Eschatology Discourse in Putru Pasaji

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Abstract---*Putru Pasaji is* one of popular Hindu literature text because it always being read during the death ritual '*mamukur*'. The existence and its function as mantra discourse eventually made this discourse are not easily understand by Hindu society. Through critical discourse analysis van Dijk which focuses its analysis on text dimension, sosial cognition and social context it was found that the dominant discourse in *Putru Pasaji* text is the Hindu eschatology. This refers to spirit journey after death; concepts of *svarga, naraka, karmaphala, punarbhawa,* as well as *moksa.* Those concepts are related with offerings to establish eschatology discourse in *Putru Pasaji* holistically and comprehensively.
Keywords---discourse, eschatologies, Putru Pasaji.

1 Introduction

The appreciation of Hindu society in Bali toward its religious literature is realized through *mabebasan[4]* tradition where *mamutru* activity or reading *putru* text is included within. In mamutru activity, *putru* text can only be read through *palawakya[5]* chants without their translation and review. Different from the common *mabebasan* tradition which implementing three steps to enjoy and comprehend literature text, they are: (a) n *nguacen* 'to read'; (b) *negesin* 'to translate', dan (c) *wirasa* 'to reveal the meaning' (Suarka, 2013 in Yasa, 2009). This phenomenon shows the uniqueness activity of *mamutru* in *mebebasan* tradition in Bali. One of *mamutru* activities which commonly found in Bali is the *Putru Pasaji* reading in every *mamukur[6]* ceremony. Concerning that, Titib (2006) has stated that *Putru Pasaji* is very popular in Bali because it always being read in every *mamukur, nyekah* or *ngrorasin* ceremony. However, despite its popularity, this text has not been analyzed by experts, western or Indonesian scholars.

In Javanese literature lists 900-1900 M which released by Pigeaud (1967), it was found that the existence of *Putru Paŋaskara, Putru Pasaji, and Putru Kalêpasan* which comprises ritual thaughts and offerings concern with death (world beyond the grave). Suata (1991), also states that *putru* palm manuscripts depicts the journey of ancestors spirit (*pitara*) after death, and also the guidance of ceremonies need to be done by his/her descendants (*pretisentana*) to assist the spirit of their ancestors away from misery.

Theoretically, the religious discourse which represented through language is not only external society's expression (can be seen and heard), but also implies knowledge, believe, ideas, and certain values and also can function as boundaries,

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[4] The activity of enjoying and understanding literary texts in Hindu traditions in Bali
[5] The specific way of reading Hindu religious literary texts in the form of prose.
[6] Stages of death ceremony in Hindu religious tradition for purpose to purify the spirit of the death person.

even has significant values which concern with supreme things. Language is a symbol system and also sign which has four structures with expressive, evaluative, cognitive, and constructive functions (Triguna, 1997; 2000). Toward that statement, the eschatologies discourse in *Putru Pasaji* is important to be analyzed to understand the believe, knowledge, ideas and values of Hindu society in Bali to get to know the world after death.

2 Method

Foucault, (1991) (in Eriyanto, 2003) described that discourse is not only series of words or proposition in oral or written text, but something that produces different things (ideas, concept, effect). Sistematically, ideas, opinions, concept and the way of life is established within certain context which influence the way of thinking and conduct. The discourse analyzed in this context is eschatology, the branch of teology which contain doctrines of the last day (Bagus, 1996). Gentry Jr (1982), distinguished two branch of eschatology, they are cosmic eschatology which describes doctrine of the end of the world, and personal eschatology which describes world and the life after death. *Putru Pasaji* is categorized as personal eschatology because it depicts the journey of the spirit after death according to Hindu belief. Eschatology discourse in *Putru Pasaji* is analyzed with critical discourse analysis approach which stands on the analysis model of Van Dijk (2009). It is mentioned that discourse has three dimensions, they are text, cognition, social and social context. The text analysis reveals the macro structure (thematic), super structure (scematic) and micro structure of the discourse maker. The social cognitive analysis study how text is being produced by individuals or groups of people (Tim Alih Aksara dan Alih Bahasa Lontar, 2008). In the other hand, the analysis of social context describes how text further relates with social structure and the knowledge of the society where the discourse develops (Eriyanto, 2001; Mardiwarsito, 1992)).

