

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

Prasasti *yé té mantra* adalah salah satu data autentik dalam mempelajari dan menemukan konsepsi teologi agama Buddha di Bali pada abad ke-8/9. Penelitian ini bertujuan untuk mengetahui konsepsi teologi dalam agama Buddha di Bali, yang dijabarkan dalam dua rumusan masalah yaitu tentang konsepsi Tathāgata dan konsepsi ajaran dharma sebagai penghancu penderitaan. Penelitian ini adalah penelitian kualitatif, yang data-datanya dikumpulkan melalui observasi dan studi dokumen terhadap naskah prasasti dan naskah lontar yang relevan. Hasil penelitian ini berupa temuan prasasti *yé té mantra* yang terdiri atas lima hingga tujuh baris dan naskah lontar yang relevan, yang dianalisis menggunakan teori semiotika. Berdasarkan hasil analisis dapat diketahui bahwa Tathāgata adalah panggilan untuk Siddhartha Gautama atau Bhaṭāra Śrī Sakyamuni, yang telah mencapai pencerahan sempurna dan terbebas dari jeratan *mara*. Tathāgata menjelaskan bahwa manusia perlu mengusahakan kebahagiaan dengan cara belajar dharma untuk melepaskan diri dari *mara* tanpa ragu-ragu dengan batin yang tenang guna mencapai nirwana.

Kata kunci: yé té mantra, teologi, dharmma, tathāgata, nirwana

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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 reliefs in the Elephant Cave were found, stupas, Buddha statues, and clay stupikas in which there is a clay stamp containing a short *yé té* mantra inscription (Redig, 2010: 31-38).

These sculpting statues in Buddhism were made in India around the beginning of AD, which is estimated to be five centuries after the birth of Buddhism. The Buddha statue in the sense of a character, in accordance with Sedyawati is the founding figure of Buddhism named Siddhartha Gautama which is the only statue in the 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, 2009c:86).

In addition to sculpting, Buddhism in our archipelago, especially in Bali, the descriptions of figures visualization and teachings of dharma are also described in mantras, one of which is the *yé té* mantra, which has been carried out at least in the 8th or 9th century. This inscription is a short inscription written on clay tablets, using *Pre-Nagari* script originating from North India, with Sanskrit. Based on the findings of this inscription, it is known that Bali entered a historical period in the 8th or 9th century. Even though, it is classified as a short inscription, it has a very important theological dimension in Buddhism (Astawa, 2006: 15; 2008; Astra, 1997: 1; Budiastra & Widia, 1981:16; Goris, 1948: 34).

Moreover, theology, according to several references, such as in the Great Dictionary of the Indonesian Language (theology, *s.v te-o-lo-gi*) means divine knowledge. In addition, the word theology is a combination of two Greek words, *theos* refers to God and *logos* refers to science. Therefore, theology means the science of divinity (Edward Caird, 2015: 31). Etymologically, the term theology can be traced to Greek civilization in its heyday around the 6th until 3rd century BC. Then, *theos* also has an understanding as something or a great figure, sacred, holy, it also concerns how something or a

figure is named and conceptualized. The existing idea of the ultimate reality and the ultimate being, none of the universe phenomena can be realized without the presence of God's role in it, which has a tradition of religiosity, with various beliefs, teachings, and rituals, and self-consciousness to the Supreme Being (Bilad, 2018: 60-69).

In the discussion of theology particularly in the *yé té mantra* inscription, what is meant by theology is knowledge of Buddha-hood 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 *Jnanasiddhanta*, analyzing religious texts of Shivaism and Buddhism originating from lontar manuscripts in Bali. This work is reviewed in detail accompanied by comparisons with manuscript texts that are relevant to the object of study (Soebadio, 1985).

In 1997, I Gde Semadi Astra in his dissertation entitled "Government Bureaucracy of Ancient Bali XII-XII Century: An Epigraphic Study", focused on

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 *Jnanasiddhanta* 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 stated to have been known at the time of the kings of the *Warmadewa* dynasty ([Sugriwa, 2012](#)).

In 2013, the Writing Team consisting of I Wayan Ardika, I Gde Parimarta, A.A. Bagus Wirawan published a book entitled *History of Bali from Prehistory to Modern*. This book discusses Balinese civilization from Prehistoric times, Ancient Balinese History, Middle Bali History, Bali in Colonial Context, and Balinese History during the Indonesian Revolution. However, the interesting is that the description of the development of Balinese beliefs has started from the prehistoric era, then continued to the ancient Balinese period and the following periods until now ([Ardika et al., 2013](#)).

