



## The Existence and the Sustainability of the Tantrism in Bali



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### Abstract

By their local genius, the local religion, the Balinese were able to localize the teaching of Tantrism. This was very possible since there is a match between the basic concepts of the Balinese local religion and the Tantric teachings. Reinforced by the local culture gum, the process of grafting the local religion onto the Tantrism is continuing until today. This can be observed within the religious activities of the Hindus in Bali. The unification symbols of the generative organs they use for the purpose of uniting the microcosm (the body) with the macrocosm (the universe or God) indicates that the merging of both religious traditions has been harmoniously conducted. Another purpose of this utilization of the generative symbols is to obtain fertility and prosperity, the result of the agricultural tradition.

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### 1. Introduction

Abdullah, et al. (2008) states that the process of social transformation that occurs in the history of human life, from the method of religiosity, the local rite practices, to how a community seeks to build a strategy to survive under the shadow and challenges of the global civilization, has been facing serious hindrances. There are some reasons as (1) the researchers on the local situation often put the less active role of the local agencies in the context of the most extensive transformation. The actors in this local context are viewed merely to respond to the pressures from those of the outside, either the political actors, the economic condition, or the leaders of the religion; (2) the studies that concern the local religious practices are considered less relevant for the understanding of the global political and economic changes. This presumption is certainly less justified as the local transformation does not only have an impact on the political and economic dimensions but also on the aspects of spirituality and worldview building of a community. Another reason for the importance of the studies that aim to investigate the locality is that the theoretical approaches about globalization or modernization have created vacuum and ignorance regarding the practice and the wisdom based on the local perspective (local wisdom). To fill this gap, intense involvements of the local constructions are really required.

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This locality aspect of Bali is interesting to study because of the elasticity of the community living on this island in adapting to the cultural environment developing around. The population occupying the island, since the prehistoric times, already has been acquiring better knowledge and understanding of the 'other world' outside their world. Then, this has been believed to give effects to their lives. It means that the people who live on this island since the prehistoric times have known about religion (*agama*). The word '*agama*' is actually derived from Sanskrit which means doctrine or sacred traditional rules (Zoetmulder, 2000). Although in case, this term was taken from Sanskrit into Indonesian recently, but the seeds had flourished among the religious community long before the influence of Hinduism.

The evidence that shows how religious the people of Bali since the pre-Hindu are –at the higher enough level- can be observed in the various forms of archaeological remains and belief systems which have been proven to be developing at that time. According to the record of the historians, the following will be one proof that the people of Bali had developed a local religious belief system or indigenous religion formerly: the twice burial system in the sense that if a person dies, the dead body must be buried. But, after a certain period of time, the grave would be exhumed again. Then, the bones were inserted into the sarcophagus and given some tomb victuals, after that, all were reburied. Another form of belief system is that the mountain and the sea were seen as the realm of the spirit. The most interesting is that the sexual organs (penis and vagina) were viewed as having magical powers to avert calamities (Sutaba, 1980; Ardana; 1986).

The indigenous religion (*otokhton*, from Greek *autos* = self; *khton* = earth, which comes from the Earth/region itself) based on Subagya (1981) in the initial stage consists of local spiritual elements spontaneously and anonymously. The indigenous religion, in this case, is the overall patterns, varieties, styles, and spiritual elements that live within the community regarded the Ultimate Reality; everything that builds the personality of the people into the reality of perennial values. The position of the indigenous religion has become very important when another new religion would come after. In this case, the indigenous religion has the ability to select and adapt to the Hindu religion.

It is in line with the opinion of Quaritch Wales that the local culture, especially of the Indonesian Archipelago, has its roles in accepting the influence of the Indian Hindu. This is called by the term "local genius". Wales states that this local genius has a central role because its power enables the local traditions to survive from the outside influence, at the same time, developing for the sake of future orientation (Poespowardojo, 1986). Meanwhile, Bosch, in analyzing the local genius, focuses his attention on the role of the actors who receive the cultural influence (Magetsari, 1986). Therefore, the influence from Indian Hindu must be taken as the substance that fosters fertility of the Hinduism in Indonesia with all its peculiarities (Bosch, 1983).

