Scriptural Theology in the Shaivasogata Religion in Bali

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ABSTRACT: Script for the Balinese people is not just a symbol of sound, but is considered a symbol of the birth of knowledge which is commemorated as Saraswati day. Deeper than that, the script is a symbol of Ida Sang Hyang Widhi Wasa and His manifestation. This study aims to reveal the theology of script in the Saiwasogata religion in Bali. The research data was collected through literature study, and analyzed by symbol theory. The result of this research is the script used to represent Saiwasogata theology in Bali. These scripts include the Pre-Nagari script and Pallawa script derivatives, namely Old Bali and New Balinese script. Currently, the New Balinese script is used more to represent Saiwasogata theology, classified into Wréastra, Swalalita, and Modré scripts. Based on the results of the analysis it can be stated that the script is used as a symbol to express the concept of divinity and the religious teachings of Shiva and Buddha. In the Kasogatan religion in Bali, it is used to express the Tathāgata concept, using sacred scripts from ēka scripts to Buddhist tenets and mantras that explain the Buddha as the true truth. The Buddha through his dharma advised that humans try to defeat māra and try to reach nirvana. In the Shivaist religion, the script is also used as a symbol of God, including manifestations. This script is used as a medium to understand the essence of Shiva Tattva. This concept is explained using sacred scripts from ēkaksara to sodasaksara and mantras that explain Shiva Tattva, is the philosophy of divinity and the universe. An understanding of Shiva Tattva is needed so that Atmika Tattva tries to realize his own purity as a spark of God in order to achieve true happiness or moksha.

KEYWORDS: Script; Theology; Tathāgata; Shiva; Moksha

INTRODUCTION

To Balinese people, scripts play an essential role. This is evidenced by a tradition of respect for scripts and the coming down of science. This honor is held every six months on Saturday, Umanis, Watugunung, known as Saraswati Day. This is because the scripts in Bali are believed to be the abode and the form of Goddess Saraswati, so Hindus respect it. In the tradition of manual writing in Bali, both writings on paper and palm leaves, the scripts are always written appending, as a symbol that human life should believe that God created them and that human life in peace always depends on belief in God or Ida Sang Hyang Widhi Wasa. According to Bagus, as quoted by Medera (2005) that in the local tradition, Balinese people call the scripts tsastra, which is a damaged form of the word sastra (script) interpreted as sastrā (script), or science. Scripts in Bali are classified into wréastra, swalalita, and modre (Agastia, 2005; Suwadnyana, et al., 2023.). These scripts are then used to write various fields in everyday life and holy and sacred things (Agastia, 2005).

If traced, there are various definitions of aksara (scripts). The word aksara comes from Sanskrit, which means 'eternal,' unchanging, syllables, sacred syllables, and vowels (Sura, 2007; Tim Penyusun, 1983; Wijaya, 2007; Zoetmulder, 2004). Oudjivaansch-Nederlandsche Woordenlijst explains that aksara means ‘letter’ (Juyboll, 1923). In English, it refers to two terms, namely script and letter, which come from Latin, namely scriptum, which means writing (of hand), and letter, which means letters of the alphabet, which theoretically represent utterances. Etymologically, aksara is closer to letters because the term kesusasteraan, in addition to literature, is taken from the plural form of a letter, namely letters (Ratna, 2005; Nerawati & Sudarsana, 2020).

Scripts as language symbols are conventions that make it possible for humans to understand life; improve the ability to think and resolve problems; which make it possible to predate space and time, even oneself; symbols make it possible to imagine metaphysical realities, such as hell and heaven (Ratna, 2009). Humans do not deal directly with reality but instead cover themselves through script symbols, which need to be interpreted so that their meaning can be understood. Symbols are not objected representatives but tools for conceptual objects to understand and imagine (Ratna, 2009; Juliantari, et al., 2020; Sudarsana, et al., 2023).
During the Old Balinese era, it was known there were Pre-Nagari scripts which were thought to have originated from the eighth century, and Old Balinese scripts from the ninth century. Based on observations of the quantity of the inscriptions found, the Old Balinese inscriptions are more numerous than the Yé Tè Mantra inscriptions. This raises suspicions that the Pre-Nagari scripts were less frequently used during the Old Balinese period; perhaps they were used for writing matters of religion. On the contrary, the Old Balinese script was more used to write official royal documents such as inscriptions, so it was more popular than the Pre-Nagari script. At present, these two scripts are rarely understood by Balinese people.

