



Ongkara Pranawa: A Study of Saivistic-Pantheism within Balinese Hinduism



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Abstract

Ongkara Pranawa is the core symbol to which the belief system of the Balinese Hindus is concentrated. This article is focused on understanding the Ongkara Pranawa in the Balinese alphabetic system. The perspective to read and understand this phenomenon is the Saivistic-pantheism by utilizing the Hindu theory and method of interpretation called smreti and tri pramana. Through the analysis, it is found that the Ongkara Pranawa is the revelation of God in the form of Balinese letter. God is understood to have the character of Eka-Aneka; He is one and plural at the same time. Willfully God takes His functional role in various figures and names. This understanding provides tolerant viewpoint in responding the variety of human religiosity.

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1. Introduction

The 'lontar' are the Balinese traditional religious texts bequeathed by the anak nyastra 'Balinese traditional intellectuals'. They contain collections of rajah 'sacred symbols or pictures'. There are two types of rajah based on the Balinese tradition: rajah aksara modre and rajah wijaksana. The rajah aksara modre is functioned mostly during performing religious-magical rituals, while the rajah wijaksana is used to symbolize God for all His names and manifestations.

Ongkara (Omka) is the core of the rajah wijaksana. It is believed to figurate the character of the Almighty God which is called Ida Sang Hyang Widhi Wasa by the Balinese Hindus. There have been various forms and names of this Ongkara as follows.

Ongkara Pranawa which is also called Ongkara Ngadeg or Ongkara Sabda;

Ongkara Gni which is also called Ongkara Mantra; Ongkara Mreta;

Ongkara Makuta; Ongkara Linggodbhawa;

Ongkara Nyungsang which is paired in opposite with Ongkara Ngadeg is called Ongkara Ngadeg-Nyungsang or Ongkara Nyungsang-Ngadeg;

Ongkara Madu Muka; Ongkara Pasah (Bagus, 1980).

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However, the most well-known type is the Ongkara Pranawa and the Ongkara Gni.

So far there are two prior articles that discuss Ongkara, but still, the analyses are a lack of detail description. The analyses are still very general; the meaning of the elements and relationships between elements are never discussed and the object is not understood from the viewpoint of theology. The article is written by I Gusti Ngurah Bagus entitled “Aksara in Bali Culture” (1980) as his scientific speech. In this article, Bagus does not discuss in depth the meaning of the holy alphabet. Another text is a book entitled Omkara (2002) by Ida Bagus Suamba. This book may be just a compilation of excerpts cited from Upanishads and Vedanta (Hindu texts of India) with some commentaries. Therefore, the Ongkara Pranawa needs to be analyzed from three standpoints, Dvaita ‘dualistic’, Wisisthadvaita ‘pantheistic’, and Advaita ‘monistic’ through the topic of “Omkara Pranawa: Literacy, Tattwa, and Literature” (2014).

The fundamental background of the publication according to the study is the concern over the Bali Hindu generation who are increasingly taking a gap with their tradition of nyastra though they inherit thousands of lontar ‘sacred literature’. There is a phenomenon that most of the younger generations of the Balinese Hindus have increasingly become unfamiliar with the tradition of reading and writing the Balinese scripts and alphabets while indeed the nyastra tradition is the most important Balinese Hindu cultural roots. This lack of concern, the more so on the type rajah, certainly makes them become isolated at their own home, the Balinese religion and culture. In fact, they are no longer aware that in the rajah, particularly in the rajah wijaksara, there implies the very deep meaning of their religion, the principle of the Balinese Hindu ideology and belief system. Therefore, I was doing research on wijaksara in 2014 and 2015. By the researchers, it can be concluded that among the number of the rajah wijaksara, Ongkara Pranawa is the essence and the axis various another rajah within the Balinese type of letter. It is assumed that without understanding the deep meaning of the Omkara Pranawa, it is not possible to understand the meaning of various other rajah characters and meanings. Similarly, it is also impossible for the younger generations to explain the principles underlying their faith and attitude based on the literary heritages. Then, the fundamental implication of their lack of understanding to the peculiarities of the expression and the deep meaning of the Ongkara Pranawa must be the weakening religious faith. As a result, they are easy to lose confidence. Moreover, they become incapable of doing rational dialogue on the basis of the belief they follow, even more in the dialogue with the followers of other religion.

2. Research Methods

The material discussed is the sacred alphabet within the repertoire of Balinese Hindu system of language called *Ongkara Pranawa*. This study was conducted based on the viewpoint of *Wisisthadvaita* or the Saivistic pantheism. The goal is to understand and express the meaning of the Balinese Hindu symbol mentioned earlier in the context of today’s Balinese understanding.