The statement coined by Wales above is apparently in conformity with the research result of Santos (2010) that the strong cultural capability of the Indonesian ancestors, known as the local genius, allows the Indonesian to make culture and religion localization to those which come later. The Hinduism that influences the religion in Indonesia, especially in Bali, did not belong to one period and certain stream, but one after another and actually from various streams. The research by Goris (1974) proves that at least nine Hindu sects were developing in Bali, one of them is Tantrism.

Tantrism or *Tantrayana* is one of the Hindu sects indigenously developed in India and then spread to Indonesia and Bali. According to Fic (2003), the word '*tantra*' is derived from the root *tan* that its simplest meaning is 'to spread', 'to double'. Meanwhile, Bhattacharyya (1975) argues that the word '*tantri*' means knowledge about the origin of everything in the universe. In this sense, there is a signification of meaning of reproduction, in which, this is the characteristic of *prakerti* or *pradhana*. In accordance with this notion, in the Tantric ritual, the female generative organ has become a medium of worship. The Tantric Sricakra is nothing but a manifestation of that female generative organ.

The tradition to use the female generative organ as the medium of worship continues until today in Bali. At glance, there are similarities between the religious concepts of the Balinese and the teachings of the Tantrism developed in India. This phenomenon is really interesting to observe and analyze.

The above elaboration provides an understanding that actually the nation of Indonesia (including Bali) has been extraordinarily capable in the field of religion and culture called local genius. The local genius of both the culture and the local actors is indeed having a central role in relation to the spread of Hinduism. Then, based on this notion, several interesting questions emerge related to the presence of the teachings of Tantrism (*Tantrayana*) in Bali. *First*, why can the Tantrism be acceptable and sustainable within the religiosity of the Balinese community until today? *Second*, what are the forms of influence of the Tantrism in Bali that still survive until

today? This study is intended to answer the above questions while hoping that the explanations can be academically accounted for.

## 2. Research Methods

This is a qualitative research utilizing ethnographic approach. The data were collected through field and library research methods. After the data had been taken, they were analyzed by applying the viewpoint of the theory of localization. This term, localization, was first coined by O.W. Wolters (in Kieven, 2014), then developed by such experts like Niels Mulder (1999) who proposed that there are initiative and contribution given by the local communities where many cases of cultural integration may find their answers and the agents who take the responsibilities. In other words, it is the culture regarded receptive to the influence of the outsiders that absorb and reiterate the foreign elements by means of forging them, particularly those which correspond to the views of the local lives. During the process of localization, these foreign elements need to find local roots or indigenous branches where these foreign elements could be grafted. After that, through impregnation by the sap of the indigenous culture, the graft would grow and bear fruit. Then, Nordholt (2006) defines localization as an active process of the actors and the Indonesian culture to adopt and contribute to the new meaning of the incoming Indian concepts.

## 3. Results and Analysis

### 3.1 The Indigenous Religion and the Localization of Tantrism in Bali

There is interesting phenomenon mentioned above in which within the local belief in Bali (Balinese religion); there is an assumption that the generative organs (male and female) of the human being is believed to have the power to avert the calamities and be used as the medium to invoke fertility. This tradition continues until today. The tradition to use the symbols of sexual organ in the religious practices, for the Balinese, has been well known since ancient times as shown by the statues of worship patterned in megalithic. One of the megalithic characteristics that are very interesting, from the Hindu period, is the usage of the male sexual organ as found in Pura Kebo Edan, in the form of a very large phallus statue. There is also a statement by Linus (1978) that the main characteristics that show the prehistoric elements can be traced through the sculptures of ancient megalithic tradition, a sculpture of phallus and vagina in Sukung temple.



