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Yoga as an Ethics of Self-Transformation in the Śivāgama Text

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ABSTRACT

This paper attempts to reveal *yoga* as an ethics of self-transformation in the Śivāgama text of Ida Pēdanda Madé Sidēmēn (1858–1984). As *yoga* pervades Balinese textual tradition, adaptation and development of teachings in the Indonesian archipelago show the creativity of the indigenous people. The Śivāgama was analyzed via textual studies with data categorized to foreground concepts of *yoga*. The *sāṅgah* (canto) 15, in particular, introduces various forms of *yoga* and *samādhi* for purifying body and mind. Each section describes how to perform a specific *yoga*, the attributes of the associated deity, and the benefit that can be reaped by the practice. One finding is that the cosmic function from a yogic perspective in the Śivāgama text differs from the views of Upaniṣadic texts. The summaries from this study hope to contribute to efforts to understand the teachings of *yoga* that are available in Sanskrit-Old Javanese literature.

Keywords: *yoga*, ethics, *samādhi*, mind, śivāgama

1. Introduction

*Y*oga as a system of Indian philosophy and self-transformation practice has pervaded and is the most widely accepted system not only in Brahmanism but also, the Śramaṇa ascetic tradition both within India and beyond including the Indonesian archipelago. Various traditions in the fold of Indic culture like Tibetan Buddhism in Tibet or Javanese Śaivism in Java—accept some forms of it and expressed in his own tradition adjusted with its metaphysical stand point; as a sequence there are many traditions available in the world that have a nuance of *yoga*. Along with this globalization, however, has come metamorphosis: *yoga* has adapted to social and cultural conditions often far from those of its birthplace, and in many regions has taken on a life of its own, independent

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from its Indian roots (Mallinson and Singleton, 2017: ix). Spiritual curiosity and creativity of the indigenous people of the archipelago in response to Indian culture that entered the region trigger the fusion of yogic ideas in shaping local traditions.

Nowadays, in colloquial language, the term '*yoga*' is virtually synonymous with the practice of *āsana*, or bodily postures. Yet despite the primacy of *āsana* in contemporary expressions of transnational, anglophone *yoga* (Singleton, 2010 in Powel 2018: 49), the early history of *yoga* in India is surprisingly sparse regarding *āsana* praxis. The landmark monograph *Yoga Body: The Origins of Modern Posture Practice* by Mark Singleton (Powel, 2018: 49) has convincingly demonstrated that dominant forms of postural *yoga* today are 'not the outcome of a direct and unbroken lineage of *haṭha yoga*' but rather were birthed through 'adaptation to new discourses of the body that resulted from India's encounter with modernity'. Consequently, 'definitions and understandings of *yoga* were open and flexible during this period (i.e. during the late-nineteenth to mid-twentieth centuries) and the word '*yoga*' itself could be thought of as a cluster of homophones with alternating nearly identical and vastly different meanings' (Deslippe, 2008: 7). In other words, it has been development in understanding *yoga* with reference to various traditions in the world. People acknowledge its benefit for worldly pursuits and spiritual achievement.

As for the Balinese tradition of *yoga*, some foreigners have expressed a sense of disappointment in attempts to find genuine *yoga* such as from the sources of *Yoga Sūtra*, *Śiva Sūtra*, *Gheranda Samhita*, and *Haṭha Yoga Pradīpikā*. This type of remark is made by people who are not yet acquainted with the Balinese textual traditions of various genres from a deeper perspective. Also, amongst the Balinese and foreigners, there are differences in outlook on *yoga*. Even between common people and philosophers confusion arises due to the subtle aspects. This perception of the lack of the Balinese tradition of *yoga* is perhaps also due to people from various social and cultural backgrounds—Western and Indian--importing '*yoga* for sale' in an attempt to revive *yoga* yet mostly for visitors to Bali. Stephen (2014: 180) observed that confusion inevitably arises over the use of the term '*yoga*', even amongst Balinese, since not only is the term used quite differently in different contexts, but also because the *yoga* referred to in Balinese *lontar* (palm-leaf) texts was, and still is, essentially esoteric and secret knowledge not available to the general populace. The majority of Balinese are unable to comprehend these philosophical texts (*tutur*), which are written in languages no longer spoken. Hence, there is minimal access to indigenous ideas about the nature of *yoga* and various practices cultivated by Balinese sages in the pursuit of higher goals of life.