The viewpoint of the *Wisisthadvaita*, the Saivistic pantheism, has the middle position between the viewpoint of *Dvaita* ‘dualism’ which is more realistic and the *Advaita* ‘monistic’, the idealistic or spiritual viewpoint. This Saivistic pantheism was chosen because the Balinese text referred was the legacy of the Old-Javanese Saivism understanding that is until now inherited and practiced in Bali as the foundation of the Balinese Hinduism.

It is important to note that during the recent years, these three views have been regarded as the three steps of learning to gain the Hindu spiritual understanding and experience (Sai Baba, 1996). The *Dvaita* is the basic learning step. Then, the *Wisisthadvaita* must be the middle step of learning. And, the final step of learning is the *Advaita*. This conclusion was obtained through a long journey of the Hinduism through applying the method of *sravanam* ‘listening to the phenomenon’, *mananam* ‘contemplating the philosophical nature of the phenomenon’, and *nididhyasana* ‘practicing the holiness with full contemplation’. The Hindu Maharishi must step up on the three steps of the spiritual experience to gain spiritual perfection:

- a) Maharishi Kapila (about 6th BC; further developed by Madwa Acharya) had been reaching the dualism spiritual experience. Then, the *Dvaita* ‘dualism’ became popular, which afterward by Maharishi Patanjali (about 5th BC) through the teachings of yoga had made the dualism become theistic. In the Old-Javanese texts, then, the seeds of these teachings can be read in the text of *Wrhaspati Tattwa* (Sura, 1994), *Tattwa Jnana* (Yasa, 2013), and *Dharma Patanjala* (Acri, 2011);
- b) Maharishi Ramanuja had reached the spiritual experience of oneness in diversity. That the One, as well as the form, name, and nature, is that of the many. Then, the understanding of the *Wisisthadvaita* ‘pantheistic’ became popular. In the Old-Javanese literature, the seeds of these teachings can be read, especially in the *lontar* of *Jnana Siddhanta* (Soebadio, 1985);



- c) Maharishi Sangkara (about 7th century AD) came to the spiritual experience of oneness that there is nothing other than the One. This gave rise to the great understanding of *Advaita* ‘monistic; non-cosmic pantheism’. In the Old-Javanese, the seeds of this doctrine can be read, especially in the *lontar* of *Bhuwana Kosa* (Sura, 1994).


The followers of the Saivistic pantheism states that God is the One but is also believed to have various names, manifestations, and natures according to the manifest functions the followers believe in (Soebadio, 1985). The One is transcendent, moreover, whose personality is imminent. In the ritual practice it is shown in the form of worshipping many gods – in various *palinggih* ‘shrines of the gods’ and in various *pura* ‘the sacred places of worship of the Balinese Hindus’ – which is mystically positioned according to the concept of *pangider* ‘direction’ or *padma bhuwana* ‘the universe is revered and symbolized by a lotus, the king of flower’. This is because in each petal of the blooming mystical lotus (parts of nature) there be God presence with different names and attributes that must be different with its centre, the essence of the flower. In this context, the island of Bali is seen as the replica of the universe and the Besakih temple is taken as the central for the universality of Bali.




In order to understand and appreciate the meaning and the sense of the *Ongkara Pranawa*, here I applied the theory of *smreti* ‘interpretation’. This is the common theory applied by the Rishis in India since the immemorial time when interpreting the text of revelation, the Vedas. The basic premise is “*paivaparyaparamersthabdho nyamkurutematim*” that means the text of *sruti* ‘revelation; sacred poetry of the Hindu (also sacred symbols)’ will give a wrong view if not read holistically as if all texts are interconnected one another, both intrinsically and extrinsically, not only related structurally but also intertextually (Vireswarananda, 2002).

According to this premise, the interpretation was made through *pratyaksa* ‘empirical, linguistic reading’, *anumana* ‘symbolic interpretation rationally according to the rules of the Balinese language and tradition of *nyastra* that underlies the existence of symbol’, and *agama* ‘the text of authority (holy texts)’ (Baba, 1990). Meanwhile, the materials are collected through library research by reading religious texts such as *lontar*, *tattwa* or *tutur* ‘religious philosophy’, and *kadyatmikan* ‘texts talking about the internal nature’ collected in the formal or the private libraries of the *anak nyastra* in Bali.