At present, we find Balinese script classified into Wresasatra, Swalalita, and Modre, derived from the Old Balinese script, and the Old Balinese script was derived from Pallava. In ancient times, this Balinese script was used by Balinese people in writing about everyday life and sacred matters. At present, more Balinese people use Latin script as a medium of communication, so they rarely use Balinese script. This condition causes the Balinese to understand Latin script better than Balinese script. The Balinese script is likely to be increasingly marginalized. It will only become the script of religious scriptures, and its use is only in a small part of people's lives, such as writing office nameplates, letterheads, street names, and Balinese script textbooks compiled by particular people who specifically study Balinese scripts in depth.

The Balinese script is partially used to write scripts used for ritual paraphernalia which are only performed by religious leaders. In general, most people need help understanding Balinese script, so Balinese people will increasingly not understand this script if it is infrequently used. Above all, regarding sacred scripts, only some people understand them commonly used to write religious matters, especially theological concepts. This raises the assumption that we are weak in instilling our literacy knowledge to the next generation so that they do not understand the script, becoming their identity as Balinese people, which at the same time will bury the theological concepts of their ancestral heritage. This will cause the generator to become illiterate about the beliefs passed down from generation to generation by their ancestors, resulting in a misunderstanding in grasping their beliefs. This motivates me to conduct this research, and hopefully, there will be references to understanding the theological script of the Shivasogata religion developing in Bali.

**METHOD**

This research is qualitative research using a theological approach. The data for this research was sourced from the sacred scripts on the Old Balinese inscription, the Yé Tè Mantra inscription, and various palm-leaf manuscripts on the Shivasogata religion in Bali. Research data were collected through observation, reading, and recording and supported by bibliographical studies in the form of document data, books, articles, and so on (Strauss and Corbin 2003). The data were analyzed using the theory of symbols to interpret and describe the meaning or conceptual aspects of the script in the Shaivasogata religion ( Ratna 2009). The analysis activity is ended with the conclusion and is presented using narration.

**RESULT AND DISCUSSION**

1. **The Meaning of the Script as Symbol of Buddhism Tattva**

Descriptions on the visualization of figures and dharma teachings of Buddhism in Bali, one of which is described in mantras and sacred script as contained in the Yé Tè Mantra inscription, at least in the eighth or ninth century (Astawa, 2006; Astra 1997; Budiastra & Widia 1981; Goris, 1948). In the Yé Tè Mantra inscription is written the OM-kara (b.2, line 5) in Shaivism is called pranawa (Astawa, 2007). In the Sang Hyang Kamahayanikan manuscript, two scripts accompany the OM-kara script called Mantranaya, namely three sacred scripts with magical powers, OM AH UNG. In the mantras of Buddhist priests in Bali, the OM script is usually used at the beginning of pronouncing the mantra. Besides, the Sang Hyang Kamahayanikan text also relates to the Tathāgata, beginning with the two scripts ANG AH, Sang Hyang Adwaya, as the father by Bhaṭāra Buddha. As for the wise, calm, and unwavering mind, it is considered Sang Hyang Adwaya Jiñāna. Sang Hyang Adwaya Jiñāna is Goddess Bharāli Prajñāparaṁśū, posing as the mother of Bhaṭāra Hyang Buddha. The encounter of adwaya and adwaya jiñāna making Diva-rūpa a form of Bhaṭāra Buddha, also called Lord Maha Tapa, who has found the truth or Tathāgata, is the center of worship and representing Mahayana teachings (Sedyawati, 2009; Sugriwa, 2012; Zoetmulder & Robson, 2004).
Bhaṭāra Buddha in the form of Diwa-rūpa, with the symbol of the sacred script HRIH-kāra, white in color, using dhvaya-mudra, with the title of Bhaṭāra Śakyamuni, is called the preceptor of the gods. From the right side of Bhaṭāra Śri Śakyamuni’s body comes out a red Bhaṭāra, wearing dhyāna-mudra, with the symbol KRIH-kāra, called Bhaṭāra Lokēśwara. A Bhaṭāra was also born from the left side of Bhaṭāra Śri Śakyamuni’s body, with indigo or bluish color, wearing bhūhsparśa-mudra, with the symbol BRHI-kāra, named Śri Bajrapani. These three Bhaṭāras are called Bhaṭāra Ratnatraya, also called Buddha, Dharma, and Sangha. He is also the essence of the existence of energy, words, and thoughts, and he is also the one who gave birth to decency, which is called asīh (compassion), punia (charity), and bhakti (devotion), which wishes to perfect the universe.