In the same year in 2015, the Gianyar History Compiling Team published a book entitled *History of Gianyar from Prehistoric to Modern Age*. The book describes the civilization of the Gianyar people from prehistoric, Hindu-Buddhist to modern age. In terms of theology, Gianyar has evidence of civilization spread in various corners of its territory ([Suantika et al., 2015](#)).

In 2017, Udayana University Press republished C. Hooykaas' work, entitled *Brahmana Bauddha* in Bali. This book provides information regarding the daily prayers at *Gria Bauddha* and other prayers performed by *Pedanda Bauddha* (*Bauddha* priest) ([Hooykaas, 2017](#)). In 2021, Acri published a book entitled *From Javanese Shivaism to Balinese Hinduism*, including an overview of Siva-Buddha in Java and Bali ([Acri, 2021](#)).

In accordance with the various literatures mentioned above, it can be stated that there is no detailed description of the theology in *yé té mantra* inscription around the 8th or 9th century. However, the descriptions in the various books that have been mentioned are very helpful in discussing the theological data contained in the *yé té mantra* inscription which is the object of this study. This research raises the question of who is the *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 ([Astawa, 1997, 2000, 2003; Astawa, 2008](#)). The data were analyzed using semiotic theory, by doing heuristic and hermeneutic readings ([Riffaterre, 1978](#)). The analysis results were presented in a narrative manner, and finally, the conclusion was drawn.

RESULTS AND DISCUSSION

Yé Té Mantra Inscription

The *yé té mantra* inscription is a term for short Buddhist inscriptions written in *stupika* clay found at several archaeological sites. *Stupika* is a small clay stupa, inside there is a seal/tablet made of clay containing Buddhist mantras and reliefs of Dhyani Buddha, and 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 hétun tésān tathāgata*
- 3) *hyawadat tésānca yo ni-*
- 4) *rodha éwam-wādi ma-*
- 5) *ha śra-manah*

b. Mantra consisting of six lines:

- 1) *yé dharmā hétu*
- 2) *prabhawā hétun tésa*
- 3) *tathāgato hyawada*
- 4) *tat tésān-ca yo ni-ro*
- 5) *dha éwam-wādi ma*
- 6) *ha ūra-manah*

Translation

The state of the causes of occurrence has been explained by the Tathagata (Buddha). *Tuan Maha Tapa* has also explained what people should do in order to eliminate those causes (Astawa, 2007: 35-36; Budiastara, 1981: 37; Sumadio, 1990: 282-23).

- 1) *yé dharmā hétu prabha-*
- 2) *wā hétun tésān tathāgata*
- 3) *hyawadat tésān-ca yo ni-*
- 4) *rodha śwam-wādi ma-*
- 5) *om yé-té shawa om kraté*
- 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 jwalajwaladha*
- 3) *madhā ālasamhara samhara a*
- 4) *yussamsādha ayussamsādha*
- 5) *sarwa satwānām pāpam sarwa-ta*
- 6) *thāgata samantāsriha wi*
- 7) *mala śuddha swāhā*

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 *Sarwra 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 *Sarwra Tathāgata* and his teachings, explains *dharmma* as the cause or origin of all events or all that exists. Further, the Buddha also explained that *dharmma* is also the root of all destruction of suffering. Various descriptions of theological conceptions in the short *yé té mantra* inscription will be discussed using various texts as a result it becomes clear what is meant by the theological conception described in the inscription, which comes from the *mazab Budha tantra* (*Budha Tantra Madhhab*). One of the tantra madhhab that has ever developed in Bali whose influence is still very strong today is the *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 *Sarwra 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

concepts including visualization or depictions of Buddhist devas and explanations about *dharmma* teachings ([Sedyawati, 2009e](#): 137).

The *Tathāgata* refers to *Siddhartha Gautama* when he was still alive. He is also called *Bhaṭāra rī Sakyamuni*, 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, *Tathāgatā* 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 *Sarwra Tathāgata* is the principal deity or deva in the Buddhist pantheon, while at the second level there are companion deities such as *Padmapāni*, *Wajrapāni*, *Mañjuūri*, and others. The third level is the accompanying/minor deity, which is a group of gods who are generally given names with the word 'wajra' in front or at the end of their names ([Sedyawati, 2009a](#): 90). By mentioning the *Tathāgata* and *Sarwra Tathāgata* in the *yé té mantra* inscription, placing the *Tathāgata* as the 'center of worship', which represents the *Mahāyāna* teachings ([Sedyawati, 2009d](#):131-134).

