

The Theology of Kama: Devas, Axis of Life, and Enjoyment

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Abstract: *Kama is an eternal human matter. Every civilization traces it deeply. India in the context of Hindu civilization is one that is very massive in discussing it and it is stated in both literary works and reliefs of sacred buildings. The discussion not only concerns about sexual relations and their behavior, but tries to explore the secret spaces that are in it. When the existence of the kama leaves a side of the secret that is not able to be revealed, then appear the form of the Kama God who represents kama itself, so that the human mind is able to reach it. This work descriptively describes aspects of the theology of kama extracted from text sources. In the divinity map, Kama is a God or is called a Kama God. Then, the Siva-Parvati, Rama-Sita, and Radha-Krishna relations formed a cluster of theologies which were the object of worship in the religious life of the Hindu community. In the reality of life, kama is associated with the art of making love and important actions in terms of regeneration for the continuity of life.*

Keywords: Theology, *Kama*, Deva, Enjoyment

I. Introduction

In Hindu and Buddhist Literature, the word *kama* is interpreted as desire, longing. *Kama* is often connoted as sexual desire and longing, but this concept broadly refers to desire, longing, sensual pleasure, aesthetic pleasure, affection, enjoyment of love both with or without sexual desire, sensual and erotic, or perhaps without sexual connotation (Macy, 1975: 145-1160). The concept of *kama* is found in the Vedas. As for example Rg.Veda (X.129.4) states "Therefore, there arises a desire at the beginning, desire is the seed of origin and foundation of the soul. Wise men who search with their hearts finally find a kinship that exists in something that does not exist "(Griffith, 1895. 575). Brhadaranyaka Upanisad states: "Man is composed of desires, like his desires, so is his determination. As is his determination, so is his act. Whatever they do, that is what they achieve "(Klostermaier, 173-174).

Kama is also explained in other texts. Mahabharata states that *kama* is an approved, glorified and desirable experience that comes from a direct relationship between one or more of the five senses and the object of pleasure while not in conflict with human goals (*dharma, artha, moksa*) (Prasad, 2008: 252-255). Prasad (2008) continues that *kama* is an experience of the discovery of an object, learning of the object's emotional connection and the process of enjoyment and its peak in the presence of happiness before, during and after the experience. Vatsyayana in his *Kama Sutra* describes the forms of art, dance and music, together with sex as a means of achieving pleasure. Vatsyayana mentions that *kama* as happiness or pleasure is *manasa vyapara* (phenomenon of mind).

Roderick Hinderly (1976: 299) states that Ramayana depicts *kama* in the form of Rama's desire for Dewi Sita. This desire goes beyond physical and hereditary so that it is spiritual. This text tells how the two of the bride and groom expressed that they could not live without side by side. When Rahwana abducted Sita, how these two couples suffered. Rama with various efforts to gather strength to reclaim Sita from the hands of Ravana. So, the romantic and spiritual depictions in Valmiki's Ramayana look very different and special.

This work describes *kama* from a broader sense to the principle of sexual relations. The broad meaning means that *kama* is something that is worshiped, namely the *kama deva*, and *kama* is a part that is aligned in *catur purusa artha*. Likewise, *kama* is the connection between one another so that there is love. Men and women can love each other because of the underlying *kama*. Likewise, *kama* in its physical form is an expression of the bond or attraction that occurs, especially humans. Elaborative-descriptively, this work tries to explore this aspect of *kama* in the vast repertoire of Hindu knowledge.

II. Discussion

2.1 Purusartha

From the root word, *purusartha* means the goal of humanity (*purusa* is human, universal principle; *artha* means the object of desire, purpose, meaning) (Sanskrit-English Dictionary). Its parts consist of four, namely *Dharma, Artha, Kama, and Moksha*.

Dharma is behavior that is in line with *rta* (cosmic law), which includes: obligations, laws, values, attitudes, and the right way of life. *Artha* means a tool for life, including wealth, career, financial security, economic wealth and other things related to activities that make a person can be as desired (Koller, 1968: 315-319). *Kama* means pleasure, pleasure, happiness, desire, will, emotion, aesthetic pleasure of life. *Moksha* means liberation, emancipation, freedom from suffering.

