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The Teaching of “*Jñana Sandi*” in The Text “*Tutur Muladara*”

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Abstract

Lontar is a written media which is used in the earlier period before the discovery of the paper as a part of the renewable technology. Studying or researching old manuscripts is not an effortless job. In addition to the technical factors, it also involves language and script which are applied in the text as well as other factors associated with the culture system. In the manuscript, there are texts which match its soul. One text that is fascinating to observe further is the text of *Tutur Muladara*, the teachings of the spiritual that focus on the integration of sound, breath, and mind. This article analyzes the teachings contained in the text *Tutur Muladara*. In this text, there are various teachings of *kadiatmikan*. One of them is the teachings of *Jñana Sandhi*. This sort of teaching consists of three subs, namely the teaching of seven holes of the sky, *Yoga Sandhi* and *Sang Hyang Adnyana Sandhi*.

Keywords: *Jñana Sandi*, *Tutur Muladara*, Religious Script, Balinese Hindu

Abstrak

Ajaran “Jñana Sandi” dalam Teks “Tutur Muladara”

Lontar merupakan media tulis yang digunakan pada masa terdahulu sebelum ditemukan kertas sebagai bagian dari teknologi yang terbaru. Mempelajari atau meneliti naskah lama memang bukan pekerjaan yang mudah. Selain karena faktor teknis menyangkut bahasa dan aksara yang digunakan di dalam naskah, juga faktor lain yang berhubungan dengan sistem budaya. Di dalam naskah terdapat teks yang menjadi jiwa naskah itu. Jiwa naskah adalah ajaran-ajaran. Artikel ini bertujuan untuk menganalisis ajaran yang terdapat di dalam teks *Tutur Muladara*. Di dalam teks ini terkandung ajaran-ajaran

kadiatmikan. Salah satu ajaran *kadiatmikan* yang dimaksud ialah ajaran *jñana sandhi*. Ajaran *jñana sandhi* ini terdiri dari tiga sub, yakni ajaran tentang tujuh lubang langit, *yoga sandhi* dan *sang hyang adnyana sandhi*.

Kata Kunci: *Jñana Sandi*, *Tutur Muladara*, Teks Keagamaan, Hindu Bali

1. Introduction

Lontar is a form of written culture of the past which is still inherited to the present. It is a source of knowledge which is considered as a remarkable preservation. The manuscript of *lontar* is managed and maintained by generations who inherited it because it accommodates a wide range of noble values. Starting from the ancient times up to the present, *lontar* is the result of authors' creativity to express their ideas to be conveyed to others and society. The word '*lontar*' refers to the basic elements of leaves of *ental* or *rontal* (*borasuss flabelliformis*). There are two sorts of text originating from the leaves of *rontal*, specifically, they are *tala* and *sritala*. *Tala* is a type of racial leaf which is thicker than *sritala*. In between, the type of leaf commonly used as a writing medium is *tala* leaves (Tim, 1992: 1).

In Bali, *lontar* manuscript is rewarded as the *Candi Pustaka*, the shrine built with selected words. The essence of the hundreds of *lontar* in Bali has three main themes (Agastia, 1987: 40). These three main themes are: 1) The theme of *Jnana* which is recognized as the knowledge of nature and manifested into *lontar tattwa*. Its content is overshadowed by the doctrines of philosophical theology, 2) The theme of *susila* is manifested into *lontar sesana* and *niti*, which content is dominated by moral teaching and leadership, 3) The theme of *rasa* or Aesthetics religious is embodied in the *lontar* of art and magical religious *lontar* (Sukayasa, 2003: 1-3).

Text is frequently associated with written matters and there are media that came in, although in fact, the text is not merely written, it may be oral, acknowledged as the text of oral discourse. Zaidan (2007: 203), asserts that the text is the content of the manuscript or something abstract which can barely be imagined of all the contents of the essay, both fiction and non-fiction. In the context of this writing, the text is associated with written matters, that is the text linked to it as the Indonesian classical work which has a very broad sense. One of the texts is *Tutur Muladara*, the teachings of the spiritual that focus on the integration of sound, breath, and mind or *kadiatmikan* teachings.

