

Research Paper

Svarga, naraka, and moksa in svargarohanaparva (the perception of Hindus in Bali)

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Abstract

Death is not the end of life nor the limit of life; it is the gate of eternity. Only through death can immortality be achieved, and indirectly, everyone who wants to achieve immortality must first experience physical death. Life after death is related to Svarga, Naraka, and Moksa concepts. Hinduism has various texts that discuss Svarga, Naraka, and Moksa, one of which is Svargarohanaparva. The Svargarohanaparva text is the last of the eighteen parvas in the Mahābhārata tale and one of the texts dealing with svarga, Naraka, and moksa. This article is the result of a qualitative study that examines svarga, Naraka, and moksa in Svargarohanaparva and the perceptions of Hindus in Bali using the Hermeneutic Hans-Georg Gadamer approach. The perception of Hindus in Bali regarding svarga, Naraka, and moksa in Svargarohanaparva is that svarga enjoyed by people who had died when their life was always doing good; Naraka will be enjoyed by the spirit of a person who has always done bad or harmful things throughout his life; and moksha is enjoyed by limited circles, especially those who are considered holy. This is the same as what is contained in Balinese literary works, such as Geguritan Bhima Svarga, Putru Pasaji, Atma Prasangsa, Kakawin Aji Palayon, Geguritan I Japatvan, and Bagus Diarsa. However, the depiction of the atmosphere of svarga in Balinese literature shows more of the local atmosphere and Balinese traditions, such as the Meru-shaped svarga building, which is synonymous with sacred buildings in Bali. In addition, the perceptions of Hindus in Bali regarding svarga, Naraka, and moksa are also expressed in behavior, sacred buildings, and the surrounding environment, as well as religious ceremonies that reflect the concepts of svarga, Naraka, and moksa.

Keywords: *svarga, naraka, moksa, Svargarohanaparva, Hindus in Bali*

1. Introduction

Living in the world is not living in eternity; everyone goes through a phase called death. Death is not the end of life nor the limit of life; it is the gate of eternity (Sumaryani & Untara, 2019). Death, called the gate of immortality, does not mean that after death, it directly reaches immortality. Nevertheless, only through death can immortality be achieved, and indirectly, everyone who wants to achieve immortality must first experience physical death.

Life after death does not only refer to Hindu knowledge; for example, this life is a preparation for the afterlife, as found in the 2001 suicide bombing in New York, which is a clear example of a life-and-death approach (Bently, 2005); death is only a stage in a longer process (Heinzekehr, 2012). The Urhobo culture believes there is immortality after death, where the deceased will live life in the *erhivwi*, or spirit world (Ottuh, 2017).

Generally, every soul of a person who dies enjoys life in *svarga* (heaven), or *naraka* (hell), according to the results of the deeds done while living in the world. This cycle of birth, death, and life in *svarga* or *naraka* will be broken if *ātmā* is able to escape from all worldly ties and achieve immortality, unite with God or *moksa*. Hinduism has various texts that discuss *svarga*, *naraka*, and *moksa*, one of which is *Svargarohanaparva*. The *Svargarohanaparva* text is the eighteenth (last) section of the *Mahābhārata*. This section contains information about Yudiṣṭhira's journey to *Svarga* and *Naraka*. Yudiṣṭhira was surprised to see the scene in *Svargaloka*; he saw Duryodhana and all the warriors from the Kaurava side shining with divine light like Indra (king of the gods) surrounded by other gods, but none of the Pāṇḍavas were there. Yudiṣṭhira was unwilling to stay there and decided to look for his brothers. Lord Indra convinced Yudiṣṭhira that in *Svarga* (heaven), all divisions and strife in the world should be forgotten. Nevertheless, Yudiṣṭhira was not willing, so the gods appointed a divine messenger (Dewa Sudūta) to accompany Yudiṣṭhira on his way to find his brothers. Yudiṣṭhira, accompanied by Dewa Sudūta, enters the realm of *Naraka* in the form of a long, pitch-black, and terrible journey to *Yamaniloka* (a place where spirits commit evil deeds throughout their lives). Yudiṣṭhira chooses to stay with his siblings in good and bad times. He left a message to Dewa Sudūta and told Lord Indra that he had decided to stay where his brother was. After hearing the news, the gods descended to *Naraka*, which immediately changed to *Svarga*. They explained to Yudiṣṭhira that his brothers had to atone for their sins first. Instead, Duryodhana and his allies were first rewarded for their good deeds and now have to suffer eternally in hell for their evil behavior.

