

Principles of Absolute Reality in the Text of Saivagama Nusantara

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Abstract: *Saivagama* is a teaching which refers to Siva as Absolute Reality. *Saivagama Nusantara*, namely the Saiva teachings that developed in Indonesia, describes Siva with various names and attributes, such as in the *Bhuwana Kosa* it is called Rudra, *Vrhaspati Tattva* calls it Ishvara, and various negation names such as *sunya*, *paramasunya*, *paramasiva* and others. Several Saiva Nusantara texts generally discuss the Absolute Reality into three main groups, namely the existence of the Absolute Reality (Siva), the emanation of the Absolute Reality, and the Reabsorption of the Absolute Reality. Existentially Siva is described as *Nirguna* and *Saguna*. In principle Siva is characterless. However, when the active principle of Himself brings creation, then Siva is both immanent and transcendent at the same time. While in creation, Siva was shackled by various factors related to the material aspect. Meanwhile, the reabsorption aspect of absolute Reality describes the *pralaya* aspect, where all elements are returned to their highest aspect. Every being born evolutionarily is directed towards this process of reabsorption.

Keywords: Saivagama Nusantara, Absolute Reality, Emanation, Reabsorption

I. Introduction

The Absolute Reality in the Saiva Nusantara tradition is called Siva and various other synonymous names such as Rudra (in *Bhuwana Kosa*), *Íśvara* (in *Vrhaspati Tattva*) and others. The illustrations used to explain this Absolute Reality are *sūnya* (silence), *sunyaning sunya* (silence of silence), *paramasūnya* (supreme silence), *paramasiva* (supreme Shiva), supreme, and others. This description of Absolute Reality can use positive terms which refer to Absolute Existence (*sat*) or negation which refers to absolute non-existence (*asat*). As absolute existence, the text says that Siva is everything, there is no empty space that He does not occupy. While the absolute nothingness of Siva is described as undefined, unthinkable (*achintya*), *sūnya* (silence) and so on. For example the text *Vrhaspati tattva* (7) states:

*Aprameyam anirdesyam anaupamyam anāmayam,
Sūksmam sarvagatam nityam dhruvam avyayam isvaram* (7)

Ishvara is immeasurable, uncharacteristic, incomparable, undefiled, invisible, omnipresent, eternal, permanent and undiminished.

The *Vrhaspati tattva* describes that *Íśvara* is immeasurable, immeasurable, incomparable, undefiled, characterless, invisible, undiminished, and undefiled. Since there are no positive words to describe it, *Íśvara* is eternal, permanent, omnipresent, envelops everything, remains intact, and remains serene. This negation statement indicates that the Absolute Reality is described as supreme. The highest *Íśvara* can also be called *paramasiva*. So, *sadhakas* (attendant) when they are able to surpass anything that can be achieved, or when attainment is over, they are called *paramasiva*. Here, *sat* (existence) and *asat* (nothingness) are no longer relevant. Any words or sentences taken (whether positive words/ sentences describing *sat* or negative words/ sentences describing *asat*) are no longer relevant (*neti-neti*). In Vedanta, this Absolute Reality leads to Brahman. The same description of the Absolute Reality (which is Brahman) is stated in the *Mundaka Upanisad* (I.1.6) as follows:

*Yat tad-adreśyam-agrāhyam-agotram-avarnam
acaksuh śrotram tad-apāni-pādam,
nityam vibhum sarvagatam susūksmam tad-avyayam
yad bhūta-yonim pari-pāśyanti dhirāh.*

He is beyond reason, beyond comprehension and beyond reach. He has no color, no attributes, no eyes, no ears, no hands and no feet. He is eternal, everywhere, the most subtle of the subtle, unkillable, the original source and source of all beings (Chinmayananda, 2003: 20).

The word of negation is also used to describe the Absolute Reality (Brahman/Siva). Brahman is colorless, attributeless, incomprehensible, inaccessible, without all the attributes that exist in humans such as hands, eyes, feet and others. Therefore Brahman is everywhere, eternal and the original source of creation (Gupta, 2017: 21-22). One thing that is very rarely and not even used to describe the Absolute Reality is '*sūnya*'. The Upanishadic texts use the word 'negation' but do not mention that it is '*sūnya*'.

What is being negated is the *sat* attribute, so when the attribute is negated, the *sat* is still one, it doesn't necessarily (or never) become *asat*. The Upanishads describe the Absolute Reality in two criteria, namely positive and negative, while the Saiva Nusantara texts add something that contradicts what is described, namely *asat*. The Saiva Nusantara text describes the Absolute Reality as follows:

Ekatvānekatva svalaksana Bhattāra. Ekatva ngaranya, kahidep maka laksana ng Sivatattva. Ndan tunggal, tan rva-tiga kahidepanira. Maneka-laksana Siva-kārana juga, tan paprabheda. Aneka ngaranya kahidepan Bhattāra makalaksana caturdhā. Caturdhā ngaranya, laksananiran sthūla-sūksma-para-sūnya. (Jñāna Siddhanta, 8.3).

