



Yogākṣara: Kalepasan Road Map



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Abstract

Yogākṣara is yoga of a specific nature, as it uses the medium of *bhijākṣara* [seed script] as a *kalêpasan* roadmap. In the *Śiwa Tattwa* it is stated that the *Ākṣara* relates to something magical, seen as the universal code for the true self [*Ātman*] as a link to the soul of the universe [*Paramātman*]. The *yogākṣara* system, as one of the religious systems of the Balinese Hindu community, has never been studied seriously based on academic rules, therefore this research is expected to explain *yogākṣara* scientifically. This type of research is qualitative by referring to *Śiwa Tattwa* text as primary data. Data collection in this research uses observation, interview, documentation, and literature study techniques. To dissect the problem formulation, semiotic theory and religious theory are used. This study found that *Ākṣara* is the rope that binds the *Ātman* to remain in the body. *Kalêpasan* is the process of how we release *ākṣara* so that the *Ātman* is released from its bonds. This is where yogis take the ultimate path of death [*kalêpasan*] by knowing and understanding the secret of *ākṣara* within and the secret of *ākṣara* in the universe through *yogākṣara*. The practice of *yogākṣara* is *yoga tattwa*, which is a road map or spiritual practice with six stages to achieve *kalêpasan* [liberation]. The secret of the practice of *kalepasan* in *Śiwa Tattwa* lies in the secret of *Ong-Kara* which *Sanghyang Ātma* used to release and become one with *Paramātman*.

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1 Introduction

Modernism initially appeared in history as a progressive force that promised to liberate humanity from the shackles of backwardness, but modernism failed to achieve its initial goals. Moreover, modernism through its positivist ideology has given birth to various negative consequences for human life and nature in general. Humans are used as objects and are like machines so humans are separated from the meaning of their presence in this universe (Subawa et al., 2019).

Humans in their turmoil turn to spirituality, one of which is the path of yoga. The practice of yoga is becoming increasingly popular, with dozens of yoga centers established and many followers in Bali. The followers are not only limited to Balinese but also many foreigners. The types of yoga offered are various and with different durations according to the package. This attracts spiritual tourists so they come to Bali to do spiritual tourism in Bali (Prastika, 2017 and Heriyanti, 2021).

We have always thought that yoga is just complicated movements called yoga asanas. Yoga in the view of the *Śīwa Tattwa* literature is not just body movements. Yoga is a holistic path to connect the true self [Ātman] with the Soul of the universe [Paramātman]. The *Śīwa Tattwa* lontars describe six stages of yoga called *Sadanggayoga* as well as a road map through the very secret *ākṣara* (Sandika, 2021).

Similarly, some *Tattwa* texts discuss the knowledge and practice of *yogākṣara*. However, not all the teachings contained in these texts can be understood by the reader. This is due to the nature of *yogākṣara* which emphasizes practical and secret teachings that cannot be written down in a perfect *autographic* system. Hence, there is a binding convention that *yogākṣara teachings* cannot be applied without a guiding teacher. Likewise, to begin the practical process, an initiation by a teacher is required (Guldenmund, 2000; Cooper, 2000).

Interestingly, *yogākṣara* is no longer oriented towards acrobatic movements such as *asana*, but the yogic path that is practised takes *ākṣara* as a backdrop. *Ākṣara* in *Śīwa Tattwa* is not just another symbol, writing or visual image. *Ākṣara* is related to something magical, seen as the universal code for the true self [Ātman] to connect with the soul of the universe [Paramātman].

Thus *yogākṣara* is a specific yoga, as it uses the medium of *bhijākṣara* [the seed of the sacred script] as a *kalêpasan* roadmap (Windya, 2021). This deserves attention for a more in-depth study. One of the processes of religious *religiosity* practised in Bali is the application of "*yogākṣara*" by the community, especially by spiritual adherents. This aspect of *yogākṣara* in several *tattwa* sources, especially those with *Śīwa* or *Śīwa Tattwa views*, is the focus of this research.

