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Returning to Original Form A Central Dynamic in Balinese Ritual

Descriptions by western scholars of Balinese religious beliefs and rituals have long been dominated by images of balance, harmony and order. Anthropologist Hildred Geertz (1995) has recently challenged these well-established stereotypes, suggesting that concerns with spiritual or magical powers, and transformations of such powers, are more relevant for making sense of the puzzling and dazzling variety of Balinese religious life than are concepts of balance and hierarchical ordering. She points out, for example, that the propensity for Balinese gods and goddesses to take on terrible forms is well known, but has been little attended to by western scholars (Geertz 1994:32, 1995). What seems to me to have been almost entirely overlooked is the crucial process whereby these terrible deities are restored to their original, beneficent form. In this paper I will discuss evidence suggesting that, in Balinese belief, all the destructive and negative forces present in the cosmos originate from creative, positive powers and, furthermore, possess the potential to return to their original positive state. This casts a very different light on the whole nature of Balinese religious ritual. Rather than an orderly or balanced system, the Balinese cosmos, I suggest, is better conceptualized as a constant flux or cycle of transformations of powers moving between positive and negative poles, and always liable to switch from one to the other. The process of returning to a peaceful or benign form is referred to in Kawi as *marūpa somya*.¹ The concern to reorient dangerous, destructive forces in a

¹ Zoetmulder (1982:1804) notes that the word *somya* is derived from the Sanskrit *saumya* and gives the meaning as 'gentle, mild, benevolent, benign, kind'. He also lists the term *som-yarūpa*, 'with gentle or benign (non-terrifying) appearance'. In Balinese usage, the term may be given a verbal form, such as *nyomya* or *nyomia*; see, for example, Atmadja 1999:22, 107, 110, 118, 129. *Marūpa somya* is the verbal form I have encountered in the *lontar* texts to be discussed here; the nominal form *somyarūpa* also occurs.

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positive direction so that they may *marūpa somya*, resume their original peaceful forms, is, I shall argue, an important dynamic underlying Balinese ritual life which so far seems to have gone unrecognized, or been misunderstood, by most western scholars.

As it is clearly impossible to deal exhaustively with such a broad topic in a single article, the arguments to be presented here should be regarded as suggestive rather than conclusive. In order to provide a clear focus I have chosen to confine the discussion to myths concerning the creator god and goddess Śiwa and Umā which reveal the transformations the divine pair undergo and the means by which they are eventually restored to a benign original form.² In a recent paper I briefly identify this process of transformation, showing how it can provide new understandings of Barong and Rangda as symbolic representations of Śiwa and Umā (Stephen 2001). The present discussion is, in a sense, a further development and elaboration of arguments presented there.

I will further attempt to show how this intent to persuade dangerous entities to resume a gentle form can throw new light on three important elements of Balinese ritual: (a) *caru* sacrifices, and offerings in general; (b) entertainments (*imen-imen*) such as *wayan kulit* performances and sacred dance/dramas, offered as part of rituals; and (c) purifications with holy water (*lukatan*). These three elements are involved in each of the five main ritual categories in Bali (C. Hooykaas 1975:251) – the *dewa-yajña* (sacrifices for the gods), *pitṛ-yajña* (sacrifices for the dead), *mānuṣa-yajña* (for human beings), *bhūta-yajña* (for chthonic forces), and *ṛṣi-yajña* (for teachers and sages) – and constitute a significant part of them.

The process of transformation from demonic to divine may be described in different words, of course, without employing the term *somya*. Thus, for example, the (unpublished) *lontar* text *Aṇḍabhuwana* states simply that gods become (*dadi*) *bhūta* and *bhūta* become gods: 'The gods will become *bhūta* and *ḍeṅḍen*, with many kinds of shapes [...]. Thus will be my condition, according to the true arrangement that gods become *bhūta* and *bhūta* become gods. These were the words of Hyang Guru to Bhatāri Giriputri' ('[...] prasama dewa dadi bhūta ḍeṅḍen, endah ta rūpanya [...]. Mangka tingkah hulun, pratekaning dewa dadi bhūta kabeh, bhūta dadi dewa. Mangka ling Hyang Gurureka ring Hyang Bhatāri Giriputri.' *Aṇḍabhuwana* pp. 14-5.)

The last two sentences also appear word for word in the published Kantor Dokumentasi (2000) text of *Tutur Anda Bhuwana*, where p. 11 of the Kawi text reads: 'Mangka tingkah hulun, pratekaning Dewa dadi Bhūta kabeh, Bhūta dadi Dewa. Mangka ling Hyang Gurureka ring Bhatāri Giriputri.'

I have found that many Balinese, including many *pamangku*, do not know the term *somya*. However, if one asks people whether it is true that the *bhūta kāla* can become *dewa* and *dewa* become *bhūta kāla*, most will answer in the affirmative. Of course there are many who will refuse to answer such a question and suggest that you ask someone more knowledgeable.

² Although it is commonly stated that Śiwa is the destroyer and Brahmā the creator (see, for example, Eiseman 1990:23), the Balinese texts to be discussed here reveal that Śiwa and Umā are credited with the creation of the world and of human beings. The *lontar* texts concerning creation that C. Hooykaas (1974) examined also support this.

I do not claim that all Balinese people share the views I describe. Evidently in a complex culture and society such as those of Bali there are multiple levels of understanding. The interpretations discussed here derive from Balinese informants who are able to read and study *lontar* texts. Victor Turner's (1977:190) seminal studies of ritual have shown that an anthropological interpretation of ritual symbols requires close attention to their operational, positional and exegetic dimensions. The exegetic dimension comprises those meanings that may be given by indigenous actors and experts. In Bali the anthropologist can hardly ignore the fact that written texts provide, in Balinese terms, the most detailed and respected level of indigenous exegesis. This paper has emerged from my realization of the need to engage with such interpretations. The importance in Balinese religion of concerns with acquiring spiritual and magical power, to which Geertz (1994, 1995) points, is an issue so large that it requires separate discussion and cannot be dealt with adequately here, although the final part of this article will touch on it indirectly.

An anthropological reading of the myths of Śiwa and Umā

When dealing with any aspect of Balinese culture it is difficult not to be mesmerized by the overwhelming number of surface variations and the confusing differences in local expression. The myths of the creator-god and goddess Śiwa and Umā, which in my view provide a kind of key to understanding, are in themselves complex, contradictory, and confusing in their multiple versions and variations.³

Compared with the great Indian epics, the Rāmāyana and the Mahābhārata, and with the Balinese folktales known as Tantri, the myths

³ References to, and brief summaries of, some of the myths of Śiwa and Umā are to be found in various works. F.B. Eiseman (1990:318-9, 320-1) quotes two oral sources, both of them literary scholars; he is not concerned with the creation of the *bhūta kāla* by Śiwa and Umā, but rather with the origin of *jauk* and *telek* as part of Barong performances. M. Covarrubias (1986:291) refers to a story originating from the *lontar* text *Usāna Djawa* concerning the birth of Bhaṭāra Kāla. Beryl de Zoete and Walter Spiess (1973:105-9, 122-7) provide some alternative versions of stories relating to Barong and Calon Arang dance performances which refer to Śiwa and Umā/Durgā but are not primarily concerned with the actions of the divine pair. The most important references are to be found in: C. Hooykaas 1973:245-66, 307-11, which discusses myths relating to Kāla, and 1978:21, referring to the shadow theatre version of the story of Kunti-Sraya, which describes Umā being cursed for her adultery with a cowherd; J. Hooykaas 1961; and Atmadja 1999:9-14 and Wikarman 1998:11-4, which both refer to the myths concerning the creation of the *bhūta kāla*. Of these works, only those of the two Indonesian scholars give a central place to the myths, to which the western scholars refer largely in relation to sacred drama and other performances, such as *wayan kulit* and Barong and Calon Arang dance/drama performances, and to Balinese pictorial art (J. Hooykaas 1961).

concerning the high god Śiwa, his wife Umā, and their various offspring, are comparatively little-known among ordinary Balinese, or rather, only fragments of them are known, such as the story of Umā being sent to earth to find milk for Śiwa.⁴ Perhaps this is one reason why western scholars have paid them little attention. Although I did not set out to look for textual material, my anthropological enquiries seemed inevitably to lead me in that direction. I first came across the stories of Śiwa and Umā when talking with persons who had a special knowledge of sacred and esoteric matters, such as traditional healers (*balian*), priests (*pamangku*), especially the Brahmana priests (*pedanda*), puppeteers (*ḍalaṅ*), and artists of various kinds.

Much of what I heard from these Balinese experts radically challenged accepted western scholarly views of the nature of Balinese ritual. At first I thought I might just have encountered some rather eccentric informants, but the more people I consulted, the more evidence I accumulated. The Brahmana priests responded to my questions by referring to, and often reading directly from, *lontar*, the hand-inscribed sacred books. As well as giving oral summaries, some *pedanda* actually provided me with written summaries in Indonesian of information drawn from the *lontar*. Eventually I decided to seek out the texts to which they referred for myself, and I approached a Kawi specialist, Drs I Nyoman Suarka, M. Hum., Lecturer in Jawa Kuno, Fakultas Sastra, Universitas Udayana, Denpasar, to translate the material I obtained into Indonesian.

The contents of Balinese *lontar* in no sense constitute a formally organized corpus of religious knowledge. These are hand-written, hand-copied texts, usually the private possession of a priestly or aristocratic family, which have been passed down and transcribed over generations (Rubinstein 1996). They are puzzling and problematic texts – and intentionally so, since they are religious works meant to be pondered upon and read carefully to extract their esoteric meaning. Yet the myths concerning Śiwa and Umā which I discovered in these texts had, from my anthropological perspective, a coherence of their own. They revealed nothing less than that all destructive and dangerous forces in the world originate from the divine pair themselves, and that the aim of human ritual is primarily to cause these destructive forces to return to their original benign condition. The texts thus confirmed and elaborated upon the oral information I had been given by my learned Balinese informants.

⁴ This general lack of awareness of the myths of Śiwa and Umā is testified by a recent important new catalogue of the Puri Lukisan collection in Ubud (Couteau 1999:150-4). A section entitled 'Summary of the Main Stories Illustrated' contains no reference to these myths, although there are detailed summaries of the stories of Linggodbhawa, The Churning of the Sea of Milk, the Rāmāyana cycle, the Mahābhārata cycle, Sutasoma, Rajapala, Calon Arang, the Tantri cycle, and the Panji cycle.