This paper aims to address the questions of: what is his conception of *yoga*? how does the author understand *yoga* as a way of life? and what aspects of *yoga* are conveyed in the text, and how it can be utilized for self-transformation? Hopefully this inquiry can contribute to efforts to understand the teachings of *yoga* that are available in Sanskrit-Old Javanese literature

2. Literature Review

Śivāgama text as a *tutur* text contains some elucidations of *yoga*, which is typical in its kind. There has not yet been any study to reveal principles or conception of *yoga* as described the text causing it is interesting to find out its *yoga* system. Despite of its lengthiness both in physical text and content, this paper is limited to a discussion on one theme revealed in it, namely *yoga* in the *sārgah* (canto) 15, which begins with this *śloka*: *Esat makhyam dvoijatvam stūla matulamitam atva cettah narendrah, antārthe mevasiktah bhavati waca wido bhogo vidyāti karttah,* For that reason, it is worth to examine conceptions of *yoga* presented by various sources, which may inform its basic conception, kinds, and practice. With this effort, it can ultimately be seen the conception of *yoga* introduced by Pēdanda Madé in his *Śivāgama* distinct from the others.

Yoga is the most accepted system of thought in Indian traditions which spread also abroad. The consequences that there have been various forms of it adapted by various traditions. This is reflected in not only in practice by also ethics and metaphysics. There are various definitions of *yoga* revealed in various sources; and interpretations on *yoga* in modern times seem to continue causing the availability of various kinds along with new coined term to designate the new kind of *yoga*. In their *Roots of Yoga*, Mallinson and Singleton, just to mention some, present definitions of *yoga*. *Kaṭha Upaniṣad* 6.10-11 defines *yoga* as firm restraint of the senses; *Bhagavadgītā* 2.48, 2.50, 6.23, 6.23, 6.46 defines *yoga* as equanimity, skill in action and separation; *Pātañjaliyogaśāstra* defines it as suppression of the activities of the mind; *Pañcārthabhāṣya* I.I.43 (on *Pāśupatasūtra*) defines *yoga* as union; *Śivapurāṇa Vāyavīyasamhitā* 29.6 defines *yoga* as the state of a mind fixed on Śiva, and *Mālinīvijayottara* defines *yoga* as the union of one thing with another (2017: 17-19). *Wrehaspati Tatva* defines *yoga* as performing *samādhi* (*yoga ngaraning magawé samādhi*) (Agastia, 2010:6-7). These shows the conception of *yoga* undergoes developments from ancient times, each has its own emphasis; and these affect the practice. Sometimes, the metaphysical basis of *yoga* unseen due to more emphasises put on *āsanas* to suit practical sides; many people see *yoga* just as a sport, which can be utilized to keep body healthy.

Similarly, types of *yoga* methods are various and for a lay person is often confused to see its kinds; it seems that a particular source may put emphasis on a particular *yoga*; and hence it introduces its own *yoga*. *Bhagavadgītā* introduces

various forms of *yoga*, viz. the *yoga* of action, devotion, the intellect, practice, meditation, self-control, and *Sāṅkhya* and *Yoga*; *Pātañjalayogaśāstra* mentions *yoga* of action (*kriyāyoga*), which consists of asceticism, recitation and devotion to Īśvara [the Lord] and the purpose is the cultivation of *samādhi* or the attenuation of the afflictions; *Niśvāsātattvasamhitā Uttarāsūtra* 5.2-3 mentions cosmic *yoga*; *Īśvaragītā* II.I-10 mentions non-being *yoga* and the great *yoga*; *Bhāgavatapurāṇa* I.2.19 mentions the *yoga* of devotion; and *Pādmāsamhitā Yogapāda* I.1-6 mentions two folds of *yoga* of action and knowledge (Mallinson and Singleton, 2017: 23-27). There are four kinds of *yoga*, viz. *mantra yoga*, *haṭha yoga*, *laya yoga*, and *raja yoga*. Each one of these is progressively higher and the last, the *rāja yoga* is the highest form which all others strive to achieve (Rai 2012: 266). Still many types of method of *yoga* available. Looking at various *kakawins* (poetries) in Old Javanese, a poet uses his process of creating a literary work to approach and unite with the Ultimate Reality as *yoga* known as *yoga śāstra* (Agastia, 2010).

Limbs or auxiliaries of *yoga* are also various. *Saccavibhaṅga Sutta* 23, *Mahābhārata* 3.2.71-72, and *Pātañjalīyogaśāstra* 2.28-9 mention the noble of eightfold path; *Śārngadharaṇapadhati* 4348 mentions four practices common to *yoga*; *Vāyupurāṇa* 10.76 mentions five practices of *yoga*, *Mataṅgapārameśvarāgama Yogapāda* 1.6, and *Vivekamārtaṇḍa* mention the *yoga* of six auxiliaries; *Mṛgendratāntra Yogapāda* mentions seven auxiliaries; and *Aparokṣānubhūti* 102-3 mentions fifteen auxiliaries (Mallinson and Singleton, 2017: 35-38). Each of them enumerates and explains its auxiliary. *Tutur* or *tattova* texts of Sanskrit-Old Javanese, like *Wrehaspati Tattva*, mention six auxiliaries (*sadaṅga yoga*). These show that there is no one single system of *yoga* along with auxiliaries known to us.