Based on this, the research title chosen in this study is "*Yogākṣara: The Kalêpasan Roadmap*". Through this research, it is hoped that the nature of *yogākṣara* can be explored scientifically. This research is expected to be able to examine the empirical reality related to one aspect of religiosity that develops in Bali based on academic rules from the point of view of religious science (Scherwitz et al., 2006; Bowers & Cheer, 2017).

The *yogākṣara* system as one of the religious systems of the Balinese Hindu community has never been studied seriously based on academic rules. Thus, the results of this research are expected to be accessible to people who do not reach it due to a lack of understanding (Varambally & Gangadhar, 2012).

2 Materials and Methods

The type of research used is qualitative research to obtain descriptive data (Bungin, 2008). The aim is to develop a concept or understanding, in this case *yogākṣara* as a road map to *kalepasan*. The primary data sources of this research are *Śīwa tattwa* tablets, such as *Wṛhaspati Tattwa*, *Jñāna Tattwa*, *Jñanasiddhānta*, *Gaṇapati Tattwa*, *Catur Preṇawa* and *Amerthakundalini Tutur*. In addition to the texts, primary data was also

obtained from informants from yoga practitioners who have applied *yogākṣara*. Data collection techniques used in this research are observation, interview, documentation, and literature study. Data analysis was conducted in a qualitative descriptive manner.

3 Results and Discussions

3.1 The Nature of *Ākṣara*

The text of *Mahanirvana Tantra* contains an interesting description of *ākṣara*. *Ākṣara* is not just a symbol, but a series of secret codes called *Matrika Mayi*. The secret code is a series of words or vibrations that can give rise to certain interconnected frequencies. These vibrations spread throughout the universe and form an energy net that connects the energy within with the energy of the universe (Sandika, 2021).

Thus, in *ākṣara* there is a certain energy field that can create waves so that *ākṣara* can create a hologram-like pattern. The hologram can be used as a map to explore the secrecy of the self and the universe. It is also emphasized in several *Śiwa Tattwa* lontars that all existence is formed from *Ong-kara ākṣara* and then becomes various *ākṣaras* [*sarwa tattwa*]. Therefore, all existence is born from *ākṣara*, lives with *ākṣara* and dies through the symbol of *ākṣara*.

According to Ida Pandita Mpu Sitangka Jaya Nugraha states that "Indeed *yogākṣara* leads to connecting with the *ākṣara Ong*. *Ākṣara* holds the secrets of birth, life and death. Just as this body is formed from *ākṣara*, so too is death inseparable from *ākṣara*. When born *ākṣara* forms the body, so when it dies *ākṣara* should be returned to its origin through *yogākṣara*" (interview dated April 13, 2023). Thus it can be said that *Ākṣara* is the rope that binds the soul to remain in the body. Death is the process of how we let go of the *ākṣara* so that the soul is released from its bonds. This is where yogis take the ultimate path of death [*kalêpasan*] by knowing and understanding the secret of *ākṣara* within the self and the secret of *ākṣara* in the universe.

Just as *ākṣara* constitutes the universe, so does *ākṣara* constitute the human body. *Ākṣara* is dispersed in the universe as energy and from it emanates vibrations. It is these vibrations that move the arrangement of particles and atoms to close together and condense to create matter in this case *bhuwana agung* and *bhuwana alit* (Sandika, 2021).

The *Ong-kara's ākṣara* buzz is the universal energy field that connects with all the *ākṣaras* so that they coagulate to form a body. The vibrations carried by the *ākṣaras* move in a mysterious order. The energy that moves the *ākṣara* in *Śiwa Tattwa* is called *Sanghyang Sandireka*. *Sanghyang Sandireka* resides in *ākaśa* [infinite void] or *śūnya*. From *his śūnya* all is moved and is at the center of the energy net called *Sanghyang Ekajala Rasi*. *Sanghyang Sandireka* and *Sanghyang Ekajala Rasi* are the accumulation of energy that causes all creation. From the center of this energy mesh, frequencies fill the *ākaśa* occupied by *Sanghyang Ākṣara* which composes the material elements that eventually form the human body. To achieve *kalêpasan* a yogi must understand the nature of *Sanghyang Ākṣara*, because *kalêpasan* is through *ākṣara* [*ākṣara pinaka marga kalêpasan de sang yogiśwara*].