Shiva's characteristics are eka (singular) and multiple (many). Eka means referring to the true nature of Siva tattva. He is single, not two or three. The only characteristic is Siva as the cause, nothing else. Various means having four characteristics, namely rough, smooth, highest and *sūnya* (Soebadio, 1985: 124-125).

Jñāna Siddhanta when referring to the attributes of Siva (Isvara) as *caturdha*, one of which has the word '*sūnya*'. Earlier it was mentioned that Siva is singular and as the existing cause. This is a positive word to describe Him. Then the next description uses more of the negation word 'not', such as not far, not near, not at the beginning, in the middle and at the end, indestructible, invisible, bodiless, incomparable, spotless, and limitless. There are several thoughts to interpret the nature of Siva namely '*sūnya*' in the Saiva Nusantara text. First, it may be influenced by the Buddha, thus adopting the term '*sūnya*' as an attribute of Siva as the Absolute Reality. Second, perhaps what is meant by '*sūnya*' is the absence of attributes that can be attributed to His existence. If so, '*sūnya*' would have the same meaning as *nirbana* or *nirguna* (attributeless).

Following the translation of '*sūnya*' as translated by Soebadio (1985), and others, which he interprets as 'void, silent, empty', perhaps, the word '*sūnya*' is closer to the meaning of *nirguna*, because the word 'void' does not negate *sat* (exist), but the absence of attributes that can be attached to the *sat* (existence). This is of course different from the term '*sūnya*' used by the Buddha, namely the negation of existence (*sat*) itself, and calling it *asat* (William, 2008: 68-69). Siva is the highest *sat*. So in Buddhism use the word '*sūnya*' in order to reject Siva as an existence (*sat*). Since there is no existence in eternity (where there is only this temporary), then Siva naturally does not need to be mentioned, because his existence does not exist (*asat*). Since the Absolute Reality does not exist, it is called *sūnya* (non-existent). To see this more clearly, several quotes that describe this Absolute Reality in several other Saiva Nusantara texts need to be underlined, as follows:

Tan hanang sabda, tan hanang megha, tan hanang dina ratri, tan hanang hudan, kilat tan hana kabeh. Yatika sūnya nga, nitya tan pakahalangan, ngkana ta sangkan mami nguni pūrwa. (Bhuwana Sangksepa, 5)

There is no word, cloud, day, night, rain and lightning. All of that doesn't exist. That's the *sūnya*. It is eternal, free, loose. That's where I came from in the first place.

*Ratriśca prakretirjñeyā raviśca purusastathā,
Dyutiśca vā mahādevah sūnyam ca paramah śivah.
(Sang Hyang Mahājñāna, 83)*

Prakṛti is represented as night, Purusa as sun, Sang Hyang Mahadeva is light, and Lord Siva is desolate (*sūnya*).

*Kunang kojara ning buana, utara purwaka, aruhur tan karuhuran, sunyapada ya, buddhi niskāla, ya pupul ning citta, ri denya sangkan paran, maka hetunya mangkat ning Buddha Siva Paramārtha, lepasnya katiga, uniweh tan dadya pakakira-kira ring rāga atma bhātara, ya ta kamoksan nadinya.
(Tutur Kumara Tattva)*

As for the nature of the universe where north is the beginning, its height is unreachable. That is the realm of emptiness (*sunyapada*), *buddhi niskāla*, centered on consciousness (*citta*), from there the origin (*sangkan paran*), origin and destination of the so-called Buddha Siva Paramartha. All three are places of release, especially in the unity of the body, *atma* and *Bhātara*. Moksha be.

*Kunang rasa utama lwirnya, kaweruhakna duk tan hana paran-paran, duk tan hana teja, bayu, apah, akasa, duk nora wetan, kidul, kulwan, Utara, duk nora sor luhur, duk tan hana dewa, manusa, duk tan hana bhuta, duk tan hana sakawuwus-wuwusan, hana hning sūnya nirbhana, sarining sūnya nirbhana kantel, kadi jawwawut pinara pitu, rupanya kadi winten sumuwung.
(Tutur Bhuwana Mareka)*

There is a major sense to be aware of, namely when there is nothing, no fire, air, water, and ether; when there is no east, south, west, and north; when there is no bottom up, when there are no gods, humans; when there is no *bhuta*, when there is nothing to mention, there is only silence *sūnya nirbhana* (silence realm). The essence of *sūnya nirbhana* is crystal (*kantel*), like a seven-layered barley seed (*pinara pitu*), apparently like a brilliant diamond.

Ring sūnya hana tithi, ring isi mesi sūnya, ring dalem ira Sang Hyang Atma, Sang Hyang Jiwita. Ring daleming Sang Hyang Jiwita, Sang Hyang Prāmana. Ring daleming Sang Hyang Prāmana, Sang Hyang Prabhuning urip, warnna kadi rambut pinara pitu, aputih nirmmala.

(Tattwa Sangkaning Dadi Janma)

Inside the empty (*sunya*) there is a rule, in the content there is an empty (*sūnya*). Inside is *Sang Hyang Atma* or *Sang Hyang Jiwita*. In *Sang Hyang Jiwita* there is *Sang Hyang Pramana*. In it *Sang Hyang Pramana* there is *Sang Hyang Prabhuning urip*. His form was like hair that was split into seven, translucent white.

