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Theology of Buddhist Religion in Yé Té Mantra Inscriptions I Made Surada¹, I Nyoman
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madesurada67@gmail.com¹, nyomanrema@yahoo.co.id² The yé té mantra inscription is
one of the authentic data in studying and discovering the theological conception of
Buddhism in Bali in the 8th - 9th century.

This study aims to determine the theological conception of Buddhism in Bali, which is described in two problem formulations, namely the Tathagata conception and the conception of dharma teachings as the destroyer of misery. This research is qualitative research. Further, the data is collected through observation and document study of relevant inscriptions and lontar manuscripts. The results of this study are the findings of the yé té mantra inscription consisting of five to seven lines and relevant lontar manuscripts, which are analyzed using semiotic theory.

Based on the results of the analysis, it can be seen that the Tathagata is a call to Siddhartha Gautama or Bha ? ari Sakam , who has attained complete enlightenment and is free from the entanglement of mara. The Tathagata explains that humans need to seek happiness by learning the dharma to free themselves from mara without hesitation with a calm mind in order to attain nirvana. Keywords: yé té mantra, theology, dharma, tathagata, nirvana Teologi Agama Buddha Dalam Prasasti Yé Té Mantra Prasasti yé té mantra adalah salah satu data autentik dalam mempelajari dan menemukan konsepsi teologi agama Buddha di Bali pada abad ke-8/9.

Penelitian ini bertujuan untuk mengetahui konsepsi teologi dalam agama B Bli, ng ban

laduarumun ah itu teng psTthatadakonsej ajaran dharma sebagai penghancu penderitaan. Penelitian ini adalah penelitian kualitatif, yang data-datanya dikumpulkan melalui observasi dan studi dokumen terhadap naskah prasasti dan naskah lontar yang relevan. Hasil penelitian ini berupa temuan prasasti yé té mantra yang terdiri atas lima hingga tujuh baris dan naskah lontar yang relevan, yang dianalisis menggunakan teori semiotika.

Berdasarkan hasil analisis dapat diketahui bahwa Tthataalapan Siddha uta taB ? a Samuni, ng lamepa pencerahan sempurna dan terbebas dari jeratan mara . Tthatanjesn baanus pe engusahakan kebahagiaan dengan cara belajar dharma untuk melepaskan diri dari mara tanpa ragu-ragu dengan batin yang tenang guna mencapai nirwana. Kuncé ma, tema, tathagata, nirana Received: June 6, 2022; Accepted June 30, 2022; Published July 6, 2022 <https://doi.org/10.31091/mudra.v37i3.2006> © 2022 The Author(s). Published by Pusat Penerbitan LP2MPP Institut Seni Indonesia Denpasar.

This is an open-access article under the CC BY-NC-SA license I Made Surada (Theology MUDRA Jurnal Seni Budaya Volume 37 No. 3, Juli 2022 303 INTRODUCTION Buddhism has developed over the centuries in our archipelago. According to Redig, in line with archaeological artifacts, such as temples, loose statues, and others, Buddhism that developed in the archipelago is similar to Buddhism in Sriwijaya, namely Mahayana Buddhism, mainly in Sumatra, Java, and Bali. In Bali, particularly, artifacts of Buddha statues and stupa reliefs in the Elephant Cave were found, stupas, Buddha statues, and clay stupikas in which there is a clay stamp containing a short yé té mantra inscription (Redig, 2010: 31-38).

These sculpting statues in Buddhism were made in India around the beginning of AD, which is estimated to be five centuries after the birth of Buddhism. The Buddha statue in the sense of a character, in accordance with Sedyawati is the founding figure of Buddhism named Siddhartha Gautama which is the only statue in the Bauddha pantheon depicting a character. Other statues created and used subsequently are all symbols of the notions or concepts belonging to components of the overall religious teachings, such as one of the symbols of the highest truth stated by the terms nia ? a and sunya (Sedyawati, 2009a: 89; Sedyawati , 2009c:86).

In addition to sculpting, Buddhism in our archipelago, especially in Bali, the descriptions of figures visualization and teachings of dharma are also described in mantras, one of which is the yé té mantra, which has been carried out at least in the 8th or 9th century. This inscription is a short inscription written on clay tablets, using Pre-Nagari script originating from North India, with Sanskrit. Based on the findings of this inscription, it is known that Bali entered a historical period in the 8th or 9th century.