3.2 Literacy as *Tattwa Yoga*

In the *Śiwa Tattwa* lontar it is explained that *Bhaṭāra Śiwa* taught the essence of *Tattwa Yoga* called *Sadanggayoga*. *Sadanggayoga* is yoga with six [*sad*] parts [*angga*], meaning that there are six stages to be passed by those who want to achieve *kalêpasan Yudiantara* (2018), states that *sadangga yoga* is a *tantric* yoga structure because the *Tantric* nuances that can be found in *Śiwaistic Tantric*—and *Buddhist Tantric* literature. However, it is said that the oldest literature that contains *sadangga yoga* is the *Maitri Upanisad*. The oldest *Buddhist Tantra* that teaches *sadangga yoga* is the *Guhyasamaja Tantra*, which later became an important part of other *Tantras* such as the *Kala Cakra Tantra*.

Acri (2018), states that the structure of yoga in *Tattwa* known as *Sadanggayoga* is found in *Wṛhaspati Tattwa* (53), *Jñāna Siddhanta* (15), and *Gaṇapati Tattwa* (3). These three *Tattwa* tablets of the *Śiwa* genre teach *sadanggayoga* with six stages, namely: *Pratyahara*, *Dhyana*, *Praṇayama*, *Dharana*, *Tarka* and *Samadhi*. For more details, please read the following excerpt from *Jñāna Siddhanta* (15).

"pratyāhāras tathā dhyānam, prāṇāyāmo'tha dhāraṇam, tarkaścaiva samādhis tu, ṣaḍaṅgam iti kathyate. Means: Nihan tañ ṣaḍaṅgayoga na, kavruhakēna lvirnya: pratyāhāra-yoga, dhyāna-yoga, prāṇāyāma yoga, dhāraṇa-yoga, tarka-yoga, samādhi-yoga..."

Translation:

pratyāhāras and *dhyānam*, *prāṇāyāma* and *dhāraṇam*, *tarka* and also *samādhi*, these are called the six stages of yoga.

Meaning: Know this which is called *sadanggayoga*, viz: *pratyāhārayoga*, *dhyānayoga*, *prāṇāyāmayoga*, *dhāraṇayoga*, *tarkayoga* and *samādhiyoga*" (Soebadio, 1985:190-191).

By looking at the stages of *sadangga yoga* found in the *Wṛhaspati Tattwa*, *Jñānasiddhanta* and *Gaṇapati Tattwa*, it can be imaginatively read that, after the student has passed the stage of learning *śīla* [learning *saśana*] and then learning *tattwa* to practice *sadangga yoga*, controlling, clearing and calming the waves of the mind [*yogaścitta vṛti nirodah*]. A teacher will guide his students to train mentally by stages (1) *pratyāhāra* [withdrawing the mind from the object of one's interest]; (2) *dhyāna* [silence, surrendering consciousness]; (3) *prāṇāyāma* [regulating the breath to be smooth and naturally rhythmic]; (4) *dhāraṇa* [focusing the mind or consciousness on one object]; (5) *tarka* [deep contemplation, contemplation]; (6) *samādhi* [unity].

Interestingly, the practice of *sadanggayoga* is not oriented towards *asanas* or body movements as today's yoga enthusiasts are oriented towards *astanggayoga*. Most yoga enthusiasts today emphasize the attitude of *asana*. While in *tattwa yoga*, the practice of *sadanggayoga* is done holistically, because the six stages are a whole unit, not oriented to one stage.

As described in the stages of *sadangga yoga* above, before reaching the level of *samādhi*, a *yogi* needs to practice the above *sadangga yoga* starting from *pratyāhāra yoga*, which is to train the mind not to jump around and cling to its objects by increasing self-awareness and directing it inward utilizing placing the *bhijākṣara* [sacred *ākṣara*] in the form of *dasāksara* [ten characters], *Sang, Bang, Tang, Ang, Ing, Nang, Mang, Sing, Wang, Yang* in the universe [*great bhuwana*] according to the cardinal directions and also placing them in the organs [*small bhuwana*].