3. Results and Analysis

In the Balinese alphabetical system, the Almighty God is symbolized by  (the *Ongkara Pranawa*). *Ongkara* or *Om* means the sacred sound of *Ong* or *Om*. The term ‘*pranawa*’ comes from the word ‘*prana*’, which means breath, soul, spirit, or life. The *pranawa* means the embodiment of the soul, in the form of the sacred and mystical syllable *Om* (Monier-Williams, 1999; Zoetmulder, 1995). Its another name is *Om* *Sabda*. The word ‘*sabda*’ means phone, voice, tone, and also a revelation. Thus, the *Om* *sabda* means the first syllable ‘*Om*’ is the initial revelation, the embodiment of the Soul of the Universe. The *Ongkara Pranawa* is also called *Ongkara Ngadeg*. The word ‘*ngadeg*’ means standing. The *Ongkara Ngadeg* is the *Ongkara* in the standing position. The theological meaning is that this  is the revelation of the Almighty God in the form of Balinese letter.

If the sacred alphabet is seen structurally based on the bottom-up relation, then the elements of the  are of four, namely:

- a) The  is the letter of *wiswa* or *okara* or the three of the Balinese number. ‘*Wiswa*’ means everything, all in the world as the *prethiwi* ‘the solid’, *apah* ‘the liquid’, *teja* ‘everything that shines or fire’, *bayu* ‘anything blowing or wind’, *akasa* ‘ether or space or sky’, *ganda* ‘the smell’, *rasa* ‘the taste’, *rupa* ‘form’, *sparsa* ‘the touch, the subtle element of the wind’, *sabda* ‘phone or echo’, *manah* ‘perception’, *ahangkara* ‘ego’, *buddhi* ‘intelligence’, *citta* ‘memory’, the plants, and all the creatures of the Earth. Actually, all of them are the modes of *prakreti* ‘the material elements of the universe’ as described in the book of *Aji Sangkya* (Djlantik, 1947; Yasa, 2009). While the word ‘*okara*’ means the letter ‘o’;
- b) The  is the symbol of the crescent moon or half moon called *arddhacandra*;
- c) The  is the symbol of the Sun. It is called *windu* which means the point or round; and

d) The  is the symbol of the star. In the Old-Javanese and Balinese, it is called *nada*.

The combination of the *arddhacandra*, the *windu*, and the *nada* is called *ulu candra* or *aksara hamsa*. The combination is like this  and its sound is [ng] or [m]. So, the letter  (phoneme [o]) if combined with  become  that phoneme [ong] or [om]. It is the meaning of the elements and the relationships between the elements that are discussed in greater details afterward.

The understanding of the *Wisisthawaita* is the Hindu spiritual thought which has the character of *sakalaniskala*, the realist-idealist view. The basic premise is that everything is the One. This plurality and diversity exist solely because of *iccha* 'the God's will', and the only *lila* 'the God's game'. The miscellaneous existences are merely relative manifestations of God, and His essence is solely *Esa* 'one'. It is believed that all kind of existences come from, manifest from (in various forms, names, and characters), and return back to the One. Nothing is out of the One. The One is pervading and simultaneously absorbed into the soul, even becoming the physical body of everything. This pantheistic premise is explained in the text of *Jnana Siddhanta* (Soebadio, 1985):

*“Sa eko Bhagavan Sarwah,
Shiva karana karanam
Aneko widitah sarwah,
caturwidasya karanam”*

These words mean:

He, the Holy *Sarwa* (Shiva) is One.
Shiva is the cause of the cause.
Shiva is also understood as The Everything,
because He has four characters.

By the spell above it is known that Shiva is *sarwa* 'all things'. Shiva is the first cause of all causes or the causes of all consequences. Everything that manifests in this world is only because of His will. The cause and the consequence are not actually two different things. Shiva and His will are One. Therefore, everything seemed miscellaneous is none other than Shiva, and then Shiva is also called *Sarwa*, everything. Then according to His manifestation, Shiva can be divided into four based on the characteristics as described below.

“Ekatanekatwa swalaksana Bhatara. Eka ngaranya, kahidep maka laksanakan Siwa tattwa. Ndan tunggal, tan rwa tiga kahidepanira. Mangeka laksana Siwa karana juga, tan paprabheda. Aneka ngaranya kahidepan Bhatara makalaksana caturdha ngaranya, laksanakaniran sthula suksma para sunya.”

This expression means:

The characteristic of Siwa is *Eka-Aneka*. He is *Eka* if understood to be the essence, the consciousness. Shiva is the only one, not the two, not the three. That is how he is thought. The only feature is that Shiva is the cause, without any difference. Instead, *Aneka* means that he is characterized by four, namely *sthula* 'gross, real', *suksma* 'subtle', *para* 'noble, great', and *sunya* 'silence'.