Paramasivatattva ngaranya kashthityan bhatāra ring niskala, tan polah, tan limbak, tan laku, tan hili, tan pasangkan, tan paparan, tan pawitan, tan pawkasan, kewala sthiti, umideng, humneng langgeng juga sira, ibek tang rāt kabeh de nira, kakasut kahmu kawyāpaka kabeh kang saptabhuwana de nira, sapta patālā sundul wuntu sasek pnuh lyab kang jagat de nira.

(Jñāna Tattva)

Paramasivatattva is *Bhatara* in a state of formless, unmoving, not shaking, not going away, not flowing, having no origin, nothing to aim for, no beginning, no ending, constant, motionless. The whole universe is filled, enveloped, supported, infiltrated by Him all these *saptabhuwana*. *Sapta Patala* is completely infiltrated, no space is filled by Him in this universe.

Nihan sang hyang paramopadesa, kala ning tan hana bhuvana, tan hanāwang-awang uwung uwung, tan hana sūnyanirvana, tan hana jñāna, tan hana ng wisesa, tan hana ika kabeh, kang wanten samāna pangeran, awak paramasukha, tan sukha dening sūnya, tan mawak sūnya, tan sukha dening nirvana, tan mawak nirvana, tan suka dening jñāna, tan mawak jñāna, tan sukha dening wisesa, kewala paramasukha tāwak nira.

(Ganapati tattva 51-53.6)

This is the main *Sang Hyang Upadesa*. When there is no earth, no sky, no *sunyanirvana*, no knowledge, no power, no everything. Then at first there was a prince who had the body of a *paramukaha* (main pleasure), who did not like *sūnya*. No body *sūnya*, do not like nirvana. No nirvana body, dislike knowledge. There is no body of knowledge, does not like power, there is only the main pleasure of His body.

Dening Ida Sang Hyang Paramasiva, ida maraga suksma, sira jiwa, ida aji tapa, ida niskaladewa, ida kaluwihan sūnya-ne, dening ida maraga Sang Hyang Niskala, patemun idane sami, punika inucap pranawa.

(Tutur Siva Banda Sakoti)

Because of *Sang Hyang Paramasiva*, He has a supernatural form. He is a soul. He teaches asceticism, He is a supernatural god. He is the main silent. Because He was in the form of *Sang Hyang Niskala*, all of his meetings were called *pranawa* (Om).

Ísvara (*Siva*) when described as the Absolute Reality is referred to as *Paramasiva*, *Paramasivatattva*, *Sang Hyang Paramasiva*, and *Bhatara Siva*. The description of the nature of the Absolute Reality is also almost the same, like *sūnya*, unmoving, unthinkable, eternally untouchable, and enveloping everything. From the descriptions of several Saiva Nusantara texts, specifically regarding *sūnya*, it seems that they are more directed to the meaning of *nirguna*. *Sūnya* means void, the emptiness of all attributes. The *Sūnya* used is to describe *sat* (*Siva*) as the Absolute Reality. Although, it is very likely that the word *sūnya* was influenced by Mahayana Buddhism, because the Saiva religion and Buddhism had coexisted for quite a long time, and even became the state religion in the Majapahit era. The same '*sūnya*' term is used by both religions to describe the final terminal of human struggle (*sadhana*) in life. The use of the word '*sūnya*' is not only found in the Saiva Nusantara texts, but also in the Saiva texts in India. The text of the *Vijñāna Bhairava Tantra* (32 & 58) states the following:

*Sikhipaksaiś citrarūpair mandalaih sūnyapañcakam,
Dhyāyato' nutture sūnye praveśo hṛdaye bhavet (32)*

A yogi should meditate in his heart on the five silences of the five senses, like the five silences that appear in the circle of peacock feathers. It will melt into absolute silence (Singh, 2014: 29).

*Viśvam etan mahādevi sūnyabhūtam vicintayet,
Tatraiva ca mano linam tatas tallayabhājanam (58)*

O Great Goddess, a Yogi must concentrate intensely on the idea that the universe is total silence. In that silence, his thoughts became dissolving. Then, he has a high qualification for unification, as his mind is united in *sūnyatisūnya* (absolute silence), namely Siva (Singh, 2014: 55).

The two verses above mention the word '*sūnya*', and it is used to describe the state of a principle. As in verse 32, the word *sunya* describe a state of the five senses. So far, the senses are always in contact with the object. The contact flow has a break in between. This pause is the void or *sūnya* or silence that is meant. While in verse 58, the word '*sūnya*' describes the state of the universe. There is an idea that the universe is stillness. Meditating on this idea will lead a yogi's mind to become one with the stillness. So the word '*sūnya*' here describes the absence of something (which can be a trait) in an existence. Obviously *sunya* don't describe the opposite of the existent, or doesn't describe non-existence.

