

Anava Upaya in the Saivagama Nusantara Text

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Abstract

Anava upaya is one of the four teachings of Yoga in Saivagama. This teaching emphasizes the use of body parts as objects of meditation. There are five types of this anava upaya, namely dhyana, ucchara, varna, karana, and sthana kalpana. Dhyana is meditation on the dissolution of the physical elements from the grossest to the subtlest and ends with Siva. Ucchara is a meditation technique using prana as an object. Varna is a meditation technique using the sounds that come out of the in-breath and out-breath. Karana is a technique of using both the gross and the subtle bodies of the cause. Finally, sthana kalpana is a technique with the use of in and out breaths, as well as various objects outside the body as media for meditation such as rituals, pictures and the like. This work descriptively describes the five types of yoga in the Saivagama Nusantara text. All these techniques are used in order to re-realize the True Self that has been hidden by avidya. Through these five types of effort or yoga, sadhakas are expected to be able to achieve moksha, namely the liberation of the atma from the bondage of samsara.

Keywords: *Anava Upaya, Saivagama Nusantara Text, Yoga, Sadhaka.*

Introduction

Saivagama is a teaching that makes Siva the Ultimate Reality. The Yoga system and Saiva philosophy are called Saivagama. Saivagama is also often referred to as *Siva-sasana*. In dualism, Siva is used as the center of worship, Siva as the highest principle, the source of all sources and the Absolute. While in non-dualism, everything is Siva. He is passive or active, moving or immobile. Siva is the supreme Reality along with its Sakti.

The Saiva religion originally developed in Kashmir, northern India. Then it also developed in South India and Indonesia. Various texts indicate that the religion that developed in Indonesia during the Hindu era was the Shiva religion. Apart from Buddhist texts, various texts also have a Siva style. In the context of essence, the teachings applied in India as well as those in the Archipelago have the same ultimate goal. It's just that due to various factors, such as the time span of the development of the religion to the archipelago, as well as the acculturation factor with local geniuses, Shivaism in Indonesia has a different variety, which is very rich in nature because it is often combined with other aspects, which are sometimes difficult to define.

The Saiva Nusantara text is classified as an *agama* text which in terms of numbers and teachings is very diverse. The language used is also not the same. The older the text, the closer to the source language, namely Sanskrit. The younger the text, the more it leads to the local language, namely Old Javanese, the language used as a means of communication at that time. Even in Bali, some texts are also found using Old Balinese language. His teachings also experienced a shift. The ancient texts describe more about *tattva, sadhana* techniques, and the consequences of practicing *sadhana*. Later texts, when they have used Old Java, some texts still talk about esoteric principles, but have started to lead to self-discipline and social ethics. Meanwhile, going backwards, the text is more directed at the procedures for religious ceremonies.

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There are three main groups of teachings described by the Saiva Nusantara text, namely the description of the Absolute Reality (Siva), the process of emanating the Absolute Reality (creation), and the reabsorption of creation back to the Absolute Reality. The text states that the Ultimate Reality is Siva. Siva is everything, the source of all sources, omnipotent, omniscient and at the same time *sunya*, *achintya* and *parama sunya*. All creations are from Siva, material and formal materials are from Siva. Every element that exists is Shiva itself. When the time comes, creation then returns to Siva or *pralaya*. The grossest creations gradually return to the more subtle elements and end in Siva. In the context of human life, *sadhana* (*upasana* or yoga or effort) is carried out in order to purify one's consciousness so that they can return to being Siva.

The teachings of yoga or *upasanas* according to the Upanishads can be divided into three groups based on the object of focus. First, *adhidainika*, which is the focus of *sadhana* that is carried out towards an unmanifested idea. Examples of *adhidainika* directed concentration are stated in the Taittiriya Upanisad (III-x-3): *Atha daivib trptiriti vrstau, balamiti vidyati, yasa iti pasusu, jyotir-iti naksatresu, prajatih-amrtam-ananda ityupasthe, sarvam-ity-akase* – now follow meditation before *adhidainika*, like contentment in the rain, like power in lightning, fame in cattle, like light in stars, as offspring, immortality and pleasure in the genital organs, and like all that is in *akasa*.

