



Vidyottama Sanatana
International Journal of Hindu Science and Religious Studies

Vol. 8 No. 2 October 2024

APPLICATION OF THE CONCEPT OF KALA IN RELIGIOUS LIFE IN BANGLI SOCIETY

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Received: August 02, 2024

Accepted: October 30, 2024

Published: October 31, 2024

Abstract

Time is the most valuable thing to have and at the same time it is also the easiest thing to waste. So on this occasion the author determined this research with the title "Application of the Kala Concept in the Religious Life of the Hindu Community in Bangli Regency".

Oriented to this background, a discussion can be formulated relating to the application of the Kala concept in the socio-religious life of the Hindu community in Bangli Regency. To explain the problem above, the author uses qualitative research. In this case, the author was directly involved in collecting data by means of observation, documentation and interviews with informants in Bangli Regency. Apart from that, this research uses types of library data such as books, journals, or previously existing scientific works that have a correlation with the research being carried out.

From the research conducted, it can be described as follows; (1) The Kala concept is applied in the ruatan procession, through the Sapuh Leger Wayang performance, the Sudamala procession, and the Mapandes. (2) Application of the concept of Kala in art, where Kala and its mythology are a source of inspiration in artistic trends that have developed over time. (3) The concept of Kala is applied in religious ceremonies, especially through the Bhuta Yadnya ceremony. (4) The concept of Kala is also a source of ethics in the life of the Bangli people, where there are several taboos that the community cannot do because it has the consequence of receiving punishment from Kala. (5) The concept of Kala by the Bangli people is also applied as a magical means of protection, by creating various symbols of Kala (rerajahan).

Keywords: Kala Concept, Religious Social Life, Bangli Hindu Society

I. INTRODUCTION

Time is something that is inseparable in human life, every life in this world cannot be separated from the shackles of time. The cycle of life experienced by living creatures in the world will always refer to time, because time is a sign that the life experienced by humans has experienced progress or even decline. The passage of time will not be able to be stopped by any living creature on this earth, so that time that has already occurred and passed will not be able to be turned back. If a person's life has been wasted then his life in this world will be meaningless, if a life no longer has meaning, then it is as if there is no difference between life and death, because both are equally useless (Adam, 2020: 16). The tempests of time are regulated in every religion and culture, as well as mentioned in the Holy Vedic Book Bhagawad Gita. One of the parts describes time which is called *Kala*, where *Kala* is the personality of God himself. In his words, Sri Krishna said, "*Kalaya Kalayatam aham*, among all conquerors, I am the time, the destroyer of all the worlds (Bg. 10.32). *Aham evah* I lost, I am the time that never ceases to exist (Bg. 10.33). In another part of the Vedic literature, it is also stated, "*Kalayasvara Rupusya*, the time is the embodiment of God whose existence is visible through natural phenomena (Bhag.3.29.4) (Pudja, 2013: 128).

In connection with Hindu scriptures and literature that discuss *Kala*, in Bali there is a text in the form of *Lontar* entitled *Kala Tattwa*. *Kala Tattwa* is a text that explains the nature and birth of *Kala*. In *Kala Tattwa*, *Kala* is described as a scary Picture and is always hungry. So it is believed that everything that is in the wrong time and space will be swallowed by *Kala* (Dunia, 2009: 12). *Bhatara Kala* is the god of time itself, his power over time is of course inseparable from the grace of his parents, namely Lord Shiva and Parwati. This is also the background to the socio-religious behavior of the Hindu community in Bangli Regency. In the socio-religious understanding of the Hindu community in Bangli, *Kala* is considered to be the personification of God or Ida Sang Hyang Widhi Wasa in his person as the ruler of time and the

destiny of life. So the Bangli people always pay respects in the form of rituals or *Yadnya* along with certain attitudes to glorify *Bhatara Kala* in his different functions and positions according to his role in local community terminology. The Bangli community's terminology related to *Kala* is of course not uniform in some respects, this is influenced by the *typeology* of the community which of course adheres to different cultural systems between the Bali Aga and Plain Balinese tribes. Moreover, globalization has also contributed to changes in the character of the Bangli people, where they consider time to have the connotation of money (time is money). Considering the problems experienced by the Bangli community in relation to the existence of *Kala* as mentioned above, on this occasion the author determined this research with the title "Application of the Concept of *Kala* in the Social and Religious Life of the Hindu Community in Bangli Regency".

II. METHOD

This research uses qualitative research methods, the research location is Bangli Regency. Bangli Regency is a part of Bali Province. This research uses two data sources, namely primary data and secondary data. The primary data source used in this research is the results of interviews with people from various circles, from the general public to educational, cultural and religious practitioners. Meanwhile, secondary data used in this research are books, journals or previously existing scientific works that have a correlation with the research being carried out. The selection of informants in this research used a purposive sampling model, namely informants who had certain objectives. This technique is carried out by determining potential informants according to their field of knowledge and relevance to the research topic. Data collection in this research used several methods including observation, interviews, documentation and literature with the aim of searching and collecting data. Data analysis in research uses certain calculations and steps, namely, reduction, classification, interpretation and drawing conclusions. The presentation of data resulting from analysis is the conclusion of research carried out in an informal

descriptive-analytic manner in the form of descriptions of words, sentences or narratives, and presented using deductive and inductive logic.