The second stage is *dhyana* called the stage of mind control, silence to achieve awareness. *Dhyana* is a yoga practice to manage the mind so that it does not get stuck in duality, judgment and judgment of the mind. Thus *dhyana yoga* is the practice of directing the mind to be across duality so that the mind is calm. The mind is directed towards stillness and clarity through increasing self-awareness. *Dhyana yoga* is the practice of directing oneself to meet *Oṅ-kara* as the pure consciousness within.

The third stage is *prāṇayāmayoga*, the practice of cultivating the breath. The breath is very important in the practice of yoga because it is the link between the self and the universe. *Prāṇayāmayoga* is the practice of being aware of the in-breath and out-breath. The in-breath is life symbolized by *ākṣara Ang*, while the out-breath is death symbolized by *ākṣara Ah*. The continuity of the in-breath and out-breath is the process of life. The in-breath goes to the *prophet* [navel] the sound is *Ang*. On the other hand, the outgoing breath from the *navel* goes to and merges with the air outside the sound *Ah*. This explanation is found in the lontar *tutur amertha kundalini* (27a) as follows:

"Nihan déning angregep sanghyang amrēta kundalini, ta mēñng angékacitta rumuhun, sma, isep bayu sakéng irung kiwa, dudugakna ring kunda nābhi, ANG, swaranya, sira ta déwi gāyātri, nga, prakrētti tattwa, nga, pradhana, ...

Isep bayu sakéng irung tengen, AH, swaranya, dudugakna ring nabhi, sira ta bhaṭāra sadaśiwa, nga, puruṣa tattwa sira, sira ta gumawé wrēddhi ning agni..."

Translation:

The following is how to concentrate Sang Hyang Amreta Kundalini in the mind. Silence the mind first. Immortalize it! Inhale from the left nostril, gather at the navel furnace, ANG the sound. She is Goddess Gayatri, her name is. Her tattva is Prakreti, i.e. Pradhana, ...

Inhale from the right nose, the sound is AH. Collect it in the navel. He is Bhatara Sadaśiwa by name. His tattva is Puruṣa. He is the one who makes the fire grow..."

(Compilation Team, 2015).

The central point in *praṇayama* is the cleansing process through the *nabhi* [navel] as the *kunda agni rahasya* [secret fire furnace]. *Pranayama* is the process of kindling the secret fire contained in the *nabhi* to burn away all kinds of *mala* [defilements]. In the above lontar *tutur amertha kundalini* it is mentioned that the in-breath is realized as *Gayatri* or *prakerti tattwa*, while the out-breath is realized as *Sadaśiwa* or *purusa tattwa*. In *yogāksara*, the process of uniting the two principles of duality is the process of finding the true self, which also means meeting, understanding and experiencing God symbolized by *Ong-kara*.

The fourth stage, *dharanayoga*, is more profound than *dhyānayoga*, as it is the practice of placing *Sanghyag Ong-kara* at the heart center [*hrdaya*]. Zoetmulder (1982), translates *hrdaya* as the heart as the center of feeling. The word *hrdaya* is a metaphor for the feeling in which one experiences pleasure [*hrdayatusti*] and sorrow [*hrdayaroga*]. *Hrdaya* can indeed mean the organ of the heart, but in spiritual traditions, it can also be a word that becomes a metaphor to signify personal and *transcendental* consciousness. *Hrdaya* can also be translated as the quintessence and control center of the rest of the body, which today equates to the head or brain. Thus, *Ongkāra* in *hrdaya* as stated in the above *tattwa* can have two implications. This practice requires a deep level of stillness through *dharana* and *praṇayama*. At the time of *dharana*, the *Ong-kara* in the heart [*hrdaya*] is unified so that its *ātmasū* is achieved. In the practice of *dharana*, there is no more hearing any sound from outside the self, this is the condition of the melting of *ātmasūnya* with *Ong-kara* as *Sanghyang Sūnya* as the soul of the universe. When it has reached the stage of *dharanayoga*, the mind is no longer unsteady but is completely silent, clear and free from stains. The fifth stage is *tarkayoga*. This stage is even more profound than *dharanayoga*. The mind and heart become clearer and expand like the infinite *ākāśa* [void] as *Jñānasiddhanta* (15) explains.