The *kadiatmikan* teachings is a wealth of acquaintance in the local genius meritus of the people of Bali. Moreover, today, the human civilization has a tendency to move towards post-modernism which is no longer only emphasizes the material aspect, but also the emotional-spiritual aspect. Logics scientific emphasis on the ratio, integrated with the non-scientific knowledge and even lead to irrationality. Syncretism between two poles which is truly the duality presented to new revolutionary ideas. Mysticism in earlier civilizations is viewed as irrational fetched, though recently become the object of mystical challenging conversation in the realm of science. Hindu theological concept of the existence of God is impersonal and personal, or in religious language, *Nirguna* and *Saguna Brahman* are the eastern custom which capable to observe the mysticism and the irrational.

Tutur Muladara text is assumed holding a mystical and irrational meanings. The text likened to the wilderness of many spiritual travelers who enter into it, if not lost, may disappear (Palguna, 2008: v). However, to be able to systematically decipher the elements that relate to both aspects, it requires to construct a right conceptual level to the speech text. The spoken word has a relevant meaning with the speech which contains elements of immeasurable guidance. Speech in Sanskrit is known as discourse. Thus, we can presume

that speech is a word that includes treasury religious advice (Tim Penyusun, 1993: 11). Lexically, speech is derived from ancient Javanese language, which means; memory, keepsake, awareness, the depths of the soul of being, “deep gratitude” (the absolute unity place); sacred traditions, *Smrti* (as the opposed to *Sruti*), the text contains a religious doctrine (Zoetmulder, 1994: 7). Accordingly, speech in this study is defined as consciousness. Consciousness means the awareness of the existence of *Muladara*.

Muladara is one of the six foremost chakras that become the essences of consciousness. The six foremost chakras are *muladara chakra*, *swadhistana chakra*, *manipura chakra*, *anahata chakra*, *visuddha chakra*, and *ajna chakra*. Indeed, after the *ajna chakra*, there is still one more, that is *sahasra dala chakra* (Chawdhri, 2003: 8-11). Thus, it can be assumed that the lontar *Tutur Muladara* is a representation of Balinese *lontar* that holds one essence of the six influential *chakras* in the human body. The assumption seems to be appealing for further study since the text struggle does not end at the level of reading, but also seek the meaning. The meaning can only be traced back by using undecayed and accurate interpretation system, according to the local paradigm. It means that *kadiatmikan* teachings in *Tutur Muladara* require not only an understanding of the text but also the associations of the diachronic among other texts.

It is stated in the *Tutur Muladara* text that there are seven gates or holes and when they blend (read: *nyandhi*), they will present a sound. *Muladara* is the *chakra*, and there are six principal *chakras* as explained above. The turnover of these *chakras* generates a wave's energy and sound. The process of controlling *chakras* is illustrated in yoga. The concrete effect of the *chakras* can further occur through the grace given by a saint (yogin) by placing his hand on *sahasrara chakra* or it can be induced through noise (Kamajaya, 1998: 71). Based on this illustration, the sounds possess a very prominent point in *Jnana Sandhi* or the connection of the minds and the turnover of the *chakra* itself.

2. Discussion

Lontar Tutur Muladara carries the wealth of knowledge concerning *Jnana Sandhi*. *Jnana Sandhi* is the essence of esoteric knowledge since the word ‘*Jnana*’ refers to knowledge while ‘*Sandhi*’ refers to the meeting. The meetings of knowledge certainly occur at the level of metaphysics, which is invisible to the eye. For this reason, this teaching is the secret teachings. Structurally, systematic presentation of the teachings of *Jnana Sandhi* in the text of *Tutur Muladara* starts from the introduction of the existence of the seven holes of the sky, then followed by an introduction to *Yoga Sandhi*. Once the two are recognized, then the doctrine of *jnana Sandhi* would be described.

2.1 Seven Holes of the Sky

The text entitled *Tutur Muladara* comprises a speech of *kadiatmikan* of Sanghyang Adnyana Sandi that outline the ways to call the brothers who were born together. The brothers were required to take care of a human in order to avoid danger. It added that the veins of the body are the interface or the wire connector to convey everything to him. Besides, there is also the description of the *Bhuwana Agung* (macrocosmos) to the *Bhuwana Alit* (microcosmos) and specifies the names of *kanda* (part). Similarly, in this text, it is considered the existence of seven holes of the sky as shown in the following quote.