III. RESULTS AND DISCUSSION

3.1 Application of the *Kala* Concept in *Ruatan* Ceremonies

The function of the ruwatan ceremony is to release a person from conditions of misfortune and also clean the mala, pataka, and kacuntakan. The mala in question is dasa mala and tri mala. Dasa mala are ten kinds of dirty qualities. Dasa means ten; while mala means bad or dirty. So that the dasa mala can be interpreted as ten human traits that are bad and that should be avoided in an effort to develop purity and nobility (Mantra, 1993: 20). Part of the characteristics of dasa mala, namely: 1) tandri is a sickly person; 2) kleda means someone who despairs; 3) leja means greedy and arrogant; 4) kuhaka is angry, arrogant and conceited; 5) Metraya is good at making fun; 6) megata is different in the mouth and different in the heart; 7) ragastri is broad-eyed; 8) kutila is a deceitful and capricious liar; 9) baksa bhuwana is like torturing and hurting fellow creatures; and 10) kimbura means spiteful and envious. Tri mala are three forms of dirty human behavior (Mantra, 1993: 21). Part of the tri mala characteristics, namely:

1. Kasmala, namely despicable and dirty actions;
2. Mada, namely lying and dirty speaking; And
3. Moha, namely thoughts, feelings, which are deceitful and arrogant.

In connection with the concept of *Kala*, in the life of Balinese people in general and in this case in Bangli Regency, they also believe in the mythology of wrong birth (*salah wedi*). This wrong birth mythology is understood to have occurred in *Wuku Wayang*, therefore anyone born in *Wuku Wayang* must carry out the *ruatan* procession during their lifetime. *Wuku Wayang* is the birthday of *Bhatara Kala*, and anyone born in this *Wuku* often encounters problems throughout their life and what is terrible is that their lives are always in danger. One way that can be done to

reduce the bad effects of this birth is to carry out a *ruatan* or *penglukatan* procession called *Sapuh Leger*. The term sweep leger itself comes from the word sweep which means a tool for cleaning, and the word leger which means polluted or dirty (Wicaksana, 2007: 33). In this case, as a whole, *wayang Sapuh Leger* can be interpreted as a ritual drama with the means of shadow puppet performances which aims to cleanse and purify a person's self as a result of being spiritually polluted or dirty. So basically *wayang Sapuh Leger* is a classic performance and has its rules in a religious epistemological aspect.

However, of course, to convey such things, a story is needed that can strengthen the aesthetic aspects of the *wayang* performance apart from being a story guide. The *Sapuh Leger Wayang* performance actually begins with an understanding of human or societal consciousness in the cosmo-magical realm. This means that the public understands the *Sapuh Leger Wayang* performance not only as an ordinary *wayang* performance which only emphasizes its essence as an embodiment of art that has aesthetic power. However, related to the concepts of ritualism, the *Sapuh Leger Wayang* performance also has its own place. *Sapuh Leger Wayang* performances are included in the realm of *bebali* arts. Namely art that is performed according to its rules as an accompaniment to ceremonies and ceremonies. For this reason, the sources for *wayang* acting or performances are certainly not arbitrary. The source of the acting in the *Sapuh Leger Wayang* performance in Bangli basically refers to the *Kala Purana Lontar* and also the *Geguritan Rare Kumara*. Where in these two texts the story of the adventures of Rare Kumara is described, which is about to be devoured by her own brother, *Bhatara Kala*.

Basically, the implementation of *wayang* performances should have clear and accountable sources. So that later it doesn't give the impression that the puppeteer wants to play a play. *Sapuh Leger Wayang* performances, which are a fundamental part of art, especially in this case in Bangli Regency, have elements of rational, ritual, emotional and belief, so it is not uncommon for these performances to become ritual dramas. Furthermore, the *Sapuh Leger*

Wayang performance certainly has a unique story as part of the ritual drama. The acting in *wayang Sapuh Leger* performances uses a special repertoire, namely the myth of *Bhatara Kala* who wants to eat her sister who was born in *wuku* or *tumpek wayang*. The story of *Bhatara Kala* who wanted to kill his younger brother who was born in the *wayang* era shows how firmly time is not selective in judging anyone who violates its provisions.