"tarka yoga nāranya, kadyākaśā rakva sañhyaṅ paramārtha. Ndatan ākāśa vih, apan tan hana śabda iriya. The Paramārtha palenira sakeñ awaṅ awaṅ tuhun papaḍanira malilaṅ. Yeka tarka yoga nāranya. (Jñāna Siddhanta, 15.6)

Translation:

What is meant by *tarka yoga* is that *Sanghyang Paramārtha* is like the sky, but it is not the sky because there is no sound in it. That is the meaning of *Paramārtha* in contrast to the firmament, even though the light is the same, which is called *tarka yoga*. (Soebadio, 1985).

Tarka in the context of *sadangga yoga* is not intellectual contemplation, but spiritual realization, a state when a yogi connects with the peak of consciousness within himself. *Tarka* is closely related to *palmarka-samādhi* in *Patanjali's Yoga* system. The highest achievement in the stage of *tarka* in *Śiwatattwa* above is to reach *Sanghyang Paramārtha* [the highest goal] which is likened to a clear sky without clouds [*kadi ākaśa rakwa Sanghyang Paramārtha*], without even any sound there [*tan hana sabda ri sira*]. This analogy can be translated as the realization of pure consciousness that is no longer attached to its object. It is like the sky being clear or cloudy because it is covered by clouds (Berg, 1999; Previc, 2006).

The culmination of *Tarkayoga* is *Samadhi*, the true state of *sūnya*. Polak (1979), states that "*Samādhi* is the final stage of yoga, both in *astangga* and *sadanggayoga*". It has been descriptively explained in *Śiwatattwa* above. *Samādhi* is the state of *kalêpasan* [liberation], the freeing of *purusa* [consciousness] from all the dynamics of the *citta*. *Samādhi* is the state of attaining pure consciousness that is not attached to any object, a state of selflessness [*tan pangakwan*]. There is no more desire [*tan pangalpana, tan hana kahyun ira*]. *Samādhi* is the experience of *kaiwalya*, i.e. *purusa* [subject, consciousness] has separated from *prakerti* [object].

Thus *Tattwa Yoga* not only provides a roadmap to connect the true self [*Ātma*] with the soul of the universe [*Paramātman*] through six stages [*sadangga yoga*] but also teaches the very secret practice of *yogāksara*. The *yogāksara* practice is *yoga tattwa*, which is a roadmap or spiritual practice with six stages to achieve *kalêpasan* [liberation].

3.3 Ākṣara Ong-Kara the roadmap to redemption

For arriving at the perfect *kalêpasan* [liberation] of *Ātman*, *Śiwa Tattwa* teaches us to recognize and experience the path of that *kalêpasan*. According to Ida Pandita Mpu Sitangka Jaya Nugraha states that "The path is not far away, because it is within, but to find and experience the path of *kalêpasan* is not an easy thing

to do. One of the practices to explore the self is through knowing, understanding and experiencing what is called the *practice of ākṣara*, namely *yogākṣara*" (interview on April 13th, 2023).

From this statement, the practice of *yogākṣara* is a yogic path by using *Ākṣara* as a means. It can be said that *Ākṣara* in *Śiwa Tattwa* is not just a symbol or writing, but *Ākṣara* relates to something magical as the code of the universe to connect with the essence of the universe which is none other than *Śiwa*. *Ākṣara* is a mystical symbol, processed in formulations so as to give rise to a certain power as a keyword to explore the self [*bhuwana alit*] and the universe [*bhuwana agung*].

According to *Śiwa Tattwa*, the *Ākṣara* is something that is not annihilated, therefore it can be said to be the energy that is found in the *great body* as well as in the *small body*. The *Ākṣara* can thus be said to be the energy nodes to which energy dwells and is connected. In *Śiwa Tattwa* this form of *yogākṣara* is called *panglukuan ākṣara*.

According to Yasa (2020), *Panglukuan ākṣara* is a systematic effort to formulate the holy *ākṣara*, from *nir-ākṣara* [*śunya*] to *ekākṣara* and so on, step by step and then to *anekākṣara* or vice versa, that is, from various *ākṣara* to *ekākṣara* and even to *nir-ākṣara*, including reversing the arrangement of the holy *ākṣara*.