I will illustrate my arguments primarily with reference to four *lontar* texts: *Śiwāgama*, *Aṇḍabhuwana*, *Kālatattwa*, and *Kāla Purāṇa*.⁵ I have selected these texts because they explicitly refer to the process of returning to original form, and to the ritual means of achieving this end. They represent, however, only a sample of the several *lontar* texts I obtained that are relevant to the topic.⁶ A reviewer of this article has rightly suggested that the processes of transformation to be described here might be clarified by reference to some of the powerful images to be found in Balinese religious art (for example, Geertz 1994, C. Hooykaas 1971), but such an exploration, I feel, is better undertaken as a separate enterprise because of the size and complexity of the task.

Dealing with unpublished texts, especially when one is not a textual scholar, is a task fraught with many difficulties, and philologists will understandably find much lacking here. My intention is not to provide an authoritative published version of the texts. Nor does this paper pretend to be a contribution to Balinese philology. It presents only a partial reading, of a particular kind, of certain texts. The position I take is anthropological, in that my point of reference is provided by indigenous experts who themselves conduct the rituals referred to here. Despite its shortcomings, I hope my anthropological reading will serve to bring us a little closer to the complexity of Balinese cultural conceptions and help us to move beyond the unreflected Christian notions of 'good' and 'evil' that have led western scholars to see exorcism as the central issue of Balinese ritual and make assumptions about balance and order as the dominant characteristics of the Balinese worldview.

A translation into Indonesian of two of the key texts employed here was published recently (in 2000) by the Kantor Dokumentasi Budaya Bali. I came across this work only after I finished writing the first draft of this paper.

⁵ See list of unpublished manuscripts at the end of this article. These texts are in the form of typed transliterations from Kawi script. As Haryati Soebadio (1971:2-3) and C. Hooykaas (1964:12) have noted, most of the Gedong Kirtya copies of *lontar* manuscripts were produced on typewriters lacking diacritical marks, which of course creates yet further problems in translation. The transliterations I obtained were translated into Indonesian by Drs. I Nyoman Suarka. I then translated the Indonesian texts into English. Drs. Suarka discussed each text with me, pointing out features he considered important and answering my questions. I have not aimed at elegant renditions of the texts, fearing to distort meanings further in the process. As I have already emphasized, the readings presented here represent the work of Balinese scholars guiding an anthropologist. Philologists may question some of Suarka's interpretations, which nevertheless represent current expert Balinese understandings of the texts – which is what, as an anthropologist, I am seeking.

⁶ Other *lontar* relating to the themes discussed here that I have consulted are included in the list of unpublished manuscripts at the end of this article. Of these, *Japa Kāla*, *Pūrwāning Bhūmi Kamalan*, and *Śiwa Tattwa Purāṇa* all provide important specific information on the process of returning to original form. However, it would require another paper to discuss them even in outline.

Although the Kantor Dokumentasi texts are not identical to the versions I use, they are close enough to corroborate my general arguments and may be consulted by readers who question my translations. In my view they provide independent confirmation of my interpretations, as I shall show.

The following discussion is organized around three key topics: (a) the birth and doings of Bhaṭāra Kāla; (b) the creation of the *bhūta kāla* in the world by the Pañca Durgā and Kāla Rudra; and (c) the origin of disease and witchcraft as a result of the actions of Umā and Śiwa. This chronological ordering of the topics is given in the *lontar* text *Śiwāgama*, which provides the most comprehensive account I have found so far of the doings of Śiwa and Umā and encapsulates most of the oral versions related to me by various Balinese.⁷

The birth of Bhaṭāra Kāla

Kāla might be described as the leader or king of all the dangerous and destructive forces in the world (see, for example, Covarrubias 1986:317; Hobart 1987:54; C. Hooykaas 1973:159 ff.). Indeed, according to the *lontar* *Kālatattwa* (p. 4) Kāla was appointed by Śiwa 'to be the god of all demons, ogres, and giants and all pests, sickness, all kinds of poison and all forms of magic [...]'. Yet the *lontar* texts also show that Kāla, horrible though he might be, is in no sense a figure of unmitigated evil, but rather has both negative and positive aspects. His is no low origin, he is none other than the son of Śiwa and Umā, and has been appointed by them to his duties. He is constrained by the laws of *dharma*, is responsive to human ritual, and, most importantly, possesses the potential to assume a peaceful, beneficent form (*somyarūpa*).

Mask maker Ida Bagus Sutarja of Mas was the first to tell me the myth concerning the birth of Bhaṭāra Kāla. According to Sutarja's version, Śiwa and Umā were on their honeymoon, flying through space on their white bull. As they came close to the ocean of our world, the wind came and blew up Umā's robe, so that Śiwa glimpsed his wife's bare thigh and was filled with desire for her. Umā objected, and as she struggled angrily against him, Śiwa's sperm fell into the ocean. From this was spawned a monstrous son, Kāla.

After hearing various versions of Kāla's birth from different people, I set

⁷ *Śiwāgama*, according to Drs. Nyoman Suarka (personal communication), is a compilation of texts written by the famous Pedanda Sideman of Sanur and thus brings together stories from many different sources. I nevertheless feel that the arrangement of this material in a sequential order is of interest in itself, since it represents Pedanda Sideman's interpretation of the connection between the different stories.

out to find the *lontar* to which my informants referred. The two texts I obtained gave somewhat different accounts of the birth. The first, *Kālatattwa*, is concerned exclusively with the story of Kāla, and the account it gives of his birth leads into lengthy instructions concerning the kinds of sacrifices (*yajña*) required of human beings, followed by instructions from Umā to Kāla concerning the treatment of various serious diseases. The other text, *Śiwāgama*, describes the mythic origins and history of Hinduism in Java. It focuses on and links together in a kind of chronological order the many different stories concerning Śiwa, Umā and their various offspring, including Kāla, Kumāra and Gaṇa. The story of Kāla thus constitutes only a small part of the whole.

According to *Kālatattwa* (p. 1), which gives the more detailed account of Kāla's birth, Śiwa and Umā wanted to see the ocean. As they flew over it (no mention is made here of the bull, but otherwise the story is identical with the oral version given by Ida Bagus Sutarja), Śiwa was suddenly overcome with the desire to make love to his wife. When she refused, Śiwa's sperm fell into the ocean and became a huge egg from which emerged a fearsome giant, Kāla. A somewhat different version is given in *Śiwāgama* (p. 48), which relates that Śiwa and Umā descended to the east of Mount Meru (Java), where there was a hill rising above the ocean. At this place Śiwa was suddenly filled with the desire to make love to his wife and, despite her angry protests, forced her to have intercourse with him at twilight, with the result that she gave birth to a child of terrifying appearance that wanted to devour everything.

Although the details vary, the different accounts agree that Kāla was conceived as the result of *kāma salah* (wrong desire), when in anger Umā tried to resist Śiwa's lovemaking because the time or place was inappropriate. Thus Kāla was the monstrous product of conflict between his divine parents.

The text Kālatattwa

All the oral accounts I obtained omitted the details of what rights and duties Kāla was given. The much fuller *lontar* texts make it clear that Kāla is bound by rules of correct conduct.

Kālatattwa relates that the gods Brahmā and Wiṣṇu found the sperm Śiwa had shed. The ocean was moving violently where it fell and the two gods performed yoga to determine the cause. Suddenly the sperm gathered together and took the form of a giant of terrifying form. Brahmā and Wiṣṇu were so frightened when they saw him that they ran away. The gods became angry and attacked the giant, raining arrows on to him. Finally he was challenged by Śiwa himself, whereupon the monster replied that he did not want to harm anyone but only wanted to know who were his father and mother.

Śiwa tells him he must first break his right tusk, and then he will know. Thus Kāla learns that his father is none other than Śiwa and his mother Umā.

Both parents grant their son boons. Śiwa announces that his gift to his son is that all that he encounters will bring success and that he will have control over all living creatures, be *śakti*, and be able to kill anyone and also to bring anyone back to life. Umā instructs her son that he is not to wander around aimlessly but must enter the villages of human beings and stay in the Pura Dalēm, where he is to have the title 'Durgā'. Umā also tells her son that when he breaks his tusk he will have the title 'Hyaṅ Kāla', given by his father Śiwa, and become the god (*dewa*) of all demons, ogres, giants, plagues, pests, poisons and magic. By breaking his right tusk – which I interpret as an act of renunciation and self-control – Kāla will assume his rightful position as the son of the creator god and goddess. Kāla then asks his mother what is to be his food. She replies that he is welcome to eat any person who sleeps until evening or wakes up after sunset, or any baby that cries at night because it is frightened by its parents, or people who read *kiduṅ*, *kakawin* or holy teachings in the middle of the road.

Śiwa then adds to Kāla's duties and rights, informing him that he has the right to penetrate every village and to guard all parts of the village and all human and animal life. Every year at Sasih Kasanga (the ninth month), however, Kāla must 'mete out punishment to all people who do wrong, evil people, those who break the laws, those who do not behave in accordance with etiquette, true teachings and religion' (*Kālatattwa* p. 7). Kāla is further informed by Śiwa that he has the right to cause plagues of incurable fatal diseases and to bring disaster to all communities as punishment from Śiwa-Raditya (Śiwa in the form of the sun god). Those killed by the plagues and disasters are to become the food of Kāla and his deputies. If there is a king or leader on earth who begs the gods for mercy and asks for life to be restored to earth, however, he must pay compensation to Kāla and the gods by means of offerings and sacrifice. Because of this, human beings must know how to perform the necessary offerings, which include '*mānuṣa-yajña*, *bhūta-yajña*, *rēsi-yajña*, *dewa-yajña*, *pitṛ-yajña*, *śiwa-yajña*, *aśvamedha-yajña*'.⁸ These, the *lontar* explains, are called the seven sacrifices and constitute the means of creating peace in the world. Śiwa then goes on to explain the necessary offerings and procedures for each ritual to Kāla in great detail. The importance and function of these rituals are made perfectly clear. They are the means of ensuring safety, well-being and peace for humankind. It is also explicitly stated that they represent compensation to Kāla and the gods. Kāla has been

⁸ This text mentions seven kinds of sacrifice. Balinese usually refer to five, omitting the last two mentioned in this text, namely *śiwa yajña* and *aśvamedha yajña*. The *Śiwāgama* text, however, refers to the usual five, or *Pañca yajña*.

given the right by his divine father to devour all sinners, and those who wish to be spared this fate must provide Kāla with alternative food.