Picture 3.1

Panglukatan Sapuh Leger Ceremony by Mangku Dalang
(Source: Dharma Documentation 2024)

The photo depicts a puppeteer carrying out a wounding or *ruatan* procession on a child who was born during *wuku wayang*. This provision is inseparable from the gift received by Mangku Dalang from *Bhatara Kala*. The gift in question is that Mangku Dalang can perform *panglukatan* or *ruatan* in order to obtain safety and a long life for all mankind on earth. This was because *Bhatara Kala* felt guilty for eating the offerings (offerings) intended for Mangku Dalang when he performed his *wayang* performance. Referring to the *Kala Tattwa* and *Sapuh Leger* palm leaves in Bali, it is called the anak astra or *tadah Kala* group. *Tadah Kala* means eaten with *Kala*, so in Balinese belief there are certain characteristics and mistakes that make a person worthy of being eaten by *Kala*, including children born in *wuku wayang* or *tumpek wayang*, bebinjat children or children born without a wedding procession, children who die in the womb, children who are born dead, children who are born with

disabilities, children who are born with twins, people who like to sit on pillows, people who like to sit on cutting boards, people who sweep at night, people who whistle at night, people who sleeping at 6 am, 12 noon and 6 pm, small children who cry at night, people who talk about important things on the street, people who have sex without good manners/cheating, people who choose wrong days, and single children (Pakandelan, 2010 : 47).

Efforts to reduce the negative impacts that often befall someone who is categorized as an astra child or *tadah Kala* group are in two ways. The first is through the *Sapuh Leger* bowing procession where this procession is specifically intended for those who were born in *Wuku Wayang* or often called *Wuku Salah Wedi*. Next is another group of astra children specifically mentioned above, apart from those born in *Wuku Wayang* who are required to take part in the *Penglukatan Sudamala* procession. In connection with the *ruatan* tradition carried out by the Bangli people which is related to the concept of *Kala*, of course it is not only in the *Sapuh Leger* and *Sudamala wayang* processions. However, the *ruatan* procession which refers to the concept of *Kala* is also applied to the tooth cutting ceremony which is often referred to as the *Metatah* or *Mesangih* ceremony. *Matatah* is done by filing the two canines and four incisors on the upper jaw. After the teeth are filed, each person who has a toothache will be asked to taste six tastes consisting of bitter, sour, spicy, astringent, salty and sweet.

These six tastes have their own meanings, namely bitter and sour tastes symbolize fortitude to face a hard life, spicy tastes symbolize anger that must be controlled. Then the astringent taste symbolizes obedience to applicable rules or norms, the salty taste symbolizes wisdom, and the sweet taste symbolizes happiness. *Metatah* is intended as a ritual to become a true human being, where the true human being referred to is a human being who can control himself from the temptations of lust. Apart from this, *Metatah* is also a form of parental obligation towards their children, this is a symbol of cleansing oneself physically and spiritually. Through the *Metatah* ceremony there is a great hope for harmony in

life in this world and also in the afterlife. Because there is a story in *Soarga Rohana Parwa* about a spirit who was punished by biting a bamboo tree until it fell, this sanction was actually given to the spirit of a person who during his lifetime had not had the opportunity to go through the *Metatah* procession. Through *Metatah*'s activities, it is also hoped that when parents and children pass away to eternity, they can meet and be united there again. In fact, if you pay close attention to the meaning implied in the *Metatah* ceremony, it does not appear to be much different from what is stated in the *Kala Tattwa* text which states as follows.

*Irika Bhatara mawalisaha sabdanira mijil
AUM kita Danuja, apa dosan Sang Catur
Lokapala dadi kita sahasa lumuraga,
wateking Swargo Loka, masahur sang
raksasa, nora ngong arepa laga, ngong
apti atanya ring ring sira singgih pakulun
ngong tar wruha yayah rene, lan yan
mangkana punggelen rumuhun suing ta
ring tengen maranta kapanggih bapa
babunta, tandwa ku ri kita, mangke hana
panganugrahanku ri kita, Jah Tamsat
amangguhang kita kasidyan, umawakita
sarwaning mambekan, kapi sira kita
mangke, mahayun kita mejaha wenang,
mahyuna kita ngurip wang wenang, apan
kita anaking hulun (2B).*

Translation:

Not long afterward, Lord Shiva came again and said, O you giant, what did Sang *Catur Loka Pala* do wrong that you attacked the Gods in *Suwarga Loka*. The giant then answered, I don't mean to fight, I just want to ask them because I don't know my father and mother. If so, cut off your right fang which is the way to meet your father and mother. I did not lie to you, now I have my grace on you, *Jah Tamsat*, I hope you will find success and perfection, you are the embodiment of everything that moves and you are the ruler. Whether you kill or bring him to life, you are the one who has that authority, because you are my son.

This quote emphasizes that through the *Matatah* ceremony a person is expected to be able to

recognize his true identity, just like *Kala* when she cut off her fangs and then only be able to know her parents and understand her status as a son of the Gods. In accordance with the purpose of *ruatan*, both the *Sapuh Leger*, *Sudamala* and *Matatah* ceremonies are an effort made by the Bangli people to avoid all the misfortunes that often befall them in life. The *Sapuh Leger*, *Sudamala* and *Matatah* ceremonies are actually inspired by Balinese literary cases in this case related to *Kala*, namely *Kala Tattwa*, *Kala Purana* and *Geguritan Rare Kumara (GRK)*. So based on the above, a conclusion can be drawn that the *Ruatan* tradition or ceremony is an application of the *Kala* concept in the social and religious life of the Hindu community in Bangli Regency.