This discussion about *Purusartha* has various perspectives. Dharmasastra such as Apastamba Dharmasastra, Gautama Dharmasastra, and others emphasize *dharma*. If *dharma* is eliminated, then *artha* and *kama* cause social chaos (Flood, 1996: 16-21). *Dharma* is the most important, then *artha* and *kama*. Meanwhile, Kautilya Arthasastra stated that *artha* was the main, while *dharma* and *kama* followed. Without material wealth, without the welfare, *dharma* will not work well, nor will *kama* be achieved. Poverty breeds ugliness and hatred, while prosperity breeds kindness and love (Flood, 1996). Vatsyayana's Kamasutra says that these three goals have relative value. *Artha* is more important and goes before *kama*, while *Dharma* is more important and must go before *artha* and *kama*. Meanwhile, *Moksha* is *parama purushartha* (the highest goal in life).

The four *purushartha* were dichotomized into two types of life orientation, namely *pravrtti* and *nivrtti*. *Pravrtti* means allowing yourself to carry out external activities, while *nivrtti* means to break away with external activities in order to achieve freedom. *Artha* and *kama* are classified as *pravrtti*, while *moksha* is *nivrtti* (Hay & Bary, 1988: 211). Manusmrti (12.88) states: Activities, according to orthodox tradition, there are two types: *pravrtti* and *nivrtti*. The first type of activity leads to development (*abhyudaya*), while the second activity leads to perfection (*nihsreyasa*) (Rao, 1926: 19-35).

Bhagavad-gita reconciles these two types of activities through *niskama karma* (action without regard to results). Both of these activities must be carried out by anyone because it is *dharma*. If people only engage in *nivrtti* activity, it can be said to be imperfect in undergoing *dharma* because there is another *dharma* left, and vice versa. All activities must be carried out in this world because it is a must. Nature has forced it. No one can refuse action. Through *niskama karma*, one is gradually led to purity. Whatever the action, both external and internal must lead to the highest achievement, namely liberation.

Hindu texts fully agree that the purpose of life is to achieve liberation, *moksha*. It is generally stated that the goal of Hinduism is *mokshartham jagathita ya ca iti dharma*. The Hindu Dharma's goal is to liberate individuals from returning to their source (*Sangkan Paran*) and to achieve liberation of society from suffering towards prosperity and justice. Therefore, a person born into this world is undergoing his *dharma* to achieve that liberation. Since it was formed in the mother's womb, the child has begun to undergo his *dharma*. Thus, when the purpose of human life is translated into the *purushartha* principle, then the human *dharma* is directly towards *moksha*. The tools used are *artha* and *kama*. *Artha* is matter and *kama* is will. Like a ship, its body is *artha* and the engine that drives the ship is *kama*. The ship, no matter how big and luxurious, without a engine, the ship would be useless. The ship can only deliver passengers to their destination only when the engine is functioning properly.

Describing *purushartha* in the practice of life is like a person who wants to cross the island. Like for example from Bali to Lombok, people need ships that are already available at the port of Padangbai. Likewise the spirits which still experience *samsara*, were born into this world directly to the terminal where the ship was anchored, namely the body. After entering the ship, the body itself, the engine must be started. Ships and engines that must be kept so that the waves of life during the trip not to hurt the ship and turn off the engine. When they live, people have to take care of the body and the will of various storms of life so that it can still function to deliver passengers safely to their destination at the port of Lembar (*Moksha*).

The process of traveling from Padangbai to Lembar is like *sadhana* which is carried out during life. The ships that are running are *artha* and *kama*. The waves that are passed are life itself which is full of obstacles, problems and other types of suffering. To avoid damage and leakage, the ship must be strong and well cared for. Like that, the body must be properly maintained, food must be proper, shelter, and other supporting properties. Likewise the engine must be maintained properly, give it the right fuel, clean the components so that the thrust is maintained. Coupled with a great captain (intelligence), certainly the trip arrived at its destination even though the waves were very large. So in this way also *pravrtti* and *nivrtti* are not the ones that contradict and one of them must be chosen, but must be done simultaneously.

In this context, *kama* plays an important role in the wheel of one's spiritual life. It's just that, because the captain is weak, most people do not achieve their goals. Even though the engine is still running well, the ship is not directly directed to the destination, so they never reach the destination. Until the ship is damaged and the engine dies, the final terminal has not yet been reached. Because the body has a time span, and when sailing in the ocean of life, the captain (his intelligence) is not well trained, does not understand what to aim for, the ship's journey becomes vacillating, circling in the midst of the waves of life. The fierce waves made the ship's

body weak and finally destroyed and sank. Therefore, the ship's captain as a completeness of the ship's journey, must be continuously trained so that he is able to read the map where the ship can be directed.