It is also a matter of debate regarding the description of *Īśvara* as the Absolute Reality. *Īśvara* (Siva or Brahman) is stated to be the source of all existing (*sangkan paraning dumadi*), as the Kumara Tattva says: "*ri denya sangkan paran*" – from whom all this originates. Even texts such as the Brahma Sutra state that the problem of causation is the definition of Brahman. The use of the name *Īśvara* in the Saiva Nusanantara text as the cause of all that exists is not subject to debate. Almost all texts agree that *Īśvara* (Brahman) is the supreme entity who is the original source of all that exists. However, in some texts, especially the Yoga Sutras of Patanjali, this is still a long debate, namely whether Patanjali accepts that *Īśvara* is the source of creation or not. The Brahma Sutra's definition of Brahman as the Ultimate Reality seems slightly different from the description of *Īśvara*. The Brahma Sutra (I.1.2) states the following:

Janmadyasya yatah.

Brahman, which is omniscient and omnipresent, is the cause (as well as maintenance and dissolution) of this world (Vireswarananda, 2008: 20).

In contrast to the description of *Īśvara* as an object of meditation, the text of the Yoga Sutras of Patanjali declares it *purusa visesa* (special *purusa*). *Purusa* according to some texts is the consciousness that animates living beings. This *purusa* does not know its true nature because it is shackled by *maya*. Meanwhile, *purusa visesa* is a special *purusa* whose existence is not attached to *maya*. The text of the Yoga Sutra Patanjali (I.24) says: "*kleśa-karma-vipākāśayair aparāmṛstah purusa-viśesa Īśvarah*" – *Īśvara* is a special *jīva* (*purusa*). He is not touched by various obstacles / *klesa*, *karma*, karmic fruits, and *vasana*) (Bryant, 2009: 87). Patanjali calls *Īśvara* a 'thing' (*sat*), and that something is free from the various forms of hindrances, karma, actions and memories that are repressed in the course of life. This *sat* can be used as an object of meditation (*bhakti*) to get rid of *klesa*.

Īśvara as Patanjali explains does not seem to be connected with the creation of the world. *Īśvara* is not explained in the context of a material cause and an efficient cause, but rather in the context of meditation in the pursuit of liberation from *samsara* (suffering). Creation is a different topic according to Patanjali that has nothing to do with the topic discussed in the sutras. But later in sutra I.27 Patanjali recites "*tasya vācakah pranavah*" – the name assigned to *Īśvara* is Om. This is of course in line with the Upanishads, where Om is the symbol of Brahman. The Upanishads say that Brahman is the source of creation (Bryant, 2009: 89). The Mandukya Upanisad (I.1&2) states:

*Aum-ityetad-aksaram-idam sarvam tasyopa-vyākhyānam bhūtam bhavad-bhavisyad
Iti sarvam-omkāra eva, yac-cānyat-trikālātitam tad-apy-omkāra eva.
Sarvam hyetad Brahma, ayam-ātmā Brahma.....*

Aum, is all this. The pure explanation of this is as follows: all that which is past, present and future, is truly Aum. Likewise everything behind the three time periods is also Aum. All this is Brahman. This Atman is Brahman (Chinmayananda, 2003: 22-26).

Om is Brahman. Everything is Brahman. Brahman is the source of all sources, and Brahman is Om. If *Īśvara* as Patanjali describes as Om, of course the intended Om is no different from the Upanisad stated. In other words, the Om stated by the Patanjali Sutra and the Upanishads are the same thing. Thus, if *Īśvara* is Om, and Om is Brahman, then *Īśvara* is Brahman. If Brahman is the source of all sources (the source of creation), then *Īśvara* is also the source of creation. It's just that Patanjali describes *Īśvara* as Om in the context of the object of meditation. Om can be used as an object to unite mind consciousness. By repeating the name Om the

mind can be focused on one point – *tad-japas tad artha-bhavanam* – repetition and contemplation on its meaning must be carried out (Yoga Sutra Patanjali I.28 in Bryant, 2009: 109). Bhagavad-gita (11.18) also states that Brahman is as *aksara* as follows:

*Tvam aksaram paramam veditavyam tvam asya visvasya param nidhānam,
Tvam avyayah śāśvata-dharma gopī sanātanas tvam puruso mato me.*

Truly You are the Brahman script (*aksara*) worth knowing, You are the ultimate refuge for all beings in this universe, You are the guardian of the Dharma, eternal obligations, and You are Purusa, the eternal person. That is my understanding (Darmayasa, 2014: 521).

Kṛṣṇa as the embodiment of the Absolute Reality declares that He is the eternal script (*aksara*) and *Purusa*. Himself can be found in the character Om. He is also pure consciousness (*purusa*). From all this it can be said that what is conveyed by texts in different languages actually describes the same Absolute Reality. In the Saiva Text, the Absolute Reality is described as Siva in its highest aspect called *paramasiva*. Meanwhile some texts, such as the Yoga Sutras refer to Him as *Īśvara*. In Vedanta literature he is called Brahman, and in technical language he is often called Parambrahman, even in Vaisnava religious literature, the Absolute Reality is called Visnu or Kṛṣṇa. The different terms used correlate with the tradition in which the text is present. While what those terms mean is the same Reality.

