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The Discourse Of *Ida Ratu Gede Mas Macaling Dalem* Nusa Penida Klungkung (Position, Function and Meaning)

By:

I Made Dian Saputra¹, I Nyoman Suarka², I Nengah Sudipa³, I Wayan Cika⁴

¹Institut Hindu Dharma Negeri Denpasar, ^{2,3,4} Universitas Udayana

E-mail: [1dektonk85@yahoo.com](mailto:dektonk85@yahoo.com), [2tuarik4@yahoo.com](mailto:tuarik4@yahoo.com), [3nengahsudipa@yahoo.co.id](mailto:nengahsudipa@yahoo.co.id)

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Abstract

Hindus community in Bali views time as an important matter. The presence of time or *Kala* is associated with the myth of *Magi*. The relationship can be seen in the myth of *Sasih Ka-enem* which is believed to be the phase of epidemic. Often the myth of *Sasih Ka-enem* is also associated with the discourse of *Ida Ratu Gede Mas Macaling* as the *magi* figure of propagator and disaster in Bali. Interestingly, the image of *Ida Ratu Gede Mas Macaling Dalem Nusa Penida* just seems to be a living myth and "offerings" for *balian*, *pengiring*, and mysticism. Recently, many people perceive him as an object of worship, and more various interesting versions of *Magi* discourse about him growing in society. Because of those reasons, it is important to study the phenomenon into this scientific writing to identify the value and meaning of *Magi* discourse.

Keywords: *Ida Ratu Gede Mas Macaling Discourse*, Mystic, *Magi*, *Sakti*

I. Introduction

Time in Old Javanese is frequently referred to as *Kala* (Zoetmulder, 2004: 322). Then for the Balinese, it is often referred to *Sang hyang Kala* which actually refers to the

fact that such time has "*maha*" (humongous) power. In that sense, nothing can overcome the power of time. Time as *Sang hyang Kala* is so great that nothing is everlasting by time. *Sang hyang Kala* is so powerful written in

Vedic Smṛti stating that God is the time (... , *aham kalo'smi*, ...). The belief in how the role of time seems so strong in Hindu society in Bali. Especially if the time associated with the mythology figure of *Ida Ratu Gede Mas Macaling Dalem Nusa Penida*, a figure who was born at a time and spread out epidemic/*merana* at the time of *Sasih Ka-enem*. *Sasih Ka-enem* or the precise month of entering the Balinese sixth count is believed to be a month filled with disasters and pestilences so that in that *sasih*/month, Hindu Community execute *Nangluk Merana* rituals.

Nangluk Merana Ritua lin Sasih Ka-enem is performed in all *desapa kraman* in Bali. It is commonly held with the ceremony of *Pecaruan* at village boundary with the aim at neutralizing the miserable sent by *Ida Ratu Gede Mas Macaling Dalem Nusa Penida Klungkung*. Many discourses are evolving in the social environment, that *Ida Ratu Gede Mas Macaling Dalem Nusa Penida* figure is a creepy figure and he spreads miserable to Bali (Saputra, 1998: 14). However, there are also other versions regarding his discourse as *dewaning taksu balian, undagi*, and other *taksu*.

The existence of various versions of it seems to be something interesting to be studied based on the study of discourse. More interestingly, *Ida Ratu Gede Mas Macaling* is not only Identified with the creepy figure (*aeng*) as an epidemic spreader, but also it is often used as an object of worship for any profession. Lately, not only the *balian, undagi* and *mysticism* who make him as the object of worship, but also from various communities come to *Pura Dalem Ped* to beg for the grace of *taksu, magi*, and *sakti*.

In this regard, it is interesting to examine the discourse of *Ida Ratu Gede Mas*

Macaling Dalem Nusa Penida as a discourse containing coherent values of *taksu, magi and sakti*. Based on the previous explanation, the discourse analysis is specified in the area of *taksu, magi and sakti*.

II. DISCUSSION

2.1 The Discourse Position of *Ida Ratu Gede Mas Macaling* in the Social Environment of Bali Society

Before examining deeply the meaning of *taksu, magi, and sakti* in the discourse of *Ida Ratu Gede Mas Macaling*, it is firstly described the position of the discourse in the social environment of Hindu society in Bali. As mentioned earlier, there are various versions related to the discourse or myth of *Ida Ratu Gede Mas Macaling* in the religious dynamics of Balinese society. The variety of these versions can be found in literary discourse and oral discourse. All of these versions appear as if they are "living myths" which still exist in the social environment of Bali. This myth is regarded as an emesis that actually contains empirical truths so that the myth is not merely a myth but *magi* discourse which is interconnected to theologies and philosophical studies in a strong meaning (Atmaja, 2008: 87). Further, *Ida Ratu Gede* figure is believed to be real and not just the discourse of fiction in the literary space.