2.2 Kama and Life

Sustainability and balance of the universe is very much determined by *kama*. Plants, animals, humans and other creatures still exist because of *kama*. Without *kama*, things can easily disappear. *Kama* is coercive and has never existed voluntarily. For example in animals, when the time has been determined, they will mate so that the next generation will be born. They did the marriage because *kama* was present at the time. At other times, when *kama* is absent, they do not marry even though they are close together. Likewise, plants, in order for seeds to be able to grow into new trees, the seeds must be preceded by a pollination process which is assisted by bees while still in the form of flowers. Meanwhile, the most special is human, because *kama* in it is always alive, there is no special time for humans. *Kama*, especially for those who have reached adulthood, are always present at all times.

Therefore, Vatsyayana said that pleasure is very important for the health of the existence of living beings (The Hindu Kama Shastra Society, 1925: 172). Vatsyayana presupposes this as a farmer who will never give up to plant rice or crops and other types of agricultural crops even though he knows that in the fields a lot of pests can attack at any time. These pests can be plant hopper, rats, and even birds, but they never give up and continue to plant when the planting season comes. So in the same way, even though danger threatens, one should never recede to keep his *kama*. *Kama* must still be cared for and grown with enthusiasm. Vatsyayana's Kama Sutra has been understood as a book describing sexual intercourse techniques, but, in fact only about twenty percent talk about it, the rest talk about philosophy and theories about love, how the technique of maintaining *kama*, when it is done is good or bad, and even regarding good food to maintain stamina (Levy, 2010).

2.3 Kama Is Holistic

In Hinduism, *kama* never conflicts with other fields. *Kama* in a broad sense (all kinds of enjoyment) and in a special sense (sexual pleasure) is not dirty or embarrassing, because this is essential for human life. Likewise, it is essential for the welfare of all beings if this is carried out in a balanced manner with the principles of *dharma* and *artha*. Therefore *kama* has its own value in Hinduism. Together with *Artha* and *Dharma*, *kama* becomes an holistic aspect of life. *Kama* has never been in conflict with both. *Dharma*, *artha* and *kama* complement each other. Even Vatsyayana explicitly states that someone who practices *dharma*, *artha* and *kama* together will get the pleasure of life now and later. Anything that supports the implementation of the three must be supported, while anything that is only to do only one of them must be rejected (Vatsyayana, chapter II, in The Hindu Kama Shastra Society, 1925: 11).

2.4 Kama and Stages of Life

The stages of life according to Hinduism are composed of four so-called *Catur Ashrama*, namely stages as students (*Brahmachari*), marriage (*Grhastha*), retirement (*Vanaprastha*), and free from attachment (*Sanyasin*) (Olivelle, 1993: 1-29). When related to the *Purusartha*, neither the ancient texts nor the Middle Ages emphasize that each of these stages of life has a specific purpose. In it stated that *dharma* must be carried out by everyone at every stage without exception. Likewise *moksha* must be the endeavor of people in life at all times. Whatever is done by people is expected so as not to forget this final goal. Meanwhile, the problem of *artha* and *kama* is not certain. The text does not provide specific guidance regarding these *artha* and *kama*. At the stage of life where *artha* and *kama* can be the subject, it has never been discussed rigidly.

Of all the texts, only Vatsyayana's Kamasutra discusses it in a clear and decisive manner. That is, *artha* and *kama* are strictly regulated in Kamasutra when connected with *purushartha*. Kamasutra Text 1.2.1 - 1.2.4 (trans. Patrick Olivelle, pp. 216 - 219) states that the lifetime of a human being is one hundred years. Dividing time someone must be able to pay attention to the three stages of life in such a way that they support one another and not cover each other up. In youth, one must focus on profitable or profit goals (*artha*) such as learning, at the peak of enjoyment (*kama*), while in old age it is *dharma* and *moksa*.

2.5 Techniques for Sex

The Kama Literature teachings contain techniques for having sex in order to obtain maximum enjoyment. The technique varies from touch, kiss, preparation for penetration, penetration, and post penetration. For example, hugging techniques (*alingana*) stated by Kamasutra text (2.2.7-23) there are eight, namely: touch (*sphristaka*), friction (*viddhaka*), sharp (*udghrishtaka*), urgent (*pitaka*), *jataveshtitaka*, *vrikshadhirudhaka*, *tilatandulaka* and *kshiraniraka* (Upadhyaya trans., 1965: 11-12). The first four types of hugs

include expressions of love and are non-sexual in nature. Meanwhile, the next four hugs are highly recommended by Vatsyayana in order to increase sexual stimulation during foreplay and sexual intimacy.