Second, *adhibhautika*, namely the focus of concentration lies on the object or phenomenon that is manifested. Meditation objects are things that exist in this universe. Symbols are widely used in this ceremony. Third, *adhyatmika*, which is when people tend to concentrate on the structure of their bodies and their inner world. The Taittiriya Upanisad (III.x.2) exemplifies: *ksama iti vaci, yoga-ksama iti parana-panayoh, karmeti hastayoh, gatir-iti padayoh, vimuktir-iti payau, iti manusih samajnah* – The Supreme is in the word as welfare; on *prana* and *apana* as necessary and sustaining; in the hands as an action, in the feet as a movement, in the anus as a discharge activity. That is meditation on Brahman in the human body (Chinmayananda, 2003: 252).

Similar to the object of concentration, Yoga in the Saiva text is classified into four types, namely an *upaya*, *sambhava upaya*, *sakti upaya* and *anava upaya*. The distinction into these four types is based on the correlation between consciousness and the object used. In an effort, no method is used, i.e. it is forever in the consciousness of Siva. In *sambhava*, *iccha* or volition plays a major role. When the intention towards Siva, then he will immediately merge with Him. This *upasana* relies solely on intention, nothing else. While the *sakti upaya* emphasizes concentration on the mantra. Lastly, *anava upaya* is closer to the *adhyatmika* principle, which is to concentrate on the breath and physical structure.

The Saiva Nusantara text describes more about how these body parts and their activities are as objects of meditation. The teachings of liberation emphasize the use of this method, so this study tries to describe how this *anava upaya* from the past until now is still practiced in the archipelago. With so many variations of teachings that exist in the field and also contained in different types of texts, people are sometimes unable to distinguish which teachings are classified as *anava* and which teachings belong to others. In fact, for novice learners, not a few of them are confused about how to conduct a study of the many variations.

Applicatively in the field, the community also practices rituals filled with symbols. Concentration on symbols is also part of *anava yoga*. Ritual practice in the Saiva text is classified as Yoga because the symbols in it are used as a medium for contemplation with the Supreme through its various attributes, namely Siva itself and its various aspects. Rituals are carried out not only in the context of a request for safety and physical well-being, but more than that is how the practice can be used as a tool to open the secret space of the universe so that the consciousness of the *sadhaka* develops. With the understanding that ritual is yoga, another dimension of yoga itself can be explored more deeply.

This research is expected to be able to find forms of *anava upaya* teachings contained in various Saiva texts in the archipelago. There are various texts teaching various things. The focus of this research is to explore, identify, analyze and systematize the teachings of *anava upaya* that are spread in the Saiva text. Through the process of systematizing the teachings, it is hoped that they will be able to give birth to a systemic scientific group of *anava upaya* so that later it can be used as a guide, basic concepts and theories about teaching practices, especially Saiva Yoga, as well as scientific structures about *anava* so that it is easier for both

academics and the public to learn and get an overview. as a whole how the form of teachings and their actualization in people's lives.

Research Methods

This type of research is classified as content analysis with qualitative data in the form of a series of words, and not in the form of numbers. The primary data needed in this research is sourced from the Saivagama Nusantara texts such as Dharma Patanjala, Jnana Siddhanta, Bhuwana Kosa, Wrhaspati Tattwa, Tattwa Jnana, Ganapati Tattwa, Bhuwana Sang Ksepa, Shiva Tattwa Purana, Sang Hyang Maha Jnana, and so on. The secondary data used are reference books related to the teachings of yoga in the Saiva tradition and other traditions. The strategy of collecting data in the field uses the literature study method which according to Sukardi (2008: 33) is a method used to explore and find basic references that are closely related to the research problem to be carried out. There are several ways to collect data using library sources including: research results, research abstracts, scientific magazines, newspapers, journals, relevant books, seminar results, scientific articles, resource persons, decision letters, and the internet.

The data analysis uses a content analysis technique that seeks to examine the subject's paradigmatic content, namely revealing the teachings of *anava upaya*. The procedure carried out in the data analysis process is carried out in steps according to Kaelan's opinion (2005: 2011-2012) which consists of three stages, namely: (1) data reduction, (2) data classification and display, and (3) drawing conclusions. and verification. The results of data analysis are presented informally in the form of qualitative data through narratives, descriptions and are supported by an argument.