After that, the Bhaṭāra Śri Wairocana was born with the symbol AH-kāra from the face of Śri Śakyamuni. Bhaṭāra Lokēśwara split himself into two, giving birth to Bhaṭāra Aksobhya with the symbol UNG-kāra and Ratnasambhava with the symbol TRANG-kāra. Likewise, Bhaṭāra Śri Bajrapani was divided into two, which bore Bhaṭāra Amitabhā with the sign HRIH-kāra and Amoghasiddhi with the emblem of AH-kāra. The five Bhaṭāras then had the title of Pañca-Tathāgata with another name of Bhaṭāra Sarvajñā-jīna. In essence, at first, the Buddha was only one or Diwa-rūpa; then, Ratnatraya, or three parts of Bhaṭāra, were born from this one. Furthermore, Ratnatraya was born the Pañca-Tathāgata (Sugriwa, 2012). The five sacred and magic syllables consisting of AH, UNG, TRANG, HRING, and AH are called pañca-wijaksiṣa or pañca-buddha. Pañca-kṣara-buddha reads NA, MA, BU, DA, YA. If added together, they become dāsāksaṇa-buddha: AH, UNG, TRANG, HRIH, AH, NA, MA, BU, DA, YA (Sugriwa, 2012).

Bhaṭāra Wairocana is rūpa, namely: skin, flesh, ligaments, bones, blood, fat, and marrow (Sugriwa, 2012). Dhyani Buddha Wairocana, with the symbolic hand gesture of dharmacakramudrā, occupies the middle position, with the svēta color, on the human body occupies the ashuṃsīha position (on top of the head). This placement symbolizes control of the five cardinal directions in the universe and several places in the human body. Wairocana reflects pure awareness. Bhaṭāra Ratnasambhava is wēdanā, the feeling of experiencing joy and sorrow. Dhyani Buddha Ratnasambhava with the waramudrā fitting hand gesture, the left hand in the dhyāna gesture, occupies the south direction, with the pita color, on the human body, it occupies the Galu or neck position. Ratnasambhava reflects the transformation of feelings or feelings directed at the notion that all beings are the same. Bhaṭāra Aṃtiābha is sangjiṇā, namely nāma (Sugriwa, 2012). With the dhyānamudrā hand gesture, Dhyani Buddha Aṃtiābha occupies the west direction, with padmaraga color, on the human body occupies the fly or forehead position. Aṃtiābha reflects a perfect perception of the relationship between cause and effect and the suffering of existence which fosters compassion for all beings (Redig & R, 2018; Sugriwa, 2012).

Bhaṭāra Amoghasiddhi is sangskāra, made into an instrument of cause and effect. (Sugriwa, 2012). Dhyani Buddha Amoghasiddhi with the abhayamudrā or hṛdaya mudra and the dhyānamudrā left-hand motion occupies the north direction. On the human body, it is in the mūrdhana or head position. Amoghasiddhi reflects the determination to do good to all beings. Bhaṭāra Aksobhya is wijājīna or Samarja-jīna, namely knowing in reality as well as in thought (Sugriwa, 2012). Dhyani Buddha Aksobhya with the bhūmisparsamudrā fitting hand gesture, the left hand in the dhyāna gesture occupies the east direction, with nila (indigo) color, on the human body occupies the position of ṛṣadīva or epigastrium. Aksobhya reflects the power that gives rise to all forms, or in other words, “it’s connected with mirror-like knowledge,” which can perfectly perceive the “form element” (Redig & R, 2018; Sugriwa, 2012).

It is further explained that from Bhaṭāra Wairocana’s mind, Bhaṭāra was born whose special duties were multi-tasking, namely Bhaṭāra Iśwara, Bhaṭāra Brāhma, and Bhaṭāra Viṣṇu. They were given the task of perfecting the universe and everything in it by Bhaṭāra Wairocana to make the principal elements and places where bhaṭāra was worshiped at that time. In this way, plants and all creatures came into existence. Then, heaven was created, full of gods, and the world was full of all creatures, especially humans. Similarly, the pātālas were full of nāgas or dragons made by Bhaṭāra Iśwara, Bhaṭāra Brāhma, and Bhaṭāra Viṣṇu. That’s why he is called Bhūṣana, who is in charge of working, there is no place that he does not occupy, but all of them were made from the inner strength of Bhaṭāra Wairocana, who is in charge of working. Then, those bhaṭāras were created in the world with the mind mediated with statues, Pratima (sanctified effigies), pictures, and buildings, and were accompanied by five birth ceremonies. In short, the Almighty Sang Hyang Diwa-rupa became Ratnatraya, then became Bhaṭāra Pañca Tathāgata. From Pañca Tathāgata he became Pañca Iśwara. From Pañca Iśwara, he became Brāhmaṇa, and Brāhmaṇa created humans (Sugriwa, 2012).
The use of the script in the Kasogatan religion in Bali is a form of the symbol of Bhaṭṭāra Buddha and His emanations which are in transcendental form (Niska), in addition to the use of statues and images in the Sakala form. The use of this sacred script can also function as an effective magical formula in guiding the Atmika to reach his goal of realizing the existence of Bhaṭṭāra Buddha with his Dharma guiding him to get off misery (māra), shadows (māya), conquer worldly pleasures, practice samādhi yoga and strive for the attainment of nirvana (Redig, 2010; Rema, 2010; Sedyawati, 2009; Sugriwa, 2012). The word Buddha signifies spiritual and inner meanings, and the internal concept contains the essence of Buddhahood (Redig, 2010). The word Buddha comes from the root “budh” which means to be aware, to understand, to observe, to awaken, to be fully aware, to be enlightened, to be fully enlightened and the one having found enlightenment described in the embodiment of the attainment of perfection known as the tri-kaya, tri ratna (Redig & R, 2018; Sedyawati, 2009).