The mindset reflected therein is that of *evolution* and *in-evolution*, i.e. creating and dissolving *ākṣara* [*bhijākṣara*] which in mystical terms is called *murti-somya* or *ngemurtiang versus nyomya ākṣara* or *pasuk-wetu* [in-out] or *utpati, sthiti, pralina* [creating, maintaining and dissolving] *Ākṣara*. The assumption is that God is one and without *form-name* [name and form]. But by His will, He enables His latent divine power to manifest Himself into all the *form-names* [*form-names* and attributes].

This systematic effort has a psychological function, namely to influence the mind not to run wild, to remain *ekagra* or *nirdwandwa*. Focused busy thinking only of God *Śiwa* who is supernatural and also in all His manifestations and attributes. God with all those *rūpa-names* is present from His essence, internalized, meaning that God is instilled in the self and invokes His grace to know about the nature of *Śiwa* [*Śiwa Tattwa*] through liberating knowledge [*Śiwajñāna*]. As in the following quotation from *Jñānasiddhānta* (8.1):

"...Śiva tattva param guhyam, Śivajñānam anopamam,
Avijñeyātidurgrāhyam, niścittam mokṣa kāraṇam...."

Translation:



The true nature of the real *Śiwa* [*Śiwa Tattwa*] is a great secret, and the knowledge of *Śiwa* [*Śiwa Jñāna*] is incomparable; it is difficult to understand and only this knowledge [*Śiwa Jñāna*] is sure to deliver *kalêpasan* (Soebadio, 1985).

From the *śloka* above, it can be interpreted that someone who wants *kalêpasan*, then first he must understand the nature of *Śiwa* [*Śiwa Tattwa*] first and of course through *jñāna* [knowledge] about *Śiwa* itself [*Śiwajñāna*], namely divine knowledge or *Brahmawidyā* is liberating knowledge. The nature of *Śiwa* is further explained in the *śloka Jñānasiddhānta* (8.2) as follows.

"...sa eko Bhagavān śarvaḥ śiva kāraṇa kāraṇam
Aneko viditāḥ śarvah catur vidhasya kāraṇam...."

Translation:

The sacred *Śiwa* is the One, *Śiwa* is also the first cause; *Śiwa* is also seen as more than one, as His works are fourfold (Soebadio, 1985:122).

Lord *Śiwa* is said to be *eka* and is also variously symbolized by the *Ong-kāra Praṇawa* script [] with *caturda* features. *Nada* [i] symbolizes His *śūnya*, silent, pure nature-less existence; *windu* [°] symbolizes His *para* [great, superior] existence with all His greatness; *ardhacandra* [☾] symbolizes His existence which is *sūkṣma* [occult, subtle] energy; and *O-kāra* [] represents the *sthūla* [gross, particle, material universe] existence.

As mentioned above, the *yogākṣara* form is called *panglukuan ākṣara*, which is the formulation of *bhijākṣara* [holy *ākṣara* seed] from *nir-ākṣara* [*śunya*], then by its power comes into existence [*ekākṣara*], from *ekākṣara* step by step to *anekākṣara* is a process of evolution or creation. While *kalêpasan* is the process of *in-evolution* from *anekākṣara* to *ekākṣara* and even back to *nir-ākṣara* [*śunya*].

Ong-kāra [𑀓𑀲𑀭𑀸] is a *bhijākṣara* having various designations described in *Jñānasidhānta* (3) among others: *Ongkāra* is *Praṇawa* [syllable Om], *Wiśwa* [everything], *Ghoṣa* [sacred sound], *ekākṣara* [single akṣara]. The same explanation is also found in the following *Catur Praṇawa* (1b) and *Jñānasiddhānta* lontars.