In practice one may face hindrances; and hence the guidance of a *guru* (spiritual master) is required. *Pātañjalīyogaśāstra* 2.3-



Photo 1. Statue of Ida Pêdanda Madé Sidêmên (1858–1984) created by Komang Labda (Photo: Dr. Wayan Mustika).

4 mentions affliction (*kleśa*): The afflictions are ignorance, egoism, passion, aversion, and clinging to life; while *Amṛtasiddhi* 19.6-7 mentions fire, women, and travelling as hindrances in the path of *yoga* (Mallinson and Singleton, 2017: 57-58). These should be taken into account for reaching success.

3. Research Method

One of the works composed by Ida Pêdanda Madé Sidêmên (1858-1984)¹ (See Photo 1) is *Śivāgama*, also known by various titles such as *Pūrva-śāsana*, *Pūrvāgama*, *Śiva-Buddhāgama*, and *Vidhi Tattva* (Agastia, 1994; Suamba, 2016*abc*; Suamba, 2020), consisting of 21 *sārgah* cantos and 372 *lêmpir* folios. In the form of *gañcaran* prose written in Sanskrit and Old Javanese, it covers metaphysics, theology, ethics, and rituals of Śiva-Buddhism. It is the longest *tutur* text, which has ever been known and Pêdande Madé's master piece (Suamba, 2016*c*: 200). For a deeper study, it is necessary to demarcate between *tutur* and *tattva* as genre of texts since there may be found some essential features of them; sometimes there exists overlapping topic discussed in each genre. Haryati Soebadio (in Edi Sedyawati, *et. al.* ed. 2001:252-256) does not touch *tattva* text when she discusses *tutur*; it is perhaps due to the fact that *tattva* as a kind of text is not recognized in Javanese literature. In later years, Acri has made a difference between these two genres looking from its structural feature and message of the texts (2013: 72).

This textual study is based on the *Śivāgama* text as transliterated by Ginarsa *et al.* (1985) and analyzed by Suarka (2005) supported by related academic papers. The text was read thoroughly; the data are gathered, classified, and analyzed in a qualitative way focusing on the conception of *yoga*. The original text, a *lontar* palm-leaf manuscript, is stored in public libraries, like that of the Faculty Humanities of Udayana University and private collections like in his former house in Sanur. However, the number of copies as well as the history of the archives is not known.

This paper only focuses on *sārgah* 15 as in that canto Pêdanda Madé specifically discusses *yoga*; though in other *sārgah* there is also mention of a yogic view in the context of creation and dissolution of the universe. Pêdanda Madé tries to express his understanding and interpretation of *yoga* in his own

1 Having age of 127 in this time is doubtful for some scholars, priests, or lay persons because it is very rare even impossible one can reach such a long age. To determine his age, it is mainly based on Pêdanda Madé's birth in the form of notes (*pengéling-éling*) available in his family temple (*pemrajan*) at Gerya Taman of Sanur Bali); that is in the year 1858 (or 1789 Saka Era). This is supported by the information found in the colophon of *Geguritan Salampan Laku*, one of his work, in the form of *candra sangkala*: *sunyaning astaseni brahmana murtika*, which means 1780 Saka Era (Suamba 2016*c*:32-33). This year of birth is accepted by some researchers like Agastia, 1994:2, Bagus, *et. al.* 1988:13, and Suamba 2016*c*:32-33). However, R. Rubinstein found that he was born 1878; so, he was passed away in the age of 106/107 years (1996:174).

terminology and conception which looks unique of its own. He does not merely follow previous traditions of Old Javanese literature, but is able to create and innovate. He is a *yogi* par excellence. Using the same terminology as commonly found in *tutur* texts, he provides broad and deep understanding of *yoga* so as to enrich the knowledge of *yoga* in the Indonesian tradition. One thing can be seen when reading this manuscript, the author conveyed the results of his reflections and experiences so that it is distinctive and original to present his work in the nuances of ancient thought from the 14th century Majapahit kingdom in East Java.

4. Results and Discussion

4.1 Yoga: Creation of the universe

In *sārgha* 15, it is said that the Reality or Supreme Principle is called Lord Ādi Suksma, also identified with the sun god Āditya, and wants to create the world along with its heterogeneities. It is the highest Principle. Why is the world created? It is to give or provide a chance for souls to live and reach freedom of self through knowledge of the world itself. The world is the field, even a battlefield, where one can proceed physically and spiritually by following the path based on *dharma* (truth). At the same time, the world challenges one to live in a dignified way. The chance given is not easy to utilize as it is bound by the *māyā tattva* power of illusion.