The *Tathāgata* is the name for the Buddha, as the object of meditation is a phenomenal existence, consisting of: The five *Bhaṭāra 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 raga*, on the human body occupies the position of the *lalata* /forehead. *Amitabha* reflects the perfect perception of the causal relationship, of the suffering of existence that fosters compassion for all beings. *Dhyani Buddha 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 *bhumisparsamudrā*, 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 Ratnasambhawa* with *waramudrā* right hand position, left hand in *dhyana* stance, occupies the south direction, the color of the ribbon, on the

human body occupies the *gulu*/neck position. *Ratnasambhawa* reflects the transformation of feelings or feelings that are directed at the assumption that all beings are equal. *Dhyani Buddha Wairocana*, with the *dharmmacakramudrā* hand position, occupies the middle direction, with the color *sweta*, on the human body occupies the *usnisa* position. This placement symbolizes mastery of the five cardinal directions in the universe and several positions on the human body. *Wairocana* reflects pure awareness ([Astawa, 2014](#): 20; [Astawa, 2007](#):37-38; [Liebert, 1976](#):79; [Redig & R, 2018](#): xi-xviii).

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

Bhaṭāra Buddha in the form of *Diwa-rūpa* or in the form of gods, *dewata*, with the symbol *HRIH-kara*, white in color, using *dhwaya-mudra*, has the title *Bhaṭāra Śakyamuni* called the teacher of the gods or devas. Then, from the right side of *Bhaṭāra Śrī Śakyamuni* came out *Bhaṭāra* in red color, wearing *dhyāna-mudra*, with the symbol of the script *KRIH-kara*, called *Bhaṭāra Lokéswara*. Then, there was also born a *Bhaṭāra* from the left side of *Bhaṭāra Śrī Śakyamuni*'s body, with indigo/bluish color, wearing *bhūhsparśa-mudra*, with the symbol *BRIH-kara* script, named *Śrī Bajrapani*. These three *Bhaṭāra* are called *Bhaṭāra Ratna-traya*, also called *Buddha, Dharmma* and *Sanggha*. He is also the core of the existence of energy, words, and thoughts. He is also the one who gave birth to the virtues called *asih*, *Punia* and *bakti*, who wish to perfect the universe. In addition, there was born *Bhaṭāra Śrī Wérocana* with the sacred syllable symbol *AH-kāra* from the face of *Śrī Śakyamuni*. *Bhaṭāra Lokéwara* split into two, *Bhaṭāra Akṣobhya* was born with the sacred syllable symbol *UNG-kāra* and *Ratnasambhawa* with the sacred syllable *TRANG-kāra*. Thus, *Bhaṭāra Śrī Bajrapani* was divided into two, as the born of *Bhaṭāra Amitabha* with the sacred syllable symbol *HRIH-kāra* and *Amoghasiddhi* with the sacred syllable symbol *AH-kāra*. These five *Bhaṭāra* are called the *Pañca-Tathāgata* or by another name *Bhaṭāra Sarwajñāna*. The point is that first the Buddha was only one or *Diwa-rūpa*, then from this one was born *Ratnatraya* or three parts of *Bhaṭāra*. Furthermore,

from *Ratnatraya*, it was born *Pañca-Tathāgata* (Sugriwa, 2012:138-139). The five holy and sacred syllables AH, UNG, TRANG, HRING, AH, are also called *pañca-wijakṣara*, or also called *Pañca-Buddha*. *Pañcakṣara-Buddha* sounds NA, MA, BU, DA, YES. If they are added up, they become *daśākṣara-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*, *wédana*, *sañjñā*, *saskāra*, and *wijñāna*. *Bhaṭāra Wairocana* is *rūpa*, namely: skin, flesh, sinews, bones, blood, fat, and marrow. *Bhaṭāra Ratnasambhawa* is *wédanā*, is a feeling that feels joy and sorrow. *Bhaṭāra Amitābha* is *sañjñā*, i.e. *nāma*. *Bhaṭāra Amoghasiddhi* is *samskāra* which is made into an instrument of cause and effect. *Bhaṭāra Akṣobhya* is *wijñāna* or *samya-jñāna* 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 *Iúwara*, *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 worshipping 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 *pātāla* full of *nāga* made by *Bhaṭāra Iswara*, *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-rupa* became *Ratnatraya*, then became *Bhaṭāra Pañca Tathāgata*. From *Pañca Tathāgata* to *Pañca Iswara*. From *Pañca Iswara*, this becomes *Brāhmaṛṣi*, from *Brāhmaṛṣi* makes human (Sugriwa, 2012: 140-141).