According to the adherents of Shiva, the Almighty God is called Shiva. It is quite difficult to understand the concept of Shiva which is characteristically paradoxical with the conventional mindset. He is *Esa* 'one' as well as *Aneka* 'many'. However, because God is almighty, so whatever His will must be happening. It is believed similarly, there is nothing other than and out of His will. His will is *rta* 'the law of the universe'. This diversity is the will of Him whose existence is determined according to the laws of each. In His manifestation as the *Aneka*, there are four classifications of God: gross or empirical manifestation, subtle manifestation, noble manifestation, and silent manifestation.

In these four characteristics, the *Ongkara Pranawa* can be understood. However, before understanding the pantheism, the *nyastra* tradition takes the basic principle theological learning of dualistic viewpoint first by


studying two important *lontars*: *Tattwa Jnana* and *Wṛhaspati Tattwa*. In these texts, there is an explanation as follows.


“*Ikang cetana ika Siwa Tattwa, ikang Acetana yeka Maya Tattwa.*”

This means:

Cetana is essentially Shiva and the opposite is *Acetana* which is essentially the *Maya Tattwa*.

Cetana means consciousness, awareness. Thus, the *Shiva Tattwa* is nature that is aware. On the contrary, *Acetana* means unawareness, unconsciousness. Thus, the *Maya tattwa* it is nature that is not conscious. The conscious nature is eternal, whereas the unawareness is the nature which is virtual or relative or always changing. Then, in the context of reading the symbol of the *Ongkara Pranawa*, the text implies that at first the readers have to read

by understanding the dualism, by discriminating the elements of the symbol into two parts, namely, the  as the symbol the *Cetana* or the *Shiva Tattwa*, the principle of the universe called *Purusa*, the Spirit or





Consciousness, or Energy. Instead, the  is the symbol of the *Acetana* or the *Maya Tattwa*, the principle of the universe called *Prakreti*. This is the particle which is the mode into the form or the shape of everything, either the form called *Antahkarana sarira* ‘astral form’, *suksma sarira* ‘subtle’, and *sthula sarira* ‘gross form’. The synergy of these both principles is the reason that holds or be all of these. Based on this understanding, the *Ongkara Pranawa* symbolizes the eternal nature as well as the relative nature of God. This is the understanding comprehended by the followers of the teaching of the Old Javanese *Samkhya* (Yasa, 2013).

After understanding the principle of the dualism very well, then the spirituality of the disciples is developed into the comprehension level to understand the pantheism by first explaining the aspects of God as the *Aneka*:

“*Ikang sinangguh Shiva tattwa tiga prabadanya, Iwirnya Paramasiwa tattwa, Sadasiwa tattwa atmika tattwa.*”

This means:

As for the so-called Shiva, the essence of all, His awareness is divided into three, namely (1) *Paramasiwa Tattwa*, (2) *Sadasiwa Tattwa*, and (3) *Atmika Tattwa*.

The three characteristics of the *tattwa* ‘the essential’ are symbolized by each element of the  ‘*ulu candra*’. (1) The *Paramasiwa* is symbolized by the *nada* []; (2) the *Sadasiwa* is symbolized by the *windu* []; and (3) the *Atmika tattwa* is symbolized by the *arddha candra* []. The explanation of each *tattwa* ‘the category of the Shiva’s consciousnesses’ is as follows.

The *Paramasiwa* is “*kasthityan Bhatara ring niskala*” (*Tattwa Jnana*, text 3) that means ‘Shiva in His *niskala* state’. The word ‘*niskala*’ means nothingness; abstract, invisible; undivided (Zoetmulder, 1995). In this case, the *niskala* means non-empirical state. This can be understood that *Paramasiwa* is the state of Shiva as described below based on the text of *Tattwa Jnana*:

“*Tan polah, tan limbak, tan laku, tan hili, tan pasangkan, tan paparan, tan pawitan, tan kawekasan, kewala sthiti, umingeng, humneng, langgeng juga sira, ibek tang rât kabeh de nira, kahasut kahmu, kawyapaka kabeh kang sapta bhuwana de nira, sapta patala suddhul wuntu, sesek pnuh lyab kang jagat de nira, tan kawnanng linongan, tan kawnanng tinambehan, niskaryya, nisprayojana juga sira, tan para-wyapara ring hala-hayu, nirhuninga ta sira kabeh, mwanng tan hanang atitanagata wartamana ri sira, tan kahletan sira dening kala, rahina sada juga sira, tanpa kahilangan lana juga sira, nahan laksana Bhatara Paramasiwa Tattwa*” (*Tattwa Jnana*, teks 3).

