. Mangkana **mina** haneng tasik kabwang kahabalang kawa weng Lawaṇasāgara. (Ādiparwa*, Bab V)	*a. Kaccapa* (turtle) b. *Mina* (fish)	*Aquatic*
4	a. *Yatikātêmahan nāga, pinakādinya **sang Anantabhoga, sang bāsuki, Tatṣaka** kapwa pada mahāśakti sira kabeh* (*Ādiparwa*, Bab V, 25) b. *sang **Garuḍa** kinon irānunggweng nāga kabeh,...* (*Ādiparwa*, Bab VI, 6) c. *Matemah: **warāharūpa** kāra**,** matangyan waraha dadinya, malapa sang Pulomā, anangis masāmbati bhagawam bhrgu.* (*Ādiparwa*, Bab IV, 5)	a. S*ang Anantabhoga, Sang Bāsuki, Tatsaka* (Sang Anantabhoga, Sang Basuki, and Sang Tatsaka; the children of Sang Kadru who take the form of serpents (naga)). b. *garuda* (Garuda) c. *waraha* (pig)	Mythical

Source: Author, 2025

This habitat-based classification not only facilitates the identification of semantic relationships among fauna but also emphasizes that the concept of 'animal' in the *Ādiparwa* is complex and contextual. In this text, the term 'animal' does not merely refer to biological creatures inhabiting land, water, or air, but also includes mythological entities that hold significant roles within the narrative structure and symbolic system of Hinduism. The presence of mythological beings such as nāga, garuḍa, and makara indicates that fauna in the *Ādiparwa* serve not only as descriptive elements but also as representations of spiritual values, cosmic forces, and the relationship between humans and the universe. Thus, the hyponymic analysis based on habitat reveals not only lexical structures but also opens interpretive space for understanding the cultural and religious meanings embedded in the representation of these creatures.

Terrestrial Animal Habitat

Terrestrial habitats in *Ādiparwa* are frequently depicted in locations such as *alas* (forest), *giri* (mountain), *kṣetra* (field), tree branches, and riverbanks. Among all habitat categories, terrestrial fauna possess the highest number of co-hyponyms. This habitat is most commonly represented by the forest, referred to in *Ādiparwa* as *alas*. As shown in Data 1.c of Table 1, the following passage illustrates this:

> *"...gumeseng ring alas-alasnya, têke satwanya kabeh, minakadi mṛgha, singha, warāha, warak malayu tan wring paranya."*
> *(Ādiparwa, Chapter V, verse 33)*
> Translated as:
> "…destroying the forest along with all its inhabitants, including deer, lions, wild boars, and rhinoceroses, running without knowing their direction."

This excerpt provides evidence that animals classified under the hyponym of terrestrial creatures are often forest dwellers. The scope of these hyponyms includes *sarpa* (snake), *kuda* (horse), *mṛgha* (deer), *siṃha* (lion), *varāha* (wild boar), *warak* (rhinoceros), *kidang* (deer), *huleṛ* (guava caterpillar), and *lembu* (white ox). The passage also reflects the enduring presence of these animals within the forest (*alas*) as portrayed in the narrative of *Ādiparwa*.

Terrestrial animals also appear in ritual contexts, such as during sacrificial ceremonies (*yadnya*), including *sarpa yadnya* (snake sacrifice) and *sarameya* (dog sacrifice). Beyond ritual use, terrestrial fauna frequently emerge in moments of conflict or resolution. For instance, in the segment involving Jaratkāru, a mouse appears in response to his sorrow upon witnessing his ancestors suspended on a bamboo stalk (*petung sawulih*), symbolizing a moment of emotional and spiritual crisis.

In *Ādiparwa* Chapter V, verse 6, the following passage illustrates the role of terrestrial animals in resolving a problem:

> *"aparan ta rahadyan sangulun kabeh, ginantung ri pêtung sawulih, meh tikêla deni panigit ing tikus…"*
> *(Ādiparwa, Chapter V, verse 6)*
> Translated as:
> "All the noble ancestors were suspended on a bamboo stalk, nearly severed by the gnawing of a mouse…"

This excerpt highlights the presence of a terrestrial creature, specifically a mouse as a pivotal element in a moment of crisis. The mouse appears in the story of Jaratkāru, who is overcome with sorrow upon witnessing his ancestors hanging precariously from a bamboo stalk, their fate threatened by the mouse's persistent gnawing. This scene underscores the symbolic role of terrestrial fauna in spiritual and moral dilemmas.