Samādhi yoga is carried out by getting used to chanting the mantranaya according to the movement of the breath when carrying out prāṇāyāma. Mantranaya is three sacred scripts having supernatural powers, OM AH UNG. The scripts are called tryuksara, which is the essence of the tri kaya bairra, namely the sacred sound of Bayu (ability to move), sābda (ability to speak), and hidep (ability to think), which helps calm down the unity of energy, words, and thoughts (Sugriwa, 2012; Sudarsana, et al., 2013). The Prāṇāyāma is carried out by practicing Sang Hyang Adwaya, namely inhaling bayu or breathing accompanied by saying ANG in the heart. The breath is placed in the throat, ignoring incoming and outgoing breath from the nose, which is placed in the throat. It spreads all over the body, posing a red sun called śrītī Surya. And make the bāyu or breath sound AH and put it in the throat, it will disappear in the body, will become a calm moon and pleasantly quiet, and it is called śanta Candra or śanta smṛty.

This needs to be used daily to eliminate mental impurities (Sugriwa, 2012).

In the state of śrītī Surya and śanta Candra, adwaya jñana occurs; the encounter of adwaya and adwaya jñana becomes diwa rūpa, which is a feeling of being bright all the time, clear and not tarnished by anything, like the light of a jewel, very bright as if it was always day, smelling good, not stained, beautiful appearance without defects, felt delicious as much as possible (Sugriwa, 2012). The ethical aspects called pūramitā, yoga, and bhāvanā are parts of Dharma that are important in living life to be free from māra. There is also catur ārya Satya after mastering yoga and bhāwanā (Sugriwa, 2012).

2. The Meaning of Script as a Symbol of Shaivite Tattva

Wrēastra, Swalalita, and Modrê are essential scripts in Bali’s development of the Shaivasogata religion. The Wrēastra script in Bali has 18 syllables, namely: HA, NA, CA, RA, KA, GA, TA, MA, NGA, BA, SA, WA, LA, PA, DA, JA, YA, ÑA (Nala, 1991). These scripts can be assembled into a sentence hana caraka gata mangaba sawala pada jaya vā. This means “two experienced soldiers (servants) have the same bravery.” These eighteen scripts are called Wrēastra, which are visible and can be taught to anyone. The Swalalita script has more numbers and variations, in which some of these two script types are used as sacred scripts and even arranged into Modrê scripts. The Wrēastra and Swalalita scripts become holy scripts, for example, from Ékaksara (single script) to Sad Dasakṣara (sixteen scripts). This script is equipped with a penganggé sastra (appended and attached scripts), namely the completeness of the script in the form of a crescent-shaped Ardha-Candra, windu representing the sun in the circular shape, and nada symbolizing a star which is painted as a triangle. These three penganggé sastra diacritics are often paired with vowels (A, É, I, O, U) so that they are read as ANG, ÉNG, ING, ONG, UNG. These syllables are called ANG-kara, ÉNG-kara, ING-kara, ONG-kara and UNG-kara. These forms are called the Modrê script (Nala, 1991).

The completeness of the three Swalalita scripts is often associated with the power and symbol of a god, so the shape of windu as a symbol of Agni (fire) of Lord Brahma is the same as the ANG script. The Ardha-Candra shape symbolizes water, Lord Vishnu, the same as the UNG script. And the form of nada is the symbol of air, Lord Shiva, the same as the MANG script. If these three scripts are put together, they will become ANG-UNG-MANG or A-U-M, read as AUM or OM. In Bali, it is pronounced ONG. The ONG-kara script is the source of all scripts, so it is called wijaksara, the holiest script, the symbol of Tri Murti’s God (Suastika, 2005).

The Wrēastra script for the Balinese people is a symbol of the life and freedom of the Balinese people. This happens because when the script is voiced by opening the mouth for the first time through the pronunciation of HA, it will end with the exhalation of breath with HA exhalation. In addition, these scripts also have their respective positions in the human body. HA: on the crown, NA: between the eyebrows, CA: inside the eyes, RA: on the ears, KA: inside the nose, DA: in the mouth, TA: inside the chest, SA: on the
right hand (arm), WA: on the left hand (arm), LA: on the nose, MA: on right chest, GA: inside the left chest, BA: at the navel, NGA: inside the genital, PA: inside the buttock (anus, discharge) JA: on both legs (feet), YA: on the spine, NA: on the coccyx (Nala, 1991).