Svargarohanaparva describes that all kinds of good and bad deeds, whether small, medium, or major, will undoubtedly reap their results. Likewise, Yudiṣṭhira's experience when he entered the *Naraka* looking for his relatives was the result of his participation in deceiving Droṇācharya about Aśvathama's death. The discussion of *svarga* and *naraka* is closely related to *moksa* as the ultimate goal to be achieved. *Svarga* is a Sanskrit vocabulary, meaning 'journey to light or *svarga*, life in *svarga*.' This place is of goodness, so the spirit that reaches this realm waits for an opportunity to get its body on earth. Furthermore, the word *naraka* (hell) means 'place of torment.' Meanwhile, the word *moksa* in Sanskrit means 'freedom,' free from worldly attachments or eternal freedom. The descriptions of *svarga*, *Naraka*, and *moksa* in *Svargarohanaparva* are very close to the perceptions of Hindus in Bali as contained in various literary works and their daily behavior, including ritual activities. Hindus in Bali are very famous for being obedient when practicing their religious teachings. However, the influence of globalization causes moral degradation, as seen by individuals who are not afraid of karma (no longer believing in *karmaphala*, which is related to *svarga*, *Naraka*, and *moksa*). This article will likely minimize deviations in Balinese society by understanding the teachings of *svarga*, *Naraka*, and *moksa*.

2. Methods

This textual and contextual study examines the concepts of *svarga*, *Naraka*, and *moksa* in *Svargarohanaparva*. This article focuses on *svarga*, *Naraka*, and *moksa* in *Svargarohanaparva* and the perceptions of Balinese Hindus. The data in this study were collected through text searches and interviews related to the research theme and were studied using Hans-Georg Gadamer's Hermeneutic theory. According to Gadamer, languages must be understood as referring to their historical growth in terms of their

meanings, grammar, and syntax. Thus, language appears as various forms of logical experience, nature, including traditional experience and spiritual experience (Gadamer, 1992). Hans-Georg Gadamer's hermeneutics is very relevant in studying the messages or meanings contained in texts, such as svarga, Naraka, and moksa in Svargarohanaparva.

3. Results and Discussion

3.1 Depictions of Svarga, Naraka, and Moksa in Svargarohanaparva

Svargarohanaparva describes *svarga* as a place of bright light, the abode of Devatās, and other heavenly beings, such as *vidyādhara*s, *vidyādhari*s, and others. A special description can be seen from the sound of conch trumpets and the *svarga* dancers. Similarly in Svargarohanaparva: Maharaja Yudhiṣṭhira arrived in Svarga, he found Duryodhana sitting on a throne made of jewels, wearing a glittering crown, beaded earrings, shoulder ornaments, tivaṇḍha jewelry, regal robes radiant as the sun, followed by a retinue of gods, all dressed in luxurious robes.. The clamor of clam trumpets calling out to the gods; likewise, the dancers, the *vidyādhara*s (male angels), and *vidyādhari*s (celebrants) all bring ceremonial materials to fetch those who reach svargaloka. The Dharmaputra (Yudhiṣṭhira) shocked because what he met in svargaloka was Duryodhana and his allies, like Lord Indra, followed by the gods.

Svarga is a place to enjoy luxury, majesty, glitter, and joy; a *kshatriya* who performs his duties well also obtains a svarga. In heaven, there is no hatred or enmity. However, Yudhiṣṭhira considers heaven meaningless if it is only enjoyed alone. He is willing to enjoy heaven with his brothers and Draupadi. This description cannot be separated from the description of svarga (heaven) in the Vedic scriptures. The Vedic scriptures mention svarga as the abode of the ancestors, and Lord Yama, its place during space (Ṛgveda X.15.14); the third heaven, the most peaceful place in the sky, which is the highest place and where there is eternal light (Ṛgveda IX.113.7-9); very high svarga (Atharvaveda XI.4.11); and svarga is regarded as a reward for those who practice extreme austerities, and warriors who fall on the battlefield (Ṛgveda X.154.2-5).

The road to the Naraka is depicted as terrible to pass through, a deep and dark abyss; many spirits were destroyed by the rocks that roll. Huge flames were blazing, a scorching area, and dust was flying around the eyes. Then Yudhiṣṭhira arrived at Tegal Pemāsaran (Tegal Panangsaran), which was very broad, where there was sharp grass and scorching heat; the spirits that took shelter under the boulder instantly crushed in the valves; birds of hideous shapes with pointed beaks and wings of swords; and a tree bearing a dagger. Next, Yudhiṣṭhira came to the extensive and deep Vaitarini River; the water is hot and overflowing; there are big fish with giant heads that scatter the pus mud that litters the road; human skulls scattered like pebbles; the stench fills the senses; the sound of flies scrambling over a decomposing corpse. When Yudhiṣṭhira stepped into the Naraka crater, the atmosphere of Naraka became calm, and the spirits hoped that Yudhiṣṭhira would stay there to give help. Just like the description of svarga, the description of Naraka is also inseparable from the depiction of Naraka in the Vedas and other Hindu literature, such as the house below, where female ghosts live, and sorcerers (Atharvaveda II.14, V.19.1); the place is called narakaloka, i.e., which is a form quite contrary to the description of svargaloka, which is the abode of Lord Yama (Atharvaveda XII.4.36); and very deep and full of darkness (Atharvaveda VIII.2.24).