Even though, it is classified as a short inscription, it has a very important theological dimension in Buddhism (Astawa, 2006: 15; 2008; Astra, 1997: 1; Budiastra & Widia, 1981:16; Goris, 1948: 34). Moreover, theology, according to several references, such as in the Great Dictionary of the Indonesian Language (theology, s.v te·o·lo·gi) means divine knowledge. In addition, the word theology is a combination of **two Greek words, theos** refers to God and logos refers to science. Therefore, theology means the science of divinity (Edward Caird, 2015: 31).

Etymologically, the term theology can be traced to Greek civilization in its heyday around the 6th until 3rd century BC. Then, theos also has an understanding as something or a great figure, sacred, holy, it also concerns how something or a figure is named and conceptualized. The existing idea of the ultimate reality and the ultimate being, none of the universe phenomena can be realized without the presence of God's role in it, which has a tradition of religiosity, with various beliefs, teachings, and rituals, and self-consciousness **to the Supreme Being** (Bilad, 2018: 60-69).

In the discussion of theology particularly in the yé té mantra inscription, what is meant by theology is knowledge of Buddha- hood t ahataor knowledge of the ultimate reality in Buddhism as a great, sacred, holy, how something is conceived. In addition, how the Buddha's teachings are explained in liberating the suffering of all beings from disturbances, and how to eliminate the causes of suffering. The discussion of theology in the yé té mantra inscription, apart from the limited information on theology in this inscription, is also based on the importance of receiving spiritual education in calming oneself from adversity.

Sugriwa elaborated that, if this Buddhist teaching is understood by all human beings and practiced in daily life, human life will be peaceful, free of competition, and in the wider range will create a peaceful world, protected from the lust of colonization and colonization, all kinds of coercion of the will as is common in **the world, resulting in** war (Sugriwa, 2012: 28). The socio-religious life in ancient Bali was inspired by beliefs in ancestors, Buddhism and Shivaism which were accumulated in Shiva Siddhanta (Duija et al, 2022:173).

In accordance with this teaching, it can be seen that the root of life's problems lies in each individual which affects the other-self so the Buddha stated that it is very important to overcome the causes that are **the root causes of** the misery of all living beings, especially humans, as a result, they can achieve enlightenment, reconcile themselves and will have a major impact on the peace of the environment. LITERARY REVIEWS The problem of ancient Balinese script theology has long attracted the

attention of experts.

In 1985, Haryati Soebadio published a book entitled *Jnanasiddhanta*, analyzing religious texts of Shivaism and Buddhism originating from lontar manuscripts in Bali. This work is reviewed in detail accompanied by comparisons with manuscript texts that are relevant to the object of study (Soebadio, 1985). In 1997, I Gde Semadi Astra in his dissertation entitled *Government Bureaucracy of Ancient Bali XII-XII Century: An Epigraphic Study*, focused on I Made Surada (Theology *MUDRA Jurnal Seni Budaya* Volume 37 No.

3, Juli 2022 304 the study of ancient Balinese government bureaucracy. However, this work also discusses religion and belief, and the role of religious leaders in giving consideration to the king in government and in educating the public about religion and belief (Astra, 1997). Further, in 2007, Astawa published a book entitled *Buddhism in Bali*, which discussed the development of Buddhism in Bali. Based on archaeological remains found in Bali from the 8th century to later times that are stored in holy places or temples.

Astawa also compared the functions of the artifacts with the ceremonial tools used by Pedanda Buddha (Astawa, 2007). In 1956, I Gusti Bagus Sugriwa published a text entitled *Sang Hyang Kamahayanikan*, published by the Balimas Bookstore. Then in 2012, I Gusti Bagus Sugriwa's translated work was republished by the Bali Studies Center and Udayana University Press with the same title, *Sang Hyang Kamahayanikan*. *Sang Hyang Kamahayanikan* is one of the oldest texts in the ancient Javanese literature, which is generally considered to be of a Buddhist (Mahayana Buddhist) character, tantric and shivaistic, composed by the Mpu Sindok era with the title Sri Isana Bhadrotunggadewa in East Java between 922- 947 AD.