What is interesting is that for any matter to be created, one should join *yoga*. Every *yoga* gives birth to a creation starting from a subtle to gross level, and conversely the return to its origins. In other words, creation of the world is commenced through *yoga* in contrast to the Upaniṣadic meaning of *yoga* derived from the Sanskrit word ‘*yuj*’ (joining or uniting). Hence, the meaning of *yoga* is interpreted and enlarged to cope with the necessity in developing *yoga*. Pēdanda Madé introduced a step-by-step *yoga* consisting of *pitungksana* (seven limbs) to describe the world’s creation through the evolution of *tattvas* (principles or realities) from subtle to gross as follows.

The **first yoga**, called *Ekāksana*, marks the very beginning of the evolution. In the cosmological process of creation of the universe, for the first time, a *vinḍu* (dot) was born that contains brilliant lights in colorless form. When this *vinḍu* is looked at from sound mysticism, its birth is from *nāda* (cosmic sound) as depicted with a sign above the *vinḍu* (dot). As the Ultimate Reality is by nature sound, the associated deity is called *Nāda Brahma*. In the **second yoga**, called *Rvangksana*, Lord Ādisuksma (lord of the most sacred) gave birth to two different opposing principles (*tattva*), namely *Ātmātatvatma* and *Māyātattva*, which are also called *Puruṣa* and *Prakṛti* respectively. The former is the spirit or soul, while the latter is body. In Sāṅkhya or Javanese-Śaivism, the terms are

cetana and *acetana* (with and without intelligence) respectively. In the **third yoga**, Lord Ādisuksma, also called *Tigaksana*, *Sanghyang Tri Pramāna* appears, which consists of *vāyu*, *śabda*, and *idhêp* (also called *tri pramāṇa*), *tri puruṣa*, *tri antahkaraṇa*, *triguṇa tattva*, especially Lord Tri Vindu, called *sakala-niṣkala-śunyata*. The sun, the moon, the stars and the galaxy infiltrate *Pradhāna Tattva*. In the **fourth yoga**, Lord Ādi Suksma called *Patangksana* became Lord Catur Suksma and Catur Bhūta, and the directions of north, south, east, and west. In the **fifth yoga**, Lord Ādisuksma called *Limangksana* appears as *pañca tanmātrā*, *pañca mahā bhūta*, and *pañca vibhūta*. In the **sixth yoga**, Lord Ādisuksma is called *Nêmksana* and by blocking Lord Dapurtiga, the earth and the sea appear. The last is also called the egg world (*anda bhuvana*) or also called *yogastiticaksusan*. Lastly in the **seventh yoga**, Lord Ādi Suksma, who was buried by *Pitungksana*, was during the confluence of *pañca tanmātrā* (five sensible matters) and *pañca mahā bhūta* (five substantial elements) to become *pañcendriya* and *pañcakarmendriya* (five senses and corresponding actions). Human beings were born followed by other creatures, animals, livestock, plants, and so forth be it *bhuvana alit* (microcosm) and *bhuvana agung* (macrocosm).

Observing the way, Pêdanda Madé describes the seven stages or steps by which the world is created starting from the subtlest and highest wherein Lord Ādi Suksma is the most divine principle (*tattva*). The evolution of the world is described theistically since the highest absolute Reality is called Lord Ādi Suksma (Lord of the Most Sacred). Different from Sāṅkhya philosophy, which recognizes the duality of *Puruṣa* and *Prakṛti* and that there is no other principle (*tattva*) higher than the two, the Śivāgama text holds a theistic stand point postulating Sang Hyang Ādi Suksma as the sole and Absolute Reality. Anything created or that undergoes evolution is under his control. Nothing is out of his lordship. Sang Hyang Ādi Suksma is the origin as well as the final destination of all in the world.

Discussion of the *Saptaksana* (seven stages) in the Śivāgama text does not explicitly mention the numbers of *tattva*, which is the most prominent feature of Śaivism or Sāṅkhya tradition. This is because each tradition, even in Śaivism, has a different manner of enumerating the number of stages. Interestingly, Pêdanda Madé's emphasis is on stages of evolution rather than the numbers of *tattvas*. The number *sapta* (seven), as Suamba (2016d: 36, 70) notes, is also worth noting as far as Javanese-Śaivism is concerned in which its metaphysical and ethical principle is detailed in Balinese *tutur* or *tattva* texts written in Sanskrit-Old Javanese. This number has a very deep meaning in spiritual life. The reality of the world is understood or discovered through seven levels or stages or gradients in every aspect of the macrocosm and microcosm.