This citation means:

(*Paramasiwa* is Shiva in His aspect that) does not move, does not thrive, is not walking, is not running, without cause, without purpose, without beginning, without end. He is merely living, surviving, silent, and lasting. The universe is fulfilled by Him. The *sapta bhuwana* ‘the seven worlds’ is overwhelmed, absorbed, and compromised by Him. Likewise, the *sapta patala* is fully compromised. He is who fulfills the universe. He cannot be decreased, so as increased. He is without activity and without aim. He is not affected by the good and the bad. He cannot be perceived. For Him, there is no past, present, and future. He is not insulated by time. He is also truly bright the daylight, always. He never gets lost. He is eternal. These are the characters of the *Paramasiwa*.


Then, below is the explanation from the *Wrehaspati Tattwa*.

“*aprameya bhatara, tan pangen-angen, apa hetu, ri kadadinyan, ananta, tan pahingan, anirdresyam, tan patuduhan, ri kadadinyan tan palaksana, anupamyam, tan papada, ri kadadinyan tan hana padanira juga, anamayam, tatan keneng lara, ri kadadinyan alilang, suksma ta sira, ri kadadinyan tan wenang inupalabhi, wyapaka ta sira sarwagata, kahibekan tikang rat de nira, sahananya kabeh, nityomideng sadakala, ri kadadinyan tan pasangkan, dhruwam, menget ta sira, ri kadadinyan tan polah, umideng sadakala, awyayam, tatan palwang, ri kadadinyan paripurna, iswara ta sira, iswara ngaranya ri kadadinyan prabhu ta sira, sira ta pramana kapramanan, nahan tang Paramasiwa Tattwa ngaranya (Wrehaspati Tattwa, teks7-10).*”

The expressions above mean:

Paramasiwa is (the essence that) fulfilling all, unthinkable. Why?

(It is) because of His existence: (is) *ananta*, endless; *anirdresyam*, cannot be shown because His existence is without properties; (is) *anupamya*, incomparable because He does not have a comparison; (is) *anamayam*, without contact with *lara* ‘sadness’ because His existence is holy and clean; He is *suksma* because His existence is not sensible; He is *wyapaka*, covering everything, the universe and everything is fulfilled by Him; (is) *nitya*, always eternal, because His existence is without cause; (is) *dhruwam*, He always remembers, because He does not move, always permanent; (is) *awyayam*, without space, because of His Being is perfect; He is *Iswara*, because He is principally the King; He is *pramana*, the ‘size’ which is immeasurable. These are the natures of the so-called *Paramasiwa*.

In accordance with these quotations, it can be understood that the essence of the so-called *Paramasiwa* is Shiva in His Supreme Consciousness or Pure Awareness. In this state, Shiva is referred to as the transcendent; He is the eternal Being, pure, immortal, perfect, unlimited by time and space, immeasurable, incomparable, not stained, and not manifested. Therefore His essence is *nirguna* ‘no attribute’, so He cannot be described. This all *nir*-awareness can be understood as the essence of everything. Similar information is also found in the *Bhuwana Kosa* at the first chapter entitled *Brahma Rahasyam* (text 4-30), that He is the eternal Being, having pure consciousness, majesty, without form, and *sunya* ‘hollow, empty’. Further, the *Bhuwana Kosa* chapter VIII, text 18 (Sura, 1994), says that He is symbolized by the *nada* []. In the Upanishads, He is called the *Nirguna Brahman*. He is transcendent (Radhakrishnan, 1989).

Sadasiwa is His awareness that is *Wyapara* ‘active consciousness’. For this concern, there are some explanations from the text of *Tattwa Jnana* as follows.

“*Wyapara ngaranya kinahanan sira sarwwajnya sarwwakaryyakarta sira, sarwwajnya sarwwakaryyakarta ngaranya anam pih hana padmasana palungguhan bhatara, cadusakti ngaranya, lwirnya, jnanasakti, wibhusakti, prabhusakti, kriyasakti*” (*Tattwa Jnana, teks 4*).

This means:

Wyapara is the condition when He is filled by *sarwwajnya* and *sarwwakaryyakarta*. The *Sarwwajnya* and the *sarwwakaryyakarta* are the *padmasana* shrine of God with special characteristics called *cadusakti* ‘four supernatural powers of God’: (1) *jnanasakti*, (2) *wibhusakti*, (3) *prabhusakti*, and (4) *kriyasakti*.

Then, based on the text of *Wrehaspati Tattwa* it is explained as below.

“*sawyaparah, Bhatara Sadasiwa sira, hana padmasana pinaka palungganira, aparan ikang padmasana ngaranya, saktinira, sakti ngaranya, wibhusakti, prabhusakti, jnyanasakti, kriyasakti, nahan tang cadusakti*” (*Wrehaspati Tattwa*, teks 11-13).

This means:

(He who is) *Sawyaparah* ‘Active’ is *Bhatara Sadasiwa*. *Padmasana* is His throne. What is *padmasana*? It is the divine powers of His: *wibhusakti, prabhusakti, jnyanasakti, and kriyasakti*.