Hugs that indicate mutual love between men and women are of four types: touch, friction, sharpness, and urgency. When a man on the grounds walks in front of or with a woman and touches his body with hers, it is called a 'touching hug'. When a woman in a quiet place bends, as if to take something, and stabs, as if, a man is sitting or standing, with her breasts, and a man instead takes it, it is called a 'stabbing' embracing'. When two lovers walk slowly together, whether in the dark, or in a public resting place, or in a quiet place, and rubbing their bodies with each other, it is called a 'rubbing hug'. When on occasion one of them presses the other body forcefully against a wall or pillar, it is called a "pressing hug". At the meeting four types of hugs are used as follows: *Jataveshitaka* or creeping contours, *Vrikshadhirudhaka* or climbing trees, *Tila-Tandulaka* or a mixture of sesame seeds with rice, and *Kshiraniraka*, or milk and water hugs.

Kamasutra also presents carefully the kissing technique (*chumbana*) (Upadhyaya trans., 1965: 12-13). The text itself presents about 26 types of kisses, ranging from showing respect and affection to foreplay and preparation for sexual penetration. Some examples of kisses in the text in the case of a young girl there are three kinds of kisses, namely nominal kisses, throbbing kisses, touching kisses. When a girl just touches her lover's mouth with her own mouth, but she herself does nothing, it's called 'nominal kiss'. When a girl, putting aside her embarrassment, wants to touch the pressed lips into her mouth, and thereby move her lower lip, but not her upper lip, it is called a 'throbbing kiss'. When a girl touches her lover's lips with her tongue, and after closing her eyes, puts her hand on his lover's lips, it is called 'touching kiss'.

There are also other types of kisses, namely straight kisses, crooked kisses, reverse kisses, and pressed kisses. When the lips of two lovers make direct contact with each other, it is called 'direct kissing'. When the heads of the two lovers bend each other, and when so bent, a kiss occurs, it is called a 'crooked kiss'. When one of them reveals the other's face by holding his head and chin, and then kissing, it is called a 'turned kiss'. Finally, when the lower lip is pressed firmly, it is called a 'pressed kiss'. There is also a fifth type of kiss which is called 'a very pressed kiss', which is done by holding the lower lip between two fingers, and then, after touching it with the tongue, pressing it with great force with the lips (Burton, 1883).

The text also presents the position of sex. Some sex positions include the following: When a woman bows her head and lifts her middle part, it is called a 'wide open position'. When a woman raises her thigh and leaves it wide open, it is called a 'yawn position'. When she places her thighs with her legs folded at her sides, and thus engages in sex, it is called the Indrani position. When both male and female legs stretch out straight to each other, it is called the 'pinch position'. There are two types, side positions and supine positions, according to the way they lie. In a side position a man must always lie on his left side, and cause a woman to lie on his right side, and this rule must be observed in lying with all types of women.

When, sex begins in a holding position, the woman presses her lover with her thighs, it is called the 'pressing position'. When the woman places one of her thighs on her lover's thigh, it is called a 'twisted position'. When a woman forcibly holds her yoni lingam after that, it is called the 'mare position'. All of these are reclining positions, mentioned by Babhravya.

Suvarmanabha adds: When a woman raises both thighs straight up, it is called an 'up position'. When she raises her legs, and puts them on her lover's shoulders, it is called the 'yawn position'. When the leg contracts, and is thus held by the lover in front of her chest, it is called a 'pressed position'. When only one of her legs is stretched, it is called a 'half pressed position'. When the woman places one of her legs on her lover's shoulder, and stretches the other, and then places the second on his shoulder, and stretches the other, and continues to do it alternately, it is called 'splitting of bamboo'. When one leg is placed above the head, and the other is stretched, it is called 'fixing nails'. When the woman's legs contract, and are placed on her stomach, it is called the 'crab position'. When the thigh is raised and placed one above the other, it is called a 'full position'. When a calf is placed one on top of another, it is called a 'lotus-like position'. Another mention is made of other techniques whether men have sex with two women or with many women, and one woman with two men or many men (Burton, 1883).

