Theology of Buddhist Religion in Yé Té Mantra Inscriptions

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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 Tathāgata 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 Tathāgata is a call to Siddhartha Gautama or Bhaṭāra Śrī Sakyamuni, who has attained complete enlightenment and is free from the entanglement of mara. The Tathāgata 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


Kata kunci: yé té mantra, teologi, dharma, tathagata, nirvana

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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 relics 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 Buddha 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 nirvāṇa and sunyatā (Sedyawati, 2009a: 89; Sedyawati, 2009b: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; Budista & 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 or the Tathāgata, or 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 Jinasiddhanta, 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
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 (Buddha’s priest) at Gria Budakeling Karangasem (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 *Inanasidhanta* text. Even this manuscript is considered to have existed since the time of *Sjailendra*, is seen as a religious foundation depicted on the Borobudur temple. In Bali, this text is said 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 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 *Tathāgata* or *Sarwa Tathāgata* 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 (Astrawa, 1997, 2000, 2003; Astrawa, 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.
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 Dhyan Buddha, and Bodhisattva, 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) yé dharmā hétu prabha-
   2) wā hētun tēsān tathāgata
   3) hyawadat tēsaŋca yo ni-
   4) rodha ēwam-wādi ma-
   5) ha śrā-manah

b. Mantra consisting of six lines:
   1) yé dharmā hētu
   2) prabhawā hētun tēsa
   3) tathāgato hyawada
   4) tat tēsān-ca yo ni-ro
   5) dha ēwam-wādi ma
   6) ha śrā-manah

Translation
The state of the causes of occurrences has been explained by the Tathāgata (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 dharmā hētu prabha-
2) wā hētun tēsān tathāgata
3) hyawadat tēsān-ca yo ni-
4) rodha ēwam-wādi ma-
5) om yé-tē shawa om kratē
6) …..ra pramblinih……

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-wa sarwatathā
   2) gata tadapagantam jwala-jwaladha
   3) madhā ālasamhara samhara a
   4) yussamsādha ayussamsādha
   5) sarwa satwānām pāpam sarwa-ta
   6) thāgata samantāsrita wī
   7) mala śuddha svāhā

Translation
Reverence to the Buddha (Tathāgata)
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 (Tathāgata or Sarwva Tathāgata). 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 Tathāgata and Sarwva Tathāgata and his teachings, explains dharma as the cause or origin of all events or all that exists. Further, the Buddha also explained that dharma 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 mazab Śiwa tantra (Śiwa Tantra Madhhab) and mazab Budha tantra (Budha Tantra Madhhab) (Budi Utama, 2021:101).

The Tathāgata’s Conception as the Ultimate Reality
The yé té mantra inscription describes the Tathāgata and Sarwva Tathāgata, 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
The Tathāgata refers to Siddhartha Gautama when he was still alive. He is also called Bhaṭṭāra rī Śakyamuni, a current Buddha, a previous Buddha, and even a future Buddha. In the twenty-fourth Tathāgata system, with the first Dipangkara and the twenty-fifth Gauthama Buddha (Sugriwa, 2012: 3-4; Widia, 1980:13). In the Old Javanese-Indonesian Dictionary, Tathāgata comes from Sanskrit which means ‘as soon as it comes or goes’ is a designation for the Buddha (Zoetmulder & Robson, 2004: 1220).

The Tathāgata or Sarwwa Tathāgata is the principal deity or deva in the Buddhist pantheon, while at the second level there are companion deities such as Padmapī, Wajrapī, Mārjūrī, and others. The third level is the accompanying/minor deity, which is a group of gods who are generally given names with the word ‘wajrā’ in front or at the end of their names (Sedwayati, 2009a: 90). By mentioning the Tathāgata and Sarwwa Tathāgata in the yē tē mantra inscription, placing the Tathāgata as the ‘center of worship’, which represents the Mahāyāna teachings (Sedwayati, 2009d: 131-134).

The Tathāgata is the name for the Buddha, as the object of meditation is a phenomenal existence, consisting of: The five Bhaṭṭāra Tathāgatas in Buddha Wajrāyana (Vajrāyana Buddhism), are emanations of Adi Buddha always depicted in the attitude of samādhi, sometimes supplemented by the sixth Dhyani Buddha called Vajrasatva, associated with Adi Buddha. Dhyani Buddha Amitabha with dhyanamudrā hand posture, occupies the west direction, the color of padma raṣa, 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 Amoghasiddhi with right hand attitude abhayamudrā, and left hand dhyanamudrā, occupies the north direction, in the human body occupies the position of murdhania / head. Amoghasiddhi reflects the determination to do good to all beings. Dhyani Buddha Aksobhya with right hand posture bhumiśpamsamudrā, left hand in dhyana attitude, occupies the east direction, color is nila (indigo), on the human body occupies the position of hrdaya/ epigastrium. Aksobhya 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 Ratnasambhava 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. Ratnasambhava reflects the transformation of feelings or feelings that are directed at the assumption that all beings are equal. Dhyani Buddha Wairocana, with the dharmmacakramudrā hand position, occupies the middle direction, with the color sweta, on the human body occupies the usnīsa 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–xvii).