The figure of old statues with the unnatural shape of penis and vagina (left) and Its replica is taken from the internet # pradana on Instagram (right)

According to R.P. Soejono (in Redig, 1997), the phallus is argued to have high supernatural powers. This belief led to the maintenance of the phallic sculpture or depiction. It continues to survive until today because, in the megalithic tradition, the elements that refer to occult power are very important in dealing with disturbances from the evil energy influences. Another human organ regarded important is the vagina. One of the megalithic period relics were found in Dalem Tamblingan temple. It was made of a monolith stone shaped with a hole. Then, a stone in a cylindrical shape is stuck in that hole. This relic by the people is called *Celak Kontong Lugeng Luwih*. *Celak Kontong* is the male sexual symbol and *Lugeng Luwih* is the female one. The meeting of these two elements symbolizes fertility (Mahaviranata, 1993).

The appearance of both sexual organs which is anatomically not proportioned is not intended to have an erotic implication, but rather to demonstrate the magnitude of its magical powers since both can resist any danger and may be protective for the souls of those who have died and the people who are still alive.

In the temple of Pusering Jagat Pejeng, it could also be found that there are statues of phallus and vagina displayed on a sacred building, which until today is believed to have the magical power of giving a child for those couples who would like to have children. Likewise, in the village of Tenganan Pagringsingan, there is an ancient phallus statue sacredly functioning in Kaki Dukun temple. This is believed to have the power to invoke the well-being of the children and the society (Sutaba, et al., 2007).

The above local concepts are an ideal situation for the purpose of propagating the Tantric teachings. This is possible because there are similarities between the local religious concepts in Bali and those of the Tantrism. This situation provides the impetus for the localization of this Indian teaching in Bali.

The interesting part of the above explanation related to the topic of the discussion about the Tantric teachings is the belief in the occult power of the sexual organs which can be the barrier to avoid bad energy and used as the medium to invoke fertility. If associated with the Tantric teachings, there are similarities of this and the usage of Yantra in the form of penis and vagina as the means of concentration.

The basic view of the Tantric teachings, positioning women (*Sakti*) worship as something extremely important, was found long before the influence of Hinduism had evolved in India. The findings from excavations in the area of Mohenjodaro and Harrapa have led the experts to assume that the Dravidians who were the supporters of this culture preferred to worship Goddess (*Sakti*). Besides, it was also found a statue of three-faced men sitting cross-legged (in meditation posture) with the penis in erection (Majumdar, 1998; Mantra, 2006). This posture is reminiscent of the meditation posture according to the teaching of Yoga. If so, presumably it can be said that the teachings of Yoga developed later in India came from the Dravidian tradition root. Therefore, it is not surprising that in Tantrism, it is also known that the process to achieve *siddhi* through practicing the *kundalini* motion activity of the *muladaracakra* to the *Sahasrara chakra* as the measures to union with Sakti.

The most important record that the teachings of Tantrism have is the central position of Sakti (Parvati), the *pradhana* aspect of Shiva. Sakti in this sense can be developed as an aspect of womanhood, feminism. In other words, *Tantrism* upholds feminism. It is considered having a bit different from other teachings, which are very masculine. This is reflected in the form of the *kundalini* symbol, in which there is a snake coiling the phallus in three and a half circle. In the praxis, the activated *kundalini* is the main objective of someone in practicing Tantrism where the power of Sakti (Parvati) and Shiva are united inside the practitioner (Main, 2008; Rawson, 1993). Relevant with such explanation, Aveling (2001), a scientist from the La Trobe Melbourne Australia, in his analysis of the poems of Sitor Situmorang, states that Tantrism gives a very strong color to the religiosity of the people in Bali, especially to the people of Bali Aga.

According to Sumardjo (2002), at the time of primordial tribes, the Upper World is the place and the *Sang Hyang* and all the *Hyangs*. This world can only be accessed one direction, namely, from the Upper World to that of the human, up down relationship. The spirits, which are full of energy, can “come” or be “brought” down by the man through certain methods. After the entry of the Indian religion, then it is known “up” relation. The concept of “*manunggaling kawulo Gusti*” means that in India, the human beings on their own initiative can come “up” to unite with “God”. This is known as the mystical practice.