2.6 Criteria for men and women

Sexual pleasure can be obtained whether optimally (main), moderate (middle), or unsatisfactory (kanista) according to Ananga Ranga adjusted to the type of partner itself. If the couple is in one type, then they will feel maximum satisfaction, as well as if not one type will be less satisfying. This must be known by everyone so that when they decide to have sex in a long period of time or

throughout life (such as husband and wife), they have found the right partner. Ananga ranga (Burton, 2001: 12-14) mentions that there are three types of men as follows:

There are three kinds of men, namely, the Shasha, or the Hare – man; the Vrishabha, or Bull – man, and the Ashwa, or Horse – man.

According to the text of Ananga Ranga, based on the size of the length of his penis when an erection is divided into three namely, male rabbits, buffalo and horses. Every male is not the same size, both individually in an environment and on average in a nation or state. But the tendency of a nation to have a certain dominant, meaning that in a nation there are types of rabbits whose numbers are dominant, also in other nations the possibility of a dominant buffalo type, as well as others. Shasha men are said to have a length of time of erection approximately 6 fingers or 3 inches. Vrishabha's men are dressed in the size of a 9-finger, or approximately 4.5 inches. This type of horse is known to have a linga length of 12 fingers or about 6 inches.

Ananga Ranga's text (Burton, 2001: 12-14) also gives a description of the type of woman. Like men, women are also divided into three based on the length of the vagina. Every woman has a different length so comfort for sexual intercourse must be adjusted accordingly. The three types or types of women are as follows:

Women, may be subdivided into three types, according to the depth and extent of the Yoni. These are the Mrigi, also called Harini, the Deer – woman; the Vadava or Ashvini, Mare – woman; and the Karini, or Elephant – woman.

Like men, women are also divided into three types based on the length of the yoni, namely the type of deer, mare and elephant. These three types must correspond to the three types or types of men so that sex can achieve maximum satisfaction. If not, then sexual intercourse will be disrupted and unable to make both parties happy. The key to early sexual success lies in its ability to find the right partner. People will be able to predict whether a couple's sexual life will go well or not depending on the compatibility between them. Mrigi has a Yoni depth of around 6 fingers. Ashvini has a yoni with a depth of around 9 fingers. Katrini has a yoni with a length of 12 fingers (Suwantana, 2018: 1-15).

Seeing all types, both men and women, must be able to find the right type of partner. Women who have a short depth of Yoni must find a partner whose height is short too, and vice versa. If a woman with a short yoni is entered by a long penis will be very dangerous. This sex will not end in pleasure, but rather injury from the woman. For the men, they will not feel comfortable because they cannot freely press the phallus into. Vice versa, if Yoni who is entered into a short phallus is also unable to provide maximum enjoyment. Women do not feel the maximum her yoni entered, as well as men are not comfortable because the height is not much pressure by the opponent's yoni.

2.7 Sex and Divine

Hinduism discusses broad aspects of the Godhead in sex. Discourse about sex does not only involve the sexes of men and women and the art of meeting, but also displays many dimensions of God in it. Even Hinduism gives a picture that *kama* also has a divine ruler who is manifested as Lord Kama. This god is depicted holding an arrow with a bow that is ready to be fired towards the target. This gives rise to that the *kama* in you is like an arrow ready to shoot. When *kama* found the target, the bow immediately got ready to release the arrow.



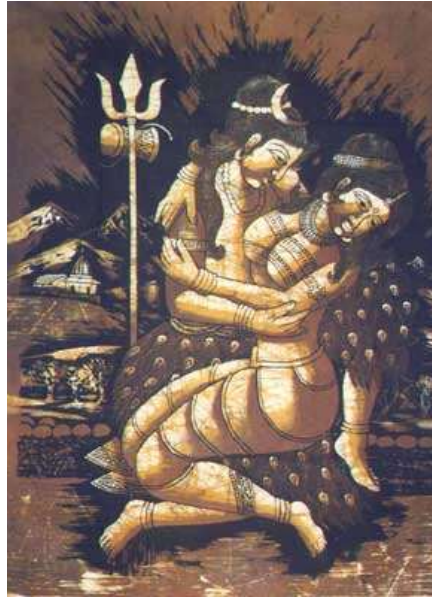
Picture 1

Lord Kama with his arrow as a trigger for love

Source: <https://www.amazon.com/Kamadeva-Handmade-Painting-Religion-Spiritual/dp/B00QPKXDNA>