3.2 Application of the *Kala* Concept in the Arts

Beauty seems to be classified as a human phenomenon that is very clearly known, because it is not shrouded in a fog of secrets and mystery. Beauty is part and parcel of human experience in the sense that art is clear and clear. If art is considered as the result of theoretical activity, it becomes necessary to analyze the logical principles underlying artistic activity. However, in this case logic itself is no longer a homogeneous whole, logic must be broken down into parts that are relatively independent and separate from each other. The logic of imagination must be distinguished from the logic of scientific and rational reasoning; the logic of imagination can never claim equal dignity with pure intellectual logic. On the other hand, art can be seen as a badge of moral truth. Art is captured as a Picture of speech, like an aesthetic intention enveloped in a sensory form. In the hierarchy of human life, art then becomes a mere preparatory stage, subordinate and servant to some master. The philosophy of art also contains a conflict between two opposing tendencies. This is of course not historical consistency, but can be explained in basic divisions in the interpretation of reality (Hauskeller, 2012: 35).

Art is seen as the imitation of external objects, in this case imitation of fundamental instincts, intimate facts, and human nature. According to Aristotle, imitation is a natural thing for humans

since childhood. One of the advantages of humans compared to other living creatures lies in the fact that humans most like to imitate or are creatures that learn first through imitation. Imitation is also an endless source of pleasure as can be seen from the fact that, even though the objects look miserable, we can see them through artistic manifestations. All inspiration is expressed in various media to produce monumental works. As is done by Balinese artists in various forms of art. The Bangli people, who are part of Bali Province, certainly have the same tendencies in understanding art and actualizing it in various works. All concepts can be an inspiration for Bangli people in designing a work of art, including abstract and magical things that can be represented in certain forms of art. Just as the actual concept of *Kala* cannot be captured using the five senses, for Bangli people it is not impossible to realize it in artistic creativity. In this case, human imagination is truly limitless.

Imagination is able to construct something that is not real to make it seem real because it can be realized in the form of a work of art. This is in line with what was stated by Nugroho (1990: 218) who stated that aesthetic perception shows wider diversity and is included in a more complex atmosphere compared to everyday sensory perception. Through artistic creativity, a person is able to express the concepts of his imagination in various works. Moreover, the work that will be built is part of the artist's own culture, so it tends to be easier to translate into a reality that seems visible and real, like *Kala*, which is actually something abstract and invisible. Every work of art requires an emotional aspect to increase the aesthetic power of the work itself. So in this case, the artist and his work actually have an abstract emotional attachment, a work of art is actually able to depict the reality of an object, but on the other hand it is also able to show the depth of the artist's own imagination. *Kala* has become an interesting art object for several artists to use as inspiration for their works. This is quite reasonable because for most people, especially in Bangli, the existence of *Kala* is truly believed, so it is able to inspire all the socio-religious

attitudes of the local community. *Kala* as an abstract object challenges the depth of an artist's imagination to realize it in various creations and expressions.



Picture 3.2

***Kala* in the Art of Artificial Intelligence (AI)
(Source: Dharma Documentation 2024)**

The image is an illustration of *Kala* created with the help of the Bing application, which is a form of artificial intelligence technology which is often also known as Artificial Intelligence (AI). This Picture is proof of his interest in the concept of *Kala* which is developing among Bangli society. In the digital image, a creature with a very scary giant face can be seen very clearly stalking a small child who is shivering in fear and hiding in a musical instrument. Nugroho (1990: 218) states that imitation is an endless source of pleasure as can be seen in the fact that, even though the objects look miserable, we can see them through artistic manifestations. Referring to this view, of course the horror and misery in the Picture above is a form of aesthetic value in the context of art. It seems that the inspiration for this image comes from Balinese literary cases and also stories from the people who developed in Bangli Regency. About the incident of the pursuit of Rare Kumara by *Bhatara Kala* who is his own younger brother. This event was caused by the birth of Hyang Kumara who matched the birth of his older brother, namely *Bhatara Kala*, who was born in *Wuku Wayang*, therefore *Bhatara Kala* wanted to eat him because he was considered adequate or equal to his birth as an older brother. Rare

Kumara ran and hid in several places, until he finally met Mangku Dalang who hid him under a *gambelan wayang* instrument called Gender. Presumably this is how the artist's imagination is constructed from various stories and scenes related to *Kala* so that it is actualized in the form of an image like the one above. *Kala* is also always an object that is taken into account in the art of *Wayang* performance in Bangli Regency. *Kala* has a special mythology that cannot be ignored in *Wayang* performing arts. This has become an inseparable part of the socio-religious life of the Hindu community in Bangli Regency. Even in the art of *Wayang* Performance, *Kala* has a special and distinctive play in the *Ruatan wayang* tradition known as the *Panglukatan Sapuh Leger* ceremony.