The Conception of Dharma as the Misery Destroyer

Tathāgata in the *yé té mantra* inscription is mentioned with his holy light dispelling all misery. *Dharma* is said to be the origin/cause of all events, and *dharma* is the cause of the destruction of suffering. In connection with the description of the inscription, humans need to gain understanding, by practicing their thoughts, feelings, and souls to understand the teachings of dharma in order to calm their minds and souls. As *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 *yé té mantra* inscription describes *dharma* as the cause or origin of the destruction of suffering or misery and pride. In this description, it is important to know what is meant by suffering or misery. In the text of *Sang Hyang Kamahayanikan* and *Kalpa Buddha*, it is explained what is meant by misery. In the text, it is explained that suffering/misery is called *māra*, which is defilements (*kilésa/klésa*). The defilements in question consist of *rajaḥ* (excessive lust, emotion, excessive affection), *tamaḥ* (darkness, gloom, inner darkness, ignorance, desire, anger, pride, sadness, boredom), *moha* (loss of awareness, confusion, madness, delusion, stupidity, drowsiness, darkness of mind, foolishness), *dremba* (greedy), *matsarya* (jealousy, envy), *kimburu* (jealousy, envy), *grahi* (desire to dominate), *grahaka* (clinging, holding on, stubborn, persistent), *pésunya* (slander), *irsya* (envy, jealousy, impatient with other people's success). Besides, there are also other obstacles such as *skandha* (physical attachments or material things), *abhisankhara* (loss of restraint), *mṛtyu* (death is considered a hindrance), *dewa putra*

(obstruction due to the attachment to invisible beings whether bad or good things that prevent students from achieving nirvana) ([Gedong Kirtya, 1948](#); [Rema, 2011](#): 48).

Dharma is the origin or cause of the destruction of *māra*, by carrying out *sapta samādhi*, consisting of *ékatwa* (focused/focused mind), *subada* (strong motivation on the goal of *nirvana* or silence, namely pure thoughts, concentrated on *Bhatara*), *yogīswara* (quiet mind, strong belief without a doubt on *Bhaṭāra*, all conduct is dedicated to *Bhaṭāra*), *hanikarnitah* (only *Bhaṭāra* is heard), *hanawatya* (only *Bhaṭāra* is expected and seen), *hanimésya* (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 Wiśéṣa*, until a feeling is achieved in the form of an experience of uniting with *Sang Hyang Paramārtha Wiśéṣa* or known as *nirvana* ([Gedong Kirtya, 1948](#)).

Yoga samādhi is carried out by getting used to the chanting of the path (*naya*) of mantras, *Mantranaya*, namely the three sacred characters that have supernatural powers, **Om Ah Um**, the script is called *tryakṣara*, which is the essence of *tri kaya bajra*, namely the sacred sound of *bayu śabda hiḍep*, which is useful for pacifying the unity of energy, words, and thoughts. *Mantranaya* is recited in the heart according to the breath when performing the *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 jñāna*, 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 Am Ah is considered as *Sang Hyang Adwaya*, is the father of *Bhaṭāra Buddha*. That wise, calm, and unwavering inner is what *Sang Hyang Adwaya Jñāna* considers, is Dewi Bharāli Prajñāpāramitā, is the mother of *Bhaṭāra Hyang Buddha*, and *Sang Hyang Diwarūpa* is called *Bhaṭāra Buddha*. In other words, the voice of Am Ah 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 Am Ah 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 *aji 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 Am Ah, 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 *mantranaya*. When *mantranaya* is applied, it is considered to have entered the highest secret knowledge. With the implementation of the *mantranaya*, it means that you have reached the main teachings and the development of a high secret, which has the power to eliminate all the hell beings. Therefore, there is a need for obedience to the *bodhi-citta*. *bodhi-citta* is the center of *bodhi sattwam*, the ways of concentrating the mind in the

bodddhi citta are called *mudra*. In *Mahāyāna Buddhism*, the highest state is *Bodddhi 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 *maharddhika* 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 ourself 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 *wiśéṣa* which animates the whole universe. People who have reached the level of *parama guhya* are called *yogīśwara*, 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 *Bhaṭāra Srī Sakyamuni*. The *Tathāgata* or *Sarwwa Tathāgata* is the principal deity in the Buddhist pantheon, consisting of Dhyani Buddha Amitabha, Dhyani Buddha Amoghasthiti, 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 *māya*, doing good karma, performing worship to the *Tathagata* by making the habit of chanting. *mantranaya* and the establishment of the *Tathāgata* in oneself when doing yoga, bhavana, *catur ārya satya*, samadhi, knowing and seeing the appearance of the *bhātara* without hesitation with a calm mind in order to achieve nirvana.

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