Discussion

This study focuses on *anava upaya*, namely effort or yoga related to *kriya* (action) or what is called *kriya upaya*. *Anava upaya* is equated with *kriya yoga* because it is correlated with karma mala or contractions of *kriya*. The Saiva Nusantara text displays various techniques or *yogas* related to this *kriya* or *anava*. There are several categories that can be classified as *anava upaya* as stated in the Malinivijaya Tantra (II.21) as follows:

Uccharā karana dhyāna varna sthāna kālpanaiḥ,

Yo bhavantu samāveśah samyagānava utcyate.

The complete absorption into the Essence of the Self which is achieved through *uccara, karana, dhyana, varna* and *sthana kalpana* is known as *anava*.

The Malinivijaya text mentions five types of *anava upaya*, namely *uccara, karana, dhyana, varna* and *sthana kalpana*. These five types of effort are cultivation techniques at the body level. *Anava upaya* means the way of the body. In *anava upaya*, the *citta* (*buddhi, abamkara* and *manah*) that moves from one form of existence to another is the *atma*. The word '*atma*' here means the psychological complex that is thought, believed, and expressed as the Self. This psychological self or empirical self is known as such and such. Because this effort or yoga starts from a standpoint or a limited empirical or psychological self, it is known as *anava upaya* (Singh, 2006: xlix). The five types of *anava upaya* are widely stated in the Saivagama Nusantara text, as follows:

Dhyana

Meditation or *dhyana* in Saivagama can be equated as Patanjali defines it. The Yoga Sutras of Patanjali itself define: *tatra pratyaya ekatānatā dhyānam* (III.2) – the constant flow of thoughts flowing towards the same points is meditation or *dhyana*. The continuous uninterrupted flow of thoughts at a certain point or area is meditation. The intensity of the mind's attention flows constantly without waves. This condition can be achieved only when the thought waves have been easily concentrated (Iyengar, 180: 2017).

Dhyana as a *sadhana* stated by Abhinavagupta in his *Tantrasara* is slightly different from the others, namely in the context of the use of media that has faces or forms. A *sadhaka* according to him must meditate (*dhyana*) on *pramata* (subjects who know/knower), *pramana* (knowledge), and *prameya* (known) in one unit. These three represent fire, sun and moon (Chakravarty, 2012: 10). This meditation is continuously carried out as long as there is still a separate identity so that it eventually merges into the Supreme light. The external object through *bhāvanā* melts into the fire of Self-consciousness so that there is no longer a difference between the outer and the inner, there is no longer a difference between the consciousness and the object, so there is oneness called *anava samavesa* (Singh, 2006: li). Another explanation of *dhyana* can be seen from the *Siva Sutra* (III.4) as follows:

śarīre sambhārah kalānām.

The fusion of the various parts of the *tattva* in the body (receptacle, subtle, cause) must be practiced through *bhāvanā*.

Sarira is meant here is all the layers of the body both *sthula* (rough), *sukṣma* (subtle), and *antahkarana* (cause). *Sthula Sarira* is composed of the five *Mahabhuta* (*Prthivi*, *Apah*, *Teja*, *Bayu*, and *Akasā*), the *Sukṣma Sarira* consists of the Five *Tanmatras*, *Manah*, *Ahamkāra* and *Buddhi*, and the *Antahkarana Sarira* such as *prana*, subtle thoughts to *samana*. Contemplation is done on the melting of all the *tattva*-forming parts in the body from *prthivi* to *Siva* into a cause called *bhāvanā* or some kind of incendiary device, and others (Singh, 2006: 135). *Bhāvanā* means directing the mind in a certain way, imagining oneself into a certain mode. The text of the *Vijñānabhairava Tantra* (56) states:

Bhuvanādhvādirupena cintayet kramaso 'khalam,

Sthulasukṣmaparasthityā yavadante manolayah.