This ceremony is inspired by *Kala* mythology, where in line with the literary case sources above, the *Penglukatan Sapuh Leger* ceremony is intended for those whose birthday is *Tumpek wayang*. In the *Sapuh Leger Wayang* performance art, the puppeteer will play his role as stated in the *Sapuh Leger Wayang* standard. The *Sapuh Leger Wayang* performance art is classified as a sacred art, so everything is sacred because it contains a very important meaning in it. People's belief in the *Kala* mythology appears to be expressed in various forms of art, including painting, sculpture, performances, and even art that utilizes technology such as *Kala* images using artificial intelligence (AI) technology through the Bing application as mentioned above. So, based on the description above, of course a conclusion can be drawn that the concept of *Kala* is applied through artistic activities by the Hindu community in their social and religious life in Bangli Regency.

3.3 Application of the *Kala* Concept in Religious Ceremonies

Ceremonies are a form of human effort to eliminate dark thoughts and hopefully gain purity of mind. Ceremony also means a sacrifice aimed at preserving humankind from in the womb until the end of life (Suryani, 2002: 3). Ceremony is one of the Three Basic Frameworks of Hinduism, which is very clear, because it can be seen, and the activity is real, in the form of an action in an activity. The ceremony is considered as the

outermost layer which consists of activities to connect or get closer to Ida Sang Hyang Widhi Wasa. The ceremony as a form of sacred sacrifice is known as *Yadnya*, in the Vedic scriptures *Yadnya* is referred to as sacred behavior carried out with full sincerity due to the vibration of the soul. According to its type, *Yadnya* is divided into five which are known as *panca Yadnya*. *Panca Yadnya* is carried out by Hindus in an effort to achieve perfection in life. The five ceremonies consist of *Dewa Yadnya*, *Pitra Yadnya*, *Manusa Yadnya*, *Resi Yadnya*, and *Bhuta Yadnya*. *Dewa Yadnya* is a sacred offering to Sang Hyang Widhi Wasa and all his manifestations. *Pitra Yadnya*, namely a sacrifice or sacred offering addressed to holy spirits and ancestors (*pitra*). *Manusa Yadnya* is a holy sacrifice for the perfection of human life. *Resi Yadnya* is a sacred ceremony or sacrifice addressed to great sages, saints, *pinandita*, and teachers. And the last one is *Bhuta Yadnya* which is a sacred sacrifice to *sarwa Bhuta* or *Bhuta Kala* (Imron, 2015: 98).

Every *Yadnya* carried out by Hindus is a manifestation of the experience of religious teachings. Therefore, every *beryad* activity is included in the term religious ceremony. Likewise, the people in Bangli Regency, in every *Yadnya* performance they carry out, always have a certain goal, which in general is to maintain the stability of the universe. The Bangli people, as a religious society, fully believe in the existence of Ida Sang Hyang Widhi Wasa as the creator of the universe. The Bangli people also believe that the essence of their existence as humans is actually very central because they live in the middle realm between the divine realm dimension (*Sapta Loka*) and the lower realm dimension (*Sapta Patala*). Because of their complete awareness, the Bangli people always hold various religious ceremonies to pay respect to the inhabitants of the upper and lower worlds. Especially in this case it relates to the Bangli people's religious understanding of *Kala*, which has formed various rites as a manifestation of their religious emotions. The concept of *Kala* is specifically practiced in the *Bhuta Yadnya* ceremony which is always carried out by the Bangli people in their social and religious life.

Bhuta Yadnya is a *Yadnya* ceremony which is carried out to maintain the harmony of *Bhuta Hita* which is built from *Panca Maha Bhuta* which are the basic elements of *Bhuwana Agung* (the universe) and *Bhuwana Alit* itself. *Bhuta Yadnya* is a sacred ritual addressed to *Bhuta Kala* or creatures who inhabit the underworld (*Patala*). *Bhuta Kala* is believed to be a negative natural force so it needs to be neutralized so that it returns to a positive nature so that it provides good vibrations and does not disturb the peaceful life of humanity carrying out all its activities on earth. *Bhuta Yadnya* essentially maintains harmony and care for the five natural elements called *Panca Maha Butha*. The *Bhuta Yadnya* ceremony is divided into several types, some of which are classified into three groups, namely simple (*nista*), medium (*madia*), and large (*utama*). In the humble or simple aspect, Bangli people generally offer *Saiban* personally every day after finishing cooking with a modest menu offering according to what they cook in the kitchen. Then on sacred and holy days in each month such as *Kajang Kliwon*, *Purnama*, and *Tilem*, the community will offer *Segehan* in several places that they consider holy and sacred. They offer this *Segehan* to *Bhuta*, *Kala* and *Durga* according to the *mantram* when making the offering.

Bhuta buhari, Kala buhari, Durga buhari.

Translation:

Bhuta is welcome, *Kala* is welcome,
Durga is welcome.

Bhuta, *Kala*, and *Durga* are believed by the Balinese Hindu community as well as in Bangli to be creatures who inhabit the underworld (*Patala*). Based on this belief, people make offerings in the form of *Segehan* which is also meaningful as a treat or offering in the hope of creating a harmonious relationship between humans and the residents of *Patala*. Furthermore, in the implementation of the *Yadnya* ceremony, starting from the family environment and the public environment, such as in the Village Temple area and the Village area (*Pakraman*), the *Macaru* ceremony will be implemented as a *madia* or intermediate form of the *Bhuta Yadnya* ceremony. Then the level of the *Bhuta Yadnya* ceremony which is classified as large (main) is

carried out at the sub-district and city levels in Bangli Regency every year which is called the *Taur Agung Kasanga* ceremony.