The diversity of the literary discourse version can be found in Saputra's description (2008: 9), that there are two sources of *lontar* (manuscripts) that tell the genealogical figure of *Ida Ratu Gede Macaling*, such as the text in *lontar Ratu Gede Macaling* (collection of Unud Linguistic Faculty (now is called Cultural Science Faculty), *Ida Ratu Gede Mas Macaling* is the same as *Dalem Dukut*. It is mentioned in *Babad Belahbatuh*

(*GedongKertya's* collection, unrecorded number), and "*Babad Dalem*", which tells of Gelgel troop attack to Nusa Penida and there is no literal source found which mention or describe *Ratu Gede Macaling* figure in another name of *Dalem Nusa*. Even though, these two traditional historical texts do not purify themselves from the bond of supernatural powers, for example, the magical power of kris used to kill *Dalem Nusa* actually originates from *Bhatara* in *Toh Langkir* (Mount Agung), but there is no writing of *Dalem Nusa's* *niskala* threat to the Bali population as described in *lontar* of *Ratu Gede Macaling* which is not classified as a history text. Also, in both chronicles, no narratives of supernatural powers are found to lead to the use of black *Magi* as described in the folklore, which is then perceived as such by the Balinese generally (Saputra, 2008: 13).

The next version, *Babad Nusa Penida* (in *JeroMangku Made Buda* version) narrates quite similarly with "*Lontar Dukuh* (p.7) *Jumpungan*" actually tells the genealogy of *Ida Ratu Gede Macaling* figure as an ordinary human being, a son of *I Renggan* with *Ni Merahim*. *Ni Ratu Gede Macaling* was born in Saka 180, while her sister *Ni Tole* was born in Saka 185. *Ni Tole* is married by *Dalem Sawang* who became a king in Nusa. If it is connected with "*Babad Dalem*" and "*Babad BelahBatuh*", it is clear that *Dalem Sawang* is not *Dalem Nusa* who was attacked by Gelgel's troops. There are two reasons why the two characters are different. First, *Dalem Nusa* or *Dalem Bungkut* is a descendant or a close relative of *Dalem Di Made*, while *Dalem Sawang* is the king of Nusa who ruled in a time very far apart from the reign of *Dalem Nusa* or *Dalem Bungkut* (Saputra, 2008: 14).

Furthermore, the diversity of versions is also found in oral discourse. In the oral discourse of the story there is almost a resemblance, there is even a mixture of stories in the narration in *Lontar Ratu Gede Mas Macaling* with the text in *Babad Dalem Nusa*. Thus there is interpolation resulting in a new discourse. Nevertheless, each version always shows a *Magi* narrative that tends to be creepy. The diversity of the version seems not to be an important thing because when referring to *Ida Ratu Gede Mas Macaling* must refer to the *Magi* and mystical things. In relation to this matter, *Ida Ratu Gede Mas Macaling's* position of discourse is in fact very important as "*Magi* discourse" which is related to the occult and creepy inclinations. As Ghazali (2011: 130) states that *Magi* is where the world is filled with supernatural powers.

2.2 The Discourse Function of *Ida Ratu Gede Mas Macaling* in the Social Environment Of Bali Society

Literal and oral discourse have different and diverse functions. This function is related to the discourse that develops in the social environment and depends on the *emiks* of the society in which the discourse develops. In regard to the discourse function of *Ida Ratu Gede Mas Macaling Dalem Nusa Penida Klungkung* which is relevant referring to the function theory of Malinowski a social anthropologist, and he is interested in the myths and discourses of primitive people. Based on that reason, he assumes theoretically that discourse and myth can serve as a medium to humans that occultation as truly real in life, supernatural power is the basis of the religious life (Ghazali, 2011). Similarly, Frazer (1854-1941), a British

folklore expert (in Koentjaraningrat, 1987: 43), states that when a man cannot solve problems of life with reason, he can solve them by supernatural. According to Frazer, the supernatural is all human action (or abstention from the action) to achieve a purpose through the forces that exist in nature as supernatural.

Based on the description, the discourse of *Ida Ratu Gede Mas Macaling* can be expressed as a discourse that serves to strengthen the belief towards unseen. It is because the discourse explicitly states that he is a figure or image that represents from how the magical power is working so that it can spread miserable on *Sasih Ka-enem*. Furthermore Malinowski also mapped that discourse and myth can also be used as a religious function in strengthening the belief in the forces of nature.