Provided human beings meet these requirements for giving Kāla and the gods appropriate sacrifices and offerings, the result will be nothing less than miraculous. Śiwa tells his son (*Kālatattwa* pp. 7-8):

If people act in that way [make the required offerings], you may change form from a frightening shape to a peaceful form (*somyarūpa*), with all your deputies, and bring an end to your cruelty and to all punishments; you can obtain purification from Śiwa and Buddha high priests, which can remove all defilement in yourself and outside yourself; and indeed you [with your deputies] will return to become gods and goddesses and will be returned to be one with your mother and father and enjoy life in heaven.

In this highly significant passage it is explicitly stated that Bhaṭāra Kāla has the potential to resume a peaceful form (*somyarūpa*) and return to heaven to be reunited with his divine parents. The means of achieving this transformation are the sacrifices (*yajña*) that human beings must perform for the gods. The remainder of the text is devoted to a detailed list of the offerings followed by an explanation of the means of healing the potentially fatal diseases which Kāla is enjoined to inflict upon human beings as punishment for failing to perform the correct rituals and provide the specified offerings.

Another version of this text was published recently (in 2000) by the Kantor Dokumentasi Budaya Bali under the title 'Tattwa Kala'. Although not identical to my text in wording, it is very similar in substance and includes the important passage quoted above. I will quote the published Indonesian translation so as not to create further problems through my English rendering of the text. The similarities in content between the two passages are, I think, self-evident.

Kalu itu telah dilaksanakan, maka engkau putraku dan seluruh rakyat kalamu kembali dalam wujudmu yang lemah lembut [*somyarūpa* in the Kawi text, p. 5], lenyap segala keangkaraanmu demikianlah hukumanmu, engkau akan menerima ruwatan dari pendeta Siwa-Budha, sehingga dapat menghilangkan kebencian yang melekat pada badanmu. Yang menyebabkan engkau menjadi dewa-dewi. Engkau akan dapat bersama-sama dengan ayah-ibumu menikmati kenikmatan alam sorga. (Kantor Dokumentasi 2000, 'Terjemahan Tattwa Kala':6.)

The text Śiwāgama

Śiwāgama provides a somewhat different story of how Kāla is brought under control, but the significance of the narrative remains the same. In this version, Kāla descends to earth and is devouring humankind when Saṅ Hyan

Widi, the high god, intervenes. The high god first assumes the form of an animal with one leg and then of an old woman. Although the hungry Kāla desperately tries to devour both, they keep disappearing in front of his eyes and slipping out of his hands just as he reaches out to grab them. Finally he weeps in frustration and confusion and kneels at the feet of the old woman, asking for forgiveness. His humiliation is witnessed by humankind, and Saṅ Hyañ Widi thus demonstrates his power over Kāla and brings him under control. Saṅ Hyañ Widi warns human beings that they must respect and worship the ancestors and the gods, or else be devoured by Saṅ Hyañ Kāla. He addresses Kāla thus (*Śiwāgama* p. 53):

And you, Saṅ Hyañ Kāla, I grant a boon to you: you have the right to control the world, to control birth, life, and death in the world.

As it happens, later, in the age of Dwāpara, remember the system of five sacrifices/offerings; there will be much trouble in the world and you will be in control; you have the right to decide good and bad in the world.

Now, as I command you, bring about good and bad in the world, depending on the five sacrifices.⁹ You have the form of Dewa Kāla, but when the time for the destruction of the world arrives, you will have the form of Kāla. When that time comes, you will have the right to bring about the destruction of the world, to penetrate into the hearts of humankind; you will be the sign of the fourth age.

[...] guard birth, life and death in the world; you must be very skilful in carrying out your responsibilities in the world; do not break the rules; if you transgress them, you will not be able to become a god (*dewa*) again.

This passage makes it clear not only that Kāla is brought under control by the supreme god, Saṅ Hyañ Widi, but that he henceforth takes the form of Dewa Kāla in the present age (the age in which the text of the *lontar* is set), where his function is to 'decide good and bad in the world'. In the fourth age, he will change form and become Kāla, who is responsible for destroying the world at the appropriate time. That Kāla is bound by the rules of *dharma* is indicated by Saṅ Hyañ Widi's admonition to him to carry out his responsibilities in the world very carefully and not to break the laws. Kāla is enjoined particularly to watch over and ensure that the five kinds of sacrifices/offerings are correctly made. Finally, his potential ability to assume a peaceful, god-like form is clearly indicated in Saṅ Hyañ Widi's warning that if Kāla fails in his duties, he will 'not be able to become a god (*dewa*) again'.

That Kāla's destructive actions must be in accordance with the laws of *dharma* is further emphasized in the next part of the story, where Kāla turns to his father and mother, Śiwa and Umā, and asks what is to be his food. Śiwa

⁹ This sentence is rather ambiguous. It implies, I believe, that Saṅ Hyañ Widi enjoins Kāla to spare those who perform the correct sacrifices and devour those who fail to give him his due, as the other texts examined here state.

replies to his son (*Śiwāgama* p. 55):

Well, my child, Hyaṇ Kāla, now this is my gift to you: if there are people who do not worship the ancestors or the gods, they may become your food. And also if there are houses of incorrect dimensions and house yards of wrong proportions, or people who use wood that has fallen without being cut, or anyone who according to the teaching of religion is imperfect, they may become your food.

Kāla's duty is to punish miscreants and sinners, who become his rightful prey or food. Thus he is not forbidden by the high gods to eat humans, but his voracious appetite must be controlled. The offerings made to him, as the text of *Kālatattwa* also makes clear, are compensation, a substitute for the human beings he would otherwise devour. Accordingly, Śiwa instructs Kāla during the dangerous ninth month to punish the whole world with plagues, thus providing himself and his deputies (the *bhūta kāla*) with a plentiful supply of human meat. The way to save the world from destruction, Śiwa explains, is to make offerings and sacrifices, that is to say, to provide Kāla and his deputies with substitute meat.

We find that in these texts Kāla begins as an uncontrolled power threatening everything in its path, although in one account he is said to be only searching for his parents. Finally, he is confronted either by Saṇ Hyaṇ Widi, the high god, or his parents, Śiwa and Umā, who bring him under control and give him both rights and duties to fulfil in the world. He is given the right to devour human beings who do not respect the laws of *dharma* and who fail to worship the ancestors and the gods. It is his duty to punish wrongdoers, but also to protect and give success to those who correctly perform the prescribed rituals and sacrifices. Furthermore, both texts explain that if these offerings are correctly made, Kāla and his deputies will resume a gentle form (*somyarūpa*) and return to Śiwa's heaven.

The text Kāla Purāṇa

Kāla Purāṇa tells the story of how Kāla wanted to devour his younger brother, Kumāra. This was in fact his due, as he had been given the right to eat all persons born on the day of Kumāra's birth. Śiwa, however, tried to protect his youngest son by tricking Kāla, insisting that he must wait until the baby had grown up, and then casting spells over Kumāra to prevent him from ever growing up. Then Śiwa sent Kumāra to earth to seek refuge with a wise king. But the king and all his soldiers were unable to turn Kāla back. Finally Kumāra sought refuge with a wise *ḍalaṇ*, or puppeteer, who was in the midst of a *wayaṇ kulit* performance. The *ḍalaṇ*, Mpu Lĕgĕr, quickly slipped Kumāra into the bamboo sounding-tube of his *gender* and continued his per-

formance. Saṅ Hyaṅ Kāla soon arrived in search of his brother. Desperate with hunger, he set upon and devoured the offerings Mpu Lĕgĕr had set out before his performance. Mpu Lĕgĕr then challenged Kāla about devouring his offerings, asserting that Kāla now was indebted to him for the loss of these. In return, he asked Kāla to grant him a boon (*Kāla Purāṇa* p. 14):

Better your Excellency Bhaṭāra grant me a boon for the sake of the safety of all the world. Let your Excellency's promise to me be known, that from now on, if people pay you the debt in the form of a full *babangkit* offering for each person born on Wuku Wayaṅ, you will not eat those persons. But if such people do not pay you their debt, it is as you wish, Bhaṭāra Kāla. As the first thing, Saṅ Pañca Kumāra will be forgiven by Bhaṭāra Kāla, to be followed by all human beings. Let your boon to me be recorded in a *lontar*, so that it will be known to all people in the future, my request to you that your brother Saṅ Pañca Kumāra will not again be disturbed.

Following this speech, Mpu Lĕgĕr let Kumāra out from his hiding-place, whereupon, as we are told, an amazing change came over him: 'At once Bhaṭāra Kāla's heart [literally "liver"] became soft; he was glad and no longer desired to devour Saṅ Pañca Kumāra'.

The text of *Kāla Purāṇa* reiterates the points made in the other two *lontar* concerning the nature of the offerings to Kāla as a substitute for his rightful food. When given this substitute, we are told, his heart becomes 'soft' and he is 'glad', which again clearly underlines Kāla's potential to resume a peaceful divine form, or *somyarūpa*.

Kāla and the five kinds of offering

C. Hooykaas' (1973:159 ff.) description of Kāla as 'the evil to be defeated' needs to be reassessed, I suggest, in this context of Kāla's rights and dues and of his potential to take on a benign form if given his due. Hooykaas' account of the story in *Kāla Purāṇa* is misleading where he writes that the *ḍalaṅ* becomes the 'god of love' in order to vanquish the 'evil' Kāla. In fact, as the *lontar* text just quoted clearly illustrates, Mpu Lĕgĕr does not fight or defeat Kāla, but treats him very respectfully, addressing him as a god, and persuades him to accept a substitute for his rightful food. Kāla is not defeated or humiliated; he is made glad, he agrees to Mpu Lĕgĕr's proposition, and in the end he flies home to his palace (indicating that his abode is in heaven, not below).