Picture 3.3

**Taur Agung Kasanga in *Catus Pata*,
Bangli Regency**

(Source: Dharma Documentation 2024)

The photo depicts a group of Bangli people taking part in the *Taur Agung Kasanga* procession. In this procession *Bhuwana Agung* or the universe is purified from the negative influences caused by *Bhuta Kala*. Where in this procession *Bhuta Kala* is *ruat* and calmed and released from all his misfortunes, so that he is able to reach a higher dimension, it is even hoped that he can reach *sapta loka*, which is the place where the Gods and other holy spirits reside. So the process of cleaning the *Bhuwana Agung* is often also referred to as the *Nyomnya Bhuta Kala* ceremony which is carried out at the four intersections (*Catus Pata/pempatan Agung*) which is interpreted as the axis or center point of a village, sub-district and city. *Catus Pata* is believed to be a sacred and sacred place by Hindus in Bangli, because *Catus Pata* is the first and main place in the spatial development concept of Balinese society as well as in Bangli. In other words, when building a village and city, the first thing that must be agreed upon is *Catus Pata* as the central axis which will then give birth to other spatial layouts. In the *Gong Besi* palm leaf, it is stated that the god who resides in *Catus Pata* is Sang Hyang Catur *Bhuwana* who controls the four corners of the wind, so that *Catus Pata* can also be interpreted as the nodes of universal energy. In a quote from the *Kala*

Tattwa text, it is written that *Kala* can take the souls of humans and animals every year at the time of the *sasih Kesanga*, the specifics will be explained in the following quote.

Mangkana ling Bhatara Siwa mwah "Aum ranak Hyang Kala pasajñana ta mangkana wenang sira sumendi ring desa rumaksaka kita ikang desa pakraman, wenang sira ngurip i jiwana ing manusa tuwin pasu janma ngatahun angken sasih kasangha. Nguniweh amidanda wang dudu, dursila, dreti krama tan manuta risila krama dharma sasana mwah agamanya. Samangkana kita wênang angadakaken gring tutumpur sasab mrana mwang grubug tan siddha inusadan, mwang ring desa pakraman sakatibanan durmanggala, apan pamidandan ira Sang Hyang Siwa Raditya, ring bhumi katiban letuh. Ika maka buktyan ta lawan sawadwa Kalanta, Sang Hyang Kala Mretyu pasanggahan ta, apan kita Bhuta Rajapati Krodha, sang Hyang Yama Raja pasajñana ta mwah (5A).

Translation:

These are the words of *Bhatara Shiva*, and again "Aum my son *Sang Hyang Kala*, you must live in the village, you rule the *pakraman* village, you may take the souls of humans and animals every year at the time of the *Kesanga sasih* (March). Especially punishing people who are sinful, evil, having sexual relations is not in accordance with their morals, *dharma sesana*, and religion. Likewise, you can spread leprosy, pests and animal diseases that cannot be treated, and in traditional villages that are affected by bad conditions, as punishment from *Hyang Shiva Raditya*, on an earth that has been polluted. That is what you eat together with all your people, *Sang Hyang Kala Mretyu* is called. Because you are *Bhuta Rajapati* who is angry, *Sang Hyang Yama Raja* is your other name.

Based on the quote above, it can be understood that *Sasih Kasanga* is the time given by *Bhatara*

Shiva to *Kala* to take human souls in every village (*pakraman*). Especially human souls that are full of anger and do not follow religious teachings, *Kala* can also spread pests and diseases that cannot be treated. All of this is a punishment for humans and other living creatures so that they can be eaten by *Sang Hyang Kala Mretyu* as a result of polluting the world with various impurities. In his anger, *Kala* was called *Bhuta Prajapati* who had the right to take the soul of any living creature on the face of the earth as punishment for all the actions of those who tarnished the purity of the earth with all their sinful actions. This is the reason why Balinese people, as well as those in Bangli, always hold an earth-ruat ritual every *Sasih Kasanga*, called *Taur Agung Kasanga*, as an effort to maintain the sanctity of the earth and the universe. Based on the review above, we can of course conclude that the *Kala* concept is applied in the *Yadnya* ceremony, especially in the *Bhuta Yadnya* ceremony in the form of *Caru* and *Taur*. The procession aims to maintain the stability of the universe through earth-shading ceremonies. The purity of the universe will harmonize the position of humans as inhabitants of the middle world with the inhabitants of the upper world (*Sapta Loka*) and the inhabitants of the lower world (*Sapta Patala*) so as to form one harmony. All religious behavior practiced by Hindus in Bangli Regency in the *Bhuta Yadnya* ceremony is based on strong community beliefs, which is in line with what is summarized in religious theory which is related to the emotional aspect of religion.