Furthermore, the description of moksa in Svargarohana Parva is expressed through the union of the spirits of the Pāṇḍavas, their families, and teachers reuniting with Devatā, who manifests as Pāṇḍavas. For example, Yudhiṣṭhira, after bathing in the river Ganga in Svarga, disappears, turns into Devatā, and merges with the God of Dharma; Bhīmasena unites with Lord Vāyu; Arjuna merges with Dewa Naradeva (Indra); Śrī Kṛṣṇa again entered the Viṣṇu realm; Draupadi merges to become Bhaṭṭārī Śrī; Pañca Kumara became vidyādhara; Karṇa unites with Lord Āditya; Abhimanyu unites with Sang Hyang Candra;

Ghatotkaca again becomes vidyādhara; Bhīṣma merges with Aṣṭabaṣu; Droṇa again became Vṛhaspati; Duryodhana and his brothers returned to their original nature, daityas, danavas, yakṣas and rakṣasas; and so forth.

The depiction of moksa in Svargarohana Parva is a development of the Vedas and Vedic literature; that is, people who do good in this world and people who have divine solid qualities and who usually perform Vedic ceremonies live in the blissful realms of heaven. Furthermore, Devatā becomes a link and influences the achievement of oneness with the Absolute Brahman. Based on the description above, moksa in Svargarohaṇaparva is the union of ātmā (spirit) with God, achieving oneness with God Almighty. Based on the condition of ātmā concerning God, moksa consists of several levels:

- a. *Samīpya* (Similarity with the nature of God) is the liberation that can be attained while living in the world. This can be achieved by people who find peace in samadhi and are able to let go of the *māyā* elements;
- b. *Sarūpya* (similarities with God that reflect His majesty) is the freedom gained by a person in this world by his birth. The position of ātma is the power of God, as are Sri Rama, Buddha Gautama and Shri Kṛṣṇa;
- c. *Salokya* (conscious coexistence with God in the same world) is a freedom that can be attained *ātmā*, where *ātmā* itself has been in the same position and consciousness with God. In such circumstances, it can be said that *ātmā* has reached the level of the god, which is a manifestation of God Himself; and
- d. *Sayujya* (excellence with God) is the highest level of freedom where ātmā has been united with Brahman (Sumaryani, Donder, & Sugata, 2017).

Based on these conditions, the representation of the *moksa* in Svargarohaṇaparva belongs to the *salokya*. This is demonstrated by the return of the *ātmā* of the Pāṇḍava and their allies to their origin, both returning to the gods, *vidyādhara*, *mahārṣi*; and also *ātmā* the *Kaurava* who returned to the essence of *daitya*, *danava*, *yakṣa*, and *rakṣasa*.

3.2 Perceptions of Hindus in Bali about Svarga, Naraka, and Moksa

Ancient Java literature has overgrown in Bali, and in the 14th century, Bali became the center of the study of ancient Jawa literature, so the Bali community has known the Svargarohaṇaparva speaking Ancient Java. Svargarohaṇaparva experienced the process of grounding with the appearance of literary works such as Geguritan Bima Svarga, Putru Pasaji, Atma Prasangsa, Kakawin Aji Palayon, Gegaritan I Japatvan, as well as Kakavin and Gugaritan Bagus Diarsa, which took the themes of svarga, Naraka, and moksa (Titib, 2006).

a. *Bhima Svarga*

Bhima Svarga is a traditional song of Bali (*kidung*) that was popular in the 16th-19th century. This text is believed to refer to some works of ancient Java literature such as Agastyaparva, Svargarohaṇaparva, Arjunavivā, Śivarātrikalpa, Koravāśrama and others. Bhima Svarga tells about Bhima's adventures in *Svarga* and how he manages to obtain holy water (*amṛta*) from the Goddess Śiva for his father and mother (Pāṇḍu and Madrī). *Svarga* in this text is described as the high place of the gods, where *naraka* is within the kingdom of the Yama God (Yamaniloka) which is also located in Svargaloka. *Svarga* in Bhima Svarga is depicted as an eleven-colored *meru* building that is beautifully bright. It is described as a place of torture for evil spirits. Just like the *naraka* depiction in Svargarohaṇaparva, Bhima Svarga also mentions ghosts struck by big birds, spirits stuck in stones, wooden trees and swords, swinging bridges (*titi ugal-agil*) with fire burning underneath, and others. In Bali, this story is packed in the form of a skin-shaped performance with Bhima Svarga's lacon in the ceremony of *pitrayajna*, with the aim of making the spirits of the person who is talked about gain the *svarga*. Bhima Svarga in the view of the people of Bali as an attempt to return man to his truth, that is, *ātmā* (spirit) back to Brahman (God) or *moksa*.