The *Sang Hyang Kamahayanikan* text is considered to be contemporaneous with the *Bhuwana Kosa* text or the *Wrhaspati Tattwa* text, which is considered to date from the 9th century AD or more or less contemporaneous with the *kakawin Ramayana*, and there are even some similarities with the *Jnanasiddhanta* text. Even this manuscript is considered to have existed since the time of Sjalendra, is seen as a religious foundation depicted on the Borobudur temple. In Bali, this text is stated to have been known at the time of the kings of the Warmadewa dynasty (Sugriwa, 2012). In 2013, the Writing Team consisting of I Wayan Ardika, I Gde Parimarta, A.A.

Bagus Wirawan published a book entitled *History of Bali from Prehistory to Modern*. This book discusses Balinese civilization from Prehistoric times, Ancient Balinese History, Middle Bali History, Bali in Colonial Context, and Balinese History during the Indonesian Revolution. However, the interesting is that the description of the development of

Balinese beliefs has started from the prehistoric era, then continued to the ancient Balinese period and the following periods until now (Ardika et al., 2013).

In the same year in 2015, the Gianyar History Compiling Team published a book entitled History of Gianyar from Prehistoric to Modern Age. The book describes the civilization of the Gianyar people from prehistoric, Hindu-Buddhist to modern age. In terms of theology, Gianyar has evidence of civilization spread in various corners of its territory (Suantika et al., 2015). In 2017, Udayana University Press republished C. Hooykaas' work, entitled Brahmana Bauddha in Bali. This book provides information regarding the daily prayers at Gria Bauddha and other prayers performed by Pedanda Bauddha (Bauddha priest) (Hooykaas, 2017).

In 2021, Acri published a book entitled From Javanese Shivaism to Balinese Hinduism, including an overview of Siva-Buddha **in Java and Bali** (Acri, 2021). In accordance with the various literatures mentioned above, it can be stated that there is no detailed description of the theology in yé té mantra inscription around the 8th or 9th century. However, the descriptions in the various books that have been mentioned are very helpful in discussing the theological data contained in the yé té mantra inscription which is the object of this study.

This research raises the question of who is the or Sarwa Ta mentioned in the yé té mantra inscription? How can dharma remove the cause of suffering? **METHOD** This is a qualitative research with theological, epigraphic, and philological approaches. The data was collected through observation and study of the yé té mantra inscription documents and ancient manuscripts, one of which is lontar manuscripts that are relevant to discussing Buddhist theology. The essential of manuscript science or philology in this study, is to explore data from manuscript text sources, to provide an overview of the concepts of Buddhist theology in inscriptions, which use language as a mean (Sedyawati, 2009d: 173174).

The primary data sources used are yé té mantra inscriptions found in Uma Anyar Village, Seririt District, Buleleng Regency, yé té mantra at Pegulingan Temple, Gianyar and Kalibukbuk, Buleleng Regency (Astawa, 1997, 2000, 2003; Astawa, 2008). The data were analyzed using semiotic theory, by doing heuristic and hermeneutic readings (Riffaterre, 1978). The analysis results were presented in a narrative manner, and finally, the conclusion was drawn. I Made Surada (Theology **MUDRA Jurnal Seni Budaya Volume 37 No.**

3, Juli 2022 305 RESULTS AND DISCUSSION Yé Té Mantra Inscription The yé té mantra inscription is a term for short Buddhist inscriptions written in stupika clay found at

several archaeological sites. Stupika is a small clay stupa, inside there is a seal/tablet made of clay containing Buddhist mantras and reliefs of Dhyani Buddha, and Boddhisattva, as a symbol of Buddha's parinirvana. The mantras and reliefs by Buddhists are considered to contain religious magical value and the object is used as an offering (Astawa, 2007: 25-33).