Iti Tutur Muladara, nga, rehnya ajñana Sandhi, nga, genahnya belonging langite, 7, ja, li, ling, nga., muñi, to muñin Sanghyang Ajñana Sandhi, ne lwih, nga (Tutur Muladara. 1a).

Translation:

It is discussed in *Tutur Muladara* that it adopted the way of *adnyana sandhi* which correlates the mind with secrecy, its place in the sky’s hole 7, *ja*, *li*, *ling* means sound, the sound of Sanghyang Adnyana Sandhi.

Based on the foregoing quotation, it can further be identified that in the text *Tutur Muladara* there are seven holes regarding the connection of *adnyana* in the sky. Those seven holes are not expressly asserted in the piece of the sky. However, if the so-called sky is the upper part of the universe (read: the body), formerly, the seven holes are exactly in the head. Indeed, there are seven holes positioned at the head obviously, they are the two holes of eyes, two nostrils, two holes of ears, and the other one is the mouth. In the body itself, there is a part named *sapta dwara*. *Sapta dwara* means seven gates to come in or go out. All the seven gates are related to *Muladara chakra* as the origin of *Bayu* (power). It is stated that from the *chakra* in the bottom (*Muladara*), *Bayu* flows throughout the body, until at the *Sivadwara* (crown), from the crown then flows into *Nasika*, then proceed back into the tip of the tongue, finally live in the seven gates (Palguna, 2007: 102).

At the step of understanding the seven gates, it is absolutely associated with the exact system of thought (*idep*). As a perfect being among the three classifications of God's creatures, human used *idep* or the mind as the foremost weapon. The mind becomes legitimacy, that human is a perfect being among the three creatures. As the owner, then a human should be able to control the mind, not the other way around. The mind is wild, it is quite delicate, extremely light, very huge, incredibly fast, change, switch over everything, ruled everything, and does everything. The parts of the mind are associated as *asta aiswarya*. Such parts of the mind are very challenging to conquer. Conquering the mind is the consequential challenge of a human. Because of its subtlety, the mind is laborious to be touched. Because of its lightness, the mind is so intricate to be grasped. Because of its greatness, the mind is quite tricky to be embodied. Because of its speed, the mind is hard to be pursued. Because of its changes, it is tough to know the reality. The mind is as a ruler for it is arduous to be mastered.

Idep acknowledges humans to learn and it comes from the learning activities of knowledge (*jnana*). However, humanly is not

omniscient, only *sada siva tattva* can be termed as omniscient since the *sada siva tattva* is filled up with *sarvajña*. It is called *Sarvajña* for it has the ability to see, hear, and know the deeds accurately. That means humans hold a finite mind, the limit is *maya*. The concept of *maya* is emphasized in *cetana* and *acetana*. That is pure consciousness and awareness which associated with *maya*. *Idep* as the authorities of *indriya* which is declared as wild, then it requires to be conquered through the path of yoga. It further announced that in the process of yoga, *idep* would face a change in the form of observation which is right, wrong, observations in words, in a state of sleep, and observations of memories. That is a change of mind when doing yoga. The changes are based on *klesa*, that is ignorance, pride, attachment, anger, and fear. It is specifically written in *Siva Tattva*, philosophy of Siva.

Lontar *Prakempa* describes the origin, type, and the meaning of sounds that exist in this universe named *genta pinarah pitu* which has a solid alliance with the concept of *genta*. The word *genta* or *ghanta* is the Kawi language which in Indonesian means the bells, *genta, tirtir* (Simpfen, 1982: 49). *Genta* means the sound that comes out from the deepest body and mind which contain of sanctity that is more frequently called as “the voice of the soul” or inner voice, in other words, *genta* is the embodiment of soul’s sound or inner voice; *genta* can further mean the sacred sound that permeated the cosmos which come from the earth’s core, that is also termed as “Supreme Sound”. This means that a bell is a replica of the source of the sounds of nature or the macrocosm. Similarly, the word *ghanta* which means bells, *genta, tirtir* does not confer any involvement with *genta* which means the sound for it is still a noun. However, if we look closely at all those three similarities, they are able to produce a sound if used. In the pairs of sentences, the word *genta* could mean voice wherein the word *Genta* will change the sound following the part of the sentence.