2.3 The Discourse Meaning of *Ida Ratu Gede Mas Macaling*

The meaning of the discourse of *Ida Ratu Gede Mas Macaling* is related to the narrative of discourse, both literal and oral, which refers to a *magi* and frightening incident. Then behind the narrative, it implicitly contains some deep meaning. Thus, the discourse is not merely a myth but contains deep meaning related to some important aspects of living. In addition, *Ida Ratu Gede's* discourse both in literal and oral discourse is a symbol in which there is a meaning that needs to be revealed. Referring to Endraswara (2010: 98) that literary discourse is nothing but a symbolic message contained meaning in it, and the success of a discourse is when the researcher able to reveal the message.

Based on that, the discourse of *Ida Ratu Gede Mas Macaling* is a symbol of the struggle of *magi* ideology of belief in the diverse system of *Tantra Bhairawa*. Because according to Avalon (2013: 21); Kiven (2016: 95), that the teachings of *Tantra Bhairawa* are related to the mythical worship of a ghastly figure. The scary figure is presented as a representation of the times and the magic associated with the worship of the *Tanrisme* version. Based on that, it can be argued that the figure of *Ida Ratu Gede Mas Macaling* is a symbolic figure of an ism that contains the secret doctrinal *Tantra*. Confidentiality of the teachings is poured in a symbolic discourse. For only by symbols can reveal the deepest aspect of reality that is not reached by the *Indira*. Accordingly, Eliade states that symbols, myths, and rites always reveal a human boundary situation, and not just historical boundaries (Dibyasuharda, 1990: 25).

Referring to the explanation above, here are some descriptions related to the meaning contained in the discourse of *Ida Ratu Gede Mas Macaling*, as follows.

2.3.1 The Meaning of Taksu

Listening to the narrative of the discourse of *Ida Ratu Gede Mas Macaling*, both literary and oral, it can be known that *Ida Ratu Gede* is the master of all kinds of *taksu*. As quoted by Wirawan (2017: 63), that on the grace of *Bhatara Kala Rudra (Sang Siwa Ludra)*, *Ida Ratu Gede Mas Macaling* received *PancaTaksu's* grace, namely: *Taksu Balian*, *gering* repellent, *taksu kemeranaan*, magic *taksu* and *taksu pengeger*. In oral discourse, it is also almost the same, according to JeroMangkuKaler (interviewed, August 25th, 2017) stated that *Ida Ratu Gede*

was the image of *Bhatara Kala Ludra* as dewaning all *taksu*. Not only *Taksu Balian*, gering repellent, *taksu kemeranaan*, magic *taksu* and *taksupengeger*, but also all professions so that *metaksu* can invoke His grace.

Many experts described the theoretical terms with regard to *Taksu*. *Taksu* in The Balinese language can be interpreted as abstract and concrete. The next meaning is the power or the ultimate energy to enhance intellect, and *Taksu* in the sacred building is a place of family worship (Dibia, 2012: 31). Another meaning of *Taksu* can be interpreted as the top energy derived from God that can be obtained through ritual (ritual) and spiritual exercise. Furthermore, the word in Old Javanese approaching from *taksu* is *caksuh*, meaning eye (Zoetmulder, 1983: 153). It can be paralleled that the presence of *taksu* can be perceived and captured through the use of perceptual organs, so *taksu* is actually anything related to spiritual power. Based on the term *taksu*, the discourse of *Ida Ratu Gede Mas Macaling* actually contains a symbolic message, that when willing to *metaksu* or have spiritual power, one should train himself with things related to *tapa-vrta-yoga-samadhi* or "spiritual thought."

Referring to the discourse of *Ida Ratu Gede Mas Macaling*, it is clear that to get the grace of *panca taksu* and *sarwa taksu*, He, of course, should do *tapa-brata-yoga-samadhi*. So, only through spiritual practice in behavior and denoting the path of self-denial, the *taksu* will appear in the self. Later many people worshiped *Ida Ratu Gede Mas Macaling* and merely used as objects of worship. It is very rare that there are people who imitate spiritual *sadhana*, so that later he only worship euphoria. The important

message through the discourse of *Ida Ratu Gede Mas Macaling* about the meaning of *taksu* is a spiritual power that can lift people from *papa* and *klesa*, and *taksu* will be obtained when *sadhaka* do *sadhana* as *Ida Ratu Gede Mas Macaling*.