These stupika were found in several archaeological sites such as Pejeng Village, Pegulingan Temple, and Kalibukbuk Site (Ambarawati, 1996:34; Goris, 1976:3). The yé té Mantra inscriptions from these places consist of five, six, up to seven lines. a. Mantra consisting of five lines: 1) - 2) 3) - 4) rodha éwam- - 5) -mana b. Mantra consisting of six lines: 1) u 2) 3) 4) -ca yo ni-ro 5) dha éwam- wadima 6) ha -mana ? Translation The state of the causes of occurrence has been explained by the Tathagata (Buddha).

Tuan Maha Tapa has also explained what people should do in order to eliminate those causes (Astawa, 2007: 35- 36; Budiastra, 1981: 37; Sumadio, 1990: 282-23). 1) yé dhar m tpra - 2) wà hétun tésàn tathàgata 3) hyadatsa -ca yo ni- 4) rodhaswa - wam - 5) om yé-té shawa om kraté 6)ra blni Translation The Buddha (Tathagata) has said: Dharma is the cause/base of all occurrences (of all that exists). And dharma also is the cause or origin of all the destruction of suffering. Thus, it is the teaching (of the Buddha). This mantra found in Pegulingan Temple was read by Drs. M. Boechari (Astawa, 2007: 34). c.

Mantra consisting of seven lines: 1) namah traya- 2) gata tadapagantam jwalajwaladha 3) 4) 5) -ta 6) 7) Translation Reverence to the Buddha () You are direct with your holy light Eliminate all arrogances (evil) So always happy forever All hell are living things The Buddha conquered (so) happy Holy clean (until) in this world (Astawa, 2007: 36). According to the text in this inscription, it can be seen that it contains reverence for the Buddha (or). This honor is given since the holy light can eliminate and conquer all the arrogances (evil) of the hell of living beings so that they can be happy and holy forever.

The Buddha also explained the various things that must be done in order to eliminate these causes. The Buddha, who is called the and Sarwwa and his teachings, explains dharmma as the cause or origin of all events or all that exists. Further, the Buddha also explained that dharmma is also the root of all destruction of suffering. Various descriptions of theological conceptions in the short yé té mantra inscription will be discussed using various texts as a result it becomes clear what is meant by the theological conception described in the inscription, which comes from the mazab Budha tantra (Budha Tantra Madhhab). One of the tantra madhhab that has ever developed in Bali whose influence is still very strong today is the tantra () and mazab Budha tantra (Budha Tantra Madhhab) (Budi Utama, 2021:101).

Reality The yé té mantra inscription describes the and , which is translated as the Buddha or Tuan Maha Tapa is not explained in detail who is meant. Based on the results of text transcriptions containing Buddhist teachings, it can be seen the explanation about it, because it contains I Made Surada (Theology MUDRA Jurnal Seni Budaya Volume 37 No. 3, Juli 2022 306 concepts including visualization or depictions of Buddhist devas and explanations about dharmma teachings (Sedyawati, 2009e: 137). The refers to Siddhartha Gautama when he was still alive.

He is also called Bha Sakyamuni, a current Buddha, a previous Buddha, and even a future Buddha. In the twenty-fourth system, with the first Dipangkara and the twenty-fifth Gauthama Buddha (Sugriwa, 2012:3-4; Widia, 1980:13). In the Old Javanese-Indonesian Dictionary, comes from Sanskrit which means 'as soon as it comes or goes' is a designation for the Buddha (Zoetmulder & Robson, 2004: 1220). The or Sarwwa Tathàgata is the principal deity or deva in the Buddhist pantheon, while at the second level there are companion deities such as , and others.

The third level is the accompanying/minor deity, which is a group of gods who are generally given names with the word 'vajra' in front or at the end of their names (Sedyawati, 2009a: 90). By mentioning the and in the yé té mantra inscription, placing the as the 'center of worship', which represents the teachings (Sedyawati, 2009d:131-134). The is the name for the Buddha, as the object of meditation is a phenomenal existence, consisting of: The five Bha in , are emanations of Adi Buddha always depicted in the attitude of , sometimes supplemented by the sixth Dhyani Buddha called Vajrasatva, associated with Adi Buddha. Dhyani Buddha Amitabha with dhy hand posture, occupies the west direction, the color of padma raga, on the human body occupies the position of the lalata /forehead.