The main text that is being analyzed is *lontar*[7] *Putru Pasaji,* collection of Griya Tan Bunut, Sibang Kaja village, Abiansemal district, Badung Regency, of Bali Province (later is named "PP-TB). These palm manuscripts consist of 27 strands[8] and in the following analysis will be abbreviated into l.1 untill l.27. To confirm that text subtance not deviating from other likely texts, so within this analysis comparative and supporting texts will be applied. They are (a), *Putru Pasaji* palm manuscript, collection of Griya Kemenuh, of Tunjuk village; (b) *Putru Pasaji* palm manuscript transcription by Gautama (2003); (c) script translation and translation of *Putru Pasaji* palm manuscript by experts on script and palm manuscript translators, The Cultural Office of Bali Province (2008), and also (d) script and the translation of *Putru Pasaji* palm manuscript by Dharmawan (2018). Generally, there were differences found on those texts such as the sentence structures, dictions, and language elements, however the content substance has no significant differences.

3 Discussion

3.1 Text Analysis

Dhavamony (1995), stated that the basic principal in Hindu eschatology is centered on the consequences of *karma* 'conduct', can be seen through sacrification or the law of conduct (*karmaphala*) which related to the position of spirit after death. The concept of the spirit journey, judgment, and the achieved objectives, establish the

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[7] Palm manuscript
[8] Palm leave strands which refers to as *lontar* page numbering

Hindu eschatology discourse structure as can also found in *Putru Pasaji* text. By implementing text analysis which reveal theme, scheme, and micro structure which develops eschatology discourse within *Putru Pasaji* text, it was found the interrelation of offerings ceremony and *karmaphala* with the position of ancestor spirit (*pitara*) in the world and the life after death.

The discourse of the significance of offerings dominates the introduction part of *Putru Pasaji*, the authority as well as the merit, as can be seen in the following quotes:

> "..., *nihan rengŏn pawarah sang māha paṇḍita, malawas tuha-tuha, pariñcining sarwa saji, pawarah sang adi guru, lĕpasnya sakêng pāpa, ruwataning daśa mala, sang mahurip kumingkinang,...*".
> ('..., listen to the guidance of the great priest, he is very experience [about] detail of all offerings, the taught of main teacher, the releaser of misery, purification of ten filthiness, a person who lives required to strive for ...')
> (*PP-TB, l.1*).

This part emphasizes the authority of the source of *Putru Pasaji*, it is the priest who has comprehended various types of offerings. To dedicate offerings is an obligation of the descendant or family of the dead person to free the parent's spirit from misery (*pāpa*) and to purify from the ten filthiness (*daśa mala*). The source authority and the persuasive sentences in this part is legitimate the text position therefore it is important to be applied as reference in *mamukur* ceremony. Van Dijk (2009), also stated that the preliminary part becomes the important elements in a discourse to influence the reader to follow all messages which expressed in the text.

The relation of offering and merit in *Putru Pasaji* can be distinguished into two, they are offerings which have merit on the quality of birth after reincarnation and offering which has merit on the pleasure duration which enjoyed by *pitara* in heaven, as follow:

> "..., offer *sasuru porridge,* [the merit is being born] become the great human, the rice becomes the embodiment of *dharma* [wise man], red rice is wellknown in the world, the yellow rice has many descendants, black rice has many gold, not to mention the maid and wealth, all seed [planted] will grow well,..." (*PP-TB, l.1*).
> "mackarel and snapper [give pleasure] for a month; grouse, *ijowan, wanten, kadawa, kaliliŋan*, wild chicken, *wuru-wuru*, turtledove, *balam*, a nd [2 months]; deer, and mousedeer [3 months]; black buffalo and duck [4 months]; porcupine, pangoline, and *ruti* [5 months]; sheep [6 months]; turtle, *empas, wakung,* turtle, and yellow turtle [7 months]; wild boar [8 months]; honey wasp [9 months]; milk, butter, and oil [10 months]; if rhinoceros, the skin, flesh, blood, bones, or teeth give pleasure forever in heaven" (*PP-TB, l.2—l.3*).

Beside that, in *Putru Pasaji* also mention about various offerings which can not be offered to *pitara,* they are ape, monkey, salamander, eagle, snake, fox, deer, pig, dog, crocodile, tiger, lizard, mongoose, mouse, *wulung*, and chicken because it will cause misery (*pāpa*), the loose of nobility, and get the torment of hell (*PP-TB, l.4*). This discourse emphasizes the position and function of *Putru Pasaji* as the guidance of *mamukur* ceremony, in particular about the animal sacrifice (*pasuyajna*) because it is mentioned in detail types of animals which may or forbid to be offered.