It is thus by the entry of the Indian religion then two-direction relationship, “God” comes down to the man, and the man rises toward God. This “up” and “down” teaching in the sense of unification of the human with “God” is contained in the Tantric teaching. The goal of the Tantrism is *jiwanmukta* (to release the soul), to liberate himself for awhile in this life, by his own effort. A Tantrist does not only control the energy stored in his body, but also the universal energy, because the human microcosm has the same substances as the macrocosm, the universe, and thus achieving a level of spiritual perfection. The Tantrism connects the human with the

universe through the chakras or the centers of the body. To support this self-concentration, there are the *mantra*, *mandala*, *mudras*, and *yantra* (Bhattacharyya, 1975; Chawdhri, 2006).

The presence of the philosophy of Sankhya and Yoga system through the concept of *purusa-pradhana*, the complementary duality, is synonymous with the concept of the Gods and the Sakti, such as Brahma and Lakshmi, Shiva and Parvathi (Kinsley, 1998). This concept has been strongly rooted in the Hindu community in Bali which is relevant to the local concept.

### 3.2 The Sustainability of the Tantrism in Bali Today

The Tantrism has a great influence in Bali, thus its teaching aspects are very significant in coloring the teaching of Hinduism in this island. This can be observed on such as the usage of the temple as the place of worship of Durga, in order to worship the elements of the Gods' Sakti, like Uma, Lakshmi, Sri, and so forth. However, this teaching is given less respectable position in the discourse of Hinduism, the Balinese in particular. According to the result of analysis by Fic (2003), this is due to several factors as follows.

*First*, the Tantric texts are written in vague language, so the true meaning is hidden implicitly. This situation could be misused by the practitioners who would use these texts for reasons that benefit themselves, in the negative sense.

*Secondly*, the texts are difficult to understand because of their complex symbolism associated with the forces of mystical incantation sounds (mantras), the forces of the circle, the triangle and the diagram (*mandala*) as fields of cosmic energy, and because of the rituals and the unclear initiation methods (*Sadhanas*) carried out by practitioners or the seekers of energies. Its rituals, methods, and techniques, called yoga (way) are directed at the entire range of the objectives: from generating psychic powers within a person's physical body and mind up to achieving absolute happiness or enlightenment. Then, there would also be some practices as performing non-erotic ritualistic sexual union for the sake of mobilizing the cosmic energy by going back to the first conductor of creation and then practicing sexual intercourse groups for the purposes of ecstatic religiosity, and other more worldly goals. These techniques, the various forms of yoga, should be analyzed and practiced with the guidance of a teacher. This teacher is usually an experienced practitioner. He must introduce the Tantrism to his beginner disciples through interpreting the sacred texts, performing rituals of initiation, and usually empowering these beginners by conducting energy transfer before the initiated disciples could practice rituals, methods, and techniques of the yoga.

*Third*, because of these misused Tantric praxis mentioned above, then as the consequence, it has earned a bad reputation as a cult that is morally defective and degrading, especially by sexual abuses conducted by Left Arm sect (*Nirvrtthi Marga*) through the "*Panca Makara*". This immoral conduct has kept the serious scholars away from investigating the Tantric practices as their object of study.

The Tantrism is very popular with the teaching of *Panca Ma*, namely: (1) *Matsya*, to eat fish; (2) *Madya*, to drink liquor; (3) *Mamsa*, to eat meat; (4) *Mudra*, certain movements; (5) *Maituna*, to have sexual intercourse as a medium of worship. The goal is to gain strength, power, and magical skill (knowledge) of the Goddess Parvati, the Sakti of Shiva (Surasmi, 2007). *Panca Ma*, as explained above, as the aspects of *Tantra*, superficially seems to be on contrary to the teachings of the Hinduism in general in which the most ascetic conduct must be underlined (Aveling, 2007).

The Tantrism is actually a number of theories, techniques, and rituals developed in India in the past, which then spread to other parts of Asia. There are two fundamental aspects of it. The first aspect is the theory of creation, which states that the universe has no beginning and no end and that all manifestations are merely the projections of the divine energy of the Creator. The second aspect is the belief that the implementation of the Tantric techniques and rituals could provide an access to that divine energy, which allows the practitioners to empower themselves and also empower other people associated with them in the teacher-student relationship. Thus, the knowledge and the application of the appropriate Tantric techniques and rituals are believed to harness the cosmic energies of the Creator for the development of the worldly and spiritual objectives of the practitioners (Fic, 2003).