There are four fundamental elements carried in *Lontar Prakempa* that are the elements of philosophy, elements of ethics, aesthetics,

and techniques of beating. *Genta* is the element of philosophy in which it is said that sounds, voices, tones, and rhythms are generated by Sang Hyang Tri Wisesa. At the same time, it is further formed *panca tan matra* and *panca maha bhuta* which each produces sound and the parts are spread all over which then called *pengider bhuana*. From the tones, then it is formed various groups of tone among a group of seven tones known as *genta pinara pitu* which is also stated that the origin of the sound emanating from the bottom of the earth. Regarding this *genta*, lontar *Śiwapakarana* revealed about the God that resides on each means of worship, the place is in the body of the *wiku*, where they come, the nature of *karawista*, the nature of water (*tirta*) in *buana agung* and *buana alit*, the nature of *petanganan* and the rest is about the doctrine of *kediatmikan*. The citation is as follows.

Haywa ika umara-marahren ika Sanghyang Bajra ghanta mudra ring wwang adrasta mandala, tapwan samayika rahasyan kubdan atah sira, tan awara wiryyakna irikang wwang tapwan krtopadece.

Translation:

You must not talk about this sacred *bajra*, *genta*, and your hand gesture to people who are oblivious to this universe, as well as regarding the nature of things. Perform it secretly and hide it surely, do not teach it to people who have supreme knowledge.

In the foregoing description, it was clear that the knowledge nor the doctrine of sound which are coming from *genta pinarah pitu* is a secret doctrine since this doctrine should not be delivered to people who do not hold the strength to recognize the universe. Seeing the universe in the philosophical level, particularly in the tantric teachings is not simply a means to see the big world or this *bhuwana agung*, but also to see the world in a small view or *bhuwana alit*. So, what is meant by *wwang adrasta mandala* is a person who does not experience his own body. This classification of people is unsuitable to be transferred the knowledge of this doctrine, then the doctrine

is incorporated into *rahasya jnana* or the secret knowledge. Thus, this variety of matters must be lifted by a human calling himself a priest. Therefore, a priest is a human who has overcome his inner attachment of the ten sensual impulses. In the poem *Kakawin Dharma Sunya* written by Mpu Kamalanatha, it is stated that:

*ambek sang wiku siddha tan pakahingan tamutuga ri kamurtining tayal
tan linggar humeneng licin mamepekin bhuwana sahananing jagat rayal
norang lor kiduling kidul telas hane sira juga pamekas nirarsraya/kewat
kewala sunya nirbana lengong luput inangen-angen winarna ya.*

Translation.

The spirituality of a pandits is not limited anymore, he has been able to attain the highest realm/his spirituality is no longer scattered, quiet, and intriguing infiltrated the worlds/north-south is not available to him, it is mentioned as *nirarsraya* (lasting), having a perfect *sunya* body, beautiful, and it is very tough to be thought and expressed.

In a part of *kakawin Dharma Sunya*, it is declared that the spirituality of a *mahayogi*, *Mahamuni*, or *mahakawi* has entered the *Sunyata* realm, it is like a brilliant ocean without stain, free from the bonds and has enjoyed the essence of beauty. It is like a priest who is obviously the owner of the world, like a flame of fire to worship his work by bringing light everywhere. *Sunya* is consciousness when it has mixed with *Paramasiwa*. *Sunya* is Paramasiwa awareness, the awareness when it has enjoyed *Bhoga Paramasiwa*, so that *pengawi* notably on the part of this worship of *kakawin* adore Paramasiwa as Sang Hyang Sekalatma, means the soul of every living thing. Paramasiwa is defined as “*Sang Saksat pinakesti ning manah aho*”, he is not unlike a natural content of holy thoughts and “*Sang mawak ring tuturku*”, he who embodies the natural consciousness to “He” that exists within the *pengawi* (the poet).