b. *Putru Pasaji*

Putru Pasaji is a popular text in Bali. The reading of Putru Pasaji is usually carried out at the continuation of the *Ngaben* (cremation) ceremony, namely the *mamukur*, *nyekah*, and *ngeroras* ceremonies. Spirits that have not undergone the mamukur ceremony are considered unable to continue their journey to heaven and will be tormented on seven mountains (*gunung pitu*) in accordance with their deeds during life. In addition, offerings are said to have an important role in determining the type of reincarnation (*punarbhawa*), apart from *karmaphala* (Mayuni, Yasa, & Utama, 2020).

Putru Pasaji describes the *svarga* of the *Devatās* colored according to the direction of the compass. In Bali, the concept of *Devatanawasanga* (nine *Devatās* who rule the compass points) is known. *Svarga* is described as very beautiful, majestic and radiant. Meanwhile, the description of *naraka* cannot be separated from *Svargarohaṇaparva*, where the souls suffer and experience torment. Furthermore, the description of *moksa* in Putru Pasaji is not very clear, people who practice asceticism and know the nature of truth will reach the heavens of the *Devatā*. If these spirits do not experience reincarnation, then the concept of *moksa* is included in it. The purpose of reading the Putru Pasaji text during the *Pitrayajna* ceremony is so that the spirit of the deceased can listen to the reading of the text so that it can reach heaven. Apart from that, it is also intended that human beings always do good so that the *ātmā* (spirit) returns to Brahman (God) or *moksa*.

c. *Atmaprasangsa*

The *Atmaprasangsa* text contains the journey of *ātmā* (spirit) after leaving his gross body to *Svargaloka*. The conditions and rewards (results of actions) received by each spirit in *svargaloka* vary according to the deeds done while living in the world. The *Atmaprasangsa* text is a guideline for Balinese people to always do good while living in the world so as to avoid the torments of *naraka*. This text mentions three things that lead a person's spirit to *naraka*: *moha* (drunkenness), *loba* (greed for material things/wealth), and *dr̥ṅgi ir̥ṣya* (envy). Like *Svargarohaṇaparva*, *Atmaprasangsa* also describes *svarga* as a gathering place for *vidyādhariś*, beautiful gardens, lots of trees made of gold, and beautiful clothes. *Svarga's* atmosphere is very lively, with melodious and enchanting music. Meanwhile, the *naraka* in *Atmaprasangsa* is described as a very terrible place, a place where sinful spirits are tortured. However, this text does not explain *moksa*, because *moksa* no longer has any attributes like *svarga* and *naraka*. A spirit that enters heaven and no longer experiences reincarnation indirectly reflects the concept of *moksa*.

d. *Kakawin Aji Palayon*

Aji Palayon is a text that describes the journey of *ātmā* when it leaves the body for heaven. In this state, the soul sees family and relatives surrounding its gross body (corpse) but cannot speak to them. So that the spirit enters the body of a weak person to be able to speak and thank after *ātmā* left the weak body, then enters the *Dalem Temple* and is awaited by *Bhaṭārī Durgā* and Her scary-faced troops. However, because this *ātmā* was innocent, he was not disturbed by *Bhaṭārī Durgā's* army. This is where the *ātmā* makes offerings using what his family has provided him with. Next, *ātmā* continues his journey to *svarga*.

Svarga in the *Kakawin Aji Palayon* is described as a beautiful place, inhabited by *vidyādhariś* and *vidyādharas* and all in happy conditions. In heaven, *ātmā* acquires knowledge of *Brahmāvidyā* (divinity) and is required to do what is right. *Svarga* is also described as the abode of the gods, who rule all directions. Meanwhile, *naraka* is only discussed in a small part as an all-terrible place encountered on *ātmā's* journey to *svarga*. Furthermore, *moksa* is explained as the main goal of being free

from the cycle of birth and death and uniting with God. Kakawin Aji Palayon explained that *moksa* can be achieved through strict spiritual discipline and concentration of the mind.