Hooykaas (1973:314) notes, a little condescendingly, that the Balinese are indeed lucky to be able to get rid of the god of sin and evil by preparing tasty offerings and holy water and organizing a shadow play. Hooykaas has the

evidence before him, but fails to recognize that Kāla possesses a dual potential. One does not 'get rid of' Kāla, but may effect his transformation into his positive aspect, while he yet retains the potential to descend to the world again as a destroyer.¹⁰

The texts state that all five kinds of Balinese offering – the *bhūta*, *dewa*, *pitṛ*, *mānuṣa* and *ṛṣi yajña* – essentially constitute payment to Kāla and serve as substitute for his rightful prey. In order for him to be transformed into his beneficent form and returned to heaven, all five types of offering must be faithfully performed. This is a clear symbolic/mythological statement that the aim of ritual offerings, and of sacrifice in general, is to cause destructive forces to return to their original, beneficent form – the Demon Kāla to his divine form.

The creation of the bhūta kāla

Just as Bhaṭāra Kāla is the son of Śiwa and Umā, I was to discover in discussions with certain Brahmana priests (*pedanda*) that the hosts of demonic forces that devour and trouble humankind owe their origin to a meeting on earth between Śiwa and Umā. The difference is that on this occasion the creator pair assumed a demonic form. Furthermore, my priestly informants attributed the origins of the *caru* sacrifices made to the *bhūta kāla*, of the *wayan kulit* theatre, and of other temple entertainments (*imen-imen*) to the efforts of the Trisamaya (Brahmā, Viṣṇu and Īśwara) to save humankind from the depredations of Durgā, Kāla Rudra and their demonic offspring.

These seemed to me to be such important matters that I was surprised they appeared to be little known to or understood by western scholars. If my informants' accounts are correct, they provide a very different view of what is being done in temple and other rituals. The *caru* offerings made to the *bhūta kāla* are not simply intended, as Hooykaas and others so often state, to satisfy the demons in order to drive them away. Nor are the sacred dramas and dances, as we are so often told in western accounts, intended simply to provide entertainment to the assembled gods.

¹⁰ Kāla, as Hooykaas (1973) suggests, is somewhat comical; he is the hungry, insatiable, demanding infant who 'shakes heaven' with his roars, the jealous sibling who wants to devour his brother, and the Oedipal child who desires his mother (according to Ida Bagus Sutarja). Kāla is a monstrous infant rather than a boorish and stupid man.

Śiwāgama and the creation of the bhūta kāla

These matters were clearly explained in *Śiwāgama*. The version I obtained places the creation of the *bhūta kāla* at some mythic time after the birth of Bhaṭāra Kāla. The story begins with Umā walking through mountain forests looking for her husband Śiwa, whom she has not seen for some time. She comes across her son, Kumāra, who is also searching for Śiwa. When she asks her son why he has not visited her for a long time, Kumāra replies that he would much rather meet with his father, as he owes his father ten times more than he owes his mother. Furious, Umā is ready to kill her son, demanding that he return to her his blood, flesh and skin, which came from her, but she is stopped by Śiwa. Umā is then cursed by Śiwa to descend to the earth as Durgā. Later Śiwa curses himself to take the form of Kāla Rudra and goes to earth in search of his wife. Meanwhile, Durgā has transformed into five Durgās, one for each direction (the four cardinal points and the centre). Kāla Rudra meets each of the five Durgās in turn to engender all kinds of demonic and destructive entities in each direction (*Śiwāgama* p. 94):

[...] in a moment Bhaṭāra Guru cursed himself to become Kāla Rudra of monstrous appearance; he left to enter all the villages, wherever was the place of Bhaṭāri Durgā. Bhaṭāri Parwati (Durgā) was found while in five forms (Pañcarūpa), in the centre of the cemetery [...] namely Śrī Durgā in the east, Rājñī Durgā in the north, Suksmī Durgā in the west, Dhārī Durgā in the south, and Dewi Durgā in the centre.

They were thinking, the five wanted to bring about the destruction of the world and perform evil. Suddenly Bhaṭāra Kāla Rudra arrived and paid respect to the Five Durgās. They all requested his touch. The request of the five Durgās was fulfilled, and together they became one.

Then Bhaṭāri Śrī Durgā created Kalikā Kaliku, Yakṣa Yakṣī, Ḍeṇḍen, and thousands of demons. [Here follows a list of names of the demons.]

Thus was the origin in that cemetery, which can be called 'Pañcaka', because it became the place where resided Bhaṭāri Pañca Durgā (Five Durgās) in the form of Ardhanareśwari (united in one body female with male) with Bhaṭāra Kāla Rudra.

At the time when they were still at the crossroads they assembled and created Catur Bhūta. [Here follows a list of names of *bhūta kāla*.]

When they entered the public meeting-hall, the Bale Agung, the name Bhaṭāri Durgā was changed to become Saṅ Kalikā Maya, and Bhaṭāra Kāla Durgā changed his name to Saṅ Jutisarana; there they came together, then appeared [here follows a long list of names of the *bhūta kāla* they created].

The monstrous parents and their monstrous offspring then began to devour humankind and destroy the world.

Meanwhile Brahmā, Wiṣṇu and Īswara were puzzling over how they might save the world from Śiwa in his terrible form (*Śiwāgama* pp. 95-6):

The Trisamaya were very worried about the departure of Bhaṭāra Guru, who

already had cursed himself to become Kāla Rudra with the very frightening countenance. The three of them discussed what could be done so that Bhaṭāra Guru would return and change form to become gentle (*somyarūpa*), return again as Śiwa. It is said they made a *wayaṅ kulit*; leather was carved, they imitated the face of Bhaṭāra Guru with the gods, and at the same time [...] they caught the image of the Bhaṭārī [Durgā]. After that, Saṅ Hyaṅ Trisamaya went down and looked for the place where Bhaṭāra Guru was in order put an end to his desire to eat humankind. Saṅ Hyaṅ Kāla Rudra was encountered together with Bhaṭārī Durgā, sitting in the public meeting-hall, the Bale Agung. Kāla Rudra was disguised with the name Saṅ Jutisarana, while Bhaṭārī Durgā was named Saṅ Kalikā Maya.

Recognizing the god and goddess in their disguise, the Trisamaya informed the king of the country of their doings and instructed the king of the region to prepare special offerings (*Śiwāgama* p. 96):

The king of Galuh was ordered to make ready and arrange offerings, namely *caru Pañcasia*, complete with the blood of meat, raw *sate*, threaded *sate*, bitter *sate* [...] to be led by Saṅ Maha Paṇḍita (priests), so that the country of Galuh would not be destroyed by Saṅ Kāla Rudra. The king became the originator of *caru* in the world of Java.

Having instructed the king, how to prepare the appropriate offerings, Brahmā, Wiṣṇu and Īswara then themselves staged a *wayaṅ* performance depicting the actions of Kāla Rudra and Durgā (*Śiwāgama* p. 97):

Hyaṅ Trisamaya built a stage and installed a curtain to give a *wayaṅ* performance. Bhaṭāra Īswara became a *ḍalan*, flanked by Bhaṭāra Brahmā and Bhaṭāra Wiṣṇu, together with drums, stringed instruments, and with songs [word missing in text] and [word missing in text] accompanied the beautiful story. The journey of the couple became the story of a play. Saṅ Hyaṅ Kāla Rudra and Bhaṭārī Pañca Durgā became the origin and source of the existence of *wayaṅ* in Java, watched by many people.

The results of these efforts by the Trisamaya are nothing short of miraculous, and lead to all the dangerous destructive forces present being transformed and restored to their divine forms (*Śiwāgama* p. 97):

The heart [literally 'liver'] of Bhaṭāra Guru became gentle after watching the drama that was performed by Saṅ Hyaṅ Īswara. At the same time the *bhūta kāla* were instructed to enjoy the offerings of the *caru*. The hearts of Bhaṭāra Guru and Bhaṭārī Durgā were ashamed. The offerings of the Pañcasia *caru* from His Majesty the King were already received. In that place the deputies, namely *bhūta kāla* and *ḍeṅḍen*, were well satisfied, and they changed form to become gentle (*somyarūpa*) [...] The *bhūta kāla* were made to disappear, ordered to return to heaven, to return to the Śiwa form. Saṅ Hyaṅ Kāla Rudra left with Bhaṭārī Durgā, together with their servants.

Caru sacrifices and returning to original form

The ritual process of transforming dangerous destructive forces – Durgā and Kāla Rudra and their followers – back to their positive, benign aspects is very clearly and explicitly described in the above passages. The key role played by *caru* offerings is also clearly indicated. Indeed, the explicitly stated purpose of *caru* sacrifices is to transform negative, dangerous forces into positive ones. *Caru* are, of course, but one of a great many kinds of Balinese offerings (Brinkgreve and Stuart-Fox 1992). They constitute offerings to the *bhūta kālā*. The texts I have discussed clearly indicate that the aim is not simply to please the *bhūta kālā* but to actually transform them. *Caru* sacrifices of various kinds usually precede all other types of ritual, whether they be for the gods, for ancestors, for human beings, or for teachers. They are, I suggest, the first essential step in the process of transforming disruptive, dangerous forces into positive ones.

David Stuart-Fox (1982) adheres to the conventional view that *caru*, and the *bhūta yajña* in general, of which the Eka Dasa Rudra is the pinnacle, aim to 'placate the demons' (Stuart-Fox 1982:29). Yet his explanation of the meaning of the term 'Eka Dasa Rudra' clearly reveals the dual nature of the high god Saṅ Hyan Widi, whom he identifies with Śiwa (Stuart-Fox 1982:29):

Rudra, meaning 'howler', is a god associated with wildness and danger, the Vedic antecedent of Śiwa with whom he later became associated. Often one meets the compound terms Śiwa Rudra or Kala Rudra (Kala is the destructive aspect of Śiwa). Since Śiwa is another name for Sanghyang Widi Wasa in the Śiwa-siddhanta sect of Hinduism which became dominant in Bali, these terms refer to Sanghyang Widi Wasa in His terrifying state, the source of wild and violent energy.