Amitabha reflects the perfect perception of the causal relationship, of the suffering of existence that fosters compassion for all beings. Dhyani Buddha Amoghasidhi with right hand attitude abhay , and left hand dhy , occupies the north direction, in the human body occupies the position of murdhanīa / head. Amoghasiddhi reflects the determination to do good to all beings. Dhyani Buddha Aksobhya with right hand posture bhūmīra , left hand in dhyana attitude, occupies the east direction, color is nīla (indigo), on the human body occupies the position of h ? daya/ epigastrium.

Akshobhya reflects the power that gives rise to all forms or in other words "associated with mirror-like knowledge" which has the ability to understand perfectly the "element of form". Dhyani Buddha Ratnasambhawa with waramudrā right hand position, left hand in dhyana stance, occupies the south direction, the color of the ribbon, on the human body occupies the gulu/neck position. Ratnasambhawa reflects the transformation of

feelings or feelings that are directed at the assumption that all beings are equal.

Dhyani Buddha Wairocana, with the dharmmacramudra hand position, occupies the middle direction, with the color sweta, on the human body occupies the usnisa position. This placement symbolizes mastery of the five cardinal directions in the universe and several positions on the human body. Wairocana reflects pure awareness (Astawa, 2014: 20; Astawa, 2007:37-38; Liebert, 1976:79; Redig & R, 2018: xi – xviii). Based on the description of the Tata, starting with the voice of A ? A ? , who is called Sang Hyang Adwaya, was **the father of Bha ? ara uddha** . As for the mind that is wise and calm, it does not waver, that is Sang Hyang Adwa yJ .

Sang Hyang Aa J is the De B Pñaparamia , the mother of Bha ? ara ang uddha . The assembling of adwaya and adwaya jñàna, makes Diwa- rupa , as a form of Bha ? ara uddha (Sugriwa, 2012:113-115). Bha ? ara uddha in the form of Diwa- rupa or in the form of gods, dewata, with the symbol HRIH-kara, white in color, using dhwaya-mudra, has the title Bha ? ara Sakamuni called the teacher of the gods or devas. Then, from the right side of Bha ? ara Sakamuni came out Bha ? ara in red color, wearing dhy -mudra, with the symbol of the script KRIH- kara, called Bha ? ara swara.

Then, there was also born a Bha ? ara from the left side of Bha ? aSri Sam's h ndibsh ol wearing bhuhsparsa -mudra, with the symbol BRIH- ka ri, meSriBarani.Tsete Bha ? ara are called Bha ? ara at -traya, also called Buddha, Dharmma and Sanggha. He is also the core of the existence of energy, words, and thoughts. He is also the one who gave birth to the virtues called asih, Punia and bakti, who wish to perfect the universe. In addition, there was born Bha Wérocana with the sacred syllable symbol AH-kàra from the face of split into two, Bha obhya was born with the sacred syllable symbol UNG- and Ratnasambhawa with the sacred syllable TRANG- Thus, Bha was divided into two, as the born of Bha with the sacred syllable symbol HRIH- and Amoghasiddhi with the sacred syllable symbol AH- . These five Bha are called the Pañca- or by another name Bha - jñana.

The point is that first the Buddha was only one or Diwa- , then from this one was born Ratnatraya or three parts of Bha . Furthermore, I Made Surada (Theology **MUDRA Jurnal Seni Budaya Volume 37 No. 3, Juli 2022** 307 from Ratnatraya, it was born Pañca- (Sugriwa, 2012:138-139). The five holy and sacred syllables AH, UNG, TRANG, HRING, AH, are also called pañca-wijak ara, or also called Pañca- Buddha. Pañcak ? ara-Buddha sounds NA, MA, BU, DA, YES. If they are added up, they become dasak ? ara-Buddhist, namely: AH, UNG, TRANG, HRIH, AH, NA, MA, BU, DA, YA (Sugriwa, 2012:144-146).