e. *I Japatvan*

This text is in the shape of a thumbnail and contains related teachings that enhance spiritual life. Like the previous text, the *svarga* perception in *I Japatvan* is described as the residence of the gods. *I Japatvan* mentioned there are many *svarga*, the *svarga* that is closest to Earth is called Yamaloka or Yamaniloka (*svarga* of the God of Yama); above it there is the *Svarga* of God Viṣṇu; and the most above it is the Indraloka. Furthermore, the *naraka* is referred to as the craters that are in the *svarga*; even the place of the court *naraka* in the form of hot spot terik and dust where there is sharp grass, is behind the meru *svarga*. The *moksa* is not in the text of *I Japatvan* and exists only in Saguna Brahmā (God in various forms of manifestation as the Gods).

f. *Bagus Diarsa*

This text is in the shape of a *Kidung* which was struck during the ceremony of *pitrayajna*. *Bagus Diarsa* describes *Svarga* as a beautiful place where the Gods rule over all directions. Apart from the Gods who rule the cardinal directions, there are also other Gods. Next, *naraka* is described as a field full of obstacles and difficulties. Every *ātmā* who goes to heaven always crosses rough terrain and encounters terrible creatures. While *moksa* is not clearly stated, the main character in this story returns to heaven and does not experience rebirth.

The perception of the Balinese people regarding *svarga*, *Naraka*, and *moksa*, as stated in the texts, is that *svarga* (the abode of the gods) that attained by people who do good in their lives; *Naraka* is a place of torment for spirits who commit evil deeds during their lifetime; and *moksa* is the return of *ātmā* (the spirit) to Brahman (God). *Moksa* is attained by a person who has always done good, purified himself, and can free himself from worldly attachments. However, *moksa* in Balinese literature refers to the condition of the *ātmā*, which no longer experiences rebirth and remains in heaven. Follows a series of death ceremonies in Bali; each person who dies after being carried out in a series of *Ngaben* ceremonies will eventually be buried in *Rong Tiga* as a delay. According to Hinduism in Bali, after the *Ngaben* ceremony, that continued with *ngelinggihang devahyang* or *nyekah* (Wisnawa, 2018). *Lontar Purwa Bhumi Kamulan* mentions that "there is a deva who is united with *Dewa Pitara* (an ancestor)." Everything is placed symbolically in the *Merajan Kamulan* (family temple), commonly called *Bhatara Hyang Guru*. *Merajan Kamulan* symbolizes inspiration for all descendants and a place of daily worship.

3.3 *Tegal Penangsaran and the Importance of Boys to Reach Svarga*

Several Balinese literary works mentioned earlier, and the ancient Javanese text of *Svargarohanaparva* mention the existence of *Tegal Penangsaran* (*Tegal Pamāsaran*). The existence of a temple is widespread; even in several temples in Bali, one can find a temple. Apart from that, in Bali, there is also a dogma that only boys can save the spirits of their parents.

a. *Tegal Penangsaran*

The existence of *tegal penangsaran* in the area of death is prevalent in the Hindu community in Bali. As stated in various literary works such as the texts *Svargarohanaparva*, *Geguritan Bhima Svarga*, *Putru Pasaji*, *Atmaprasangsa*, *Kakawin Aji Palayon*, *Geguritan I Japatvan*, and *Bagus Diarsa*. *Tegal penangsaran* (*tegal pamāsaran* in *Svargarohanaparva*) is described as a vast open field; there are sharp thorns so that the spirits cannot pass through. The area was scorching and barren, the spirits took shelter among the big rocks, but immediately the rocks closed and destroyed all the spirits until they were shattered. A large, hideous bird

struck these crushed limbs; even some texts mentioned that birds with sharp beaks and wings like swords snatched spirits in Naraka. In Tegal Penangsaran, there is also a tree that bears a dagger or a sword, which the Naraka troops shake and crush the spirits who take shelter under it. In various Balinese literary works, tegal penangsaran is located behind svarga meru:

Atma sane ngulah laku, sane bobab nilun kuping, maring tegal penangsaran, genahe sane kaungsi, ring pungkur meru klaka tegal linggah ngareresin (Geguritan Aji Palayon Pupuh Ginanti 9).

"Atma who often does bad things, who lies and pretends he doesn't know, will be placed or punished in a place called *Tegal Pengangsar*, which is located behind the meru made of *slaka*, the place is very wide and painful" (Tangkas, 2003).

This quote also inspired the existence of tegal penangsaran at several ancient temples in Bali, such as the tegal penangsaran at Dalem Puri Besakih temple, Ulun Danu Batur temple (before the January 21 and February 4, 1917, earthquakes), and several Dalem temples in ancient villages in Bali. Tegal penangsaran, or padengdangan, is a dry place to dry wicked spirits (Titib, 2006). Apart from that, depictions of the torture of naraka and tegal penangsaran are also depicted on the wall reliefs of Pura Dalem in Susut Bangli.