3.4 Application of the Concept of *Kala* in Life Ethics

Ethics is seen as very important in the process of human socialization with the environment. Because with good ethics, humans tend to socialize more easily with the environment. Vice versa, with ethics or behavior and attitudes that do not reflect refinement of mind, it will be very difficult for humans to achieve good relationships with the environment. Adiputra (2004: 20) states that the meaning of ethics is rules of good and noble behavior that must be followed and become a guide to life for humans. Ngurah (2006: 35) says that ethics is a feeling of

love, compassion, where someone accepts ethics because he loves himself and respects other people. Moral code is also defined as rules of good and noble behavior that must be used as a guide to life by humans. The aim is to maintain good, harmonious and harmonious relations between fellow humans, so that a harmonious, safe and peaceful social life can be achieved. Moral code also develops human character so that they can be good family members and members of society. Apart from that, morals also guide a person to unite himself with fellow humans (Ngurah, 2006: 60).

Ethical teachings are related to manners and etiquette which plays a very big role in everyday life, both between individuals, groups and society and the so-called social community (Adiputra, 2000: 24). Ethics as a way of life is certainly a very important value that should be studied and understood in life. So ethics need to be instilled from an early age, so that these habits are embedded and rooted in every person. Ethics that are rooted in every person in society are of course based on certain views on life. Ethics also concerns the culture of society which is inspired by beliefs from a religious understanding and sources of knowledge that are mutually understood by society. Like the ethics of the Bangli people which are inspired by the *Kala* mythology, where the Bangli people completely believe in this mythology as one of the cultural heritages of their ancestors whose existence is always maintained to this day in various forms of community practice. The Bangli people's belief about inappropriate sleeping times is called *Sandikaon*. *Sandikaon* is often also called *Sandi Kala* by local people, where *Sandikaon* and *Sandikala* are believed by the Bangli people to be a sacred time. *Sandikala* is interpreted as the transition of time from afternoon or dusk to evening. In Indonesian there are two terms to designate the time after afternoon, namely dusk refers to around (17.30-18.30 WIB) which still appears bright.

From that afternoon, towards evening around (16.00-18.00 WIB). Evening refers to the time before the Sun begins to set on the western horizon, while the meaning of twilight refers to the time before sunset. Dusk is the time that

indicates half darkness after the sun has completely set (Sugono, 2008: 235). *Sandikala* is believed by many parties (especially the Javanese and Balinese) to be the time when the gates of human nature connect with the other world, both in terms of time (visible) and noetic (invisible). *Sandikala* is also seen as a very vulnerable time for carrying out activities such as traveling and also doing other activities outside the home. So it is hoped that when the time shows *Sandikala*, people will have returned home to take a break from their activities with the caveat of not sleeping. People's beliefs about sacred time are not limited to *Sandikala* alone. However, the people of Bangli in the mountains also believe that midnight is a sacred time. Scolding and cursing children who are crying is not permitted, because there is a myth that has been integrated into local culture for generations, that *Kala* will prey on children who are crying and screaming in the middle of the night because their parents have scolded them. This is society's belief that whenever a situation occurs that causes a child to cry at night. So their parents will rush to calm them down with all kinds of persuasion and subtle actions until the child stops crying. It seems that this myth was inspired by literary works that developed among the people of Suter Village, because in the *Kala Tattwa* palm leaf it is stated as follows.

Lah hana maka tadahane kita, yan hana wang turu tut sore mwanng salah masa atangi wus surup ing aditya, mwanng rare nangis ring wengi kapatakut dening bapa babunya hana ujure, nah nah amah ne amah. Mwah yan hana wang amaca kidung, kakawin, tutur mottama ring tengah dalam, iku maka mretane sira (3B).

Translation:

This is your food, if there is someone who sleeps until evening and wakes up not on time, namely after sunset, and a small child cries at night and is scared away by his father and mother with the words, nah nah amah ne amah (Yes, eat, ni Eat). If someone reads *kidung*, *kakawin*, or the main speech in the middle of the street, that will be your food.

It doesn't seem wrong if we say that the *Kala Tattwa* text is the root of people's beliefs about sacred times, thus having an impact on changes in people's behavior in responding to time and circumstances. The same thing is also mentioned in the *Geguritan Sapuh Leger (GSL)* which states three times called *Sandikala*, namely at 6 am, 12 noon and 6 pm. At that time, Balinese people are advised not to roam the streets and also not to sleep, because anyone who violates this is called an Astra Child. An Astra child is someone who belongs to *Tadah Kala*, *Tadah Kala* is interpreted as someone who becomes *Kala's* food (Yendra, 2010: 44). Of course, the matter of *Tadah Kala* cannot be separated from the gift that *Kala* received from her mother, namely Bhatari Giri Putri, which is stated in the quote from the *Kala Tattwa* palm text above. Whoever sleeps until evening and wakes up not on time, namely after sunset, and a small child who cries at night is frightened by his father and mother with the words, *nah nah amah ne amah* (Ya eat, ni eat) then that is which *Kala* becomes and can eat. Apart from this, it is also stated that whoever reads *kidung*, *kakawin*, main speech in the middle of the road or talks about important things in the middle of the road, then people with such characteristics of attitude and behavior can also be eaten by *Kala*.