II. Discussion

2.1 Emanation of Absolute Reality

The process of emanation from the Highest level to the presence of all creation begins with Siva. Emanation is the act of self-consciousness (*vimarsa-sakti*). This emanation is different from creative consciousness (*parāmarsa*) (Dupuche, 2003: 41). Creative awareness is generally known as the five acts of Siva, namely: *śṛṣṭi* (emanation), *sthiti* (preservation of creation), *samhāra* (destruction or reabsorption), *tirodhāna* (concealment), and *anugraha* (grace). Aspects of *śṛṣṭi* and *samhāra* relate to Siva and Sakti, where Sakti's central role is as the spearhead of creation, while Siva is complete silence. At the moment of emanation, everything dynamically and gradually is present from the subtlest to the grossest. At the time of reabsorption there is a dissolution (*laya*) of all creation which is also a gradual process from the grossest to the most refined. Everything melts back (*lina*) into the being of Siva.

The *sthiti* aspect of Siva, namely the maintenance of creation in harmony. At this time all living things can grow and develop through the nutrients provided by the universe. The *tirodhana* aspect emphasizes the absence of expression of the majesty and brilliance of Siva. There are times when Siva hides Himself from people before finally arriving at the culmination of the *sadhana* being practiced. While the aspect of grace is the appearance of grace from Siva, where because of the grace of Siva, a *sadhaka* (aspirant) recognizes himself as no different from Siva, where the light emanating from Him is none other than Siva himself. People who achieve this Self Realization will be free from darkness, both from *mala* and *karma* (Dupuche, 2003: 42).

The thing that the Saiva Nusantara text explains the most is about the existence of the universe (*utpati/śṛṣṭi*) and the process of its return/reabsorption (*samhara*). The process starting from Siva to *pṛthivi* is described as the cosmogony and cosmology of Saiva Nusantara. Meanwhile, the problem of reabsorption is divided into two main subjects. First, *pralaya* is the destruction of the universe. This process is explained in the opposite way of the creative process i.e. the journey from *pṛthivi* to Siva. *Pṛthivi* melts into water, water melts into fire, and so on until he returns to his Original Reality (Siva). Second, man's conscious effort to re-discover his true essence as Siva. Human birth is destiny (it has been determined that way), but how human consciousness develops is determined by the efforts one makes during life.

So, how the creation process is explained systematically, as well as *pralaya* is described chronologically. However, the processes that occur in human consciousness when they want to get to know their True Self are explained in different ways because each person's development is different. It is not enough just a text that explains and provides guidance, because the achievements of each person are unique, so a teacher is needed to guide and see directly a person's development. The text of the Yoga Sutra Patanjali fully talks about the process of developing human consciousness, from existing concepts (*Samadhi*), methods of implementation (*sadhana*), achievements (*siddhi*) and the nature when all these processes end (*kaivalya*). The Upanishadic texts also describe the same thing by placing more emphasis on the explanation of the Supreme Entity and its relationship to the True Self of man. No exception, the Saiva text also describes the *sadhana* process that a person does. The Saiva Nusantara text explains that the *sadhana* process is connected with various other processes (creation, *pralaya*, preservation, concealment and grace).

Some texts narrate this process a little differently, but essentially try to explain the process of the emergence of the universe from the most subtle to the most coarse. The Saiva Nusantara text describes that the highest and subtlest elements that come directly from Bhātara Siva are conscious and unconscious entities. The Vṛhaspati Tattva refers to it as *Cetana* and *Acetana* being positioned parallel. Likewise, the Jñāna Siddhanta mentions *purusa* and *prakṛti* as manifestations of *Īśvara*. Bhuwana Kosa states that Rudra (who is Siva) gave birth to *Purusa* (who is Brahma) and from *Purusa* was born *Avyakta* (who is Vishnu).

Vṛhaspati Tattva states that in the beginning there were *cetana* (conscious aspects) and *acetana* (unconscious aspects). The conscious aspect is divided into three *tattvas* namely *paramasiva*, *sadasiva*, and *sivātma*. While the unconscious aspect is called *mayatattva*. The meeting between *cetana* and *acetana* gives birth to what is called *pradanatattva*. So *pradanatattva* is present only

when the *mayatattva* is touched by the aspect of consciousness (*cetana*). Likewise, when this aspect of consciousness (*cetana*) is touched by *mayatattva*, it gives birth to *mayasirastattva* or *sivātma*, i.e. Siva who animates living beings. This *pradanatattva* gives birth to the *trigunatattva* (*sattvam, rajas, tamas*) which directly affects the mind (*manah*). From the *trigunatattva* aspect comes the *buddhi tattva* and *ahamkaratattva*. *Buddhitattva* is the cognitive aspect of the mind in which the working principle of *viveka* (ability to discern) is involved. *Ahamkaratattva* relates to atomic identity which is able to recognize oneself as different from others. From this *ahamkaratattva* came the *dasendriya* and *pancamahabhuta*. Some verses that describe the process of emanation in the Vṛhaspati Tattva text are as follows:

Ndah lwir nikang tattva kawruhananta, cetana lawan acetana. Cetana ngaranya jñānasvabhāva wruh tan keneng lupa, nityomideng sadākāla, tan kāwaranan, ya sinangguh cetana ngaranya. Acetana ngaranya ikang tanpa jñāna, kadyangga ning watu, ya sinangguh acetana ngaranya. Atemu pwekan cetana lawan acetana, ya ta mangdadyaken sarvatattva, lwirnya, pradhānatattva, trigunatattva, buddhitattva, ahangkārattva, bāhyendriyatattva, karmendriyatattva, pañcamahābhūtattva, nahan yang sarvatattva ngaranya. Ya ta kawruhananta tementemen.
(Vṛhaspati Tattva, 6)