Although Stuart-Fox is aware that the Eka Dasa Rudra ritual is directed in the first place to the terrifying aspect of Saṅ Hyan Widi as Rudra, he does not take the further – and, it would seem, obvious – step and conclude that this grand form of *caru* is intended to transform Rudra back into his beneficent form.

J. Lansing (1995:117), however, notes that the Eka Dasa Rudra ceremony 'is an attempt to transform Rudra from an agent of chaos into his godlike form as Śiwa'. He further observes that during the rituals held at Pura Besakih in 1979 (Lansing 1995:121): 'At the centre of the sacred enclosure were two small diagrams. One showed the god Śiwa springing out of the demon Kala (who ravaged the world in the "Purwa Senghara"); the other, the mother goddess Uma emerging from Durga, the mother of witches.' Lansing hints at, rather than explores, the processes of transformation from divine into demonic and back to original form that are indicated in these images, and continues to focus on order and balance as the dominant features of the Balinese cosmos.

C. Hooykaas (1975:255) notes with respect to the Eka Dasa Rudra rituals that one Balinese scholar, I Gusti Ngurah Bagus, explains that 'les *bhūta-yadnya* ne sont que des variations des dewa-yadnya et non pas une catégorie séparée'. Hooykaas, however, rejects this. He also dismisses the Kawi quotation offered in support of Bagus' argument, namely 'Siwa mētu saking Kala, Uma mētu saking Durga' (meaning 'Śiwa emanates from Kāla, Umā emanates from Durgā'). In my view, this quotation makes perfect sense in terms of the arguments I have presented here. This is precisely the aim of all *caru*: to cause the monstrous forms of Śiwa and Umā to return to their original form.

Since Śiwa and Umā in their terrible forms are the originators of the *bhūta kāla*, and since *caru* sacrifices were, according to the myths, instituted in order to transform the creator pair back into their beneficent form, then it follows, in my view, that *all* such rituals, from the smallest household observance to the Eka Dasa Rudra festival, are in essence directed to Śiwa and Umā. From this perspective, the *bhūta yajña* as a whole are not intended to exorcise demons, but are all aimed at the return of the creator pair and their offspring to their original divine forms.

The role played by entertainments

The significance of *wayan* performances and other entertainments as the means of causing Durgā and Kāla Rudra to return to their positive forms of Śiwa and Umā is likewise explicitly stated in *Śiwāgama*. This seems to me an idea worthy of considerably more attention than has previously been given it. While some western scholars refer to the myth of the origin of *wayan*, they pay little further attention to its significance (see Hobart 1987:22, referring to Hinzler 1975; C. Hooykaas 1973:307-8; J. Hooykaas 1961:275; Eiseman 1990:318).

Jacoba Hooykaas (1961:275-6), in an interesting and important discussion of what she refers to as the myth of the 'Young Cowherd and the Little Girl', refers to the story of Brahmā, Wiṣṇu and Īśwara performing a *wayan* play in order to prevent the world being destroyed by Kāla Rudra. She poses the question: what was the story the three gods performed which succeeded in exorcising the demons? Her text notes that it told 'of the real nature of the Lord and Lady on earth', which she interprets as referring to the sexual union of Śiwa and Umā in the rice fields as the means of exorcising demons. Although I agree with her points concerning the significance of sexual union and sexual symbolism generally in Śiwaism, the text I have quoted throws a very different light on the matter, as did the oral accounts I was given. *Śiwāgama* states that the meeting of Durgā (in the form of Pañca Durgā) with Kāla Rudra gave birth to the *bhūta kāla*. The 'real nature' of Śiwa and Umā

on earth refers to their taking on a terrible form, meeting to create the demonic forces and then proceeding to destroy and devour the world and its inhabitants. The sexual union here *creates*, not exorcises, the demons. Furthermore, as we have seen, the *bhūta kāla* are not 'exorcised' in the sense of being driven out or disposed of, but are persuaded through the *caru* offerings to resume a peaceful form and return to heaven.

Hooykaas recognizes that gods turn into demons (J. Hooykaas 1961:269), but she overlooks the crucial process of restoring them to their divine form. Rather, she understands this as 'exorcising' demons, and as a consequence fails to recognize the role of ritual in bringing about a transformation. Geertz (1995:35) is perhaps the only western scholar who has stressed the inappropriateness of the term 'exorcism' when applied to rituals performed for the *bhūta kāla* and who recognizes that '*dewa* and *buta* are fundamentally indistinguishable' (Geertz 1995:35). This is indeed the central point of the *lontar* texts I have been quoting.

Śiwāgama reveals that Kāla Rudra and Durgā were publicly shamed and their actions parodied in song, dance and *wayan* theatre. The text states that Īswara became Śwari, while Brahmā became Peret, and Wiṣṇu became Tĕkĕs, which are types of clowns.¹¹ Why? Because parody and humour are used to point to the evil doings of the god and goddess. There is no power that can control Śiwa and Umā in their terrible forms, only they can choose to transform themselves, but ridicule and laughter can cause shame and thus bring the pair to self-awareness. Laughter is generated not simply for the audience's enjoyment, it also plays a vital role in making the god and goddess self-conscious and thus leading them to resume a benign form. This may help to explain why in Bali humour and laughter are always present in what otherwise appear to be performances of the most serious nature. It suggests that the aim of the performing arts in Balinese ritual is not merely to entertain, but rather that entertainment is also a means towards a more serious end – bringing self-awareness.

In pointing to this important function, so far unrecognized by European scholars, I am not implying that all Balinese ritual entertainments are necessarily directed to the same end. Some entertainments are for the human spectators, others are for the gods. For example, the *wayan kulit* theatre performances at night are for the human audience, whereas the *wayan lemah* during the day is for the gods. Angela Hobart (1987:178) observes that *wayan*

¹¹ According to my Balinese informants, *swari*, *peret* and *tĕkĕs* are names of clowns appearing in dance dramas. Zoetmulder (1982:1807) notes that *swari* (*sori* II) and *tĕkĕs* are roles in a dance performance, and further (Zoetmulder 1982:1979) that *tekes* refers to a type of headdress worn by clowns or actors in *topeng* performances. *Peret* he defines (Zoetmulder 1982:1352) as 'carefully (richly) attired', also suggesting a stage role.

lemah plays an essential part in the five ritual cycles and that Balinese regard it as an offering, *banten*. In what she admits is probably a folk etymology, she points out that the word *banten* is said to be derived from *enten*, meaning 'to wake up, implying to be conscious'. She concludes that this indicates that the day performance 'shows that one is conscious, even if only temporarily, of the gods [...]' (Hobart 1987:178). I would suggest an alternative reading: the aim of the *banten* is not to bring human beings but the *gods* to consciousness. This is, of course, what the *lontar* texts examined here state as being the origin and purpose of *wayan lemah*.

Much more research is needed to establish precisely what forms of entertainment are intended to aid the process of transformation to original form. It is interesting to find, however, that the High Balinese word used to refer to the temple performances for the gods is *imen-imen*. This was the term employed by Brahmana priests who related the myths of the origin of *caru* rituals to me. They also identified *topéng pajegan*, in addition to *wayan kulit*, as one of the kinds entertainment invented by the Trisamaya. Geertz (1994:125) has drawn attention to the mask of Sida Karya which appears at the end of *topéng pajegan*, pointing out that the dancer enacts an 'odd comic dance' and that he is said to be 'a form of the demon Kāla and his act dramatizes the submission of the demon and his transformation into a being of beneficent attitudes'. According to P.J. Zoetmulder (1982:677) the Old Javanese word *imēṅ* means 'confused, embarrassed'. Thus it appears that the root of the Balinese word that has come to refer to temple entertainments means 'embarrass', which is precisely what, according to our texts, these performances were intended to do: to embarrass Śiwa Kāla and Durgā with parodies of their evil deeds.

Current ritual performance and the story of Pañca Durgā

The 15th-century text *Tantu Panggĕlaran*, to which Jacoba Hooykaas (1961) refers, seems very similar to the *Śiwāgama* text I employ, suggesting that the latter draws upon long-standing traditions. However, the actual relationship between the texts, although interesting, is not relevant here. My present concern is with the place of the text in current Balinese usage. I discovered that my version of *Śiwāgama* so closely resembles the oral accounts and written summaries given to me by Brahmana priests (*pedanda*) from Batuan, Sukawati and Padang Tegal, and by other Brahmana scholars, that it (or a very similar variant) must have provided the basis for the information they gave.¹²

¹² The following is my translation of a written summary of the creation of the *bhūta kāla* given to me by a high priest (*pedanda*) from Batuan. When compared with the extracts from

Once familiar with the text, I discovered that recitations of sacred texts (*palawakia*) which seemed to be based on it were being performed at temple festivals and on other ritual occasions in Pengosekan (the community in which I have done most of my field research). I would not have picked this up by myself, but my research assistant, I Gusti Nyoman Mirdiana, drew my attention to the recitations, which, he said, describe the meeting of Kāla Rudra with the Pañca Durgā and the creation of the *bhūta kāla*. I obtained a copy of the book used for the recitations and had the relevant passages translated to make certain of this.¹³

Śiwāgama quoted above, the similarities in the two sources will become apparent.

It is told how Bhatāri Umā penetrated into the jungle, the mountains, wanting to meet with Bhaṭāra Guru. Suddenly she met Saṅ Hyaṅ Kumāra, who asked his mother where was Bhaṭāra Guru. The Bhatāri answered, "How is my son, Saṅ Kumāra?" "I want to find where Bhaṭāra Guru has gone", answered Saṅ Kumāra. "Respectful greetings, Excellency, Hyaṅ Mother, your servant wants to pay homage to His Excellency Bhaṭāra Guru – as a form of payment by your servant for the huge debt your slave owes him."

Said the Bhatāri, "Oh, oh, my Kumāra, your heart is devious, you never want to visit Mother. You never come to pay your respects to me. You have a deceitful heart. You don't know the original source of your body. Blood, flesh, and your skin were created from your mother's ovum. Your muscles, bones and marrow originated from your father's sperm."

Thus was the reply of Saṅ Hyaṅ Kumāra, "If it could be weighed, ten times greater is the debt of this slave to his father than to his mother".

The Bhatāri was very angry, "Hay, may you be killed, Kumāra! Return your blood, your flesh and your skin to me!" In a second she had taken the form of Durgā.