Scripts, syllables, or appended forms also have a position or place in the human body (microcosm), namely ulu (palatal--i): on the head, taling (palato-guttural--e/ê): on the nose, surang (attached letter--r): on the hair, nania (appended script--ia): on the arm (hand), wisah (attached consonant--h), on the ear, pepet (guttural--e/ê/ö): on skullcap (skull), cecek (attached scripts--ng) on the tongue, guwang (attached scripts--ra): on the skin, suku (labial--a): on the limbs (legs), carik (stop): in the joints as well as pamada (opening remarks): in the heart. Several Wrestra and Swalamitra scripts have high value and play a crucial role in the microcosm. These scripts merge into rwa-bhineda (non-dualism) scripts: ANG-AH, triple scripts: A-U-M, panca tirtha: NA-MA-SI-WA-YA, panca brahma: SA-BA-TA-A-I. If the panca tirtha is combined with the panca brahma, they will create the dasa aksara (ten scripts). If the scripts in panca tirta are paired with the panca-brahma scripts, they will make sanghyang panca aksara (Nala, 1991).

According to Kanda Pat palm-leaf manuscript, if a human being can master the method of using pengangge-satra or sastra-busana, then he is considered to have got the teachings of Durga and will have miracles (Nala, 1991).

If he can use wisah and taling, he can have magic knowledge. If he can use wisah and cecek, he can carry out hanuju, demonstrating his power to a precise target. At the same time, someone who can take advantage of busana sastra like wisah, taling, cecek, and suku can become a leek Balinese mystical being. He is a leek, a great spiritual expert. He can control all the negative or possessive forces existing in this world. Using this Pengangge aksara, a complex image and symbol, require perseverance and a strong will to learn it. If one knows it wrongly, the power of these scripts can harm the lives of those who understand it. But people who can learn it correctly can use the scripts' power for good purposes, so they become Balian penengen to heal sick people affected by balian pangiwa disease. Each script, especially after several scripts are combined, will produce sad dasaksara (16 scripts), catur dasaksara (14 scripts), dasaksara (10 scripts), pancaksara (5 scripts), tri aksara (3 scripts), dwi aksara (two scripts) and eksarara (single script), has their images and symbols with bayu or vayu powers that can be utilized for the goodness and welfare of humanity. However, some people learn these scripts intending to make other people sick, so they are called balian pangiwa. Indeed, this is not what humans want (Nala, 1991).

Balinese people are a religious society. They have a confident attitude toward the world, people, and life. The philosophy of life of the Balinese people is always centered on things fundamental to human life. Where are they from, and where will they go (sangkan paran dumadi)? The viewpoint of Balinese people on the universe having the processes of creation, maintenance, and dissolution (tri murti) has given rise to the basic concepts that build and underlie the structure of Balinese culture (Nala, 2006).

A viewpoint on the world and life forms an organic whole characterized by expressing thoughts in symbols. Humans cannot get closer to God directly because God is transcendent, while humans are creatures bound in their mundane world. Therefore, humans try to get to know their God as far as can be known through symbols. The script plays a vital role in expressing the form of these symbols. It cannot be denied how important life is in balancing material and spiritual aspects, worldly aspects, and true freedom. The concept of balance and harmony in Balinese society reflects the harmony between humans and their Creator (Ida Sang Hyang Widhi Wasa), humans with each other, and humans with their natural environment (Medera, 2005). In reality, this concept is embodied by parnyangan, pawongan, and Palemahan (places of worship, residential areas, and the natural environment), and this concept in the script is symbolized by the ONG-kara script as the embodiment of the Creator and His creation, namely this universe (Medera, 2005).