4.2 *Aṣṭavidha*

In *sārgha* 15, there is a conversation between Arjuna and Mahārāja Kṛṣṇa regarding the teachings of the Lord Śiva. Kṛṣṇa describes what is called *Śiva Tattva*, subtle and secret teachings created by Sanghyang Licin. *Śivāgama* emerged from *Kiraṇa Pūja*, which emerged from *Gāyatri Pūja*. This teaching is spread by gods with the purpose that Lord Śiva is considered as Bhaṭāra Guru, Lord of Teachers whose function is to be an advisor of gods, and that heaven become a place for sages to study. Due to high respect and devotion, Kṛṣṇa taught *aṣṭavidha* (eight-fold or kinds) to Prince Arjuna, like that of *Bhagavadgīta* in *Bhisma Parva* of the *Mahābhārata*, as follows:

1. *Ekā tātbhavi* or *pratama vidha* means unceasingly doing good deeds, seeking God's mercy, and offering worship ceremonies to gods.
2. *Dvi hanekātātbhavi* or *dvi vidha* means there is no difference in *liṅga*, but there is a difference between yourself and your name.
3. *Tritiya tātbhavi*, or *tri vidha* consists of *tapas* (austerity), *satya* (truthfulness, righteousness), and *lungguh* (position).
4. *Catur tātbhavi* or *catur vidha* consists of *sāma* (equality), *dhāna* (donation), *bheda* (difference), and *daṇḍa* (penalty).
5. *Pañca tātbhavi* or *pañca vidha* consists of *māyā* (illusion), *(u) pekṣa* (equanimity), *indrajala* (net of deception), *vikrama* (heroism), and *lokika* (worldly).
6. *Sad tātbhavi* or *sad vidha* consists of *sāndhi* (code), *vigraha* (analysis), *jana* (to be born or produced), *śāsana* (a precept or rule), *dvesa* (aversion), and *sahaya* (friend, helper).
7. *Sapte tātbhavi* or *sapta vidha* consists of *smṛṭi* (memory), *pitam* (ancestor), *vipre* (holy person), *vale* (young), *kahyangan* (sacred place for worship), *śarīram* (body), and *tattva* (principle).
8. *Aṣṭa tātbhavi* or *aṣṭa vidha* consists of *anurāga* (dear), *māsih* (loving), *metri* (friendliness), *bhakti* (devotion), *dhāraṇa* (fixation of consciousness on an object), *śantoṣa* (contentment), *dhīra* (steadfast), and *sūra* (heroic).

The text does not explain the meaning of each of the *aṣṭa vidha* components, which are forms of devotion to God, rather, parts of each *vidha* are enumerated. The summary listed above attempts to show a general message about *aṣṭa vidha*. The eight ways refers to ethics or morals as the motive of any action performed. Motive is a driver to which an action should be directed. The role of mind (*manas*) in this regard is crucial since all actions, even desires, are controlled by mind (*rajendriya*). Since they are enumerated in order, so the first is taken as foundation before moving to next stages. Methodologically both *Śivāgama*

and *Yoga Sūtra* texts put forth the principle that people, in general, require progressive stages for spiritual development. One difference in the *Śivāgama* text is there are many categories of virtues; others can be done when the first stage, that is, self-surrender requesting for God's blessing, doing good deeds and offering worship to gods had to be accomplished. This also shows the theistic nature of the *yoga* advocated.

4.3 *Āsana and Prāṇāyāma*

Next, mentioned in *sārgah* 15, is the manner in which *yoga* is applied in purifying mind and self-transformation. Emphasis is given to breathing techniques along with the utilization of inner organs and worship of god.

In *yoga* practice, first sit with the right leg folded over the left leg facing east. This is an *āsana* (body posture) as the first step in practicing *samādhi* and is the third in the series of *yoga* after the practice of *yama* (abstinence) and *niyama* (restraint). Then fix the gaze on the tip of the nose, do not rush, control the flow of your breath as much as possible, imagine Lord Brahma is located in your heart with the costume and attributes of being three-eyed, four-armed, and crowned; and bring him out through the right nostril, red in color, and place him on the right, controlled by *kumbhaka* (retention of breath). In the *Yoga Sūtra* text, the left nostril is called *idā* (moon), the right nostril is called *piṅgalā* (sun), and with the *suṣumṇā* in the middle form's *tri nāḍī* (three nerve currents). Breathe again, do not be too tight and imagine Lord Viṣṇu is located in your gall with the costume and attributes of being three-eyed, four-armed, and crowned; and expel him through the left nostril, it is black in color, controlled by *puraka* (inhalation). Inhale again, do not be too tight, control it with your power, imagine Lord Īśvara residing in your spleen with the costume and attributes of being three-eyed, four-armed, and crowned; and expel him through the forehead (*lalatha*), the expelled air is white His name is Raré Cakang. Say the names of Lord Pañca Brahma and Lord Pañca Akṣara accompanied by their respective places; and chant *tri mantra* (three-fold sacred utterance) in a soft manner, and rub your body with sandalwood paste.