M*amukur* becomes the main requirement of *pitara* to be able to travel his/her journey in the world and the life after death which remarked by following statement, "*ri sampun ta mukti ring bukur, bhumi sayana, pusadi pinakādinya*" ('after you enjoy [offering] in *bukur, bhumi sayana, pusadi* as the prominent') (*PP-TB, l.4*). In Hindu

religious tradition, *bukur* is the main medium of *mamukur* ceremony thus the offering mentioned earliear is presented in *bukur*. This statement emphasizes the following statement, that after enjoying the offering in *bukur*, *pitara* starts to prepare to purify, to make up, and chant before leaving to heaven. In *mamukur* ceremony in Bali, this preparation is symbolized with the offering mediums such as tooth paste, shampoo, eyeliner, parfume, body scrub, a set of offering rice and *cemani* water, and also *priest puja* (*PP-TB, l.4*).

The discourse about the journey of *pitara* heading to heaven started by the description of seven mountains *gunung pitu*, includes Malaya, Suktiman, Windya, Wreksawan, Himawan, Makuta, and Mahameru mountains. In every mountain depicts every punishment which experienced by *pitara* in particular those who have not had *mamukur* ceremony ('*tan ginawĕ hayu*'). The relationship between the offering ritual and *karmaphala* can be found in the *pitara* judgement discourse in every mountain, such as not being cremated (*atiwa-tiwa*)[9] not having *kajang*[10], during his/her life never donates money or things, never do good things, never done any ceremony (*yadnya*), do not believe in religion, do not have symphaty on others, a priest who looks nice outside but having an evil heart (*wwikwan*), only has priority on wealth, died in unreasonable way (drifted in the river, bitten by snake, rammed by cow or ox, struck by lightning, and suicide), do not have descendant, lie to priest, lie to others, not paying vows, likes to torture animals, jealous, envy, sell women, punish innocent person, poison, use black magic (*PP-TB, l.5—l.12*).

After passing by the seven mountains, *pitara* who has throughed *mamukur* ceremony ('*sang pitara lepas*') will be getting ready to enter heaven. There is one place named *Krama Mandala* which depicts 'space between' seven mountains and heaven as the place for *pitara* to get ready to heaven (*PP-TB, l.12*). The following, it was mentioned about seven level of heaven which are *Swarga Maya*; *Bhumiloka*; *Bhwahloka*; *Mahaloka*; *Janaloka*; *Satyaloka*; dan *Sri Gurunadhi* (*PP-TB, l.14—l.15*). After crossing this seven levels of the heaven, *pitara* will enter the next heaven which consist of nine in accordance with the wind direction or the heaven of the nine God (*dewata nawa sanga*). *Karmaphala* decides types of heaven which will be stayed by *pitara,* like the following text:

> *Iswarapada,* heaven for human who is persistent to conduct self control (*brata*). *Brahmapada,* heaven for human who is persistent to worhsip and dilligently earn a living. *Buddhapada,* heaven for human who always try to fulfill his/her welfareness and fond of doing charity. *Wisnupada,* heaven for a sincere person who conduct *yadnya,* showing bravery in war, and respectfull to leader. *Sambhupada,* heaven for people who conduct ceremony for their ancestors. *Mahesorapada,* heaven for girl or man who are able to maintain their purity. *Rudrapada,* heaven for people who have mercy for their body and soul, have courage and responsible in their conduct, loyal to wording and deed. *Sangkarapada,* heaven to people who are loyal to wife and husband. *Siwapada,* heaven for a priest (*wiku)* who dilligently self restraint (*tapa*) dan self control (*brata*), mastering knowledge about *moksa*, yaitu returning journey to source of life (*PP-TB, l.16—l.20*).

In *Putru Pasaji* it is also explained that in *Siwapada* there are nine heaven which can be achieved by human according to types of conduct during his life, such as:

> "*Swarga Manik,* heaven for human who dilligently study, having perfect knowledge, understanding all *tattwa* (virtue taughts)*,* great in work and

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[9] The first stage of death ceremony in Hindu tradition in Bali which aims at returning elements of *panca mahabhuta* (soil, water, fire, air, and ehter) of human body by buried or cremated

[10] The painting and script which are used in *atiwa-tiwa* or *ngaben* ceremony.