"...the name Sanghyang *Ong-kāra Praṇawa*, *wiśwa*, *ghoṣa*, *ekākṣara*, *tumburu*, *trayākṣarāṅga*, *ika ta bhinusanan dening arddha candra windu nada nimitaning Ong...*"

Translation:

The other names of *Hyang Ongkāra Praṇawa* are *Wiśwa*, *Ghoṣa*, *Ekākṣara*, *Tumburu*, *Tryākṣarāṅga*. That is what *Arddhacandra Windu Nada* adorned, thus becoming *ONG*. *Ong kāra* is a symbol of God as the origin of the world [*sira panangkaning rāt kabeh*] (Soebadio, 1985:80).

The *Ong kāra* [𑀓𑀲𑀭𑀸] form has two elements, namely *ulu candra* [𑀓𑀲𑀭𑀸], and *O-kāra* [𑀓𑀲𑀭𑀸]. *Ulu candra* represents *puruṣa* [consciousness], while *O-kāra* represents *prakṛti* or *pradhana*. The two elements *puruṣa* and *pradhana* are in opposition to each other. When they infiltrate and strand [*uta-prota*], they manifest as the entire creation in the world [*ekatwa-aneatwa*]. In the lontar *Catur Praṇawa* (1b) and *Jñānasidhānta* (3) it is mentioned that *Ong-kāra* [𑀓𑀲𑀭𑀸] is also a symbol of the human self [*bhuwana alit*] in addition to the symbol of God and the world [*bhuwana agung*] as follows.

"...Sanghyang *ONG Kāra*, *yaning jaba*, *dadha ONG Kāra*, *bahu arddha candra*, *sirah windu*, *śikā nādha*, *yaning dalēm lung ONG Kāra*, *spleen arddha candra*, *ati windu*, *ampru nadha*. *pusuh-pusuh matra*, *nga*. *Pangulih alihaning ONG Kāra*, *arddha candra windu nadha*, *ikā ta kapat*, *mētu saking matra*, *ingaran Sang Sangkan Paraning Sarat*, *ring mātra awaking sakāla versus niskāla*, *pantaraning sarat versus kaśūnyan*, *sangkaning ingaranan hana nora*, *hana jêroning sarat kabéh*. *sira lingga sukṣma*, *hétuning ONG Kāra lakṣaṇa*, *kalaksmyaning ONG Kāra*, *lakṣmya ngaraning pamênar kang anuju sira*, *kang tinuju sira*, *ring jaba sira*, *ring jero sira*, *rat kabéh sira*, *remember lakṣana nira*, *pace maring kaśūnyan tan mulih maring janma sangsara....*"

Translation:

The *Hyang Ongkāra*, when outside the body; the chest is *O-kāra*, the shoulders is *Arddhacandra*, the head is *Windu*, the tip of the hair is *Nada*. When inside the body; the lungs as *O-kāra*, the spleen is *Arddhacandra*, the liver is *Windu*, the bile is *Nada*, the heart is *Matra*. [*Matra*] means the place where *Ongkāra* [*O-kāra*], *Arddhacandra*, *Windu*, and *Nada* enter and exit. These four arise from the *Matra*, which is called *Sang Sangkan Paraning Sarat* [the origin and destination of the entire world]. In that *Matra* is the body of *sakāla* and *niskāla*, the middle between *sarat* [the mortal world] and *kaśūnyan* [solitude], and is said to be the origin of "being" and "non-being", which is in all the worlds. It is the *lingga sukṣma* [subtle symbol]. That is why *Ongkāra* has characteristics, [called] *Kalaksmyaning Ongkāra*. *Lakṣmya* means straight or right path. The one who goes is *la* and the one to whom is *la* [or in other words; the seeker and the sought are one]. He is outside, *la* is inside, and even the whole universe is *la* [*Ongkāra*]. [One who] remembers or realizes the characteristics of that *Ongkāra*, then he can quickly go to his *śū* [Silence/empty], and not return to human incarnation...." (Soebadio, 1985).