2.2 Yoga Sandhi

The word ‘Yoga’ is derived from the word “*Yuj*” which means dealing. The word Yoga means the connection or link, where the

intention is engaging the spirit of the individual (*atma/ purusa*) with an impersonal universal spirit (Supreme *Purusa/ Paramatma*) (Suamba, 2015: 81). Yoga, additionally, has a meaning as follows: 1) system of Hindu philosophy that endeavors to settle the mind, engage in meditation, and self-control; 2) gymnastics exercise with breathing exercises, the mind, for the physical and spiritual health (Tim Penyusun, 2014: 1134).

Saraswati (1996:279), described the essence of yoga which is an excerpt from the book of *Sutras of Patanjali*, Chapter I, *Sutra 2*, that is '*yogas citta wrtti nirodhah*'. It suggests that yoga is restraint of seeds of mind (*citta*) from exerting various forms (changes; *wrtti*). The changes of seeds of *citta* that should be controlled are classified into five forms as outlined in the *Sutras of Patanjali* (1.6) i.e. *Pramana wiparyaya wikalpa nidra smrtayah* which means that (they are) right knowledge, wrong knowledge, delusion, sleep, and memory (Saraswati, 1996: 279). *Yoga Sutra Patanjali* (1.6), when examined then what is meant by *Pramana* is concerning an exact observation, *Wiparyaya* is a faulty observation, *Wikalpa* is the observation that exists only in words, *Nidra* is observed in a state of sleep or dream and *Smrti* is the observations of what is in mind or something experienced.

All those varieties of *citta* arise from *klesa* or *barriers* that hinder which generate distress and sorrow in life. Those *klesa* are described in the book of *Shiva Tatva* as follows:

1. *Avidya* is confusion
2. *Asmita* is vanity or ego
3. *Raga* is attachment
4. *Dvesa* is anger, greed, and antipathy
5. *Abhinevesa* is an excessive fear of death (Tim, 2005: 69)

It also explained the meaning of *asana* which is plucked from the *Sutras of Patanjali* (II.46), that "*Stira Sukha Asanam*" which means the steady and convenient posture (should be) (Saraswati, 1996:

292). In the *Bhagavad Gita* (IV.13), there are descriptions of postures or *asanas* that are practiced for meditation, specifically:

*Samam kayasirogrivam
dhara yann achalam sthirah
samprekshya nasikagram svam
disas cha`navalokayan*

Translation.

With the straightened body, head, and neck
sitting still and do not move
Keep seeing the nose
and do not turn around (Pendit, 1995: 172).

Besides *Bhagavad Gita*, as cited above, there are additional books that provide specific regard to this yoga. For instance *Sweta Swatara* (II.8), which also explains the *asanas* as follows.

*tritunam sthapyā samam sariram
hrdindriyani manasa samniwesya
bhramopena pratāreta widwan srotamsi
sarwani bhayawahami*

Translation.

By having good meditation, the third upper body: chest, neck, and head will be in upright position, and the position is right with the body parts of more with senses and mind in reverse by a pure heart, those who are wise with *Brahman*, can sail the strong ocean, the scary waves (Sugiarta, 1982: 22).

Sloka above includes the doctrine of *asanas* stating that: by an immeasurable attitude, get the body, neck, and head straight and sit quietly, do not to move, it is precisely the nature of *asanas*. The great *asanas* prompt one can quickly focus the mind (*Dhyana*). If someone has been steadfast in yoga, then that person can be called as a *yogi*. *Yogi* is a term known to mention to the actors or implementers of

yoga, ascetic man; whereas the women are called *yogini* (Zoetmulder, 1997: 1493). In *Tutur Muladara*, it is termed as *Yoga Sandhi*, as stated in the following excerpt.

Tutur Kaputusan, nga., uwate ne akatih, betel masuk ke song uwat cinguhe di sepinñane, tungtung tanggunñane, mahadan Manik Kasangkon, murub di tengah, apanya di kagenahin ñamane, pamundaring rat, nga., matapakan sarining raga, sela wawukir, nga., maka pasuk wetuning angkihan, nga., rupa hening, punika ne mangambah ka Yoga Sandhine, nga., marupa manik toya, putih hening, uwate ne akatih betelanga ka cangkem, maka song uwatñane, punika mahunderan mapinda surya, nga., dalaning asepi, nga., to di tengahñane, mahisi guruning sabda, nga., punika mulaning swara (TM. 2a-2b).