Another segment further illustrates how terrestrial animals serve as agents of resolution. When Utangka seeks to retrieve a precious gem from the naga Tatsaka, a horse becomes the key to his success. The horse he rides emits smoke that fills the naga's dwelling,

causing confusion and unrest. In response, the Naga Tatsaka offers Utangka a pair of earrings to quell the disturbance. This episode demonstrates how the horse, a terrestrial creature, functions as a divine intermediary and catalyst for resolution within the narrative.

> *"Yan mahyun kita kapanggiha kuṇḍala, nāhan iki kudangku…"*
> *(Ādiparwa)*
> Translated: as:
> "If you desire the gem, then ride my horse."

This passage illustrates the pivotal role of terrestrial animals in the narrative of *Ādiparwa*. The presence of land-dwelling creatures significantly influences the storyline, often serving as agents of action, resolution, or transformation. The co-hyponyms embedded within this category hold meanings that are subordinate to their respective hyponyms, namely, terrestrial animals, and collectively form part of the broader hypernym "creature."

The semantic ambiguity and hierarchical relationship among co-hyponym, hyponym, and hypernym within the context of terrestrial habitats can be observed in the following diagram.

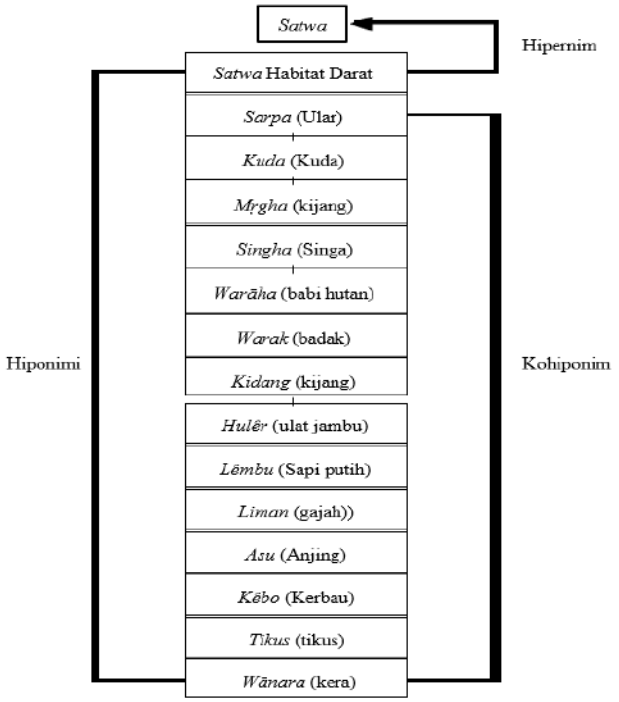

Diagram 2. Hyponimy Terrestrial Animal Habitat

The analysis of fauna representation in the *Ādiparwa* reveals that terrestrial habitats dominate in terms of the number of co-hyponyms compared to other habitat categories. Land-dwelling creatures, particularly those depicted as inhabiting the forest (*alas*), serve not only as descriptive narrative elements but also play significant roles in ritual contexts, moments of conflict, and narrative resolution. The presence of animals such as mice, horses, lions, and snakes in pivotal scenes underscores the symbolic and spiritual complexity of terrestrial fauna.

This finding highlights the semantic relationship between the hypernym "creature," the hyponym "terrestrial animal," and its co-hyponyms as both hierarchical and semantically ambiguous. The category encompasses both biological and mythological entities that contribute to the narrative structure and cultural values embedded in the text. Thus, habitat-based classification not only reveals lexical structures but also enriches the understanding of the function and meaning of fauna within the constructed world of the *Ādiparwa.*

Fauna in the Areal Habitat

The area habitat refers to fauna found in the sky, or what is termed tawang in the *Ādiparwa.* The co-hyponymic members of this habitat include the eagle (*Syĕna)*, the quail (*Puyuh),* and the crow *(Gagak)*. The semantic coverage and relational structure of fauna within the aerial habitat can be illustrated in the following diagram:

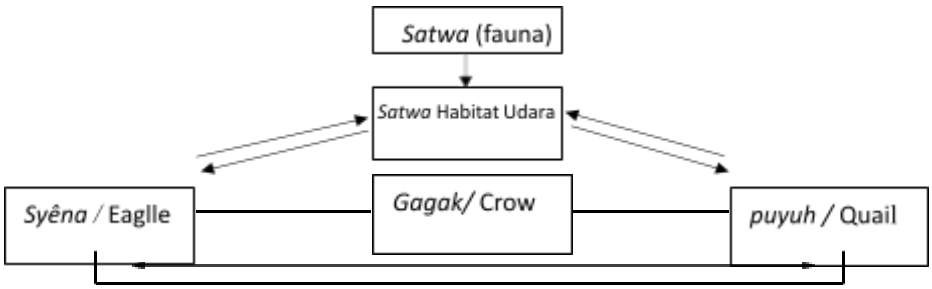

Diagram 3. Diagram Hyponymic Relationship of Aerial Habitat Fauna

* : Hipernim
* : Hiponimi
* : Kohiponimi

Eagles (*Syěna)*, Crow (Gagak), and qualis (*Puyuh)* are classified as aerial habitat fauna due to their biological characteristics, which indicate that they spend the majority of their lives in the sky. Both species possess wings that enable them to traverse the airspace. However, their classification within the aerial morphology, respiratory systems, navigational abilities, and environmental Syena (eagle), Gagak (crow), and *Puyuh* (quail) are categorized as fauna of the aerial habitat and function as subordinate meanings (hyponyms) under the broader semantic category (hypernym) of fauna as presented on the *Ādiparwa.*

Crow (*Corvus*), eagle (*Aquila*), and quail (*Coturnix*) are three species that differ morphologically and ecologically, yet share fundamental biological similarities as members of the class Aves. Each is characterized by the presence of feathers as a primary distinguishing feature, wings that function as adaptive structures for flight, and toothless beaks whose shapes vary according to their respective feeding patterns. In terms of reproduction, all three species reproduce by laying eggs (oviparous), with hard-shelled eggs that protect the embryo until hatching.

Physiologically, crows, eagles, and quails are all endothermic (warm-blooded), possess a respiratory system with air sacs that enable efficient oxygen exchange, and have four-chambered hearts that support high metabolic rates. These similarities affirm that, although crows are known as opportunistic omnivores, eagles as apex predators, and quails as granivores as well as prey for predators, they nonetheless share the same biological framework as aerial fauna.

Thus, crows, eagles, and quails can be placed within the hyponym “aerial fauna,” a category of animals that live and adapt in aerial spaces, possess the ability to fly, and play significant roles in maintaining ecological balance.

Aquatic Habitat Fauna

Turtles (testudines) are a group of reptiles, some of whose species inhabit freshwater environments such as rivers and lakes. A study by Sabinus Dody (2023) notes that freshwater turtles in the Metian River, West Kalimantan, exhibit morphological adaptations such as hard shells and webbed feet that enable them to swim and survive in aquatic habitats. Sea turtles, also classified within the order Testudines, live in a marine environment and only come ashore to lay eggs. Research by Falih et al. (2025) outlines in maintaining marine ecosystem balance, as well as the threats they face due to climate change and human activities.

Meanwhile, fish are aquatic vertebrates that rely entirely on water to breathe through gills and move using fins. Fish processes distinctive physiological and environmental characteristics, making them the most representative example of aquatic fauna. These three animals-turtles, sea turtles, and fish-can be grouped under the hyponym aquatic fauna due to their strong ecological ties to water-based habitats, whether as permanent dwellings or as integral parts of their life cycles. In semantic taxonomy, aquatic fauna functions as a hypernym encompassing various species that interact biologically and ecologically in aquatic environments.

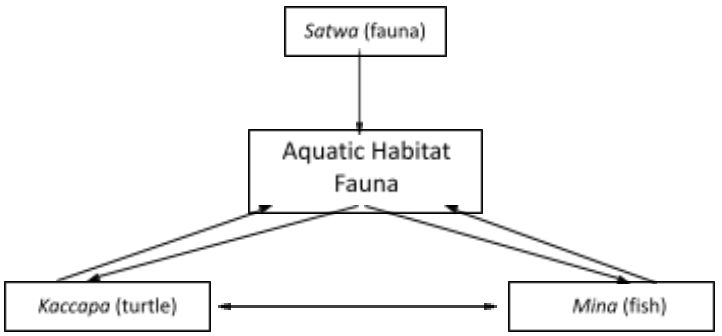

Diagram IV. Diagram Hyponymic Relationship of Aquatic Habitat Fauna

* ↓ : Hipernim
* ↗ : Hiponimi
* ↔ : Kohiponimi

The discussion of turtles, sea turtles, and fish in the context of the *Ādiparwa* reveals a distinct semantic structure within the aquatic fauna category, shaped by ecological dependence on water-based habitats. Although these animals differ in morphology and behavior, they are classified as hyponyms under the broader category of "aquatic fauna" due to their reliance on aquatic environments either as permanent dwellings or as essential parts of their life cycles.