The most important Tantric teaching is the knowledge of God as well as how to implement this knowledge in this life. Based on the Tantric view, enduring liberation (*moksha*) would never be achieved by someone through conducting *japa*, *mantra*, and *homa* ceremony, if it is not based on the knowledge and deep understanding about Brahman inside himself.

Liberation does not come from *japa*, *homa*, or a hundred fasts; Man becomes liberated by the knowledge that he himself is Brahman (XII, 115).

Final liberation is attained by the knowledge that the *Atma* (Soul) is the witness, is the Truth, is omnipresent, is one, free from all illuding distractions of self and not-self, the supreme, and, though abiding in the body, is not in the body (XII, 116).

Those who (in their ignorance) believed that *Ishvara* is (only) in images made of clay, or stone, or metal, or wood, merely trouble themselves by reviews their tapas. They can never attain liberation without knowledge (XII, 119). (Avalon, 1913).

For him who knows that all is Brahman, there is neither sin nor virtue, neither heaven nor future birth. There is none to meditate upon, nor one who meditates (XII, 126). (Avalon, 1913).

In its development, there have been wrong views that the Tantrism is identical with free sex or excessive sexual intercourse. Certainly, it is unwise to say that the Tantrism is a teaching that legalizes the sexual relations freely; so, it is deemed as degrading the status of the women. The Tantrism essentially respects for the women and does not have any view that the women are the object of sexual passion as the misconception about *maithuna*. This teaching prohibits strictly the relationship between men and women before a legal marriage. It can be read in the book of Mahanirvana Tantra as below.

*Maithuna* other than with the Householder's own wife is condemned. And this is not only in its literal sense but in that of the which is known as *Ashtanga* (eight-fold) *maithuna\_vis.*, *smaranam* (thinking upon it), *kirthanam* (talking of it), *keli* (play with women), *prekshanam* (looking upon women), *guhyabhasanam* (talk in private with women), *sangkalpa* (wish or resolve for *maithuna*), *adhyavasaya* (determination toward it), *kriyanishpati* (actual accomplishment of the sexual act). In short, the *pashu* (and except for ritual purpose reviews those who are not *pashu*) soul, in the words of the *Shaktakramiya*, avoid *maithuna*, conversation on the subject, and assemblies of a woman (*maithunam tatkathalapang tadgoshthing parivarjjetet*). Even in the case of the householder's own wife, marital contingency is enjoined. The divinity in a woman, the which the Tantra, in particular, proclaims, is also recognized in the ordinary Vaidik teaching, as must obviously be the case given the common foundation upon with all the Shastra rest. The woman is not regarded merely as an object of enjoyment, but as a house-goddess (*grihaddevata*).

A man should consider that as wife only woman who has been married to him according to Brahma or Shaiva form. All other women are the wives of others (IX, 46) (Avalon, 1913).

The aim of the devotees of the Tantric sect is to realize the universe in them and to have a union with the divine feminine. According to the Tantric teaching, all the women are considered the manifestation of the *Praktri* or *Sakti*, thus, She becomes the object of reverence and worship (Madhavananda, 2010). The *Tantra* followers do not differentiate between the good (virtuous) women and the bad (fallen) women. The patriarchal concept that questions the sanctity of the women has no influence on the Tantric followers. Each candidate should be aware of the feminine latent principles in himself, and just by being a woman a Tantric follower is entitled to worship the Supreme Being (Utama, 2012).

The practice of the *Panca Ma* teaching depends very much on the level of ability as well as the objectives needed to achieve by the Tantric followers. Actually, in general, this must be an effort to achieve a union with God. This *Panca Ma* teaching is regarded the therapy to neutralize poison by using poison (Nila, 1997).