Translation.

In *Tutur Kaputusan*, it is stated that a translucent vein goes into the holes of the nose, quite delicate, it is named as *Manik Kasangkon*, light in the middle since it occupied our relatives, called *Pamundaring Rat*, repose core body called *Sela Mawukir*, as the entry and exit of the breath in such silence, that is what through *Yoga Sandhi* in the form of beads of water, white silence, veins repeatedly one seed forwarded to the mouth, as the hole sinews, that shaped roundabout around like the sun, the system is quiet, it is in the middle contains the teacher of voice, that is initially sound.

Based on the preceding quote, there are teachings about *Yoga* and *Yoga Sandhi*. This *Yoga Sandhi* is the goal because it is mentioned in the description in the lontar *Tutur Muladara* above, that the *Yoga Sandhi* is the purposes of entry and exit of breath. Indeed, by its name, it reveals that this doctrine is the secret teachings. In *Jnana Siddhanta*, it can be recognized that a genuine disciple can attain liberation (*manemu kamoksan*) for a while in his sleep. This means that he has found deliverance in him. Thus the liberation he achieved during sleep should be viewed as a temporary exemption and a true sage approach that level through knowledge about *Prayoga Sandhi*. *Prayoga Sandhi* contained in lontar *Tattva Jnana* asserted concerning *Samyag-jnana*, the term is associated with the

achievement of liberation, but at the time of death. *Tattva Jnana Yoga* has also mentioned seven levels contained in *Prayoga Sandhi*. These levels consist of six levels of yoga.

Based on the above description, it can be revealed that the awakening and sleep is a dualism which became crucial in the process of this *Yoga Sandhi*. It is further affirmed that the form of *Yoga Sandhi* is the water beads, white silence, and there is a single vein forwarded to the mouth, as the sinews hole which is formed like the sun around the roundabout, the way is quiet, it is in the middle includes the teacher of voice. Once again, the sound becomes a very significant concern in this *Yoga Sandhi*. In accordance with the above narrative, between awakening and sleep is another name of the conscious and unconscious. The correlation between *atman* and *Brahman* is similarly said to have a duality as the fact of conscious and unconscious. This is known as *Vedanta*.

2.3 Sang Hyang Adnyana Sandhi

Sang Hyang Adnyana Sandhi is the name of the ruler who exists in the human body, and as a ruler in the secret ballot, called as *I Cita Manyuda*. The word *cita* will prompt us to the knowledge of the mind, while its place is in the secret ballot. Thoughts of a kind which, as occupants of the secret ballot. Indeed, God created the world and everything in it either still or running. As well as humans as the objects of God’s creation named beings who come with wisdom. So in a sense and willingness, people desire to understand the existence of God. Various ways were done by the people to get closer to God, whether by worshiping, singing the sacred song (*kirtanam*), working while thinking of God, and in sleep, they will still seek the God and put the position on the surrender of everything to the creator.

God cannot be littered by the tongue, not burned by the fire and the other round. One name for *Brahman* can be a reference, but it cannot be the limit of it. Although a human can define *Brahman*, it is

quite possible that humans can approach the experience of *Brahman* to immerse themselves in a kind of collective explanation about Him (Dass, 2007: 126-127).. Ways to discover the existence of God are written a lot in the scriptures of various religions on this earth including Hinduism. However, still, the failures are experienced by some people who do not understand any implicit or explicit instructions in that holy books. Moreover, there are deviations in various forms whether they are intentional or not.

The deviations done by many seekers of God do occur due to the various religious methods that lead to the existence of God. However, there is no certainty about which method is the most practical method to attain God. Many people have uncertainty, conceivably even anxiety regarding what is performed for God (Wallace, 2007: 98). However, the *lontar* of *Tutur Muladara* pouring the nature of finding God in the form which is as invisible and can be achieved by a purity of *buddhi*. The *Sabdha* or that sound which is utilized as a means, moreover in *Tutur Muladara*, it is stated about the secret knowledge (*jnana Sandhi*), notably regarding the secret ballot which is represented by I Maya Traju Mas. The citation is as follows.

di tengah guruning sabda, mahisi guruning idep, masanding atma, adan atmane I Cita Mañuda, nga., to ne sandi, nga., to suba awake, Sanghyang Ajñana/Sandhi, ditu bareng,ne kawukin, I Maya Traju-mas, nga (Tutur Muladara. 3b-4a).