Bha ? ara añcTata also occupies the pañca- skanda (five bodies) of the great yogi

namely: rupa, wédana, sa ? j ara , and wiñana . Bha Wairocana is , namely: skin, flesh, sinews, bones, blood, fat, and marrow. Bha Ratnasambhawa is , is a feeling that feels joy and sorrow. Bha bha is sa ? j , i.e. nama. Bha ? ara moghasi is sa ? sk which is made into an instrument of cause and effect. Bha ? ara Ak obhya is or samya- which knows in reality as well as in mind. Further explanation, from his mind Bha ? ara roc , it was born Bha ? ara whose special duties were all-round work, namely lúwara, and Vishnu, it was he **who was given the** duty of perfecting the universe and everything in it by Bha , with the intention of making the main elements and places for worshipping to Bha at that time. Those happened, there were plants growing especially all creatures.

Then, it happened that the heavens were filled mainly with gods or devas and the world was full of all beings, especially humans, as well as the full of made by Bha and Vishnu. Therefore, he is called Bha who is in charge of work, there is no place he does not occupy, but all of this is mainly carried out from the inner power of Bha , who is in charge of work. Furthermore, the others bha **are created in the** world with a mind made up of statues, pratima, pictures, and buildings, and accompanied by five birth ceremonies. In short, Sang Hyang Diwa-rupa became Ratnatraya, then became Bha ? ara añc Tata.

From Pa Tata to Pa Iswara . From Pa , this becomes B ?? i, from B ?? i makes human (Sugriwa, 2012: 140-141). The Conception of Dharma as the Misery Destroyer Tata in the yé té mantra inscription is mentioned with his holy light dispelling all misery. Dharma is said to be the origin/cause of all events, and dharma is the cause of the destruction of suffering. In connection with the description of the inscription, humans need to gain understanding, by practicing their thoughts, feelings, and souls to understand the teachings of dharma in order to calm their minds and souls.

As Tata has taught about ways to find happiness and eliminate the causes of suffering (Sedyawati, 2009c, p. 87). Tathagata teaches that anything outside the ultimate truth is may 'deception'. Therefore, a true believer must find a way and act to escape from the entanglement of may , this state of being released from the entanglement of may is called moksha/nirvana (Sedyawati, 2009d, pp. 131-134). In accordance with the explanation, dharma is defined as the sacred teaching of the Buddha's true truth. The word Buddha contains spiritual and inner meanings, and the inner concept contains the essence of Buddhahood (Redig, 2010: 29).

The word Buddha cs heroot " budh " which means alert, comprehending, observing, awakening, fully aware, enlightened, one who is fully enlightened. Related to this, there is **the concept of the three bodies** of those who have attained Buddhahood called the tri-kaya, namely the dharmma kaya, sambhoga kaya, and nirmana kaya. Dharmma kaya

has the understanding that the Buddha is the essence of all beings, or that the Buddha is the absolute knowledge of the ultimate truth. The Sambhoga **Kaya is the body** between dharma and nirmana.

Nirmana **Kaya is the body of** the Buddha who manifests in a phenomenal form, like Shakyamuni. In relation to the Buddha, there is also the conception of tri ratna, consisting of Buddha, Dharma, Sangha. Tri ratna are seen as conquerors of worldly pleasures (Sedyawati, 2009: 28-32). Sangha is an association of religious leaders who practice religion strictly (Redig & R, 2018: xi – xix; Sedyawati, 2009c: 87). The yé té mantra inscription describes dharma as the cause or origin of the destruction of suffering or misery and pride. In this description, it is important to know what is meant by suffering or misery.

In the text of Sang Hyang Kamahayanikan and Kalpa Buddha, it is explained what is meant by misery. In the text, it is explained that suffering/misery is called mara , which is defilements (kilésa/klésa). The defilements in question consist of rajah (excessive lust, emotion, excessive affection), tamah (darkness, gloom, inner darkness, ignorance, desire, anger, pride, sadness, boredom), moha (loss of awareness, confusion, madness, delusion, stupidity, drowsiness, darkness of mind, foolishness), dremba (greedy), matsarya (jealousy, envy), kimburu (jealousy, envy), grahi (desire to dominate), grahaka (clinging, holding on, stubborn, persistent), pésunya (slander), irsya (envy, jealousy, impatient with other people's success).