This finding demonstrates that in the semantic taxonomy of the *Ādiparwa*, aquatic fauna function as a hypernym encompassing various species with biological and ecological traits that interact within water ecosystems. Freshwater turtles and sea turtles exhibit morphological adaptations that enable survival and migration in aquatic habitats, while fish represent the most definitive example of aquatic fauna due to their complete physiological dependence on water.

Thus, habitat-based semantic classification not only reveals lexical relationships among species but also reflects ecological awareness and narrative depth within the *Ādiparwa*. Aquatic fauna are portrayed not merely as biological entities but as symbols of natural balance and narrative agents that enrich the story's structure and embedded cultural values.

Mythological Creatures

The classification of mythological creatures refers to the grouping of animals that exist solely within the realm of myth or legend, either historically or culturally. Examples include the co-hyponyms naga (serpent), garuda (divine bird), and akupa (turtle), all of

which fall under the hypernym "creature." The existence of naga and garuda, as we know, are mythological beings rooted in Hinduism. In *Ādiparwa* Chapter V, this is illustrated in the following passage:

> *…wĕtuning naga, wĕtuning garuda, kśirodocaiụśrawās tathā, kaputeran ing kûirārṇawa"*
> *(Ādiparwa Chapter V)*
> Translated as:
> "…the birth of the naga, the birth of the Garuda, and their emergence in the *Ksira* Ocean."

In *Ādiparwa* Chapter V, the origin of the naga and garuda begins with the story of *Kadru* and *Winata*, who initially had no offspring. Driven by a strong desire for children, both approached the sage *Kasyapa* to request progeny. *Kadru* asked for a thousand eggs, while *Winata* requested only two, which she vowed to care for. After a long period, the thousand eggs given to *Kadru* hatched into naga, including *Anantabhoga, Basuki,* and *Tatsaka.*

However, the two eggs given to *Winata* remained unhatched. In despair, *Winata* broke open one of the eggs prematurely, resulting in the birth of Aruna. Aruna's upper body was fully formed, but his lower half was incomplete. He flew away and became the charioteer of the sun god, Hyang Aditya. Regretful, *Winata* patiently waited for the second egg to hatch with love and devotion. Eventually, it hatched into Garuda.

In Hindu mythology, Garuda is depicted as having a golden body, a white face, and red wings. His beak and wings resemble those of an eagle, while his body is human-like. He is of such immense size that he can block the sun and serves as the mount of Lord Vishnu (Sujanayasa, 2023: 4). Garuda is also the national emblem of Indonesia. As the king of all birds, Garuda symbolizes strength and dynamic movement (Suratman et al., 2023: 14). This portrayal of Garuda affirms his status as a mythological creature in Hinduism, as described in the *Ādiparwa*. Beyond being Vishnu's mount, Garuda also serves as a national symbol. His presence is deeply embedded in Indonesia's historical identity and cannot be separated from the nation's cultural heritage. In addition to Garuda, Lord Vishnu is also said to have incarnated as *Akupa*, a divine turtle who supports the earth. This is found in the episode of the churning of Mount *Mandara*, as illustrated in the following passage:

> *"Hana ta sang Akūpa ngaranya, kūrmarāja ratu ning pās, angśam, Bhaṭāra Wiṣṇu kacaritanya. Sira ta kinon dhumāraṇā ng awak sang hyang Mandarādi, pinaka ḍasar ing bungkah ing parwata…"*
> Translated as:
> "There was a turtle named Akupa, king of turtles, said to be an incarnation of Lord Vishnu. He was commanded to support Mount *Mandara* as its base so it would not sink."

This excerpt reveals that the myth of *Akupa* is closely tied to the cosmic order. Today, the turtle or *Akupa* as *Vishnu's* incarnation, is symbolically represented in sacred architecture. In the *Padmasana* shrine, *Akupa* is often depicted as *badawang nala*, encircled by the naga *Basuki* and *Tatsaka.* These ornamental elements enrich the symbolic meaning of the structure and serve as spiritual guidance within religious teachings. Thus, *Akupa* is classified as a mythological creature due to his association with divine myth in Hinduism.