In several Balinese literary works, Tegal Penangsaran is referred to as the place of trial for spirits, both those who do good and those who do evil. Atmaprasangsa tells of this place as the center of the gathering of the human spirit, for spirits who do good or bad. These spirits are thirsty and hungry, waiting for food offerings from their families; Atmaprasangsa describes how important offerings are to the spirits who have died.

b. *The boy savior of the spirit of the parent to the svarga*

Marriage is a bond between a man and a woman as husband and wife in arranging correct sex relations to get sons, especially in saving their parents' spirits (Sudarma, 2016). his perception is related to the book Manusmṛti or Manava Dharmasastra IX.138, which mentions that marriage is religious and obligatory because it is associated with a person's obligation to have children and atone for the sins of parents by having putra (sons).

Because boys will deliver *pitara* from a place called *put*, he is called a *putra* by his own birth as the savior of his ancestral spirits.

Through his descendants, *Susila* can save his ancestors from suffering in the afterlife (Yasa, 2019). *Putra* is a child's name in Sanskrit; '*put*' means hell, and '*ra*' means to save. Therefore, *putra* means the one who saves from hell (*naraka*) (Ekasana, 2012). *Putra* originally referred to offspring (male and female), but later, the word '*putri*,' which referred to daughters, made *putra* only refer to sons. So for the Balinese people, *Putra* (only boys) occupy a significant position; that is, they will cross their parents from Naraka. For example, the Jinengdalem Traditional Village maintains the tradition of sons who can carry their parents' spirits to heaven through the Ngaben ceremony (Putra, Ardhya, & Sudiatmaka, 2021). The tradition has been deeply rooted so that people who do not have *Putra* will be looked down upon by their environment and become the subject of public discussion. Besides the importance of having sons, other Balinese literary works such as Sang Jaratkaru require the continuation of offspring (not being married) because it can hinder the path of the parents' spirits to heaven.

Sang Jaratkaru tells of a Brahmin named Jaratkaru who lives as a suklabrahmacari (unmarried). One day Sang Jaratkaru completed austerities, allowing him to go wherever he wanted. He went to Ayatanasthana (between Svarga and Naraka),

where his ancestors hung from bamboo above a deep ravine. In this story, it is explained that his ancestors were separated from the ancestral world and were hanging in the abyss because their descendants broke up due to Sang Jaratkaru not marrying. This story ends with Jaratkaru's decision to marry to help his ancestral spirits (Wardana, Gata, & Saputra, 2022).

It is these stories that dogmatize the Balinese Hindu community in order to get offspring who can then help their ancestors reach heaven. Furthermore, even the prominence of having a son often impacts inheritance rights (daughters are usually included in the equation).

3.4 The Expression of Svarga, Naraka, and Moksa in the Life of Hindus in Bali

The beliefs of Hindus in Bali regarding the concepts of *svarga*, *naraka* and *moksa* cannot be separated from the five *sraddhas* (believing in the existence of Brahman/God, *ātmā*, *karmaphala*, *punarbhawa*/reincarnation, and *moksa*). These five things guide Hindus to believing in religious teachings (Roynata, Krishna, & Anggraini, 2022). Regarding the understanding of *svarga*, *naraka*, and *moksa*, the Balinese express it in three ways:

a. Community Behavior

The Hindu community in Bali believes in the law of karma, which leads to *svarga*, *naraka*, and *moksa*; what is happening now is the result of previous actions, and what is done now affects life in the future. Hindus in Bali realize that they will not escape the influence of the law of karma *phala* because, throughout life, humans always do karma (good or bad deeds), and this karma brings results/*phala* (Wigunadika, 2018). This belief is embedded in every Hindu in Bali so that they maintain a harmonious relationship with God, all humans, animals and plants, ancestors, the natural environment, and even *bhuta kala* in their daily lives. This concept is known as *Tri Hita Karana*. This concept has been widely introduced as a Balinese cultural capital that is applied to the development of Bali tourism (Sudama, 2020).

Tri Hita Karana is a Sanskrit term that means the three causes of a happy and prosperous life, following the Balinese philosophy of life. This principle emphasizes that the cause of human happiness is the ability to maintain a harmonious relationship between humans (*pawongan*), humans and nature/environment (*palemahan*), and humans and God (*parahyangan*) (Suamba & Sutama, 2017). This shows that God, nature, or humans do not bestow happiness without efforts to maintain balance and harmony within and outside relationships. The harmonious relationship maintained by the Hindu community in Bali is a form of awareness of the law of karma *phala*. It is related to the concepts of *svarga*, *naraka*, and *moksa*. The Balinese Hindu community believes that good deeds will lead a person to heaven, or even *moksa*, and evil deeds will lead someone to the valley of *naraka* (hell).