Besides, there are also other obstacles such as skandha (physical attachments or material things), abhisankhara (loss of restraint), m ? tyu (death is considered a hindrance), dewa putra I Made Surada (Theology **MUDRA Jurnal Seni Budaya Volume 37 No. 3, Juli 2022** 308 (obstruction due to the attachment to invisible beings whether bad or good things that prevent students from achieving nirvana) (Gedong Kirtya, 1948; Rema, 2011: 48). Dharma is the origin or cause of the destruction of , by carrying out , consisting of ékatwa (focused/focused mind), subada (strong motivation on the goal of nirvana or silence, namely pure thoughts, concentrated on Bhatara), (quiet mind, strong belief without a doubt on Bha , all conduct is dedicated to Bha hanikarnitah (only Bha is heard), hanawatya (only Bha is expected and seen), hanimésya (only Bha is heeded), hanasa (only Bha is thought).

Perseverance is required in carrying out sincerely without expecting too much of the result, affirming the worship of Bha a, until a feeling is achieved in the form of an experience of uniting with a or known as nirvana (Gedong Kirtya, 1948). Yoga is carried out by getting used to the chanting of the path (naya) of mantras, Mantranaya, namely the three sacred characters that have supernatural powers, O ? Ah U ? , the script is

called *tryak ? ara*, which is the essence of *tri kaya bajra*, namely the sacred sound of *bay ? ep*, which is useful for pacifying the unity of energy, words, and thoughts.

Mantranaya is recited in the heart according to the breath when performing the In this way, gradually comes the true feeling of , that is, the soul lies between and between forgetting and remembering it is called , as the realm of dissolving and washing away all suffering. All of this is done with a strong determination without any doubts, the mind is calm, does not waver, does not worry, and thoughts and wishes are directed to the good and keep the mind from luxury and worries (Sugriwa, 2012:1-8). Furthermore, the voice of A A is considered as Sang Hyang Adwaya, **is the father of Bha** Buddha. That wise, calm, and unwavering inner is what considers, is Dewi , is the mother of Bha Hyang Buddha, and is called Bha .

In other words, the voice of A A and a peaceful inner is the essence of adwaya teachings. Adwaya's teachings are **the essence of the** science of a. The result of understanding the tarka knowledge, leads to knowing by , because of the , the peak of the mind that is sought by understanding the tarka knowledge, which is the main reason for the encounter of Bha Buddha. The result is studying the a knowledge, causing him to know Sang Hyang Adwaya, because A A is **the end of the** teaching of a knowledge leading to the meeting of a.

The assembling of *wyara ? a* and *prak ? a* knowledge gave birth to the *aji tantra* knowledge, which **is the body of** Bha ? ara uddha . In conclusion, the pure inner is the form of Bha ? ara Buddha because the pure inner is met with *bay* (energy), and silence is firmly placed in the speech of the voice of A ? A ? , considered as Sang Hyang Di . In conclusion, **the essence of the** adwaya letter is to really remember, and burn it in daily practice, as a tool to meet Buddhahood. (Sugriwa, 2012: 115).

There is the term *bajrodaka*, derived from the word *bajra* which means a five-pointed *bajra* weapon and *udaka* which means water of life (*am ta*) as well as poison, which flows from the source of its interests, whether the interests are good or bad. *Bajrodaka* is subtle water that has five sharp channels, affecting the life of taste, in the body, located or originating or located at the base of the inner unity that has a relationship with . If we act unkindly in the world, then the *bajrodaka* naturally flows from the source which is toxic affecting the inner feelings into sorrow and pain.

On the other hand, if we are doing good, compassionate, pure, honest, and other good manners, then this *bajrodaka* water flows naturally from the source, which is *am ta*, refreshing one's own inner sense. (Sugriwa, 2012:16). In order to achieve happiness, keep your mind and feeling healthy, use your eyes to see this universe with compassion,

and try to always be loving and kind to the whole universe. This will eliminate ignorance in the inner so that it will be free from hatred, jealousy, difficulty, darkness, drunkenness, and so on.

For this reason, make healthy your vision of the dharma, which is like a mirror with its image, its image can be seen but cannot be touched. Understand that all things including things and people are shaped by karma, so that physical form appears vague, but is not really there. As a result, paying attention to the dharma rather than paying attention to may or the shadow that comes out (Sugriwa, 2012:20-23). Performing high-quality worship to Bha ? aHya Buddha by using mantranaya.