Another is the teaching of a *mahā sādḥaka* (a great adept) to students as a guide in everyday life, termed *Brahma Yoga* and *Śiva Agni Yoga* as described in *sārgah* 15.

4.4 *Samādhi*

The following section describes just a few types of *samādhi* as found in *sārgah* 15. In Indian philosophy the word *samādhi* refers to: 'one-pointedness; concentration; absorption; union; a calm; desireless fixity; a unifying concentration; "equal mind" (Grimes, 2009: 319). In the *Śivāgama* text, Pêdanda

Madé elucidates the manner of practice, the associated deity, and the fruit of the accomplishment.

Mahārāja Kṛṣṇa explained *aṣṭa deva yoga* (yoga of eight gods) and answered the question posed by Arjuna. *Yoga Samādhi* of Lord Gaṇa is also called *vinayapada*, it is so since Vinayaka is another name for Gaṇa or Gaṇeśa as the son of Śiva and Pārvatī as described in *Purāṇa* literature. How is it done? Firstly, sit cross-legged calmly like that of Lord Gaṇa. After that, gaze at your chest, do not blink, do not be shaken, you are calm stand still as if sitting without a soul. The tranquility of mind and balanced body are much emphasized at this stage as a preliminary state required prior to higher stages. The fruit from accomplishing this *yoga* is that if a powerful enemy looks at you, they will be deceived by your powers, because Lord Vinayana, a holder of spears, can protect you from any dangers. Likewise, animals such as eagles, elephants, crocodiles, tigers, lions, and so on do not dare to attack you.

Another form is *Yoga Svēta Puṣpa* (yoga of white flower), which in practice uses sandalwood water and *caru* of white rice accompanied by the recitation of the *Sam mantra* a thousand times. The fruit from accomplishing this *yoga* is discovering the *rajah* (excessive vital energy) and *tamah* (inertia) of *tri guṇa* (three qualities).

Then is Lord *Mahāmāladīpajñāna* in yourself as the seer of the universe and also discarding all enemies, and it can cause death and disappearance of lust as the fruit of action. The manner of practice is: sit cross-legged facing eastward while controlling the breath. After the exhale, breathe through the mouth and then pull out your tongue. Chant the *mantra*: *Om lrum hrum durga ya namah* on the tip of tongue. For lower part of tongue, chant the *mantra*: *Om lrum am brahma ya namah*. On the upper part of the tip of tongue, chant the *mantra*: *Om lrum um veṣṇave namah*. For the middle of the tongue, chant the *mantra*: *Om lrum mam īśvara ya namah*. For the bottom of the tongue, chant the *mantra*: *Om lrum im śivarudra ya namah*. For the tendon of the tongue, chant the *mantra*: *Padha svaha*. Imagine your enemies have been shot by a spear that you discharge, which dispels them completely by your powers. After that, through your powers, you are able to transform them to become the holy water of life by chanting the *mantra*: *Om yam hum vasat*. Further, curl your tongue upward touching the roof of the mouth and imagine the holy water of life is flowing downward off the tongue and take it as tool with the left ring finger and put it on the palm of the right hand as many as three times. Then stir and wash the face with it including all joints of your body and ending with the legs as many as three times in total. Recite the *mantra*: *Om hum hum amṛta sañjivani ya namah svaha* and imagine yourself like that of nail flake off. The fruit from accomplishing this *yoga* is anti-aging, enemies are dispelled and one no longer has suffering from misfortune.

That is the power of Lord Dīpamala; as elucidated in *sārgah* 15.

Next is *samādhi* of Gaṇa. The manner of practice is: sit with the knees folded and bring the soles of your feet together like Lord Gaṇa. Then fix the gaze on the tip of the nose. Imagine the land (earth) is united with the sky. Imagine yourself as Lord Gaṇa. The fruit from accomplishing this *yoga* is that any person who wishes to harm you will be destroyed and repelled by their strength; as elucidated in the *sārgah* 15.

Next is *samādhi* of Lord Kumara. The manner of practice is: bending your torso down, hug your feet with your hands, put your thumbs on your two breasts, and imagine yourself as a baby; inhale the essence of the universe. Imagine yourself as Lord Kumara. The fruit from accomplishing this *yoga* is being adored by the community and the bestowal of gifts upon you; as elucidated in the *sārgah* 15.