According to its honors, these ONG-kara occupy the highest honors from the lowest to the highest: arcana, mudra, mantra, kuta mantra, and pranawa, namely religious ceremonies, hand gestures, mantras, main mantras, and sacred syllables. The sacred syllable OM, also called ONG-kara, is higher than mantras and rituals (Agastia 2005). ONG-kara is the form of the whole. Finally, the ONG-kara disappeared within the ardha-candra. Ardha-candra disappeared in the windu, and windu vanished in the nata. Nada vanished in niskala and that’s pranawa (bijaksara ONG-kara). The extended description of the pranawa mantra in Bhuana Kosa also forms the basis of Shiva Tatwa, Shaiva philosophical teachings, concerning the teachings of the creation of the universe up to the teachings of its dissolution (release). ONG-kara is also a Mother because she gave birth to all that exists. Therefore, ONG-kara is also associated with Sakti as the power of creation (Agastia, 2005). The understanding of ONG-kara and other scripts, including the rajah kajang in various palm-leaf manuscripts, should be understood with basic knowledge of earth philosophy as contained in the teachings of Tantra (Shiva-Buddha-Tantra) (Agastia, 2005).
Ekaksara is a Wijaksara widely known by the Balinese script user community. The sacred script plays a central role in Hindu Divinity philosophy. ONG-kara is the embodiment of the Creator and His creation, namely this universe, and ONG-kara is a symbol of the universe (macrocosm). Awareness and balance between the universe and its Creator must always be maintained so that it can bring happiness and prosperity to this world and others. In practice, this concept is translated into religious ceremonies such as Deva Yajna, Bhuta Yajna, Manusha Yajna, Rishi Yajna, and Piti Yajna. To support the implementation of the ceremony or yajna, which in essence aims to maintain the balance of relations between the world and all its contents, the ONG-kara symbol above develops into pandiger-ider (Medera 2005; Suastika, 2005; Sudiarta, 2005). As for the meaning of writing sacred scripts on religious ceremonial facilities, it functioned to present gods in that place so that the area becomes holy, or if it is associated with the human body, the body will immediately turn sacred in addition to getting protection from evil forces (Titib, 2003).

ONG-kara is a symbol of God, a sign of bhuwana agung (macrocosm) and bhuwana alit (microcosm), which are united, like the Javanese expression manunggaling kawula gusti. This illustrates the concept of balance and harmony in the life of Balinese people and reflects the harmonious relationship between humans and their Creator, fellow humans, and humans and their natural environment. The balance and harmony contained in the ONG-kara script are visualized in the Pitra Yajna ceremony by cremating the deceased's body. According to Hinduism, humans consist of two physical and spiritual elements. In addition, humans are also comprised of three layers, namely raga sarira (gross body), suksma sarira (subtle body), and antahkarana sarira (causal body) (Purwati, 2005).

The elements of the layers on the human body are returned to their Creator through script symbols written on the kajang used in the Pitra Yajna ceremony. It happens because God is the origin of the creation of the universe and everything in it, including humans. He is also the final destination for the return of all creations. The same is true for the Atman in each human body. He who gives life to a human also gives life to all organs of the human body. Atman is a small fragment or drop of Brahman, which one day will return to its sacred origins when it comes. Atman needs to be sanctified, and a ceremony where one of the paraphernalia is sastra kelepasan or script of liberation is required. Another thing also causing the use of sastra kelepasan is the presence of hope from their descendants that the Atman of their ancestors will not suffer because of the influence of samsara (the cycle of death and rebirth). At least, it is equally born as a human, not born as an animal. The main hope is for the atonement of sins. The Atman is sanctified. Its attachment to the mundane world is cut off and must be united with its source (Wikarman, 2002).

In addition, to make human life in the mundane world harmonious with nature, Bhuta Yajna, a sacred sacrifice ceremony offered to the bhutas and kala, namely natural forces that arise as a result of an inharmonious relationship between macrocosm and microcosm, is held. This ceremony includes sacrificial to protect nature, plants, and animals. The use of sacred script in rerajahan serves to neutralize negative forces (Sudiarta, 2005).

Human life is very sacred and significant. At birth, a human is pure and holy, but as he grows up, he loses his human values because of his excessive desires and friendship with worldly connections. Nowadays, human values have become a rarity. Human should continue to be as pure as when he was born. Excessive desire is responsible for the loss of human values in humans. Born as a human, one must practice human values. The Vedic statement that God came down to earth in human form is frequently not believed. This is because people need to walk the path of truth. God will be pleased if humans find fulfillment by practicing human values. Human life is the most sacred and noblest, and it is the most sublime. God is in the human body, so it is said that the human body is the temple and the place where God abides. Understanding this truth is the goal of spiritual pursuits. Within this bodily temple, God is embodied in the form of Atma. The Atma is described as an immaculate, pure, final abode, eternal, unsullied, conscious, independent, and the embodiment of holiness. Divine consciousness exists in every human body. One who has realized that God is present in every being is a true devotee (Ra, 2008).