smart in creating chants and holy symbols. *Sri Manuh,* heaven for person who keen to do silent meditation (*manuh*), sincere, hardwork, always make people happy and compasionate. *Janadewa Pralabda,* heaven for people who are fond of art, creating art which is usefull for kindness, loyal and honest in wording. *Swarga Byasa,* heaven for people who love to do charity of leaves, gold and jewel. *Gandalango,* heaven for people who whorship and offer offerings during sacred days, persistent in conducting *brata kembang* (eating flower?) *brata* Saraswati, not eating sirih, and fasting during holy days. *Maniratna Kanaka,* heaven for people who are sincerely have compassion for all creatures.. *Nala Gambirapada,* heaven for people who are loyal in love and have courage to fight for virtue (*dharma*). *Swargapada,* heaven for people who always do good thing, noble, and have good character. *Windu Pepet,* heaven for people who have succeeded to do *tapa brata,* free from all lust and desire, becomes a good spiritual wanderer and always worhsip during the bright moon"

Therefore, the highest heaven according to *Putru Pasaji* is *Siwapada* as the venue of dilligent priest who do *tapa brata* and master knowledge about *moksa* or return to the source of life. If we relate this offering of rhinoceros *warak*, so the people who will achieve *moksa* live forever in *Siwapada*. The meaning of *moksa* is defined as a condition 'to unite in Siwa world' and gain happiness forever without sadness (*duhka*) (*suka tan pawali dukha*). Therefore, the eschatology discourse in *Putru Pasaji* includes hell (*naraka),* heaven (*swarga),* rebirth (*punarbhawa),* and return to the source of life (*moksa*) which relates with the offering presentation in *mamukur* ceremony.

3.2 Social Cognition Analysis

In understanding the cognition of the creator of *Putru Pasaji* text, the relevant intertextuality theory applied. The basic asumption of this theory is that there is no single text so that a text should be read with the background of other texts (Teeuw, 1984). Other texts become model, reference, or frame in creating new texts, eventhough in the process of creation can lead to deviation and transformation (Yasa, 2009). Transformative text has three possibilities, include (1) afirmative normative text, to stabilize and strenghten the structure, norm and value in society; (2) restorative text, to hold norms where in social reality we found many is fading and dissapear; and (3) inovative or revolusioner, which is to change the existing values. (Jauss & Benzinger, 1970 in Teeuw, 1984; Suarka, 2013; Yasa, 2009).
Concerning the above theory, Suparta's (2016) can be applied to be stand point in the intertextuality analysis of the following *Putru Pasaji.*

"PK text [*Putru Kalĕpasan*] Merapi-Merbabu is the first text in ancient Java which depicts the system of offering in detail, dedicated to purification and whorship of the ancestors in *Sraddha* ritual in the ancient Java period. It is indeed Hindu tradition in Bali consider PK (= *Putru Pasaji*) and *Putru Saŋaskara* as sacred text which should be read in *mamutru* tradition".

Referring to Suparta's (2016), statement that *Putru Kalepasan Merapi-Merbabu* is the first ancient Java manuscript having its genre of eschatology-speech act which present detail offering in *pitra yadnya,* therefore there is open possibility that this text is hypogram of *Putru Pasaji.* There were found similarities and differences of both texts. If this hypothesis is being accepted, so the implementation model of hypogram text of *Putru Pasaji* will tend to be more *ekserp* and modification*. Excerpt,* meaning that text *Putru Pasaji* is being produce by taking part of *Putru Kalepasan* which

specifically discusses about offering and the relationship with eschatology, in particular which concern with *mamukur* ceremony. *Modifikation* model in text production of *Putru Pasaji,* the writer make changes and manipulating *Putru Kalepasan* text, for instance character, diction, sentence arrangement and the flow of discourse. The differences of the offering names, names of the mountain and names of heave become some modification example of *Putru Pasaji text of its* hypogram.

In the process of this text modification, it seems that the writer of this *Putru Pasaji* also include various knowledge which obtain from various sources. Some hypogram texts of *Putru Kalepasan* which explained by Suparta (2016) in his analysis, such as *Manawadharmasastra* in *Sraddha* ritual context ('*pitra yadnya'*)*, Sarasamuccaya* about *pitratarpana* ('offerings for *pitara* or ancestor'), *Sumanasantaka* ang *Nagarakertagama* about *bukur* concept ('medium as the venue of the ancestor to enjoy offering'), *Wretisasana* concerns about animal sacrifise, *Adiparwa* concerns with punishment of people who do not have descendant and other texts also implemented toward the hypogram of *Putru Pasaji.* The ideology influence of Siwa strongly marked the eschatology discourse in *Putru Pasaji,* as it is mentioned that the position of *Siwapada* as the highest heaven.