Thus, *Sadasiwa* is *Shiva* in the conscious aspect which is in an active condition called *Sarwajnya* and *sarwakaryakarta*. *Sarwajnya* means aware. *Sarwakaryakarta* means active, actively carrying out all kinds of jobs (Zoetmulder, 1995). The two powers then develop into *cadusakti* ‘four divine powers’: (1) *Jnyanasakti* ‘Omniscient’; (2) *Wibhusakti* ‘Omni-perfect’; Omni-prosperous; (3) *Kriyasakti* ‘Omni-creative’; and (4) *Prabhusakti* ‘Almighty’. His divine powers are symbolized by a throne called *Padmasana* ‘a throne in the form of lotus’ with four petals:

- a) The first petal is *Jnyanasakti*, that the Omniscience manifestation of *Sadasiwa* is of three: (1) *duradarsana* ‘all-seeing’; (2) *durasrawana* ‘all-hearing’; and (3) *duratmaka* ‘all-knowing’.
- b) *Wibhusakti* is Omnipresent or Omni-perfect or Omni-prosperous.
- c) *Prabhusakti* is omnipotent that all His will occur.
- d) *Kriyasakti* is Omni-creative. He creates the universe and everything in it.

Based on the description above it is understood that *Sadasiwa Tattwa* is *Shiva* in the aspect of consciousness which is *saguna* ‘having four glorious attributes’. These are the glory of God, Omniscient, Omni-creative, Omni-perfect, and Almighty. These attributes manifest into the *padmasana* ‘His throne’ symbolized in the form of a lotus with petals. Then in accordance with these attributes, it is understood that *Sadasiwa* is the existence of *Shiva* that in the text of *Bhuwana Kosa* (VIII: text 18) is symbolized by the *windu* [O]. In the Upanishads, He is called *Saguna Brahman* (Pudja, 1992). Therefore, *Sadasiwa* is an aspect of *Shiva* ‘God’ which is imminent glorified by all the holy names. Among others, in the text of *Tattwa Jnana* (4-5) He is honored with the name *Bhatara Adipramana* ‘Lord of all truths’, *Bhatara Makarana* ‘Lord of all causes’, *Bhatara Parameswara* ‘Lord of all authorities’, *Bhatara Mahulun* ‘Lord of all nobleness’, *Batara Guru* ‘Lord of all Masters’, *Bhatara Wasawasitwa* ‘Lord of all leaders’, and *Bhatara Dharma* ‘Lord of all justices’.

Atmika Tattwa is the third aspect of *Shiva*. The *AtmikaTattwa* is also called *Siwatma*, the consciousness which serves as the spirits of all living creatures. *Atmika* means having the nature of or take the form of, which means to take the form of the *Maya*. He is *Sadasiwa* with the aspect that is *utaprotta* (*Tattwa Jnana*, text 5). The term ‘*utaprotta*’ consists of two words, namely ‘*uta*’ and ‘*protta*’. *Uta* means woven and *protta* means strung on or mounted on (Zoetmulder, 1995). So, in lexical the term, ‘*utaprotta*’ means something woven or mounted on. The following is the explanation for this.

“*Uta ngaranya kadyangga ning apuy hana ring eseyen, suksma juga kang apuy hana ring kayu pring, mangkana ta Bhatara Sadasiwa Tattwa an wyapaka ring Maya Tattwa, tan katon tan kinawruhan, sira wibhuh umibek ing Maya Tattwa, protta ngaranya kadyangga ning manik sphaltika, ahning, amaya-maya, trusalilang, tan kawaranan, raktakna irikang warnna, dadi masalin warnna ikang manik, sinaput de nikang warnna rakta ring Maya Tattwa*” (*Tattwa Jnyana*, teks 5).

This means:

Uta is like a fire that is latent in a dry piece of wood or bamboo stick. Similarly, *Sadasiwa* is infiltrated in and is the *Maya*. He cannot be seen, unknown. He is absorbed in and fulfilling the *Maya*. *Protta* is as well as the crystal clarity, sparkling, transparent, brilliant, and unobstructed. Try to dip into the red liquid; the color will change the crystal clear because the red liquid smears it. Thus, *Sadasiwa* is infiltrating and dangling in the *Maya*.

Based on that explanation it can be understood that *Atmika* is the *Sadasiwa* that is active infiltrating, weaving, and string the *Maya* as His form. However, the real question is not the *Sadasiwa* or God with the *saguna* character but only His consciousness:

“*Tuhun cetananira juga karaketan mala.... kadyangganira Sang Hyang Aditya, tunggal sira tka wyapara ring abyantara, tuhun tejanira juga lumra, mahas ring desa-desa, humibek ring halahayu, abo lawan awangi*” (*Tattwa Jnyana, text 5*).