The body as a temple needs to be sanctified before it is filled with sacred things. This is done in the pawintenan, and pediksan ceremony, which is equipped with a white water lily inscribed with Wijaksara containing religious values. The water lily symbolizes knowledge or the embodiment of Goddess Saraswati. The wijaksara contained in the water lily functions as the abode of Lord Dikpala (Dewata Nawa Sanga) and functions to purify oneself so that the person concerned is not contaminated in learning and implementing spiritual teachings. The use of Wijaksara is also carried out in the implementation of the Manusha Yajna ceremony, which is a sacred sacrifice aiming to preserve life physically and mentally, starting from the materialization of the body in the womb until the end of human life. The Wijaksara script in this ceremony can be found on ceremonial paraphernalia such as the care of the placenta and the nyambutin or welcoming ceremony. In the care of the placenta, the Wijaksara script is in the form
of the ONG-kara and AH-kara scripts. The ONG-kara script is on the top of the coconut used in the ceremony of caring for the placenta, while the AH-kara script is on the bottom of the coconut. The nyambutin ceremony usually contains the Wijaksara script in the form of a water lily with the dasaksara script based on a winnower. After the painting is ritualized, the baby’s legs are stepped on the painting as a sign that from then on, and the baby may step on the ground. This ceremony means to ask for the baby to be safe and live a long life (Sudiarta, 2005).

Script painting is made on the human body because God encompasses all life, where every deed, thought, and word is a step toward God. And God is not far away in Heaven. He is within us, with us, besides, behind, and in front of us. He sits in every cell as life. In every atom as activity, he is all. Every human being is equipped with intelligence capable of seeking, investigating, and experiencing the center of truth, namely God Himself. Since the intelligence of the mind, intellect, and reason is meant to take care of oneself, it will not be a burden. After that, one can help others. In the human body, sacred ONG-kara script or ekaksara and the sahasra chakra (sahasra=thousand) reside as one of a series of kundalini chakras on the crown (Shivadvaya). Sang Hyang Wenang, whose function is to control all the activities of the chakras in the human body, also resides in this place. ONG-kara is a symbol of Ida Sang Hyang Widihi. At the beginning of each mantra, it is always preceded by reciting ONG or OM, as the essence of the power of prayer that can move and vibrate the universe (macrocosm) and everything in it, asking Hyang Widihi so that all human activities are given blessing, grace and receive His approval. Spells of mantras are vibrations that propagate through waves traveling through the air to all the places around it. The stronger the vibration of a mantra, the broader and farther the range of the vibration wave propagation will be, which will seep into the deepest recesses of the human heart around it (Ra, 2008; Nyoman, et al., 2021).

Those who know or have studied impending death can use the ONG-kara script to regulate the breathing process. Prepare the self well to achieve release or Moksha. When breathing, it is not allowed while snoring. Breath sounds should be arranged so that they are not too loud. This situation is lived so that the Atma can unite with Paramatma. Moksha will be attained this way, so there will be no punarbhawa or reincarnation back to mercapada (mundane world). When regulating the breath, the sound of the ONG-kara or OM-kara script will descend into the heart. The position of the ONG-kara script is reversed, called ONG-kara Sumungsang, where the nada is the lower end. The sharp tip of the nada serves as the spearhead opening the way so that it can meet the gulu (base of the throat). Try to make the ONG-kara sound above and the ONG-kara sound in the heart spreading through niradnyana. This is paramayoga, the highest yoga, which aims to eliminate all citta-wyapara, dynamic behavior, or thoughts. If this yoga practice is wrong or deviates from what it should be, the result is punarbhawa, reborn into the world (Ra, 2008).

The sacred script is often identified with kedvatmikan (occult science), which is related to actions or thoughts based on supernatural powers that seek and want to know the reality behind natural phenomena (Bandana, 2005). The sacred script that has to do with catur sanak (kanda pat or four brothers) can be used for summoning and placed on the body, causing sakti sidhi ngucap (has supernatural power as uttered). Nonetheless, this view can only be realized by those who are obedient, have high talent and discipline, knows clear rules, and are chosen people who carry out God’s task in the world of holiness. It will be troublesome if someone has supernatural power but does not know the rules of purity and self-control. That is why, before someone learns spiritual knowledge, he is hoped to learn morality first so that he can control himself well and become a ruler over himself. The opposite does not happen. Instead, he is influenced by his ambitions (Wastawa, et al., 2023).