The highest reality includes two things: conscious (*cetana*) and unconscious (*acetana*). *Cetana* means the nature of knowledge (*jñānasvabhāva*) which is never affected by the unconscious, and is eternal. It means that it remains solid, it cannot be hidden. This is called *cetana*. *Acetana* means without knowledge like a stone. That's *acetana*. When *cetana* and *acetana* meet, all *tattvas* are born, namely *pradhānatattva, trigunatattva, buddhitattva, ahangkārattva, bāhyendriyatattva, karmendriyatattva, pañcamahābhūtattva*. These are called *sarvatattvas*. You really understand about that (Sandika, 2018: 67-68).

What is interesting about the commentary on the emanation of the Absolute Reality in the Vṛhaspati Tattva is the lengthy description of the *Trigunatattva*. Previously the text also described the *Tri Purusa* (*paramasiva, sadasiva* and *sivātma*), but did not discuss much about *buddhi, ahamkara, indriya* and *mahabhuta*. The description of the *Tri Purusa*, because it is a very subtle *sat*, which is the source and the True Self. Meanwhile, *Trigunatattva* is explained because the development of a person's consciousness is largely determined by the quality of the *sadhana* he does, and that *sadhana* is very dependent on which *Gunas* affect him. All life is affected by the nature of this *triguna*. The fall or rise of one's consciousness is determined by the influence of these three *gunas*. By knowing the nature of the *Tri Purusa*, a *sadhaka* will have an image of the Supreme Reality, so that he can easily build a *suddha vikalpa* which is very beneficial for spiritual development. Meanwhile, other *tattvas* are a natural part of creation.

Slightly different from the Vṛhaspati Tattva, the process of stages described by Jñāna Siddhanta is close to Samkhya. It is said that *Īśvara's* form is *purusa* and *prakṛti*. The Samkhya does not explain that *Purusa* and *Prakṛti* are the bodies of *Īśvara*, but rather that these two entities are absolute. Jñāna Siddhanta then explains that *Īśvara* in the form of *Purusa* and *Prakṛti* is the gross part (*sthūla*) of *Siva*. The subtle part (*sukṣma*), i.e. one level above it is *Sadasiva*. One level above the *sadasiva* (*para*) is *paramasiva*. While above that, the very top is *sūnya* or *Bhāttāra* *Siva* himself.

Explanation of these 25 *tattvas* through the *triaksara* (A, U, M) and *ekāksara* (Om). The Om (Omkāra) script has 2 (two) bodies, namely *purusa* and *prakṛti*. The M (Makāra) script has an *antahkarana* body with 3 (three) elements, namely *mahān* (mahat), *ahamkāra* and *manah*. The U script (Ukāra) has 10 (ten) bodies, namely the *panca buddhindriya* (ears, skin, eyes, tongue, and nose) and the *pañca karmendriya* (hands, feet, mouth, anus and genitals). A script (Akāra) consists of 10 (ten) bodies (*mātra*), namely the *pañca tanmātra* (sound, touch, form, taste and smell) and the *pañca mahābhūta* (*ākāsa, bāyu, teja, āpah, pṛthivi*). These 25 (twenty five) *mātra* (body) are called *pañcavimśati* (*pañca vimśaka*). There are several verses that describe the 25 *tattvas* in the Jñāna Siddhanta text as follows:

*Purusāś ca pradhānam ca Omkaro dvididhah smṛtah,
Dvidhām upāgato jñeyah pinditah pañcavimśati.*
(Jñāna Siddhanta, 11. 21)

Purusa and *pradhana* are two parts of Omkara (Om). It is known to be a double thing, while when summed up there are 25 parts in all.

*Antahkaranam ity uktam trividhā sādḥaka smṛtam.
Mahad-ahamkāra-manas try-antahkaranam ucyate.*
(Jñāna Siddhanta, 11. 14)

What *sadhakas* call the causative body are *mahat, ahamkara* and *manah*. These are called the three causal bodies.

Srotrādi-caksu-paryantam pañca buddhindriyāni,

Pāny-ādy-upastha paryantam pañca karmendriyāni ca.
(Jñāna Siddhanta, 11. 8)

Beginning with the ear and ending with the eye, this is *buddhindriya*. Starting in the hands and ending in the genitals, this is *karmendriya*.

Prthiviyādi-gaganāntam pañca-bhūtam iti smrtam,
Sabdādi-gandha-paryantam tanmātram iti kathyate.
(Jñāna Siddhanta, 11. 3)

Starting from the earth and ending in the sky, this is called *pañca mahābhūta*. Starting with sound and ending with smell, this is called *pañca tanmātra* (Soebadio, 1985: 154-169).