Ancient elders in their lives believed in many things that should not be done. In fact, regarding the taboos that Bangli people are not allowed to do which have the consequence of receiving punishment from *Kala* (*tadah Kala*), it is very logical that they are taboos that we must avoid in life. Like standing or sitting on the *Pamelang* (doorway), this certainly should not be done because the doorway is the access for exiting and entering. So if this is done it will disturb other people who want to cross the doorway. Likewise, there is a prohibition against sitting on pillows and cutting boards (wooden cushions for cutting), which is true from the fact that the function of the pillow is to support the head so it is unethical to use it as a seat. Likewise, it is forbidden to burn hair, this will cause a strong odor and disturb the comfort of our sense of smell. Likewise, the ban on *natakin jagut* (resting on the chin) for Bangli people is a bad attitude

because it is synonymous with laziness and daydreaming and is considered to interfere with productivity. Throwing away fleas that are still alive is also prohibited, of course this makes perfect sense where fleas are parasites that must be eradicated, if fleas are then found and thrown away alive then our attitude will be able to harm ourselves and others because these fleas are looking for and eats away at others and even ourselves back.

Likewise, throwing rubbish under the bed and through the window, of course this should not be done because it is a wasteful act. Garbage should be disposed of properly or burned so that it does not pollute the environment, which is what should be done. What is most disgraceful and therefore strictly prohibited is recognizing and taking away other people's rights, which is an evil act so it is not worth doing. All inappropriate behavior threatens that the perpetrators will become *Kala's* food. It seems that this was deliberately passed on orally from generation to generation by the Bangli people. Where the aim is to shape the character of the next generation so that they have a good etiquette in life.



Picture 3.4

**Boreh Stone as a Traditional Herb Grinder
(Source: Dharma Documentation 2024)**

The photo above depicts a stone with a depression in the middle, paired with a blunt oval stone. By the Bangli people, this pair of stones is called the *boreh* stone, given this name because at that time this pair of stones was used to make traditional Balinese potions by pounding the two

stones together until smooth and was called *boreh*. In ancient Javanese culture, these two objects are called *pipisan* and *gendik*. These two objects can be found in almost all ancient community yards in Bangli Regency, even in modern times like now where the function of these objects has been replaced by the existence of pharmacies which practically provide various medicines according to people's needs. However, the important role of this *boreh* stone in the past has not been ignored by Bangli people until now. This kind of thing is certainly an interesting paradigm because it is carried out by the majority of Bangli people. It seems that this is not caused by people accidentally conserving these objects, but rather there is a mythology that binds them so that people have specific views and values regarding the existence of *boreh* stones.

The existence of the *boreh* stone in the midst of the social and religious life of the Hindu community in Bangli Regency was apparently inspired by the *Kala* mythology. This seems no different from the mythology of the ancient Javanese people who also often guarded it so that it would not break or break. Javanese and Balinese people believe that anyone who deliberately damages these objects will receive sanctions from *Kala*, namely that they will be used as food. Looking at the ideologies that are developing in society, it seems that the *Kala* mythology that is developing in the social and religious life of the Hindu community in Bangli Regency also originates from *Pakem Pawayangan Murwakala* which generally existed in the Ancient Javanese era. This then shapes the attitudes and personalities of the Bangli people regarding things that are not worth doing in carrying out their daily lives. In this case, people's belief in the mythology that developed related to the existence of *Kala* is the main source of ethics, this is in line with what is conveyed in religious theory which states that religion is a bond that is held and obeyed as a guide to human life. This bond is believed to originate from a power higher than humans and is supernatural, just like *Kala* which has supernatural properties with powers beyond human understanding. *Kala* in this case is a divine symbol which is believed to have certain

powers of authority over all living things. The religious aspects that develop in society related to the existence of *Kala* will wrap these conceptions with an aura of factuality, which will automatically influence people's motivation and attitudes in living life. So, based on the description above, a conclusion can be drawn that the concept of *Kala* is applied in the form of a culture of ethics amidst the socio-religious life of the Hindu community in Bangli Regency.

IV. CONCLUSION

The application of the *Kala* concept in the social and religious life of the Hindu community in Bangli Regency is practiced in various forms of community attitudes and behavior. A concrete manifestation of the community's understanding of *Kala* is implemented in the *ruatan* procession by the Bangli community which aims to free every individual from all forms of misfortune caused by *Kala*. The concept of *Kala* is also applied through artistic practices ranging from arts based on traditional culture such as *Wayang kulit* performances to digital-based arts.

The application of the *Kala* concept carried out by almost every individual and social group in Bangli is through religious ceremonies, especially the *Bhuta Yadnya* ceremony which is part of the social and religious life of the local community. The concept of *Kala* also seems to penetrate every individual in the Bangli community, which is shown by their attitudes and ethics in life, starting from the ethics of resting and looking after objects that have useful value in the lives of the local community as well as various other things that are important to understand in the ethics of life.

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