That *samādhi* should be practiced every day. The manner of practice is: sit in a proper and comfortable position. Inhale from the mouth, then hold both of your thumbs and place them on both of your knees. Then fix the gaze on the tip of the nose and imagine breath flows in from the mouth, retain it in the throat, and calmly exhale from the nostrils. The fruit from accomplishing this *yoga* is being adored by people, especially leaders. Please do it every day, the goal is very noble; as elucidated in *sārgah* 15.

When you awake in the night do it as many as three times, that is, *dawuhpisan* (around 6 p.m.), in the middle of the night and *dawuhtiga* (around 5 a.m.). The manner of practice is: sit cross-legged facing burning incense and focus the mind upon one center only, try to direct all of your devotion to the Lord. If one wishes to be loved by the Lord, touch your *uyeng-uyengan* (head?) as many as seven times. Chant the *mantra*: *Om bham namah*. If one wishes to be loved by god, touch your mouth as many as seven times. Chant the *mantra*: *Om am namah*. If one wishes wealth and fortune, touch your eyes as many as seven times. Chant the *mantra*: *Om tam namah*. If one wishes to be adored by other people, touch your nose as many as seven times. Chant the *mantra*: *Om am ah*. If one wishes to be loved by all *bhūtas* (sensible matter), touch your chest as many as seven times. Chant the *mantra*: *Om kārāmṛta śubha liṅgu swāha*; as elucidated in the *sargah* 15.

It is followed by *samādhis* of Lord Kasturi, Mahesvara, Piṇḍāhana, Indradāhana, Visesa, Isvara, Brahma, Rudra, Mahādeva, Sangkara, Viṣṇu, Sambhu, and Śiva along with its manner, *mantra*, and benefit. If you are in Śiva *samādhi* state at the moment of death, you will attain liberation because the mind is clear like a crystal, bright and radiant; and thereby one is released from bondage (*samsara*) and gains Liberation (*mokṣa*).

4.6 Discussion

Ida Pêdanda Madé Sidêmên had his own way of looking at *yoga* which may differ from others. Due to his creativity, the practices of *yoga* are conveyed based on his way of combining knowledge and spirituality along with experience. In *Upaniṣad* texts, *yoga* is interpreted as a union between the self (*atmā*) and the Supreme Self (*paramātman*). In the *Yoga Sūtra* text of Pātañjali, *yoga* is understood as an effort to calm the restless mind (Suamba, 2015:27). In *tutur* or *tattva* texts, including the *Śivāgama*, *yoga* is interpreted as a cosmic process of creation (*utpathi*), maintenance (*sthiti*), and dissolution (*pralina*)—known as *Trikona* in addition to a *samādhi* process, a state when self is immersed with the Supreme Self. A similar observation made by Stephen (2010: 471) was that, with reference to instructions in the art of dying, Balinese death rituals through *pitra yajña* are basically a *yoga*.

At the beginning of the *Śivāgama* text, cosmology and cosmogony are described as commencing through the *yoga* process. When the world is to be created, Lord Ādi Suksma first engages in *yoga*, and thus at the very beginning is *yoga*. The *yoga* in stages as described does not simultaneously create the world (universe) rather it is a step-by-step process from simple to complex components and relationships or from subtle to gross. This seems similar to ideas in *tutur* or *tattva* texts in general, whereby the process of creation occurs gradually and tiered from the confluence of two opposing principles, namely *Puruṣa* (spirit or soul) and *Prakṛti* (body, also termed *Pradhāna*) that gives birth to the first principle or *tattva* or the subtlest to the crudest, that is, earth (*prthivī*).

The *Śivāgama* text in *sārgah* 15 discusses *yoga* wherein it is combined with *praṇāyāma*, *āsana*, *dhyāna*, and *samādhi* which characters the body. What is interesting is that Pêdanda Madé frames *samādhi* as a way to fulfill worldly goals, such as gaining popularity, defeating enemies, being adored by many people, and so on; also to attain the same place with gods; and *mokṣa* (spiritual liberation). Also, the *āsanas* postures prescribed for each type of *samādhi*, such as standing, sitting, lying down with a variety of positions of the body and hands or fingers; seem to differ from *āsana* in Indian texts such as *Haṭha Yoga Pradīpika* and *Gheranda Samhita*.