Meanwhile, the text of Bhuwana Kosa states that the highest Reality which is the initial source is called *Sang Hyang Rudra*. From Him *Purusa* was born and *awyākta* followed. These three are *Tri Murti*, where *Rudra* is Siva, *Purusa* is Brahma and *awyākta* is Vishnu. From *awyākta* was born *buddhi*, then *ahamkara*. From *ahamkara* is born *tanmātra*, and from *tanmātra* is born *manah*. From where then were born the five *bhuta*. All of these are called the 12 *tattvas* of Rudra. The verse in the Bhuwana Kosa text which describes the 12 *tattvas* of Rudra are as follows:

Bhatāra Rudra sātmya kalāwan bhatāra Siva, nirmala sira, sira ati niskala, sangkari Bhatāra Rudra, mijil tang Purusa,
Brāhmā katatwanira, kadi teja ning Aditya, sira ta prabhu.
(Bhuwana Kosa, III. 1)

Sang Hyang Rudra is united with Sang Hyang Shiva, He is very holy and abstract. From Sang Hyang Rudra was born *Purusa*. Truly He is Brahma, like the rays of the sun. He is the ruler.

Sangke sang purusa, mijil tang awyākta, Vishnu tatwanira, tan kawenang ginrahnya dening indriya, tan kawenang hinangen-angen meweh kawruhanira, tamo bhūta sira, tan pacetlana sira.
(Bhuwana Kosa, III. 2)

From *Purusa* was born something invisible (*awyākta*), called Vishnu, the five senses cannot reach Him, inconceivable, it is difficult to understand Him. His existence is *tamah*, without consciousness.

Sangkaring awyākta, mijil tang Buddhi, kuning warnnanira, satwa pinaka swabhāwanira, wisesa sira, sangkaring buddhi,
mijil tang ahangkara, bang warnnanira, rajah pinaka swabhāwanira.
(Bhuwana Kosa, III. 3)

From *awyākta* was born *buddhi*, the color is yellow with *sattva* nature, very foremost. From *buddhi* born *ahangkara*, red in color with the nature of *rajah*.

Sangkeng ahangkara, mijil tang panca tanmātra, hireng warnnanira, tamah pinaka swabhāwanira, saking pañca tanmātra,
mijil tang manah, sangkalpa gawenya, manah kalpa nga, mamilang mangen-angen swabhāwanira, nahan dadinya,
sangkalpa vikalpa.
(Bhuwana Kosa, III. 4)

From *ahamkara* are born five seeds of life (*pañca tanmātra*), their color is black with amicable (*tamah*) nature. From the *tanmātra* is born *manah* which is full of desire. It is the *manah kalpa*, that is, wishful thinking and reckoning, which gives birth to doubt.

Sangkeng manah metung akāsa, wāhya ya śabda gunanya. Sangkeng akāsa metu bāyu, śabda sparśa gunanya.
(Bhuwana Kosa, III. 5)

From *manah* was born *akāsa*, meaning sound. From *akāsa* was born *bayu*. The nature of sound and touch.

Sangkeng bāyu metung agni, śabda rūpa gunanya. Sangkeng agni metung apah, śabda sparśa rūparasa gunanya.
(Bhuwana Kosa, III. 6)

From *bāyu* was born *agni*, meaning sound and appearance. From *agni* was born *apah*, it means sound, appearance and taste.

Sangkaring apah metu pertiwi śabdha sparśa rūparasa gandha gunanya, nāhan tang tattwa rwa welas kwehnya.
(Bhuwana Kosa, III. 7)

From *apah* was born *prthivi*, has the characteristics of sound, touch, appearance, taste and smell. Those are the twelve *tattvas* (Gautama, 2009: 16-116).

The text of Bhuwana Kosa states that these 12 Tattva Rudras are the essence of the whole earth. Dasendriya comes from the nature of the *pañca mahābhuta*. While the *pañca tanmātra* is counted as one *tattva*. It is not explained why the *tanmātra* is counted as one *tattva* while the *pañca mahābhuta* is counted as five *tattvas*. The *tanmātra* position in the Bhuwana Kosa is also above the *manah*. This is certainly different from the Samkhya texts, the Jñāna Tattva and others, where *manah* is more subtle than the *pañca tanmātra*. Likewise, regarding the *Triguna* in the Bhuwana Kosa, it states that *buddhi* is influenced by the *sattva* nature, *ahamkara* by *raja* and *tanmātra* by *tama* nature. The *Awyākta* born of *Purusa* is none other than *Prakṛti*.

2.2 Reabsorption of Absolute Reality

The emanation process, from the finest to the coarsest, is reversed by the reabsorption process. As explained above, the existence of this creation of the universe is the result of a gradual emanation process from the primal (initial) principle to the formation of the universe. This process is completely the Will (*lila*) of Siva. Like a pendulum, the movement of the pendulum starts from the starting point, and when it sways, the pendulum picks up momentum until it reaches the end point. When the momentum ends, the end becomes a new momentum to return to the beginning. When creation is present, this means that the initial momentum of Siva ends in the universe. When the momentum ends, the end turns into a new momentum, namely the process of returning to the beginning (from the roughest to the smoothest).