3.3 Social Context Analysis

The emergence of discourse occurs due to social structure change and the development of knowledge in society where the discourse started to develop. Discourse is always appear in certain context, through awareness, enlightment, or even ideological fight toward various social practice which flourish within the society. This is in line with the opinion from Titscher *et al.* (2009), that the critical discourse analysis conceptualize language as social practice and try to make the readers realize the reciprocal the unrealized influence between language and social structure.

Referring Sunarta's (2016) opinion that *Putru Kalepasan Merapi-Merbabu* is an eschatology discourse which was establish in the 16th century, so the situation of Javanese society during the period became the emergence context. This century was the stepping back period of Hindu religion, post period of the collapse of Majapahit kingdom and the development of Moslem religion. The activity centers of the anciet Java literature and Hindu religion started to vanish. (Zoetmulder, 1985). Anderson (1990), even emphasizes the period since 1500 untill 1750 was the period of the dark Java. However, in the sixteenth century, there was a group of literature lovers who saved ancient Java manuscript to the regions around Merapi and Merbabu (Wiryamartana, 1994). The existence of manuscripts collection of Merapi-Merbabu show that the ancient Java literature is sustanaible during the post period of collapse of Majapahit Kingdom, some still can be found in Central Java and keep grow rapidly in Bali (Suarka, 2009).

The 16th century was named as the setting of the emergence of eschatologies discourse manuscripts, such as *Putru Kalepasan* which related with hypogramic of *Putru Pasaji,* therefore the development of Moslem religion becomes the social background of the emergence. The moslem eschatologies discourse which spread in the society have encouraged the ancient Java lovers-the survival Hindu followers-to raise awareness, enlightnment, resistance through text. The form of resistancy can be seen from the eschatologies in *Putru Pasaji* which have strong emphasize on the concept of 'hell' and 'heaven'. If we conduct further observation, hell and heaven discourse tend to dominte the eschatologies taught in *Putru Pasaji,* compare to reincarnation (*punarbhawa*) and deliverance (*moksa*).

The moslem eschatology aspects seem inspire the text production of *Putru Pasaji,* in the same time it is also becoming the strategy of contrahegemony. This thing is revealed through comparison of some concepts in moslem eschatologies discourse with *Putru Pasaji,* as follow. *First,* the concept of "on Allah's side" is equivalent with

Siwapada "live in Siwa's world" as the highest heaven. Secondly, the description of hell and heaven can be also found in moslem eschatology discourse or *Putru Pasaji*, however, *Putru Pasaji* maintain the concept of hell and heaven specifically in Hindu as contrahegemony. Thirdly, faith, moral, and worship as the derminant of heaven or hell in Moslem, is also presented in *Putru Pasaji*. The *fourth*, the believe of family prayer can help the spirit from hell punishement and receive the blessing of Allah (*ridla* Allah), becomes the significant dimension in eschatalogy discourse in *Pasaji* that offering ritual, chant, and important mantra to take *pitara* to heaven.

The eschatological concepts show strong relationship between the echatology discourse production in *Putru Pasaji* with the background society situation. The emphasize on the 'equivalent' aspects with moslem taughts becomes strategy of applied discourse, without leaving essence of inherited Siwa taughts. In other words, the eschatologies in *Putru Pasaji* are presented as respond of text creator (*kawi-wiku*) toward situation on the 16th century which marked by the development and the spread of moslem religion in Java as awareness, enlightment, and resistancy toward the moslem eschatologies discourse which spread in society.

4 Conclusion

The eschatology discourse in *Putru Pasaji* lies on the prominent offering as the base of travel journey of spirit (*pitara*) in the life after death. The spirit which has not experienced *mamukur* ceremony can not proceed the journey into heaven and will get punishment in seven mountains (*gunung pitu*) according to his/her conducts (*karma*) during his/her life. Heaven can be achieved by the spirit after through *mamukur* ceremony (*sang pitara lĕpas*) and types of heaven are determined by *karma*. The offering has significant roles in determining types of reincarnation or rebirth (*punarbhawa),* beside *karmaphala.* The concept of *moksa* describe as the situation in Siwa's world (*Siwapada*) forever.

Acknowledgments

Manuscripts:

[1] *Putru Pasaji* palm manuscript collection of Griya Tan Bunut, Sibang Kaja village, Abiansemal district, Badung regency (private collection of Ida Bagus Made Jelantik).

[2] *Putru Pasaji* palm manuscript collection of Griya Kemenuh, Tunjuk village, Tabanan district, Tabanan regency (private collection of Ida Pedanda Gede Giriputra).

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