In the *Ādiparwa*, *Kurmaraja* and *Waraharupa* are classified as mythological animals due to their roles as divine manifestations of Lord Vishnu in animal form, each embedded within cosmological narratives of Hindu mythology. *Kurmaraja*, depicted as a giant turtle, appears in the story of the churning of the ocean (*Samudramanthana*), where he serves as the foundation for Mount Mandara, enabling the gods and demons to obtain *amerta* (the nectar of immortality). His function transcends the physical realm, symbolizing divine support and cosmic balance. Meanwhile, *Waraharupa*, the boar incarnation of Vishnu, emerges to rescue the Earth (*Prithivi*) after it sinks into the primordial ocean. By lifting the Earth with his tusks, *Waraharupa* becomes a symbol of cosmic restoration and salvation. These beings are not considered ordinary fauna; rather, they are mythic entities imbued with spiritual significance and symbolic power. Within a hyponymic framework, *Kurmaraja* and *Waraharupa* fall under the category of mythological fauna, sharing the hypernym *satwa* yet distinguished by their sacred roles. Their presence enriches the semantic structure of the *Ādiparwa* and illustrates how Old Javanese integrates religious belief and mythological symbolism into its classification of fauna, offering valuable insight for linguistic analysis and semantic studies of classical texts.

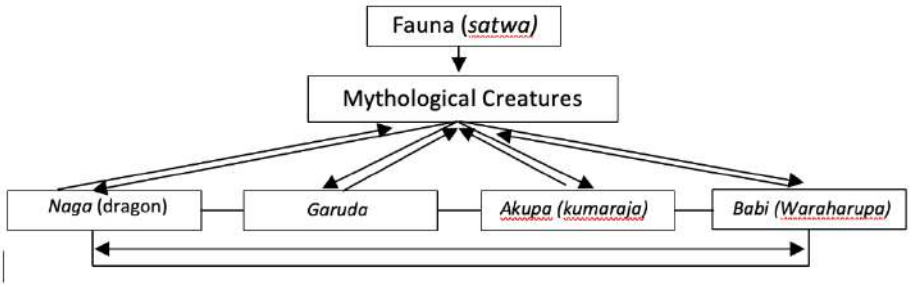

Diagram V. Hyponymy Mythological Creatures

* : Hipernim
* : Hiponimi
* : Kohiponimi

The classification of mythological fauna in the *Ādiparwa* reveals a distinct semantic and symbolic dimension within the text's taxonomy of creatures. Beings such as *naga*, *garuda*, *akupa* (Kurmaraja), and *waraharupa* are not merely narrative elements but are deeply embedded in Hindu cosmology and spiritual doctrine. These entities function as

divine manifestations, *garuda* as the mount of Vishnu, *akupa* as the cosmic supporter of Mount Mandara, and *waraharupa* as the savior of the Earth, each playing a pivotal role in maintaining cosmic order and spiritual balance.

This study finds that mythological fauna are classified as hyponyms under the broader hypernym *satwa* (creature), yet they are distinguished by their sacred roles and symbolic potency. Their presence in the *Ādiparwa* demonstrates how Old Javanese literature integrates religious belief, mythological narrative, and linguistic categorization into a cohesive semantic system. These mythic beings not only enrich the narrative structure but also serve as cultural signifiers, linking textual representation with broader Hindu philosophical and cosmological frameworks.

Thus, the identification of mythological creatures as a distinct semantic category underscores the *Ādiparwa*'s function as both a literary and theological text. It affirms that the classification of fauna in this work is not solely based on physical or ecological traits, but also on metaphysical significance, offering valuable insights for semantic analysis, cultural studies, and the interpretation of classical Javanese texts.

Conclusion

Fauna constitutes an important element in the narrative structure of the *Ādiparwa*. In Old Javanese, fauna is referred to as *satwa*, a term that carries meaningful relationships within the storyline of the *Ādiparwa*. This study identifies a semantic relationship of hyponymy in the term *satwa*, revealing four subcategories as subordinate meanings under the hypernym *satwa*. These four categories are classified according to the habitats occupied by the fauna, namely: terrestrial habitat, aquatic habitat, aerial habitat, and mythological creatures. The co-hyponyms within these classifications vary in number: the terrestrial habitat includes thirteen fauna, the aquatic habitat includes one, the aerial habitat includes two, and the mythological category includes two. The data collected in this study provides insight into the rich diversity of fauna depicted in the *Ādiparwa*, particularly in relation to their habitats. From an academic perspective, this research contributes to linguistic studies on the *Ādiparwa*, especially in the analysis of hyponymy related to fauna. Furthermore, this analysis offers an ecological record embedded within the *Ādiparwa*, which could potentially be utilized in disciplines focused on living organisms (biology). The results of the fauna gathered in this study, whether from terrestrial, aquatic, aerial, or mythological classifications, can be effectively employed in the compilation of a fauna dictionary sourced from Old Javanese texts. Such an endeavor would certainly serve as a valuable extension of this research.

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