b. Sacred Places and Neighborhoods

The Hindu religious system cannot be separated from divine symbols and attributes because they are related to Hindu theological typology, and allow the community to build worship complexes (Surpi et al., 2021). In most villages in Bali, the location of Puseh Temple and Bale Agung or Desa Temple, is oriented towards the North, while Pura Dalem is located in the South. For the Hindu community in Bali, the North direction represents the upper realm, and the South direction represents the underworld. Even in several villages in Bali, *titi gonggan* (connecting bridges) are placed near the graves. *Titi gonggan* is made of a piece of bamboo over a hole (gorge) as a barrier between life in this world and the realm of death. The largest temple complex in Bali, Pura Besakih, is a reflection of the upper realm (*saptaloka*)

or the realm of *svarga* (*svargaloka*) and the underworld (*sapta pātāla*) or the realm of *naraka* (*narakaloka*). The description of the *svarga* realm consists of *saptaloka* (*bhurloka*, *bhuvahloka*, *svahloka*, *mahaloka*, *janaloka*, *tapaloka*, and *satyaloka*) connected with the division of the temple courtyard (Titib, 2006) as follows:

- 1) *Jaba pisan*, first area as *bhurloka* symbol;
- 2) *Jaba tengah*, the middle area which is located between *jaba pisan* and *kori agung* (main gate) as a symbol of *bhuvahloka* or sky;
- 3) *Jeroan*, the inner central area which contains the *Padma Tiga* building symbolizes *svahloka* (*svarga*);
- 4) The area above the *Padma Tiga*, represents the *mahaloka*;
- 5) The second area after *Padma Tiga*, represents *janaloka*;
- 6) The third area above *Padma Tiga*, represents *tapaloka*; And
- 7) The top area is a blank area, representing *satyaloka*.

Meanwhile, Dalem Puri Temple is connected as a temple in *pātāla*, namely the ruler of the underworld or the *naraka* realm.

c. *Religious Ceremony*

In order to increase *sraddha* and *bhakti*, Hindus in Bali realize it in various religious ceremonies. Various religious ceremonies occur almost every day in Bali; all of these religious ritual activities are inseparable from the teachings of *Sraddha* (*Panca Sraddha*). Of the various religious ceremonies in Bali, the most prominent are the *dewayajna*, *pitrayajna*, and *manusayajna* ceremonies. On the *piodalan* day of a temple, God is invited to attend as a grand guest in his manifestation as God and ancestors. It is normal for the *piodalan* atmosphere of a temple to be accompanied by dancing, sacred singing, *gamelan* (traditional musical instruments), and the fragrant aroma of burning incense, just like the natural atmosphere of heaven. Hindus in Bali also ask for the water of life (*tirtha amṛta*) and *bija* as a symbol of asking for a happy life and the development of seeds of virtue. Apart from that, there is a *Pitrayajna* ceremony, or death ceremony, to cross the deceased's spirit to *Svarga*. This ceremony consists of a series of ceremonies called *Ngaben*. *Ngaben* is a form of respect for parents or relatives who have died. This respect is done sincerely through material and spiritual sacrifices to please the ancestors (Sudarsana, 2017). The cremation ceremony, as a form of *pitrayajna* is a way to return the elements of the *Panca Maha Bhutas* to God (Wibawa, 2022). The *Ngaben* ceremony has several levels according to the type and variety of completeness, namely the major (*utama*), middle (*madya*), and small (*kanista*) levels, all with the same goal of crossing the ancestral spirits to heaven or even *moksa* (Suastini, 2020).

After carrying out the cremation ceremony, Hindus in Bali usually carry out the *nyekah* or *mamukur* ceremony. Then the last ceremony is carried out, namely *nuntun* or *ngalinggihang devahyang* (*atmapratiṣṭha*). This ceremony generally starts with *merajan* (family temple) by offering *pejati* to the gods who reside in the local village environment temple; the Segara temple (in Bali, it is represented by praying at the Goa Lawah temple); and prayers at the Dalem Puri Besakih temple (Titib, 2006). Prayers at Dalem Puri Temple aim to ask for Her approval so that the ancestral spirits are allowed to remain in the family kingdom and unite with *Bhattāra Guru* or *Dewa Hyang Guru* in the *Rong Tiga* building. The *pemangku* (leader of religious ceremonies) at Pura Dalem Puri explained that before going to Pura Dalem Puri, they first offered *pejati* (announcement offerings) at Pura Manikmas. After finishing praying at Dalem Puri, *dakṣinā paliṅgih* (as a spirit *sthana*) is again announced to Manikmas Temple by walking along the path and offering offerings at

a temple called *palingih batu macepak*, *pakṣirāja*, *asugaplong*, *kayu curiga*, *titi ugal-agil*, and the like (representation from *Tegal Penangsaran*), which is between Pura Dalem Puri and Pura Manikmas. Next, prayers are held at Bangun Sakti Temple, Ulunkulkul Temple, Goa Raja Temple, Marajan Salonding Temple, Banua Temple, Marajan Kanginan Temple, Hyang Haluh Temple, Basukihan Temple, and ascend to Padharman Temple, respectively, and lastly, prayers at Penataran Agung Besakih Temple before returning to their homes.