Then Bhaṭāra Guru intervened, "You are cursed to be Berawi Durgā, you will now devour everything!"

Bhatāri Durgā was cursed by Bhaṭāra Guru and in a moment she took the form of Pañca Durgā. Later the Bhaṭāra felt disgusted with himself and cursed himself to become Kāla Rudra. He entered all the villages, searching for the place of Bhatāri Durgā. Finally he met her in the cemetery and at the crossroads, in five places. Sri Durgā in the east, Rājñi Durgā in the north, Sūkṣmi Durgā in the west, Dhari Durgā in Daksina, and Dewi Durgā in the centre. [Here follows a long list of names of the *bhūta kāla* they created.]

They then entered the Bale Agung. Bhatāri Durgā was then named Saṅ Kalikā Maya. Bhaṭāra Rudra was named Saṅ Jutisarana.

¹³ The following is a translation of part of a book of selections of recitations (*palawakia*) used at *odalan* (temple festivals) at the Pura Mertasari, Pengosekan. Once again, the similarity with the text of *Śiwāgama* is obvious. Śiwa's assumption of a monstrous form is clearly described in this text, as is the importance of the *wayan* theatre in depicting the actions of Śiwa and Umā in their demonic forms and in bringing an end to their depredations:

'It is told that Bhaṭāra Guru returned, he remembered to return, but his wisdom was not as before. Now he was angry, and for no reason he suddenly cursed Bhatāri Umā to become the Five Durgās. He hated himself, as if he did not possess the power to control the world and his body. Now he cursed himself to become Kāla Rudra in the shape of a were-animal; then he roamed from village to village, going in the direction of the silent place of Bhatāri Durgā. Bhatāri Parwati (Durgā) was found in five forms, in the middle of the cemetery. They were in five directions, namely: Śri Durgā in the east, Rājñi Durgā in the north, Sūkṣmi Durgā in the west, Dhari Durgā in the south, and Dewi Durgā in the centre. They were thinking, the five intended to cause disaster by reciting magic spells. Suddenly Bhaṭāra Kāla Rudra arrived. The Five Durgās gave

I then began to pay closer attention to the entertainments offered at ritual events, especially to the daytime shadow-theatre performances. I had been told that these daylight performances, *wayan lemah*, were intended just for the gods, which should have alerted me to their ritual importance. I thus discovered that the story of Pañca Durgā, Śiwa Kāla, and the creation of the *bhūta kāla* was often the subject of performances held in or near Pengosekan. For example, in the *melasti* rituals performed by the Pengosekan community before *ñèpi* (the annual day of 'keeping silence', see C. Hooykaas 1974:52) on 22 March 2001, a *wayan lemah* performance was given that told the story of Śiwa descending to earth as Kāla Rudra to meet the Pañca Durgā. Less than a month later, on 18 April 2001, I witnessed a *wayan lemah* performance at a *Ṛṣigana caru* held in the house temple of a private household in Pengosekan. Once again, the meeting of Kāla Rudra and Pañca Durgā provided the story. According to the *ḍalan* who gave the performance, this story is often used for *wayan lemah* in the context of *caru* rituals, just as it is currently popular in *kakawin* performances.

What we are dealing with here is clearly not exclusively esoteric knowledge, since at the time of writing this paper the myth of Pañca Durgā and Kāla Rudra provides the basis for various kinds of public ritual performances held in the Ubud region. Of course nobody but an eccentric anthropologist pays much attention to *wayan lemah*, or to *palawakia* or *kakawin*, for that matter, but the stories are there for those who care to listen and to understand. They continue to play a role in current ritual practice, and although these myths are not known to everyone, they are certainly known to many Balinese.

It should also be noted that Balinese scholars recently publishing in Indonesian are by no means unaware of *somya* (the verbal form *nyomia* also occurs in Balinese) as the aim towards which *caru* rituals are directed and of

him respectful greetings and they came together. [Here follows a long list of names of the *bhūta kāla* they created.] This is the reason the cemetery is also referred to as Pañcaka, because it became the place where Bhatāri Pañca Durgā in the form of Ardhanarēswari came together with Bhaṭāra Kalarudra.

At the time he was at the crossroads they met again to create the Catur Bhūta. Then they entered the *bale agung* and changed names: Bhatāri Durgā changed her name to Kalikā Maya, Bhaṭāra Kāla Rudra changed his name to Saṅ Jutisarana; and there they met again. Then was born [here follows a long list of names of *bhūta kāla*].

Saṅ Hyāṅ Trisamāya were suspicious about the doings of Bhaṭāra Guru, who had already cursed himself to become Kāla Rudra with the frightening form. The three of them pondered how to restore Bhaṭāra Guru to a handsome form, to cause him to return to the form of Śiwa. Then they made *wayan*. They carved leather and made *wayan* figures that resembled the animal forms of Bhaṭāra Guru and the gods and Saṅ Hyāṅ Kālanucara, and depicted the goddess in animal form. After that, Saṅ Hyāṅ Trisamāya entered the place of Saṅ Hyāṅ Kāla Rudra (Bhaṭāra Guru) in order to stop him devouring humankind.

the importance of the myths concerning Umā and Śiwa. For example, Atmadja (1999:22), in his study of Gaṇeśa, describes the function of *caru* sacrifices in changing *bhūta kāla* forces from negative to positive ones thus:

[...] tujuannya adalah sama, yakni *nyomia* atau menetralsisir *bhūta kāla* agar berubah menjadi *bhūta hita* [...] Dengan demikian, *bhūta kāla* sebagai kekuatan negatif atau bersifat merusak, berubah menjadi kekuatan yang bersifat positif, *jemet*, jinak atau tidak mengganggu, bahkan membantu manusia dalam mewujudkan kesejahteraan hidup mereka.

Another Balinese author, Wikarman (1998:11-3), in his study of *caru* rituals, refers to many of the myths of Śiwa and Umā I have discussed here, including *Śiwāgama*. He quotes from the *lontar* text *Bhūmi Kamūlan*, which also tells how Umā changed into Durgā and then proceeded to destroy humankind. Finally Brahmā, Viṣṇu and Īśwara descended to the world to purify it and persuade Durgā to '*somya*' (Wikarman 1998:12), that is, to return to her benign form of Umā.

Although these two authors, who both base their accounts on *lontar* texts, are well aware of the concept of *somya*, they are writing for Balinese readers, and thus are not trying to explain the full implications of this notion to foreign scholars. The above quotation from Atmadja (1999) provides a hint as to why the concept of *somya* has gone unrecognized by European scholars. Atmadja translates the term into Indonesian with the word *menetralsisir* – meaning 'neutralize'. This rendering, which is a usual one, fails, of course, to capture the full complexity of the process described; moreover, it fits in easily with incorrect assumptions about exorcising, or getting rid of, demons. As we have seen in the *lontar* texts, and as Atmadja clearly explains in the passage quoted above, demonic influence is not simply neutralized, it is transformed into positive, beneficial influence – ultimately to be returned to its divine source.

The origin of disease and witchcraft

The third myth – or perhaps it would be more accurate to say myth complex – that I want to explore relates to the origin of disease and disease-producing magic on earth. I will discuss two versions of this myth, one as contained in *Śiwāgama* and one in a *lontar* entitled *Aṇḍabhūwana*. Both accounts begin with the comparatively well-known story of Umā being sent to earth by Śiwa to fetch the milk of a black cow (*lěmbu*). I have found that different informants and different texts tend to attach this story to various different endings. For example, some versions of the story of the creation of the *bhūta kāla* and the origins of *caru* rituals that I was told give the story of Umā fetching milk

as the reason for Umā's anger and her descent to earth as Durgā. The version of the story of the origin of the *wayan* theatre which J. Hooykaas (1961) quotes also begins with the story of Umā fetching milk. The many stories about Śiwa and Umā and their offspring, Gaṇa, Kumāra and Kāla, consist as it were of various plots and episodes, which different tellers and texts combine in different ways. This confusion and mixing of different narrative elements is perhaps compounded by the circumstance that many of the more striking episodes, such as that of Umā getting the milk from the cowherd, have been popular subjects for painters and sculptors (see J. Hooykaas 1961), lifting them from the more complex mythic narrative in which they are embedded and presenting them as an event in itself.

Although the precise sequence of the narratives is not of essential relevance to my argument, I think that the ordering of episodes as it occurs in the long text of *Śiwāgama* has its own logic, which I shall follow here for the sake of argument. In fact, the story in *Śiwāgama* tends to backtrack on itself in a way that is initially confusing. Thus the episode of Umā getting the milk occurs early on in the narrative, to be left aside and returned to much later on. Nevertheless, the birth of Bhaṭāra Kāla, the creation of the *bhūta kāla* on earth and, finally, the creation of disease and disease-producing magic on earth are clearly presented in a set sequence in the *Śiwāgama* text. All three are the result of different instances of *kāma salah* between Śiwa and Umā. All three are associated with important rituals and ritual performances. Taken together, they explain the origin of all forms of evil – or rather, of all dangerous and destructive forces – in the world.

Śiwāgama and the origin of witchcraft

The story of the *Śiwāgama* relates that Śiwa decided to test his wife's fidelity by sending her to earth to get milk from a black female *lambu*. He then disguised himself as a cowherd and insisted on Umā giving him sexual favours in return for the milk. When she returned to heaven with the milk, Śiwa asked their son, Gaṇa, to use a special *lontar* to divine how Umā had obtained it. Umā's encounter with the cowherd was thus revealed and she became furious. The text then turns to other episodes, finally to return to the point where it left off (p. 141):

To return to the earlier story of the goddess Umā, after she returned from her search for the milk of a black female *lambu*, Saṅ Hyan Gaṇa, with his power to see all things at any distance, was ordered to divine. The goddess Umā was angry, then changed her form to Durgā. She was cursed by Bhaṭāra Guru (Śiwa) and ordered by him to descend to earth. In order that she might obtain purification in a large cemetery to bring the period of her curse to an end, and because the

youngest son of Saṅ Pāṇḍhawa was able to purify her cruel traits, she descended to the kingdom of Astina and resided in the cemetery Gandhamayu..