Śiwa Tattwa states that interpreting the *Ong-kāra* [𑀓𑀲𑀭𑀸] properly and correctly is the means and path to consciousness [*tutur*]. One who is conscious in the truest sense is one who automatically attains *ka-śūnya-an* or *kalêpasan*. It is to this ultimate end that the *Śiwa Tattwa* texts doctrine how important it is for the conscious to understand one's true self is *Ātman* [*ātmajñāna*], not the physical body. This doctrine seems so important that the *Ātman* is also *Brahman*. According to Jero Gde Suadnyana states that "Brahman is none other than Shiva in this universe, He exists in all directions [*dik-widik*], outside and inside the self symbolized by *Ong-Kāra*. The knowledge of *Ong-Kāra* as *Ātmajñāna* and *Śiwajñāna* is the secret path of *kalêpasan*" (interview dated April 10, 2023).

Similarly, in the *Tattwa Sanghyang Mahājñāna* (64-65), it is stated that for those who understand *Ong-kāra* [𑀓𑀲𑀭𑀸], *Ong-kāra* [𑀓𑀲𑀭𑀸] will save and deliver them to *Śiwamandala*.

"...Iwirning the puruṣa, sêdêng niran haneng têngah ning apah, kadi ula siran katakut, Sanghyang Ongkāra sira haran garuda, sira ta mawa sang puruṣa ring Śiwapada...."

Translation:

Like a man in the middle of the ocean, surrounded by poisonous snakes, that is the human condition. *Ong-kara* is like a garuda, able to save towards *Śiwapada* (Windya, 2021).

"...Nihan deya sang mahyun lêpasa, ikang sarira ya tunu wehên gsêngê, de nira Sanghyang Ongkāra, sira ta mangaran apuy...."

Translation:

This is how people who want to achieve *kalêpasan* should be able to burn the body consciousness using *Ong kāra* fire. (Windya, 2021)

The secret of the practice of *kalepasan* in *Śiwa Tattwa* lies in the secret *Ong-Kara* that *Sanghyang Ātma* uses to release and become one with *Paramātman*. The *Ong-kara* fire is the secret fire found in the *Nabhi* [navel]. The secret fire contained in the *Nabhi* [navel] with the code *ākṣara ANG*, fire gets bigger through the process of *dagdigkarana* while waiting for the element *amertha* [water] to drip from the *windu* [head] symbolized by *ākṣara AH*. Fire and water meet at *telenging hrdaya* [heart center], becoming *dhuma* [smoke] which is the embodiment of *Ātman*. The smoke seeks passage through the *Nadha Ong-kara* to arrive at the *Śiwa Mandala* [Śiwa realm] of the dimension of infinite pure consciousness. *Ātma* becomes *Śūnyātma* the fused sunya consciousness called *kalêpasan*.

4 Conclusion

The *Ākṣara* in *Śiwa Tattwa* is not just a symbol, but a series of secret codes called *Matrika Mayi*. The secret code is a series of words or vibrations that can give rise to certain interconnected frequencies. These vibrations spread throughout the universe and form an energy net that connects the energy within with the energy of the universe. To achieve *kalepasan* a yogi must understand the nature of *Sanghyang Ākṣara*, because *kalepasan* is through *ākṣara* [aksara pinaka marga kalêpasan].

Kalepasan through the script is the path of *Yoga Tattwa* that guides and provides a roadmap for the connection of the true self [*Ātma*] with the soul of the universe [*Paramātman*] through six stages [*sadanga yoga*], also teaching the very secret *practice of yogākṣara*. The *yogākṣara* practice is *yoga tattwa*, which is a roadmap or spiritual practice with six stages to achieve *kalêpasan* [liberation].

The secret of the practice of *kalepasan* in *Śiwa Tattwa* lies in the secret *Ong-Kara* that *Sanghyang Ātma* uses to release and become one with *Paramātman*. The *Ong-kara* fire is the secret fire found in the *Nabhi* [navel]. The secret fire in the *Nabhi* [navel] is coded *ākṣara ANG*, while waiting for the *amertha* [water] element to drip from the *windu* [head] symbolized by *ākṣara AH*. Fire and water meet at *telenging hrdaya* [heart center], becoming *dhuma* [smoke] which is the embodiment of *Ātman*. The smoke seeks passage through the *Nadha Ong-kara* to arrive at the *Śiwa Mandala* [Śiwa realm] of the dimension of infinite pure consciousness. *Ātma* becomes *Śūnyātma* the fused sunya consciousness called *kalêpasan*.



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