3.3.2 The Meaning of *Magi*

Besides the meaning of *taksu*, *Ida Ratu Gede Mas Macaling* discourse also contains the meaning of *magi*. *Magi* as described in the description of Ghazali (2011: 130) that is all things related to occultation. Invisibility or magic can be used, and in the study of Anthropology, magic is the basis of religious beliefs. Koentjaraningrat (1987: 97) cited the description of R. H. Codrington that magic comes from a term "*mana*". "*Mana*" is a magical power that comes from God and in a person. The person who owns it is the person who always succeeds in his work, in gardening, in hunting, or in fishing and other work. Referring to the description, it is possible that the same as *taksu* is the unseen spirit.

The meaning of *magi* is clearly seen in the discourse of *Ida Ratu Gede Mas Macaling*. The magic depicted in the discourse is the message of the marker that human should strengthen the belief in the unseen. Later the influence of postmodernity has distorted the supernatural, and *Ida Ratu Gede's* discourse is actually a symbolic message for us to return to the supernatural as the power of the universe. However magic is the oldest form of religion. According to Marett (1997), the thought process that associates a force that causes the living being to move is magic. In addition, Marett proposes his own theory of the origin of human religion, namely that the base of

religion is an "emotion" or a "vibration of the soul" arising from the admiration of man against certain things and symptoms that are extraordinary or unseen.

The discourse of *Ida Ratu Gede Mas Macaling* as a magic discourse containing religious messages that encourage the emotion and vibration of the human soul against symptoms that have supernatural characteristics. Most Balinese people, when *Ida Ratu Gede Mas Macaling* figure hearing there must be a vibration of the soul against the occult phenomena. That is, the discourse of *Ida Ratu Gede* is actually a lighter for humans and Hindus in Bali to grow the spirit (*taksu*).

3.3.3 The Meaning of *Sakti*

The Meaning of *Sakti* in the discourse of *Ida Ratu Gede Mas Macaling* is associated with literary discourse containing an aesthetic or Lango value. This aesthetic or lango experience is associated with a sense of beauty in the self, so as to elicit *sakti bhava*. *Saktivada* is aesthetic characteristics that have characteristics as according to Zoetmulder (1983: 203-218), include:

- (1) Before making something, the creator worships God first;
- (2) To be one with God is both means and purpose;
- (3) the creation of works of art is yoga;
- (4) in the context of yoga, the author is a tool;
- (5) for the creator of the work of art to purify the emotion to become a sensation with spiritual behavior;
- (6) aesthetic experience imaginable everywhere;
- (7) thus, the creators of art and nature unite in beauty;
- (8) it turns out that the artist's aesthetic experience is his drowning with God as *saktibhava*; and

- (9) thus the work of art is a monument of *dharma*.

Referring to it, it clearly shows that *Sakti bhava* is an aesthetic experience experienced by someone who is immersed in a sense of beauty. The discourse of *Ida Ratu Gede Mas Macaling* both literary and verbal discourse certainly shows the beauty of the things associated with the unseen. The sense of beauty can only be felt if one is able to understand the aesthetic peculiarities through the aesthetic experience or Lango of any literary discourse. Then the sense of beauty in self as *sakti bhava* can bring *shrdaya* that is the peak of esthetic experience. Sukayasa (2007: 43) explains that the culmination of the aesthetic experience is the artist or art connoisseurs experience perception and forget themselves to reach the universal point that brings the highest happiness. Then *saktibhava* according to Subagia (2016: 89) can be identified from the expression of trance or "kerauhan" which shows the supernatural power of *Ista Dewata*.

Śakti or *Śaktibhava* in this context can be interpreted as "*Śakti*" in the sense of persistence and *kawisésan*, because the discourse of *Ida Ratu Gede Mas Macaling*, both literary and oral is always associated with *wisesa* connoted with supernatural powers. In this regard, *Śaktibhava* is just a diction to describe the peak of the aesthetic experience of a literary discourse that can give rise to *Śaktiwisesa*. This *Śakti wisesa* is indeed a force that can be used as an effort to neutralize the pervasive pestilent forces.

III. Conclusion

Based on the above description, it can be concluded that the discourse of *Ida Ratu*

Gede Mas Macaling has a very important position in the religious life of Balinese society. It can be seen from the public perception of *Ida Ratu Gede* figure as an object of worship that gives the grace of *pancataksu* and *sarwataksu*. Then *Ida Ratu Gede Mas Macaling's* discourse function can be functioned as a media of sanctification, magical function and religious function. Furthermore, the discourse of *Ida Ratu Gede Mas Macaling* contains a strong meaning related to *taksu* and magic, so that the discourse of *Ida Ratu Gede Mas Macaling* is a symbolic message of an ideology and *Tantra Bhairawa's* ism in exposing the secrecy of the unseen.

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