There are many other names of Dewa Kama. Some of them are like Manmatha (Anxious people, heart-beaters), or (someone without a body), Ragavrinta (lust stalks), Madana (intoxicating), Manasija (he who is born of the mind), Ratikanta (ruler of the heart), Pushpavan / kusumashara (someone with a flower arrow) (Edgerton, 1912: 249-284). In accordance with the picture above, Kamadeva is depicted with a handsome and young face with a bow and arrows. The bow is made of sugar cane and the arrows are decorated with five types of fragrant flowers, namely white lotus (*aravinda*), angosoka flower (*ashoka*), mango tree flower (*choota*), jasmine flower (*navamallika*) and blue lotus flower (*nilotpala*). Attributes that accompany Kamadeva such as cuckoo, parrots, humming bees, spring and gentle wind. All of this symbolizes spring and is celebrated as Holi or Vasanta (Sanford, 2002: 55-81).

In the concept of the gods in Hinduism, each god has his powers. The completeness is always described as gods. Even in the Tri Murti concept, His Sakti has a very important role. Saraswati, the magic of Lord Brahma is symbolized as Science; Laksmi, the Sakti of Lord Vishnu is symbolized as the Goddess of wealth, prosperity; and Parwati, Sakti from Siva is symbolized as strength. Through His Sakti, Brahma created the universe, Vishnu preserved it and Siva melted back all creation to its original source. Likewise, Kamadeva and her wife Rati were part of the pantheon of Vedic gods. Kamadeva is widely worshiped for those who want health, body beauty, life partner, children and the like. The veneration before Kamadeva is in the religious tradition (Benton, 2006: 84).

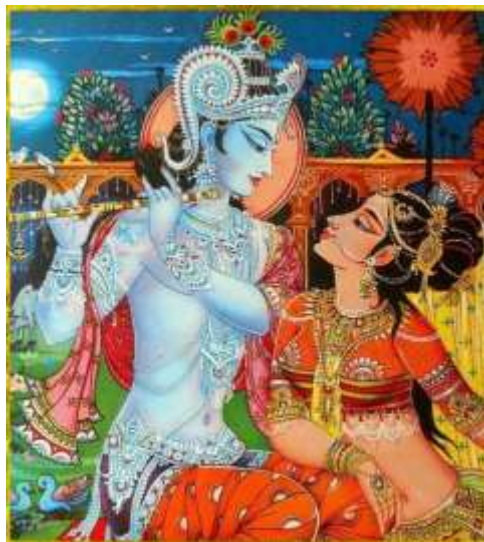


Picture 2

Siva-Parvati is described in Love Story

Source: <https://www.michellecross.co.uk/shiva-and-parvati-love-story/>

Siva Sakti, Radha Krishna, Sita Rama are some of the most worshiped pairs of gods with enthusiasm and devotion. This pair is also used as an inspiration for a male and female partner ideally. Literatures like Purana and Itihasa present very richly and in detail about relationships and romance that is described erotic-religious. The story of Siva and Sakti in the Puranas is narrated as dramatically as human events in this world. It is told how Siva met Sati which was not approved by his father Prajapati Daksa which resulted in the death of Dewi Sati. Siva in his awaiting the rebirth of Sati in Parvati requires great sacrifice and great patience to restore the principle of maturity in Parvati. Likewise, her love story is very inspiring for those who want to have an ideal, religious, erotic and aesthetic husband and wife relationship.



Picture 3

Rama and Sita who are described as very sensual in a love relationship

Source: <https://vicd108.wordpress.com/2015/06/17/the-meaning-of-rama-in-the-hare-krishna-mahamantra>

The word Rama means fun, enjoyment. By referring to 'Ra' becoming 'Rāma' means a connoisseur, a lover in a romantic and erotic sense. Rama is said to have been serving a sentence in the forest for a dozen years with his wife. Togetherness was held in the forest for years. One day, Ravana came and kidnapped her. Rama was devastated and overwhelmed by sadness. With various efforts, finally Rama and his younger brother were able to convince King Sugriwa to ally himself with him and attack Alengka, recapture Sita. Such a strong sense of love makes the spirit to meet each other so great, not discourage whatever happens.