In the *Śivāgama* text neither *Sadaṅga Yoga* (six limbs of *yoga*) nor *Aṣṭaṅga Yoga* (eight limbs of *yoga*) are discussed. Rather, Pêdanda Madé conveyed teachings on *āsana* (posture), *praṇāyāma* (breathing), a bit on *dhyāna*, and *samādhi*. The *Śivāgama* text only mentions that the flow of breath through the nostrils is called *puraka* (inhalation), *rechaka* (expiration), *kumbhaka* (retention of breath between these two movements), and Si Rare Cakang (a distinctive term for breath exhaled through the forehead, *lalatha*).

In the case of *samādhi* the types also appear to differ. In the *Yoga Sūtras* of Pātañjali there are two types of *samādhi*, namely *sabīja* (*samprajñāta*)-auspicious seed and *nirbīja* (*asamprajñāta*)-attributeless. The first type still requires aid, whereas the latter is performing *samādhi* without the involvement of mind (*manas*) and requires a place that is conducive for the activity. The first type of *samādhi* consists of *vitarka* (analytical thinking), *vicāra* (discrimination), *ānanda* (bliss), and *asmitā* (egoism); whereas the second consists of *dharmamegha* (delightful fragrance of virtue) only (Iyengar, 1993: 302, 305, 309, 329, 330; 2008: 184).

Just as other texts outline the benefits of each of the *āsanas* in terms of health and enlightenment, the *Śivāgama* text describes the benefits that can be reaped by practicing various *samādhi* in a disciplined manner. Each type of *samādhi* is presented with its associated deity along with *bijākṣara* (seed syllables) or *mantra* to be chanted. As Woodyard (2011) mentions, one of the main goals of *yoga* is to achieve tranquility of the mind and to foster a sense of well-being, feelings of relaxation, improved self-confidence, improved efficiency, increased attentiveness, lowered irritability, and an optimistic outlook on life. For that, ethics are of the utmost importance. The Balinese *Śivāgama* text, like Javanese *serat* literature, for example, *Serat Wulangreh* of Pakubuwana IV, conveys teachings on morality, religious disposition and practice, and discipline as well as advice for daily life for individuals or a society. This ethics is taken as guide line by Javanese society (Panani, 2019: 276-277).

How to utilize these values of *yoga* for self-transformation is worth to think of amidst materialistic life style in this modern world. While people are immersed in huge information, looking back at our own tradition to seek for knowledge and wisdom felt not only important but also necessary for better society. The teachings of *aṣṭāvīda* (eight folds) can be taken as the basis on which the practice of *yoga*, which *samādhi* given emphasis can be understood and practiced with heroic attempts. Hindrances are often encountered; however, these can be taken as a chance to lead yogic life. Pêdanda Madé not only describes its philosophical basis, he also prescribes manners to perform with a rather details description. Nevertheless, the role of a spiritual master to whom one seeks for enlightens is the utmost importance. As also per Balinese tradition following ethics (*śāsana*) in learning is compulsory to be observed prior given spiritual knowledge by a master. Gradual self-transformation is expected to happen when an adept is immersed in efforts of *yoga* to reach happiness.

5. Conclusion

The *Śivāgama* text, composed by Ida Pêdanda Madé Sidêmên, discusses *yoga* as it is usually dealt with in *tutur* texts. It does not thoroughly discuss *śad*

or *aṣṭa āṅga yoga*, rather puts emphasis on *samādhi* with its preliminary qualities as the basis. However, important aspects of the limbs such as *āsana*, *prāṇāyāma*, and *samādhi* are presented; while *yama* and *niyama* are conveyed implicitly by phrases such as silent and brilliant mind.

Pêdanda Madé provided his own views of *yoga* particularly in the tradition of Sanskrit-Old Javanese literature; interpreting it and ultimately came out with his unique view. *Yoga* is interpreted as a cosmic process of creation (*utpatti*), maintenance (*sthiti*), and dissolution (*pralina*) in addition to the unification of the soul with the Supreme Self (*Parātman*—Lord Ādi Suksma). Various forms of *āsana*, *prāṇāyāma*, and *samādhi* elucidated can be considered as Pêdanda Madé's comprehension of *yoga*. One prominent feature is that *yoga* is interpreted as *samādhi*, which is the peak of the *yoga* stages in the *Yoga Sūtras*. Outstanding discussion on *samādhi* comprises the typical view of the author without losing its link to Indic traditions. Each *samādhi* is associated with a posture, a breathing technique, a deity, seed *mantra*, technique, and the fruit of accomplishment. These limbs comprise *yoga*, which can lead one to a healthy life and self-transformation provided one should be keen and adept to practice of which the role of spiritual master is prominent.

This Pêdanda Madé's comprehensive view of *yoga* contributes to the study of *yoga* in Sanskrit-Old Javanese literature as a part of attempt to formulate system of *yoga* revealed in the literature.

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