Based on the description of the Tathāgata, starting with the voice of AM AH, who is called Sang Hyang Adwaya, was the father of Bhaṭṭāra Buddha. As for the mind that is wise and calm, it does not waver, that is Sang Hyang Adwaya Jiñāna. Sang Hyang Adwaya Jiñāna is the Dewi Bharāli Prājñāpāramitā, the mother of Bhaṭṭāra Hyang Buddha. The assembling of adwaya and adwaya jiñāna, makes Diwa-rūpa, as a form of Bhaṭṭāra Buddha (Sugriwa, 2012:113-115).

Bhaṭṭāra Buddha in the form of Diwa-rūpa or in the form of gods, dewata, with the symbol HRIH-kara, white in color, using dhywaya-mudra, has the title Bhaṭṭāra Śakyamuni called the teacher of the gods or devas. Then, from the right side of Bhaṭṭāra Śrī Śakyamuni came out Bhaṭṭāra in red color, wearing dhyāna-mudra, with the symbol of the script KRIH-kara, called Bhaṭṭāra Lokēśwara. Then, there was also born a Bhaṭṭāra from the left side of Bhaṭṭāra Śrī Śakyamuni’s body, with indigo/bluish color, wearing bhāhsparsā-mudra, with the symbol BRIH-kara script, named Śrī Bajrapani. These three Bhaṭṭāra are called Bhaṭṭāra Ratna-traya, also called Buddha, Dharma 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 Bhaṭṭāra Śrī Werocona with the sacred syllable symbol AH-kāra from the face of Śrī Śakyamuni. Bhaṭṭāra Lokēśwara split into two, Bhaṭṭāra Aksobhya was born with the sacred syllable symbol UNG-kāra and Ratnasambhava with the sacred syllable TRANG-kāra. Thus, Bhaṭṭāra Śrī Bajrapani was divided into two, as the born of Bhaṭṭāra Amitabha with the sacred syllable symbol HRIH-kāra and Amoghasiddhi with the sacred syllable symbol AH-kāra. These five Bhaṭṭāra are called the Pañca-Tathāgata or by another name Bhaṭṭāra Sarwa-jīana. The point is that first the Buddha was only one or Diwa-rūpa, then from this one was born Ratnatraya or three parts of Bhaṭṭāra. Furthermore,
from *Ratnaratraya*, it was born *Pañca-Tathāgata* (Sugriwa, 2012:138-139). The five holy and sacred syllables AH, UNG, TRANG, HRING, AH, are also called *pañca-vijayakṣara*, or also called *Pañca-Buddha*. *Pañcaksara-Buddha* sounds NA, MA, BU, DA, YES. If they are added up, they become *daśaṛkṣara-Buddhist*, namely: AH, UNG, TRANG, HRIH, AH, NA, MA, BU, DA, YA (Sugriwa, 2012:144-146).

*Bhaṭāra Pañca Tathāgata* also occupies the *pañca-skanda* (five bodies) of the great yogi namely: rūpa, wédāna, saṃjñā, saskāra, and vijñāna. *Bhaṭāra Wairocana* is rūpa, namely: skin, flesh, sinews, bones, blood, fat, and marrow. *Bhaṭāra Ratnasambhava* is wédāna, is a feeling that feels joy and sorrow. *Bhaṭāra Amitābha* is saṃjñā, i.e. nāma. *Bhaṭāra Amoghasiddhi* is saṃskāra which is made into an instrument of cause and effect. *Bhaṭāra Aksobhya* is vijñāna or sāmya-vijñāna which knows in reality as well as in mind. Further explanation, from his mind *Bhaṭāra Wairocana*, it was born *Bhaṭāra* whose special duties were all-round work, namely *Īśvara*, *Brāhma* and *Vishnu*, it was he who was given the duty of perfecting the universe and everything in it by *Bhaṭāra Wairocana*, with the intention of making the main elements and places for worshiping to *Bhaṭāra* 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 *pāṭala* full of nāga made by *Bhaṭāra Iśwara*, *Brāhma* and *Vishnu*. Therefore, he is called *Bhaṭāra* 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 *Bhaṭāra Wairocana*, who is in charge of work. Furthermore, the others *Bhaṭāra* 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-rūpa became *Ratnaratraya*, then became *Bhaṭāra Pañca Tathāgata*. From *Pañca Tathāgata* to *Pañca Iśwara*. From *Pañca Iśwara*, this becomes *Brāhmaṛṣi*, from *Brāhmaṛṣi* makes human (Sugriwa, 2012: 140-141).