During the dissemination period of the Buddhist Bhairawism rituals in Sumatra and Java, and even in Bali, there were interactions between them and the local mystical practices conducted by the priests and the shamans that then established many sorcery sects, both of white and black magic sects. In Bali, the indigenous shamanism system was important for the ancestor worship, which performed trance dances. It means that Bali was really a fertile ground for the foreign sects to flourish by absorbing the local practices.

This view is affirmed by the results of research by Goris who found that in the past there had been at least nine sects developing in Bali, one of them was Bhairawism (Goris, 1974). Among these 9 (nine) sects recorded by Goris, there are some sects, like Brahmin and Rsi, whose information, about their existence, have been really difficult to obtain. Then, other sects have been integrating into the Shiva Siddhanta. The most interesting phenomenon here is the integration of the Buddha (*Sogata*) into the teaching of Shiva Siddhanta. This becomes interesting because, in India, its origin, the Sivaism and the Buddhism each stand alone and even tend to be

competitive one another. In Bali, both were merging, so that there was an emergence of *Shiva-Buddha*. This merging was possible due to the strong influence from the Tantric (Bhairawism) teaching on both, the Shivaism and the Buddhism (Sedyawati, 2009).

### 3.3 The Traces of the Tantrism on the Balinese Rituals

The integration between the Hinduism, the Buddhism, the Tantrism, and local belief systems had been continuing in Bali. There is some evidence that must be the traces of these four beliefs systems, such as in various artifacts, belief, and the forms of rituals in Bali as follows. There is the utilization of *tipat bantal* in the wedding ceremony conducted in Bali. The *tipat bantal* is apparently having something to do with the union of two elements, namely, the *bantal* as the symbol of male sexual organ and the *tipat* as that of the female. The usage of both sexual symbols, of male and female, in a wedding ceremony, can be observed in Sesetan Village, Denpasar. There is another variation called *Kala Badeg*. In another ritual, a tradition conducted annually in Sesetan Denpasar, called *med-medan* (tug-of-war like tradition) can also be interpreted as symbolizing the “cosmic wedding” with the aim of obtaining a common welfare.

If observed, in almost all the means of the ceremony in Bali, there would always be a tool called *caratan* and *coblong*. Both are a pair of ceramics used as the container of water. If further observed, these both ritual means are apparently the symbols of phallus and vagina or the symbols of the *Purusa* and the *Prakerthi*. This way of symbolization can also be observed in the usage of *porosan silih asih*, a ritual means made of two pieces of betel leaf. The *tipat* and the *bantal* are also used as the means, weapons, in the *Ketupat* war held in Kapal Village, Badung. Again, the *tipat* is the symbol of female sexual organ, whereas *bantal* is the symbol of the phallus, the male sexual organ. The intercourse of both, logically, symbolized by a war, the ritual activity, is expected to bring prosperity to the surrounding community as well as the environment or the area where the ritual is conducted.

The *banten* (offerings) offered to the Gods in every ritual conducted in Bali obviously show that the teachings of the Tantrism are firmly obeyed. There is a means called *klakat Sudamala*, having very identical relation to the Yantra in the Tantric teaching, in which at its center there must be a pole to thrust some banyan leaves. These symbols are again the representations of the Tantric concepts combined with the local religion. In the Balinese cuisine, there is a food that the basic ingredients are meat and blood, called *lawar*. This tradition may be a tradition existing since the pre-Hindu period. Then after the localization process to the Tantrism, it is later served as the structure to designate the wind direction, called *pangider-ider*. The black (or green) *lawar* is of *kaja* (North), the red one in the South, the white is in the East, the yellow *lawar* is in the West, and in the middle, there must be the *sate* and the *sambal* (spicy sauce). This color composition indicating the directions could be found in the Hindu religious ceremonies conducted in Bali.