When Durgā arrived in the cemetery Gandhamayu, she encountered her daughter, Kalikā, who, according to this text, was also conceived as the result of *kāma salah* between Śiwa and Umā. Kalikā, along with her two *gandharwa* husbands, had been cursed by Śiwa for sexual misconduct and sent to earth in a demonic form. At Kalikā's request, Durgā instructed her in the secrets of the esoteric doctrine Aji Bhucari, whereupon Kalikā herself proceeded to instruct human women in the knowledge of *deṣṭi*, *těluh* and *tarañ-jana* (forms of destructive magic). The human witches then must pay for their lessons with the flesh of their relatives (*Śiwāgama* p. 143):

The many kinds [of knowledge] used were bought by the people who requested *śakti* from Saṅ Kalikā; there were those who settled their debt with their children, there were those that gave their grandchildren, there were those that gave their husbands as payment to Saṅ Kalikā. There was no feeling of pity towards their children or family.

Thus is the behaviour of people who use knowledge of the left (sorcery / witchcraft). The *bhūta kāla* were happy eating and drinking, they didn't tire of boiling human flesh, feasting on meat, broth, boiled flesh, blood, and fat, which constituted their payment for being teachers of *deṣṭi* (sorcery). Thus is the origin of people who have performed *deṣṭi* in the world from that time until now.

This is a clear account of the origin of human witchcraft and sorcery. According to *Śiwāgama*, Kalikā, the daughter of Umā and Śiwa, not only is the result of *kāma salah*, but she grew into a beautiful woman who was sexually insatiable and killed one husband after another as she got bored with them. Finally Śiwa caught her making love to two men at the same time. He cursed her along with her lovers and ordered them down to earth, where they assumed a demonic form. Later in the story the trio, after many trials and tribulations, is able to resume their original forms and return to heaven. The circumstance that Kalikā, who was responsible for teaching human women witchcraft and their paying for this knowledge with the flesh of their husbands and children, was herself a husband killer and driven by unnatural sexual appetites seems appropriate in light of Balinese beliefs concerning the nature of human witches (Lovric 1987; Geertz 1994). Although Durgā is the source of knowledge of witchcraft and sorcery, she does not directly pass it on to human beings – that is the role of Kalikā.

The story of *Śiwāgama* then proceeds to tell how Durgā finally received purification (*lukatan*) at the hands of the youngest son of the Pāṇḍhawa, Sahadewa, and was able to resume her form of Umā and return to heaven. At first, Durgā almost killed Sahadewa, but in the end Śiwa himself intervened to bring Durgā to self-awareness (*Śiwāgama* pp. 150-1):

How angry was Bhatāri Durgā! She wanted to devour Saṅ Sahadewa, she turned her back and pulled out her chopping-knife.

It is told that Bhagawān Nārada and Bhagawān Cakru quickly reported to Bhaṭāra Guru (Śiwa) that Saṅ Sahadewa was about to be killed by Bhatāri Durgā. Bhaṭāra Guru set off hurriedly; he entered from the hole in Sahadewa's hair bun and placed his foot over his fontanel. At once Saṅ Sahadewa stood up and challenged Bhatāri Durgā, saying: 'Alas, Bhatāri, now my mind has become perfect/complete, await my power'.

Bhatāri Durgā became aware, her mind changed and became gentle. She withdrew her chopping-knife. She fell to the ground on her knees and begged forgiveness from Saṅ Sahadewa.

Then Sahadewa was able to purify Durgā with holy water (*lukatan*) and cause her to return to her gentle form of Giriputri, or Umā:

Seven kinds of holy water that originated from the spiritual concentration of Sahadewa touched the depths of the heart of Bhatāri Durgā, [...] all the spitefulness natural to the Bhatāri turned into dust. She returned to the form of Giriputri (Umā) on her knees on the ground.

Then Kalikā arrived to ask for purification also, but was told that her time on earth was not yet over. Umā returned to heaven, leaving Kalikā to undergo further trials and tribulations before she was finally able to '*somyarūpa*'.

Aṇḍabhuwana and the origin of witchcraft

Aṇḍabhuwana connects the story of Umā fetching milk with the origin of plagues. In this account there is no explicit mention of the origin of human witchcraft and sorcery as in *Śiwāgama*, but it does make clear that Śiwa and Umā, as a result of another instance of *kāma salah*, are responsible for bringing plagues such as smallpox to the world. According to this version, Umā was pregnant and had a craving for the milk of a *lambu*. Śiwa instructed her to go to earth and find what she needed. He then transformed himself into a cowherd and refused to part with the milk unless the goddess had intercourse with him. Finally Umā agreed, but on condition that the cowherd touch only the lower part of her legs and not her vagina. Then from the goddess's foot issued all kinds of plagues.¹⁴ When Śiwa returned to heaven, he instructed their son Gaṇa to question his mother about her doings. Umā explained that she bought the milk with gold and jewels, but Gaṇa read his book of divination and discovered the truth, whereupon he told his mother

¹⁴ In the *Śiwāgama* version it is stated that Umā had a wound on her foot. Śiwa's sperm entered this wound and engendered plagues.

she was not worthy to stay with Śiwa in heaven. Umā was furious with Gaṇa, but Śiwa intervened. When Umā admitted that Gaṇa was right, she was cursed by Śiwa to descend to earth as Durgā. The special duty which Śiwa charged her with was to bring plagues to humankind. Śiwa specified for every month of the year what sickness she should inflict. However, he also instructed her to take care of those people who offered sacrifices and prayed to the gods. These worthy people should be instructed to perform *caru* ceremonies every month, and if they did, they would be spared (*Aṇḍabhuwana* p. 19). 'But if there are people who request forgiveness with full offerings and with *sēgēhan agung* offerings, then forgive those persons, order the *bhūta kāla* to stop causing sickness, because these persons have already offered worship to all of them'.

Although the story about fetching the milk seems to turn upon Umā's misconduct or wrongdoing, according to this version Śiwa and Umā are both responsible for causing the plagues that issued from the sperm that Śiwa, as the cowherd, shed between Umā's legs. The point of the story is the *kāma salah*, similar to that which occasioned the birth of Bhaṭāra Kāla.¹⁵ Furthermore, it is Śiwa who orders Umā, as Durgā, to unleash plagues on humankind. Thus even in their divine forms, the couple give rise to destructive entities and forces that bring suffering to humankind.

This dual nature of divine power is explicitly mentioned by Śiwa in this text. When asked by Umā when she will meet with her husband again, he replies that he will arrive with the gods and sages from heaven but that he will assume the form of Hyaṇ Durgā Kāla, while the gods will become *bhūta*: '[...] when I come I will take the form of Hyaṇ Durgā Kāla¹⁶, together with the gods and sages of heaven. The gods will become *bhūta* and *ḍēṇēn* [...] Thus will be my condition, according to the true arrangement that gods become *bhūta* and *bhūta* become gods.' (*Aṇḍabhuwana* pp. 14-5.)

An almost identical passage occurs in the recently published Indonesian translation of a very similar text: 'Pada waktu Aku datang, Aku berbadankan "Dhurgakala", serta diiringi oleh para Dewata dan Rsigana. Dan semua Dewa berbadankan Bhūta dan Denge [...] [Here follow several lines of

¹⁵ C. Hooykaas (1973:307 ff.) discusses many different versions in texts of the *kāma salah* which led to the birth of Saṇ Hyaṇ Kāla. See also Lovric 1987:310-1.

¹⁶ The name Durgā Kāla may seem puzzling, since 'Durgā' is the title usually reserved for Umā in her demonic form. However, as we saw above, in the *Kālatattwa* Durgā informs her son Kāla that when he enters the Pura Dalem, he will have the title Durgā. Thus 'Durgā' is a title not simply confined to Umā. Furthermore, the Kantor Dokumentasi version of the text in question also states that Śiwa will assume the form of Dhurgakala, so that it is unlikely that a simple textual mistake is involved. Śiwa in his demonic form is referred to by various titles, such as Śiwa Kāla, Kāla Rudra, Rudra, and simply Kāla. 'Durgā Kāla' should, I think, be understood simply as a title assumed by Śiwa in his demonic aspect. Thus Durgā Kāla comes to meet Durgā.

names.]' (Kantor Dokumentasi 2000, 'Terjemahan Anda Bhuwana':13.) Although the important final sentence of the quotation ('according to the true arrangement that gods become *bhūta* and *bhūta* become gods') is missing from the Indonesian translation, it is present in the Kawi text (p. 11): 'pratekaning Dewa dadi Bhūta kabeh, Bhūta dadi Dewa'. Śiwa's precise instructions to Umā/Durgā as to what sicknesses to bring each month of the year (Kantor Dokumentasi 2000, 'Terjemahan Anda Bhuwana':15) are also recounted here. Moreover, as in my version of *Aṇḍabhuwana*, Śiwa instructs Durgā that those people who offer correct worship and *caru* sacrifices should be spared (Kantor Dokumentasi 2000, 'Terjemahan Anda Bhuwana':16-7) – a theme that runs through all the texts examined here.

The significance of purification with holy water (lukatan)

Another important feature that is apparent in both versions of *Aṇḍabhuwana*, as in *Śiwāgama*, is the role of purification with holy water (*lukatan*) in turning demonic forces back into divine forms. In *Śiwāgama* we have already seen Durgā receiving purification from Sahadewa, and Kalikā requesting *lukatan*, though she has to undergo many more trials before receiving it (the text is full of such examples, only a few of which I have examined here). In *Aṇḍabhuwana* (p. 19) Śiwa informs Umā that, if she wants to return to heaven and resume her form as Umā, she must obtain purification from Hyaṇ Tripuruṣa [...], as well as holy water from the sea and many holy rivers, '[...] that is called Tirtha Pawitra as the dissolver of ten kinds of dirt, sins, curses, sins'.

The purpose of purification with holy water, we see here, is to dissolve dirt and sin. This literally has the power to transform the most hideous and destructive force, such as Durgā, into the gentle and beautiful mother goddess, Umā. If *tirtha* is capable of transforming demons into gods, it is little wonder that human beings regard it as efficacious for themselves and are desirous of receiving it. Returning to C. Hooykaas' (1973) rather flippant remark that it is a lucky thing that the Balinese are able to deal with Kāla, the 'god of evil', by preparing tasty offerings, providing entertainments and sprinkling around a little holy water, I think we are now in a position to understand better why all three are necessary to bring about the transformation of destructive forces.