A person who truly has supernatural power (sakti) according to religion, or divine teachings, is a person who is the ruler over himself and can control himself according to religious education, but for some circles, what is called sakti has magical power. This notion is refuted by the teachings of liberation or kamoksan (release), as taught in the Kamoksan palm-leaf manuscript. Magical power is a means to achieve deliverance. To that end, it was then created the essence of sastra through Modré to be able to see the magical realism and the reality of the causes and effects of the actions affecting birth and the afterlife world. If the magical powers attained are used to fulfill sensory and worldly pleasures, this will hinder his release and the freedom of the soul because of his attachment to the world. So having magical power is extraordinary, but it will be perfect if one has ideal self-control as well, towards the level of soul liberation. So supernatural power is the power that should be used to liberate the soul from attachment by discovering the view of the magical world, which is governed by natural law. Knowing the laws of nature, a person will discipline himself so that the gods, all bhuta-kala and panca mahabutha, will pity him. It’s this condition that gives him the ability of wak bajra sidhi ngucap, meaning to have supernatural power due to the protection of the gods and pitied by the world.
Learning spiritual knowledge is expected to be able to discipline oneself, not to violate, to keep one’s words. One who speaks carelessly and improperly talks to the incorrect person, not in the right place and in the right situation about this teaching, then such a person will get a curse from the Deity abiding in Dalem Temple. As a consequence, the cursed person will lose his transcendental powers, be attacked by disease outbreaks, and turn crazy, extravagant, blind as well as short in age. Studying spiritual knowledge is very difficult because it will harm one’s self if he is not strong enough or unable to discipline himself.

The sacred script becomes the content of the spell (mantra) arrays. Each mantra begins with the pronunciation of ONG as well as other holy scripts, such as ANG, AH (dwi aksara), ANG, UNG, and MANG (tri aksara), which are called wijamantra (bij mantra). Specific scripts that have magical powers are used to compose a spell. Mantras pronounced repeatedly in various combinations and contexts can create a particular pattern of vibrations. With standardized methods and rules, mantras must be pronounced correctly and confidently, according to rhythm (svara) and voice type. Good vibrations will have a positive effect if this mantra is uttered with complete purity and sincerity and a calm and clear mind (Nala, 2006; Perni & Sudarsana, 2020).

The syllables or words in a mantra may mean nothing in everyday language, but they have vibrations that can lift the listeners' moods and minds. For example, mantras based on one syllable called bija or wijamantra, namely OM, ANG, UNG, MANG, HRANG, HRRIH, SAH, and so on, have no meaning in everyday Balinese language. But as a mantra, this syllable can create an atmosphere of deep religious magic in the listeners. The importance of the words in a mantra is already contained in the svarupa or its embodiment of the word. Its embodiment is a symbol of omnipotence, power, or transcendental powers of Hyang Widhi, manifested in the form of a god, goddess, bhatar, bhatari, Sang Hyang, or the elements of the panca mahabhuta (Nala, 2006; Ratni, et al., 2019). According to Usada Netra, by learning the dasa aksara, panca aksara, tri aksara, dwi aksara and eka aksara, humans will be able to know themselves physically and mentally. Armed with the knowledge of the scripts, humans can treat themselves when sick and defend themselves from the threat of illness and disease that will attack them. By apprehending the scripts to infiltrating into all parts of the body accompanied by the words SANG, BANG, TANG, ANG, ING, NANG, MANG, SING, WANG, and YANG, all poisons and diseases that enter the body will be destroyed (Nala, 1991).

The OM-kara reading is done early in the morning and repeated 21 times. Reading OM for each of the twenty components described above will help its purification and clarity. Then, adding the twenty-first OM reading as a culmination will prepare the reader to unite with Sang Hyang (Great Consciousness). This pranawa recitation ends with the pronunciation of Shanti (peace) three times, as purification and cleansing of the body, mind, and soul. By reading this OM-kara or pranawa, we will be equipped with the strength and ability to calm down all the worries arising in our minds to speed up obtaining God’s blessings or grace. Reading OM-kara is something that needs to be done because this reading will bring in benefits. These benefits include the ability to cleanse and purify the veil of Maya. It is like putting a light in the yard if spoken out loudly. It will light up around the house yard. OM-kara, spoken in a whisper, is like putting a light on the house door. It will light up the house a little and light up the yard. OM-kara recited in the heart is like putting a light in place, which will light up the home (Ra 2008).

CONCLUSION

Various scripts existed in Bali, such as the Pre-Nagari, Old Balinese, and New Balinese scripts. The scripts played an essential role in developing the Shaivasogata religion in Bali. The Pre-Nagari script was used to write Buddhist Wijaksara and Yé Té Mantra around the eighth to ninth centuries. The Old Balinese government used the Old Balinese script to write various royal regulations, including rules on the Shaivasogata religion, which was in effect from the ninth century to the mid-fourteenth century. The New Balinese script existing today, apart from being used to write about everyday life, is also used to write the theological concept of the Shaivasogata religion. Buddhism uses sacred scripts from eka aksara to Buddhist dasa aksara, as well as mantras that describe the Buddha as the actual truth. Buddha, through his dharma, advised that humans should try to defeat māra and reach nirvana. The concept of the Shaiva religion, written in the form of a sacred script from eka aksara to sodasaksara and mantras that explain Shaiva Tattva, is a philosophy of God and the universe and the efforts of Atmika Tattva to purify himself to achieve moksha.

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