It can be said that *Ngaben* is a sacred ceremony that has an important place in the lives of the Balinese people. Apart from being an expression of respect and devotion to the ancestors, cremation is a form of responsibility for relatives towards the remains of their family and a way to purify the soul. Hindus in Bali believe that if, after the *Ngaben* ceremony, there are no family problems and they live in harmony and peace, it is a sign that the person who died has found a good place in the afterlife. This ceremony aims to prevent the spirits of the deceased from being reincarnated, and if the spirit does bad things during his life, it is hoped that his birth will not experience physical or mental defects.

The description explains that the *devayajna* ceremony is a form of inviting God in its manifestation as the gods to reside in the temple and give gifts to mankind. The temple is a replica of *Svarga*, so Hindus must clean themselves physically and spiritually before entering the temple. Meanwhile, the *Pitrayajna* ceremony means delivering the spirit to reach *Svarga* or *Moksa* and avoid *naraka*.

Balinese Hindu expressions regarding *svarga*, *naraka*, and *moksa* are relevant to what is described in Svargarohanaparva and various Balinese texts, whereby living family or relatives can help the departed soul attain *svarga*. For example, the Bhima Svarga text, which tells of Bhima's struggle to free the spirits of his father and mother, reflects the form of a child's obligation for the happiness of his parents; Putru Pasaji and Atmaprasangsa mandate that spirits who do good deeds throughout their lives will get heaven, while spirits who do bad deeds get *naraka*. In addition, living as a human being is an opportunity to improve yourself for the better; Kakawin Aji Palayon mandated the importance of studying dharma teachings in order to be successful in living in the world and achieving *svarga* or even *moksa* after death; Geguritan I Japatvan mandates a person to be reunited with God through the teachings of *dharma*, doing *tapa*, *yoga*, and *samadhi*; and Geguritan Bagus Diarsa mandate that a person should have life principles, even in a situation or environment that does not support the practice of *dharma*.

The Svargarohanaparva text was responded to through the socialization process through Balinese literary works related to *svarga*, *naraka*, and *moksa* and used as guidelines for religious behavior, which are still maintained today. The teachings about *svarga*, *naraka*, and *moksa* are sources of teachings that motivate Hindus in Bali to always behave well, which will lead them to achieve peace, tranquility, happiness, *svarga*, and even *moksa*. The existence of this concept encourages the realization of good behavior and noble character based on honesty.

4. Conclusions

Svargarohanaparva is the last of the eighteen *parvas* of the Mahābhārata and one of the texts that contain teachings on *svarga*, *naraka*, and *moksa*. This teaching is the *śraddha* (belief) of Hindus and originates from the Vedas. The perception of Hindus in Bali regarding *svarga*, *naraka*, and *moksa* in Svargarohanaparva is that *svarga* is only enjoyed by people who have died when their life was always doing good; *naraka* will be enjoyed by the spirit of a person whose has always done bad or bad things throughout his life; and *moksa* is enjoyed by limited circles, especially those who are considered holy. This is the same as what is

contained in Balinese literary works, such as *Geguritan Bhima Svarga*, *Putru Pasaji*, *Atmaprasangsa*, *Kakawin Aji Palayon*, *Geguritan I Japatvan*, and *Bagus Diarsa*. However, the depiction of the atmosphere of *svarga* in Balinese literature shows more of the local atmosphere and Balinese traditions, such as the *meru*-shaped *svarga* building, which is synonymous with sacred buildings in Bali. In addition, the perceptions of Hindus in Bali regarding *svarga*, *naraka*, and *moksa* are also expressed in behavior, sacred buildings, and the surrounding environment, as well as in religious ceremonies that reflect the concepts of *svarga*, *naraka*, and *moksa*.

Balinese literary works about *svarga*, *naraka*, and *moksa* try to socialize or ground down the *Svargarohanaparva* text by revitalizing the values about *svarga*, *naraka*, and *moksa* that live among Hindus in Bali. These values become guidelines for how to behave in life. With this understanding, Hindus in Bali have the perception that every good deed in this world will be rewarded by heaven and even *moksa*, whereas bad behavior will be rewarded with *naraka*. This belief in the truth of *svarga*, *naraka*, and *moksa* makes Balinese Hindus very devout in following the teachings of their religion.

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