Dance/dramas and the Śiwa and Umā myths

Wayan performances and other ritual entertainments, as we have seen, are explicitly linked in the texts to the process of transforming destructive powers. The story of Durgā and Sahadewa as recounted in *Śiwāgama* provides the basis for a dance performance in which Rangda and Barong meet – a version of which is currently regularly performed for tourists at Batubulan. The story, as we know, explains how Durgā, after teaching witchcraft and sorcery to human women, via her daughter Kalikā, is finally transformed back into her positive form of Umā and returns to heaven. The 'defeat' of Durgā by Sahadewa, who is entered by Śiwa, is not a real defeat, but a transformation from a negative into a positive form. The divine mother has not been killed or driven away, she has been restored to her original form. In the dance performed at Batubulan a dancer wearing the mask of Rangda represents Durgā, and the arrival of the Barong represents Śiwa's intervention to save Sahadewa.

Masked dance performances in which Barong and Rangda meet have been linked by many scholars to protection against disease and witchcraft (see, for example, Bandem and De Boer 1995; Jensen and Suryani 1992; Lovric 1987; Lansing 1995; Picard 1996); but without any clear explanation of why Barong and Rangda are seen as protective figures. I have previously argued (Stephen 2001) that Barong and Rangda represent Śiwa and Umā in demonic form, and that they are understood by many Balinese as such. The texts of *Śiwāgama* and *Aṇḍabhuwana* provide further evidence of this: They reveal how knowledge of witchcraft and sorcery was acquired by human beings via the teaching of the daughter of Umā and Śiwa, and how plagues emanated from the union of Umā's foot with Śiwa's sperm. Thus Śiwa and Umā are the creators of all destructive forces in the world, including Bhaṭāra Kāla, the *bhūta kāla*; human witches, and plagues. Accordingly, it is Śiwa and Umā in their demonic form who can provide protection against these forces, and it is they who must be persuaded by rituals and offerings to resume their beneficent forms so that humankind will be saved.

The better-known story in which Barong and Rangda meet is, of course, that of *Calon Arang*. In this story a human queen acquires powers of witchcraft by praying to Durgā and then unleashes plagues on her enemies. Finally she is defeated by the greater powers of the sage Mpu Bharadah. Western scholars seeking explanations of the meaning of Rangda and Barong have concentrated on this tale, rather than seeing it as simply one of several narrative vehicles for the meeting of Barong and Rangda in dance/drama. According to one of my most knowledgeable informants, Ida Bagus Sutarja of Mas, *Calon Arang* is important because it is a historical tale, dealing with actual persons, the widow of Dirah being the ancestress of all Brahmana and

Ksatria in Bali. By contrast, the story of Sahadewa, Durgā and Kalikā is set in mythological times. Like Durgā, who was cursed by Śiwa and sent to earth alone, Calon Arang is a woman alone – a '*rangda*'.¹⁷ Like Durgā, she vents her spleen by bringing on plagues and instructing her followers in witchcraft. An end is finally put to her evil doings by the masculine powers of Mpu Bharadah, who is identified with Śiwa. Some versions relate that Rangda is killed by Mpu Bharadah, while he enables her soul to go to heaven. I think this ending should be understood in the context of the transformations from destructive into positive powers which we have examined here. The terrible queen, like Durgā, is transformed and returned to heaven in a gentle form (*somyarūpa*).

In light of what the *lontar* texts teach us about the role of dance/drama performances in bringing the creator pair, Śiwa and Umā, to an awareness of their destructive actions, we may well expect that the Calon Arang performance serves a similar end. In this case, as well as Durgā, human witches are involved. The doings of Durgā and her human followers, the *léyak*, are portrayed in the performance and become a subject of parody. Western observers have often been puzzled by the grotesque humour and the audience's almost hysterical response to much of the action in these performances. Ordinary human beings cannot combat witches or defeat the goddess Durgā, but by staging performances which ridicule and expose these hideous creatures to public shame, they can bring them to an awareness of their actions. Thus the *léyak* too, like Kāla Rudra and Durgā, can be reoriented and transformed.

The origins of human ritual

I will bring my account to a close by drawing attention to a very clear example of the process of returning to original form that is provided in C. Hooykaas' (1974) translation of a group of texts which he refers to as 'The Litany of the Resi Bujangga'. Hooykaas (1974:77) does not employ the term *somya* but *rūpa jati*, which can be translated as 'true' or 'original condition' (Zoetmulder 1982:732). 'The Litany' represents an account of the origin of the world and of human worship. It describes how, having brought the world and all its inhabitants into existence, the creator pair Umā and Śiwa assume monstrous forms as Durgā and Śiwa Kāla and proceed to destroy their creation. The high god intervenes and sends Brahmā, Wiṣṇu and Īśwara to teach human beings how to perform rituals to appease the terrible gods and their followers and cause them to return to their original form (*rūpa jati*). Central

¹⁷ Zoetmulder (1982:1502) gives the meaning of *raṇḍa* as 'widow or widower', 'whether by death or divorce'.

to these rituals are, of course, the appropriate offerings to the assembled gods and demons. In another paper (Stephen 2001) I have used this readily available published text extensively in support of arguments concerning the act of returning to original form, pointing out that, although Hooykaas himself seems unaware of the significance of this theme, it is clearly revealed in his text. This text identifies the urgent need to cause Śiwa Kāla and Durgā to return to their original, beneficent forms as providing the central aim – indeed, the origin – of human worship, ritual, and offerings.

Robert Hefner (1985) has discovered a text entitled *Purwabumi* among the Hindu Tengger of Java which, he points out, is very similar in content to Hooykaas' 'Litany of the Resi Bujangga'. In Hefner's view this key text provides the basis of Tengger ritual life, its aim being 'to insure the balance of spiritual forces in the world by perpetually transforming Kala, Siva in demonic form, back into his beneficent incarnation as Guru-Siva' (Hefner 1985:183) and to make sure that 'Siwa and Uma remain in their beneficent incarnations' (Hefner 1985:183). Hefner thus independently identifies the same theme of causing the creator pair to return to their original form as being central to Tengger ritual life.

Conclusion

The focus of attention in this article has been on a number of myths describing the transformations from positive to destructive and back to original form undergone by the divine creator pair, Śiwa and Umā. The myth of Śiwa and Umā, who are responsible for the birth of the so-called 'god of evil', Bhaṭāra Kāla, for bringing the *bhūta kāla* into the world, and for giving rise to disease and human witchcraft – who are, in other words, the source of all dangerous and destructive forces that plague humankind – provides a basis for understanding the Balinese cosmos. This is a cosmos which alternates between phases of creation and destruction. There is no 'evil' here, since the natural movement of cosmic power is from creative to destructive and back again, in endless cycles.

The myths further reveal that human beings have been granted the means to reorient these terrible powers and persuade them to resume their original, benign nature. This helps to elucidate the purpose of three highly important elements of Balinese worship, namely (a) *caru* sacrifices and other offerings, (b) sacred drama and dance performances (*imen-imen*), and (c) purification by holy water (*lukatan*). First, the raging hunger of the demonic gods must be satisfied by providing a substitute for their rightful prey. Demonic gods devour human flesh, but can be persuaded to accept the flesh of animal victims in return for sparing human life. Once their hunger is assuaged, they

can be brought to awareness of their fearful deeds by confronting them with parodies of their rampages in drama and dance. Finally, purification with holy water can cleanse them of all defilement and restore divine powers to their original perfect condition. Of course, Balinese rituals comprise other elements as well, such as the acts of the priests (both *pamangku* and *pedanda*) and their *mantra* (prayers or sacred formulae) and sacred gestures (*mudra*), which cannot be dealt with here.¹⁸

The *lontar* texts I consulted served to confirm in detail the oral accounts I obtained from knowledgeable Balinese informants. Taken alone, I might have assumed that either the informants were eccentric, or that the texts I had come across were aberrant and unrepresentative. The correspondence between the oral and the written sources, however, convinces me that the themes outlined in this paper, although hitherto overlooked by western scholars, constitute an important level of Balinese understanding. Furthermore, the myths of Śiwa and Umā, as I have shown, continue until the present time to be incorporated into actual ritual practice, in recitations of sacred texts, in *wayan kulit* performances, and in sacred dance/dramas. The myths are thus accessible to all Balinese who care to attend these public representations.

I have attempted here to identify a pattern underlying the immense diversity of Balinese ritual life. How far my arguments may be extended remains to be seen. What of other Balinese gods and goddesses who undergo transformations? What is their relationship to *caru* and other sacrifices, temple drama and dance performances, and acts of purification by holy water? Can they be understood within the same frame of reference? These questions must await further investigation, but I suggest that the myths of Śiwa and Umā hold an important key towards identifying a basic dynamic informing Balinese ritual life.¹⁹

Despite the difficulties of dealing with this kind of material, I believe we still have a great deal to learn from Balinese *lontar* texts. I have approached these texts from an anthropological perspective, assuming that in situations where our informants regard some of them as the basis of religious authori-

¹⁸ In a forthcoming work I argue, partly on the basis of C. Hooykaas' 1977 and 1966 works, as well as other material, that the aim of causing demonic gods to return to their original form is also revealed by the words and gestures of *pamangku* and *pedanda* during the temple festival (*odalan*). I have also collected data which indicate that calendric rituals such as *ñèpi*, *galungan* and *kuningan* can be understood as being directed towards a similar end: a return to original form.

¹⁹ I believe that the transformations of Śiwa and Umā as discussed in this paper symbolize the inherent nature of cosmic forces in the Balinese view. Other gods (aside from Tunggal or Actinya) are but emanations of the divine pair, who are themselves not to be understood in personalized terms, but rather as mythic representations of more abstract philosophical concepts. This, in any case, was the view expressed by many of my Balinese informants.

ty, an exploration of this material is likely to reveal features that constitute implicit cultural knowledge and thus are never explained to us, not because they are deliberately disguised, but because our informants are unaware of our difficulties in understanding them (Stephen 1995:51). The desire to cause destructive forces to return to their original perfect form (*somyarūpa, rūpa jāti*) provides an example, I suggest, of important implicit cultural understandings becoming lost or distorted in the precarious, slippery process of cultural translation.

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