The universe is driven by that momentum to return to its origin, so that all existing creation is pushed towards the direction of the Absolute Reality. This process of returning to the physical realm is called *pralaya*. Meanwhile the process of human consciousness from *avidya* to knowledge of the True Self is called *sadhana*. Every human being is directed to develop his consciousness. Nature guides everyone to yearn for his True Self. This longing creates an acceleration for some people to immediately reunite with their original source. Regarding this reabsorption (*pralina/ samhāra*) of consciousness, the text presents various types of mental technologies that facilitate their journey. Those who are working with the technology are said to be doing *sadhana* and the person is called *sadhaka*.

An important aspect that occurs in the category (*tattva*) besides emanation is *pralina*. The universe arises from the highest category (Siva) to the grossest *prthivi* through the process of emanation (*utpati*). In the same way this whole creation is melted down to return to its source from the roughest to the most refined through a process of reabsorption or *praline*. *Pralina* is the reverse process of emanation. When the emanation, creation expands. When *pralina*, creation sprout. At the moment of creation, the universe appears, while at the time of *pralina* the world disappears. The process of *pañcavimsati* as stated in the Jñāna Siddhanta text above occurs the other way around, as does the process stated by Bhuwana Kosa and Vṛhaspati tattva. While in other texts there are variants of how the universe underwent *pralaya*. Bhuwana Sangksepa, for example, chronologically states as follows:

*Prthivī codate līnam, udhakam teja silīnam,
Teja līnam tatha bāyuh, bāyuh līnantu ke pi va.*
(Bhuwana Sangksepa, 71)

Earth disappears into water, water disappears into light, light disappears into *bāyu* (wind) and wind disappears into space.

*Kāma viśvañca līnañca, viśva līnañca krodhakah,
Krodha līnañca mṛtyuñca, mṛtyu līnantu kālake.*

*Kāla līnañca dharmeśca, dharma līnantu sathyake,
Satya līnañca śangkare, śangkare paśupatike.*

*Paśupatiśca brahmāni, brahmā Viṣṇu salyate,
Īśvaro rūdra līnañca, rūdra līnantu devake.*

*Devaśca puruṣa līna, puruṣa śive bhavat,
Śivaśca nirbhane līnam, nirbhanañca anamake.*

Anamakañca śukṣmate, sadā mokṣaṇcake vidhi,

Sarva śaṅkarana śante, na sandehan tu sanmukham.

(Bhuvana Sangksepa, 72-76)

Bhatāra kāma disappears into *viśva*, *viśva* disappears into *krodha*, *krodha* disappears into *mṛtyu*, *mṛtyu* disappears into *kāla*, *kāla* disappears into *dharmā*, *dharmā* disappears into *satya*, *satya* disappears into *Saṅkara*, *Saṅkara* disappears into *Paśupati*, *paśupati* disappears into *Brahma*, *Bhatara Brahma* disappears into *Viṣṇu*, *Viṣṇu* disappeared into *Isvara*, *Isvara* disappeared into *Rudra*, *Bhatara Rūdra* disappeared into *Mahādeva*, *Mahādeva* disappeared into *Puruṣa*. *Puruṣa* disappears into *Siva*. Lord *Siva* vanished into *Nirbhana*, *Nirbhana* vanished into *Niraśraya*.

The text of Bhuvana Sangksepa states that the *pralīna* process begins with *pṛthivī* disappearing into water, water becoming fire, fire becoming air, air becoming ether, and so on until it reaches its climax. Even *Siva* is dissolved into two more levels, namely *nirbhana* and *niraśraya*. It is different from *pralīna* in *Saṅkhya*, where the physical aspect disappears only until the *mūla prakṛti*, i.e. the initial source of material creation. That is, the subtlest substance of things is *mūla prakṛti*, nothing else above that. Meanwhile, the aspect of consciousness when it is released from the bondage of *prakṛti* melts back into the *puruṣa*.

III. Conclusion

Saivagama Nusantara texts are diverse by displaying variations of teachings, such as philosophy, theology, mental technology, morality, events and others. These texts become the main guide in the religious activities of the community. Uniquely, when these texts are actualized into everyday contexts, there are various types of religious practices that embrace each other with local cultures. For example, ritual events or practices seem very diverse, from the simplest to the most complex. This is happening in the field to date. This diversity is a form of expression of admiration and even fears for his inability to explore the mysteries of life he faces.

This ritual event or practice is one of the answers to the mystery, so this ritual event or practice will be a technology for them to dive into the mystery space. For example, one form of technology in the Saiva Nusantara texts is *saktopaya*, namely technology that leads directly to knowledge of the Absolute reality (*Siva*). In general, the Saiva Nusantara text has at least three main teachings, namely a description of the Absolute Reality, the emanation of the Absolute Reality (*śṛṣṭi/ utpati*), and the reabsorption of the Absolute Reality (*samhara/ pralīna*). Between emanation and reabsorption there is a process of *stīti* or maintenance, which is not very detailed, because the process occurs directly under the law of *ṛta*.

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Lontar Text:

- Tattwa Sangkaning Dadi Janma
- Sang Hyang Mahajñana
- Ganapati Tattwa
- Tutur Siwa Banda Sakoti
- Wrhaspati Tattwa
- Jnana Tattwa
- Bhuvana Sangksepa
- Tutur Bhuvana Mareka