Translation:

In the midst of the voice which consist of the teacher of mind, side by side with the atma or soul, the name of our atma I Cita Manyuda was really secret, that is our body, Sanghyang Adnyana Sandhi participated there, that we call his name as I Maya Traju-Mas.

The essence of the earlier description is concerning the existence of a secret doctrine, namely Sang Hyang Adnyana Sandhi placed in the secret ballot, and called as I Maya Traju Mas. I Maya

Traju Mas is an essential element when discoursing of God’s involvement with *Atma* in the human body in accordance with the *lontar* of *Tutur Muladara*. *Atma* as the source of the secret ballot called *I Cita Manyuda*, while God (*Brahman*) is called as *I Maya Traju Mas*, and the teachings which reveal this matter is called *Sang Hyang Adnyana Sandhi*.

A great amount of human energy is poured out into what is termed to serve God. Serving God is a gorgeous and amazing way. However, contradictions occur that the servant of God seems selfish, paranoid, or psychopathic. Isolating themselves from the environment, making it a tradition like kings, bossy, not to be governed, and see each other as a lower class who do not need to listen to the words.

The debasing nature of others is not in line with the nature of God. People who have this nature, in fact, is contrary to the truth. The truth that comes from the God would provide a way to anyone who will reach the God. People who desired to meet God would be doomed to failure if in themselves do not reflect the attributes of *Dharma*. The nature of God is like the sun for it is not affected by environmental pollution. Even if the sun was shining in the urine, then it would be a sacred place. Likewise, the nature of rain that fell to earth, there is no place for seeing on a choice to be showered, even rocks and hills will also be showered. Thus the nature of *Dharma* is nothing like viewing the circumstances that will eternally look the same in all beings (Prabupada, 1999: 90-91).

Seekers of the God will continually strive to continue their struggles until the completion of their goal to perpetually not be fatigued to synthesize themselves with God, glancing at all the deviations which are part of an astonishing unity. The mind should be controlled by the intellect since the mind is established by dignity and diversity while basing itself on the intellectual humility and produce unity in diversity (Yupardhi, 2008: 147). Familiarize the attitude of not hating others and do not feel satisfied when

receiving the praise. Placing a forgiving heart full of limitless, on the basis of this movement, God will deliver worshipers to liberation (Prabupada, 1999: 100).

However, for beginners, it is laborious to acquire the fact that the state of the God is not a certainty. Challenge affiliates themselves with the God in the present era, numerous factors can be the cause that the various methods and religious traditions will be as a list of the meal. Among of religious traditions that exist in Hinduism is through ritual ablutions and Adnyana Sandhi is one of the major aspects in the purification by humans, mainly related to the body as well as a range of knowledge regarding the body.

3. Conclusion

Tutur Muladara text expresses *Jana Sandi* as a sort of *kadiatmikan* teaching that describes the six foremost *chakras* in the human body. That there are seven holes in the sky which are the path of engaging the *adnyana*, i.e. two holes of the eye, two nostrils, two holes of the ear, and one is the mouth. *Lontar Tutur Muladara* pours the essence of God's exploration into a pattern that seems to be visible and can be achieved by purity *buddhi*. *Sabdha* (the sound) which is used as a means particularly regarding the secret sound, represented by I Maya Traju Mas who becomes an essential part in explaining God's involvement with *atma* in the human body in accordance with the expulsion of *Tutur Muladara*. The *atma* of the secret sound source is named I Cita Manyuda, while God (*Brahman*) is called I Maya Traju Mas and the doctrine which addresses this matter is termed Sang Hyang Adnyana Sandhi.

A great amount of human energy is poured out into what is termed to serve God. Serving God is a gorgeous and amazing way. However, contradictions occur that the servant of God seems selfish, paranoid, or psychopathic. Isolating themselves from the environment, making it a tradition like kings, bossy, not to be governed, and see each other as a lower class who do not need to

listen to the words.

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