This means:

It is actually His consciousness that attaches with the *mala*.... As well as the Sun, He is single and active in himself. It is only His light that radiates and infiltrates the entire world, fulfills the world, illuminates the good as well as the bad, so as the rotten and the fragrant.


Another explanation is taken from the text of *Wrehaspati Tattwa* as follows.


“*Mawyapaka ikang uta wibhuh ring awak nikang maya, ikang prota mangeka desa, ikang Siwa Tattwa prota swabhawanya ring Maya, ya ta matangniyan koparengga mala*” (*Wrehaspati Tattwa, teks 14*.)”

This means:



He is absorbed into and fulfills the body of Maya, also dangles in all directions.

In other words, the *Atmika* is Shiva in his aspect that dangles inside the *Maya*. Therefore, He becomes stained with the *mala* ‘dirt’.

The *AtmikaTattwa* in the *Wrehaspati Tattwa* (text 14) is called *Atma Tattwa*. The *Atma* is the consciousness that becomes the spirit of the *Maya*. In the *Bhuwana Kosa* (VIII: 18), He is symbolized by the *ardha candra* ().

Thereby, Shiva in His aspect of active consciousness infiltrates into and is absorbed into the *Maya* ‘primordial cause’ that is symbolized by the characters of *ardha candra* ().

Once again, in order to satisfy the understanding, the existence of Shiva can be analogized as the existence of the Sun; Shiva is like the Sun. He has a single presence in the sky if observed from the Earth. The black hole of the Sun can be used as the metaphor for the pure consciousness, *Paramasiwa*. Then, the beaming light of fire surrounding the black hole can be the analog of the active consciousness, *Sadasiwa*. Lastly, the sunlight radiating the Earth is the *Atma* or *Atmika*; and the Earth is the *Maya* that needs the Sun’s energy and as the central of the solar system.

The *Maya Tattwa* is denoted by the  , *okara*. Then why is the *Maya* symbolized by the letter  ([o] or number three in the Balinese)?

The *Okara* ‘phoneme [o]’ can also be read as the symbol of the number *telu* ‘three’ in the Balinese numeric system. As the *okara* of the *Ongkara Pranawa*, it symbolizes a principle, namely *Acetana* ‘unconsciousness’. As the number three, it symbolizes the three potential elements (latency) of the *Acetana* called *triguna* ‘three elements (natures) of the primordial material’. The manifestation of the *triguna* can be explained as follows.

When the *Sadasiwa* exposes His will, His flashes of light (read: *Atma*) is then infiltrated and absorbed into the *Maya*. As the result, the *triguna* then become active (1) *satwam* ‘the element of the material that are bright; calm’, (2) *rajas* ‘the material elements that are aggressive’, and (3) *tamas* ‘the material elements having dark or inert character’.

This is how the ancient principles are understood as the beginning of everything in this world. Everything comes from Him, the One. On His will, He also makes himself Miscellaneous, *Aneka*: *Sunya* ‘pure, silent’, *Para* ‘great’, *Suksma* ‘subtle’, and *sthula* ‘gross’. In the pure state, He is called *Paramasiwa* or *Nirguna Brahman*; in the attributive state with all His Majesty quality, He is called *Sadasiwa* or *Saguna Brahman*; and in the subtle state representing the spirit of all creatures, He is called *Atma*; and in the gross state, becoming the material or the form (astral, subtle, and gross) here He is called *Maya*.

Thus, He is the One who exactly makes Himself miscellaneous and becomes everything. So, there is nothing or no one besides Him. Everything seeming ferruginous here is just Him as explained in the *Bhuwana Kosa*.

“*kadyangganing wereh makweh wijilnya, tunggal ya sakeng wway. Mijil pwayomunggw irikang wway sangkanya, wekasan lina ta ya irikang wway*” (*Bhuwana Koua, III: 69-70*).

That means:

Like the emergence of a lot of water bubbles, indeed they are one, just which come from the water. They are born from and stay there on the water, and there they also disappear from the water as well.

It is the way the Hindu mysticism followers of the *wisisthadwaita* understand God. They then conclude, “*Ong nahan pinaka sarira Bhatara*” (*Wrehaspati Tattwa*, text 14), that means, It is the *Ong* that is the form of God’. Therefore, Mpu Kanwa concludes through his devotion:

*Ong sembah ning anatha tinghalana de triloka sarana,
Wahyadyatmika sêmbahing hulun ijongta tan hana waneh,
Sang lwir agni sakeng taken kadi minyak sakeng dadhi kita,
Sang saksat metu yan hana wwang amuter tutur pinahayu.*

This verse means:








(By enchanting) *Ong*, this is my unsheltered worship, please see it, oh the Lord of the three worlds. My physical and mental prostration is in the dust of Your feet, nothing else. You are like fire in the wood; You are like oil in the coconut milk. You truly present if someone turns his consciousness for the sake of virtue.