**The Conception of Dharma as the Misery Destroyer**

*Tathāgata* in the *yē tē 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 *Tathāgata* 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 māyā ‘deception’. Therefore, a true believer must find a way and act to escape from the entanglement of māyā, this state of being released from the entanglement of māyā 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* comes from the root word “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 *yē tē 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 māra, which is defilements (kilesa/kleśa). 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), pēsanya (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), mṛtyu (death is considered a hindrance), dewa putra...
Dharma is the origin or cause of the destruction of māra, by carrying out sapta samādhi, consisting of ēkatwa (focused/focused mind), subada (strong motivation on the goal of nirvana or silence, namely pure thoughts, concentrated on Bhatara), yogśvara (quiet mind, strong belief without a doubt on Bhaṭāra, all conduct is dedicated to Bhaṭāra), hanikarnitā (only Bhaṭāra is heard), hanawatya (only Bhaṭāra is expected and seen), hanimēṣya (only Bhaṭāra is heeded), hanasa (only Bhaṭāra is thought). Perseverance is required in carrying out Sapta Samādhi sincerely without expecting too much of the result, affirming the worship of Bhaṭāra Wiśēṣa, until a feeling is achieved in the form of an experience of uniting with Sang Hyang Paramārtha Wiśēṣa or known as nirvana (Gedong Kirtya, 1948).

Yoga samādhi is carried out by getting used to the chanting of the path (naya) of mantras, Mantranayaya, namely the three sacred characters that have supernatural powers, Oṁ Ah Un, the script is carried out as tryakṣara, which is the essence of tri kaya bajra, namely the sacred sound of bayu śabda hidep, which is useful for pacifying the unity of energy, words, and thoughts. Mantranayaya is recited in the heart according to the breath when performing the prāṇāyāma. In this way, gradually comes the true feeling of samādhi, that is, the soul lies between abhāwa and anubhāwa, between forgetting and remembering it is called samyak jiśāna, 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 Aṁ Aḥ is considered as Sang Hyang Adwaya, is the father of Bhaṭāra Buddha. That wise, calm, and unwavering inner is what Sang Hyang Adwaya Jiśāna considers, is Dewi Bharāli Prajāpāramitā, is the mother of Bhaṭāra Hyang Buddha, and Sang Hyang Diwarūpa is called Bhaṭāra Buddha. In other words, the voice of Aṁ Aḥ and a peaceful inner is the essence of adwaya teachings, Adwaya’s teachings are the essence of the science of tarka wyākāraṇa. The result of understanding the tarka knowledge, leads to knowing by adwayajñāna, because of the Bharāli Prajñā Pāramitā, the peak of the mind that is sought by understanding the tarka knowledge, which is the main reason for the encounter of Bhaṭāra Hyang Buddha. The result is studying the wyākāraṇa knowledge, causing him to know Sang Hyang Adwaya, because Aṁ Aḥ is the end of the teaching of wyākāraṇa knowledge leading to the meeting of Adwayajñāna. The assembling of wyākāraṇa and prakāraṇa knowledge gave birth to the aṭṭa tantra knowledge, which is the body of Bhaṭāra Buddha.

In conclusion, the pure inner is the form of Bhaṭāra Buddha because the pure inner is met with bāyu (energy), and silence is firmly placed in the speech of the voice of Aṁ Aḥ, considered as Sang Hyang Diwarūpa. 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 (amṛta) 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 jiwātma. 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 amṛta, 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 māya or the shadow that comes out (Sugriwa, 2012:20-23).

Performing high-quality worship to Bhaṭāra Hyang Buddha by using mantranayaya. When mantranayaya is applied, it is considered to have entered the highest secret knowledge. With the implementation of the mantranayaya, 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
boddhi citta are called mudra. In Mahāyāna Buddhism, the highest state is Bodhī 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 mokṣa, they can recognize their own atma called Buddha, Shiva, Vishnu, Brahma, and that person is called mahārdhika which means freedom from worldly bonds (Sugriwa, 2012: 34-41).

The ethical aspect of the Buddha is called pāramitā, yoga and bhāwanā are parts of the dharma that are important in living a life to be free from māra. Participating in catur ārya satya after mastering yoga and bhāwanā, 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 yoga, bhāwanā, catur ārya satya, pāramitā morality is called mahā guhya as the great way to find the hyang Buddha. After the implementation of mahā guhya, it is increased to parama guhya, namely knowing and seeing the real form of bharāla, namely wiśeṣa which animates the whole universe. People who have reached the level of parama guhya are called yogiśvara, who are obedient to God, and ancestors, obedient to teaching religion, obedient to justice and have been free from māra (Sugriwa, 2012: 107-110).

**CONCLUSION**

Theology in the yé té mantra inscription is knowledge of Buddha-hood or the Tathāgata, or the ultimate reality knowledge in Buddhism as a great, sacred and holy character. The Tathāgata is a nickname for Siddhartha Gautama or Bhaṭṭāra Ṛṣi Sakyamuni. The Tathāgata or Sarvāva Tathāgata is the principal deity in the Buddhist pantheon, consisting of Dhyani Buddha Amitabha, Dhyani Buddha Amoghasidhi, Dhyani Buddha Akṣobhya, Dhyani Buddha Ratnasambhawa, and Dhyani Buddha Vairocana. The Tathāgata 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 māra 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 Tathāgata by making the habit of chanting, mantramaya and the establishment of the Tathāgata in oneself when doing yoga, bhavana, catur ārya satya, samadhi, knowing and seeing the appearance of the bhatara without hesitation with a calm mind in order to achieve nirvana.

**REFERENCES**