According to the Tantrism, for the same reason, a particular importance is also attached to the menstrual blood. Based on the primitive thought, all the changes related to the blood constantly occurring in either that of menstrual or *lochical* (release of the uterine blood, tissue, and normal mucus from the vagina after childbirth), are equally treated as the manifestations of the life-giving force inherently gift to the women. It also describes the use of bright red or dark yellow colour on the cult objects and the bodies of women. There are relationships between the bright red and the dark yellow, as well as between the menstrual blood and the productive aspects of nature. The main purpose of agricultural magic is to communicate the female productivity to the field. Two basic methods, therefore, are used to enhance the fertility of the fields: ritual nudity (female sexual organ exposure to the field) and sexual intercourse (Bhattacharyya, 1975).

The usage of meat, alcoholic sugar palm juice (*tuak*), Balinese traditional liquor (*arak*), rice wine (*berem*), the *mudra* of the Hindu high priest, as well as every movement in the sacred dance performed during a ritual activity in Bali are apparently regarded as the sustainability of the Balinese local traditions that integrate with the teachings of the *Panca Makara* based on the Tantrism.

### 3.4 The Traces of the Tantrism on the Balinese Culture

A sacred dance, called *Bathara Berutuk*, in Trunyan, Bangli, also indicates that the results of the meeting of the Goddess and the Gods would bring fertility. The *Metambak* scene is the climax of the pantomime performance of the *Bhatara Berutuk*. This performance must end before the sun goes down when the Goddess has managed to fall into the arms of the Gods to have sexual intercourse. This scene is considered very critical because it could bring fertility to the universe and everything in it (Danandjaja, 1985). This dance apparently

represents the union between the magical power and the religion. This seemed the effort to “force” the Gods to fulfill the expectations and prayers of the community of the Trunyan village. This ritual copulation, the ritually sexual intercourse performed through imitation law, is actually intended to “force” the Gods, the Sky Father, and the Mother Earth, to do the same thing as what is done by the dancers of the *Bhatara Berutuk*. Through this ritual, it would rain and the seeds would grow in another season, then there would be good harvests (Pals, 2001).

The strong influence of the Tantrism in Bali can also be traced to the presence of Bhairawa Bhima School combined with the local religious practices (shamanism based on Fic’s term). This seems to produce a magical practice called *pangiwa panengen*. The presence of Goddess Durga in this magical practice affirms the notion that the Tantra has a strong influence in Bali. A naked Bhima statue with his penis that leads to the left and wears a mask is kept at Pura Kebo Edan in Bedulu, Gianyar supports the conclusion.

Barong dance, which is very popular in Bali, also illustrates how to strength the trace of the Tantrism is. In this show, the Barong and the Rangda are the main characters. Both are often interpreted as the symbols of goodness versus evil spirit. The Barong is identified as the good side and the Rangda must be the icon of the opposite. However, at the end of the show, the Barong, and the Rangda would be dancing together; none of them loses the fight. This is because essentially both are the epitome of masculinity (*purusa*) and femininity (*pradhana*) which is complementarily related to one another.

In the field of art, both essences of the world are symbolized by the traditional drums, known as *kendang lanang wadon*; *lanang* means male and *wadon* means female. Both drums are arranged to have harmony tone. In the field of literature, the Tantrism is made as the inspiration for a story entitled Tantri. The part of the story that becomes the focus of attention in relation to the Tantrism is the character of King Aiswarya Dala. It is told that he was a king with unlimited power who started to feel bored with all his material abundances. Although in his life he was able to eat anything he wanted, he could also eat any meat or fish he liked, drinking at will, but still, he felt that he was just like other kings or even ordinary people were also able to eat like him. He wanted something different from the average person as *jayacihna*, an almighty king. As the solution, he wanted to sleep with a virgin girl every night. Thus he would be the most powerful king among others. The described character of the king Aiswarya Dala is the representation of the Tantric teaching, Panca Ma (Utama, 2013).

#### 4. Conclusion

According to the elaboration of it can be concluded as the following. *First*, before the influence of Hinduism and Buddhism had come to Indonesia, especially to Bali, the Balinese had been conducting their own religious practices called local religion. The symbol in form of reproduction, phallus, and vagina, became such important media of worship. *Second*, the condition mentioned in the first conclusion becomes an important capital for the sake of localization of the Tantric teachings. *Third*, the emerging between the local religious and the Tantric teachings are still persisting in Bali.

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