*“Wyapi-wyapaka sarining paramatattwa durlabha kita,
Utpati sthiti linaning dadi kita ta karaóanika,
Icchantang hana tan hana ganal-alit lawan hala hayu,
Sang sangkan-paran ing sarat sakala niskalatmaka kita.”*

This means:

You are infiltrating and covering, the essence of all, the hard found principle. Birth-life-death of every creature, You are the cause. Your happiness is there but not there, large and small, also good and bad. You are also the spirits of all the tangible and the intangible (Warna, 1988).

If the understanding of God symbolized by the *Ongkara Pranawa* as mentioned above is understood according to the Saivistic pantheism perspective, the table below may give a clearer description.

<i>Ongkara Pranawa</i> in accordance with the understanding of God as the One	<i>Ongkara Pranawa</i> in accordance with the understanding of God in the bipolarity/ dualism	<i>Ongkara Pranawa</i> in accordance with the understanding of God as the Miscellaneous Divinity
 There is nothing other than God. He is the One. God is everything, the Lord of all gods, the cause of all cause. And there is nothing out there other than God. He infiltrates and covers everything in this world.	 = <i>Purusa</i> = <i>Siwa Tattwa</i> = Soul = Cosmic Energy  = <i>Prakreti</i> = <i>Maya Tattwa</i> = Primordial Cause = Cosmic Particle	 = <i>Paramasiwa</i> = <i>Sunya</i> (silent) = The Transcendental God or God without any attribute  = <i>Sadasiwa</i> = <i>Para</i> (Noble, Great) = The Immanent God; having many personalities as the manifestation of His nobleness  = <i>Siwatma</i> = <i>Suksma</i> (subtle) = The God of Spirits (small) who become the soul of all creatures  = <i>Maya</i> = <i>Para</i> = Real, relative God's aspect, which become all forms of the soul in the manifestation of everything

According to the Old-Javanese Saivistic *Samkhya* understanding, when the *Prakreti* (*Maya*) is infiltrated and covered by *Siwatma* ‘the spirit’ on the will of *Sadasiwa* (the Lord of personality), the *triguna* ‘three elements of particle’ that is previously latent in the *Prakreti* then manifest. As the consequence, the three basic elements of the *Prakreti* evolve successively to become its modes, from the most subtle to the grossest: (1) *citta* ‘cosmic memory’; (2) *buddhi* ‘cosmic intelligence’; (3) *Ahamkara* ‘cosmic ego’; (4) *manah* ‘cosmic perception organ’; (5) *panca buddhindriya* ‘five cosmic sensory organs’; (6) *panca karmendriya* ‘five cosmic organs of action’; (7) *panca tanmatra* ‘five subtle cosmic elements’; and (8) *panca mahabhuta* ‘five cosmic great bodies’. The eight *tattwa* ‘categories’ which are the modes of the *Prakreti* later become *andabhuwana* ‘universe’ and *sarwa prani* ‘all creatures’. Based on these speculative descriptions it is understood that the universe and all in it are nothing other than the mode of the *Prakreti* because of being infiltrated and covered by the spirit of His will. And, when the spirits are reverting to their pure state, when no longer infiltrating the physic, then the physic will spontaneously revert to its original form, namely *Prakreti*.

By understanding the duality of the dualism the spiritual teachers are surely enhancing their knowledge into the next step, the Saivistic Pantheism. Here, they find everything is the mode of the Almighty God. The implication of this understanding shall encourage people to think, speak, and behaving with tolerance to the other beings, moreover in regarding the variation of the religiosity in this world.

4. Conclusion

The Ongkara Pranawa is the revelation in the form of the wijaksana. This is the holy letter that encapsulates the core understanding of God in accordance with the Balinese Hinduism. Based on the Saivistic Pantheism this Balinese letter states that God is One and Miscellaneous at once. He is miscellaneous to His own will to become various names and figures. The oneness of God is expressed in the form of the symbol unity. Meanwhile the four elements of the symbol is indicating the diversity of His manifestation: (1) *wiswa*, as His virtual aspect which evolves into the form of everything; (2) *arddha candra*, as the aspect of His consciousness that becomes the spirit of all creatures; (3) *windu*, as the aspect of His consciousness with all the attributes of great personality; and (4) *nada*, as the aspect of His transcendental consciousness.


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