Picture 4

Radha and Krishna in love

Source: <https://fineartamerica.com/featured/radha-krishna-jitendra-r-sharma.html?product=poster>

The story of the Gopi with Krishna in Vrindavan is also full of religious erotic stories, where the Gopi longs for Krishna who is considered his lover. Among all Gopi, Radha is the most special and dearest of Krishna. Until now their relationship has become a symbol of love in an erotic but aesthetically religious picture. The relationship between Radha and Krishna is not ordinary love. The relationship represents the boundless love relationship between the worshiper and his idol. A true devotee is one who is able at all times to be bound by his deepest longing for his idol. All his life was dedicated to loving Krishna. This type of pure love is very beautifully described and seems erotic. This erotic depiction represents the beauty of a lover's innermost heart.

So, the stories of the Gods are inseparable from aesthetic erotic narratives. The relationship between Siva and Parvati on the one hand is described as very romantic and erotic. On the other hand, their relationship is no longer husband and wife, but teacher-student, while on the other hand it is placed as an object of worship, ruler of everything. Likewise the portrayal of Rama Sita and Radha Krishna. This proves that the description of *kama* concerns not only humans, but also the worshiped gods. *Kama* is something universal, which exists in every object. Ida Wayan Jelantik Oka (interview, 21 September 2019) said that *kama* was the basis of all unification. He elaborated as follows:

Everything that exists in this world is because there is a relationship between the *purusa* aspect and *pradana*. Both aspects when they meet just give birth to something, and something that brings them together is *kama*. *Purusa* and *Prakrti* can only meet only when *kama* brings them together. Like for example, young men and women can be attracted to each other by *kama*. Without *kama*, they just stood by each other, with no interest in each other. Especially when they find out that a long relationship between two people with different sexes is full of suffering, they will not want to be interconnected. However, because of *kama*, whatever obstacles they will face, they will still be attracted to and related to each other.

Ida Wayan Jelantik Oka clearly stated that *kama* is a unifying tool so that everything can be maintained properly. The universe is going well because *kama* is present in every universe. He further pointed out how the meeting took place in every aspect of life and from that meeting gave birth to something, present something new. Water with stones when meeting, after a while moss is present. When men meet women, a generation is born. Likewise all animals can continue to exist because males and females are reunited by *kama* so that sperm and egg meet.

III. Conclusion

Based on the explanation above, it can be concluded that the aspect of *kama* is elaborated with very diverse. *Kama* not only represents an action but also quality, entity, and harmony in aspects of life. When *kama* is connected with action, it leads to the art of making love, in the sense of sexual relations. The art of sex here includes the ability to seduce, do foreplay, kissing techniques, hugs, coitus, efforts to maintain stamina and efforts to satisfy a partner. *Kama* in the context of quality is associated with the love that is present and makes people able to pair up with each other. Without love (*kama*) a person will not have the feeling and desire to interact with one another. Entities in this case are the principles that underlie life. The growth of love because there is a current of energy that turns it on. The entity that underlies the taste is then elevated as a God by its manifestation as the Kama God, which is formed and symbolized in accordance with the qualities within it. While the aspect of harmony is related to the purpose of human life, where Hinduism discusses four important aspects, *dharma*, *artha*, *kama* and *moksa* in a balanced way. *Kama* is a paralleled aspect and is as important as the principles of *dharma* and *moksa*.

The Divinity Principle underlying Kama's theology is the realization of the basic principles of life as God. The hidden and unexplained aspects of what *kama* is like and why it has to exist makes people glorify this aspect and bring it into a form that suits their function and quality. The manifestation of Dewa Kama is very handsome by holding a bow that is being stretched with arrows ready to be released. The symbol inside is the function and quality aspects that underlie the *kama*. Then in the practical aspect, this *kama* gave birth to a Goddess which until now has been used as an object of worship for millions of Hindus, such as the relationship between Shiva-Parvati, Rama-Sita and Radha-Krishna to become a very important theological aspect in the religious life of Hindus. This indicates that the *kama* underlying all life glorifies life itself.

In human daily practice, this aspect of *kama* has never been discussed. Because of *kama*, people can relate to one another, practice the art of making love, then give birth to offspring that make life go on. Aside from heredity, the art of love that is practiced also presents the enjoyment of life. It is the flower of life that makes life feel beautiful and happy. So thus, vertically, *kama* is worshiped as a god and horizontally underlies all existing relationships, the cause of the presence of happiness of the mind, and the actions on which the survival of life depends.

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