When mantranaya is applied, it is considered to have entered the highest secret knowledge. With the implementation of the mantranaya, it means that you have reached the main teachings and the development of a high secret, which has the power to eliminate all the hell beings. Therefore, there is a need for obedience to the boddhi-citta. boddhi-citta is the center of boddhi sattwam, the ways of concentrating the mind in the I Made Surada (Theology **MUDRA Jurnal Seni Budaya Volume 37 No. 3, Juli 2022** 309 boddhi citta are called mudra.

In Buddhism, the highest state is Boddhi Citta or an enlightened mind (Widnya, 2008:48). Outwardly, mudra is defined as the ways of moving the hands which become the means of inner movement. What is called Sang Hyang Bajra Ghanta is the voice of suksma, the voice of the soul itself which is very sacred, resembling the sound of genta. The person who has heard the voice is a sign that the person's mind has become pure despite the distractions of worldly thoughts. Thus, the person will be free from the disturbance of restless thoughts, thoughts that are bound by lust.

If this state continues to be strong, then the continuation will be able to know oneself, regardless of the influence of bodily attachments. In this level is called sinamaya or mok a, they can recognize their own atma called Buddha, Shiva, Vishnu, Brahma, and that person is called maharddhika which means freedom from worldly bonds (Sugriwa, 2012: 34-41). The ethical aspect of the Buddha is called paramia, yoga and bhawana are parts of the dharma that are important in living a life to be free from mara .

Participating in cur a a after mastering yoga and bhawana , namely duhka satya (releasing poverty by one's own efforts, of course with a calm mind), nirodha satya (succumbing to win, having a non-combatant stance), samudaya satya (faithful to social obligations and loyal to commandments of God), marga satya (faithful to the way of connecting oneself to God). The whole of y bhawana, cur arysata,paramia morality is called maha a as the great way to find the hyang Buddha. After the implementation of

maha a , it is increased to parama guhya, namely knowing and seeing the real form of bharal , namely wi ? a which animates the whole universe.

People who have reached the level of parama guhya are called yswara , who are obedient to God, and ancestors, obedient to teaching religion, obedient to justice and have been free from mara (Sugriwa, 2012:107-110). CONCLUSION Theology in the yé té mantra inscription is knowledge of Buddha-hood or the Tata , or the ultimate reality knowledge in Buddhism as a great, sacred and holy character. The Tata is a nickname for Siddhartha Gautama or Bha ? ara S ri Sakyamuni. The Tata or Sarwwa hagat is the principal deity in the Buddhist pantheon, consisting of Dhyani Buddha Amitabha, Dhyani Buddha Amoghasidhi, Dhyani Buddha Ak ? obhya, Dhyani Buddha Ratnasambhawa, and Dhyani Buddha Vairocana.

The Tata describes dharma as the cause or origin of the destruction of suffering or of misery and conceit. What needs to be conducted to get happiness is to free oneself from mara by obeying ethical behavior (paramita), loving oneself and the universe, believing in dharma and letting free from the entanglement of maya, doing good karma, performing worship to the Tathagata by making the habit of chanting.

mantranaya and the establishment of the Tata in oneself when doing yoga, bhavana, catur arya satya, samadhi, knowing and seeing the appearance of the bhatara without hesitation with a calm mind in order to achieve nirvana. REFERENCES Acri, A. (2021). **Dari Siwaisme Jawa ke Agama Hindu Bali**. KPG (Kepustakaan Populer Gramedia) - Orient (EFEO). Ambarawati, A. (1996). Sebuah Catatan tentang Pengaruh Hindu-Buddha di Bali Utara. Forum Arkeologi, 1, 29 40. <http://forumarkeologi.kemdikbud.go.id/index.php/fa/issue/view/36> Ardika, I. W., Wiguna, I. G. N. T., Setiawan, I. K., & Wardi, I. N. (2013). Sejarah Bali Kuno. In I. W. Ardika, I. G. Parimarta, & A. A. B. Wirawan (Eds.), Sejarah Bali (pp. 105 257). Udayana University Press. Astawa, A.A. Gde Oka. (1997).

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