One should gradually contemplate the entire universe in the form of *bhuvana* and other *adhvas* from gross to subtle and from subtle to causal until finally the mind dissolves into *cinmatra* completely (Singh, 2014: 51).

According to Trika's teachings, this universe consists of two aspects, namely subjective and objective as a form of development of *parāvāk* or *svātantrya śākti*. This aspect is composed of six forms called *sadadhvā*. *Adhva* means cause. The six *adhvas* are *varna*, *kalā*, *mantra*, *tattva*, *pada*, and *bhuvana*. Of the six, three are subjective or *vācaka* or *śabda* (i.e. *varna*, *mantra*, and *pada*), and the other three are objective or *vācya* or *artha* (i.e. *kalā*, *tattva*, and *bhuvana*). These six sections are then divided into three levels, namely *para*, *parāpara* and *apara*.

Para/parāvāk levels, i.e. *varna* and *kalā*. *Varna* means the index of the shape function associated with the object. *Kalā* means the aspect of creativity. So, *varna* means form function and *kalā* means predicate. At this level, there is no difference between subject and object. This level is also called the causal level. The level of *parāpara* is the polarity between *mantra* and *tattva*. Creativity in this level is called identical in difference. *Mantra* is the basic formula of *tattva*. *Tattva* is the principle or source and origin of subtle structural forms. This level is also called the subtle level. The *apara* level consists of the polarity of *pada* and *bhuvana*. At this level the subject and object are completely different. *Pada* is the actual formulation of the universe by the reactions and speech of the mind. *Bhuvana* is the universe. This level is called the rough level. The description can also be seen in the following diagram:

No	Level	Vācaka/ subjective	Vācya/ objective
1	Para/ abheda/ antahkarana	varna	kalā
2	Parāpara/ bhedābheda/ sukṣma	mantra	tattva
3	Apara/ bheda/ sthula	pada	bhuvana

Chart 4.1

Saddhvā is Shown in Three Levels

A *sadhaka* in this context must practice *bhāvanā* or imaginative contemplation from the grossest to the highest stages of *adhvā*. That is, the manifestations of *pada* and *bhuvana* must be totally imagined melting into the subtle levels (*mantra* and *tattva*), and these subtle ones melting into the *adhvā* of causes (*varna* and *kalā*). Finally, it dissolves into *parāsakti* such as *cinmātra* or *vijñāna* (pure awareness), which is *bhairava* itself (Singh, 2014: 51-53). So, dhyana in this context is *bhāvanā* from *sthula* to *sukṣma* and so on up to *cit* or *vijñāna*. When the mind melts into the *cit*, then the *cit* goes to the *citti*, it attains *bhairava*. This *dhyana* is called *laya bhāvanā* (creative contemplation related to annihilation). Another fusion *dhyana* is also mentioned in the text of the Vijñānabhairava Tantra (52) as follows:

Kālāgninā kālāpadād utthitena svakam puram,

Plustam vicintayed ante śāntābhāsas tāda bhavet.

One should contemplate having one's body burned by the *kālāgni* arising from the heel of the right foot. Finally he experiences his true nature, which is saint (all kinds of peace) (Singh, 2014: 47-48).

Kālāgni Rudra is the god of fire, of burning light. Inside the body its location is estimated at the heel of the right foot. One can do dhyāna on *Kālāgni* which rises from the heel of the right foot and burns the whole body. *Kālāgni Rudra* is the universal destroyer. A *sadhaka* should imagine his whole body being burned by the flames of *Kālāgni Rudra*. The idea is that all impurity due to the finite body must be destroyed by *Kālāgni Rudra*, who destroys all defilements, sins, etc. (Singh, 2014: 48). In the Sanghyang Mahajñana text it is stated that the fire that burns the body is called *ongkaragni*, as follows:

Ongkārāgni pradagdātma manasah pravimucyate,

Sariram tasya vāgdadam nirbajam jadmavāsanām.

(Sanghyang Mahajñana, 65)

In order to achieve liberation, one should burn his body with *ongkaragni*.

Ongkaragni used as a tool to burn the body. This *Ongkaragni* not only burns the physical body, but also burns the entire body which is the aspect of prakṛti. All aspects of prakṛti are burned by this *ongkaragni* so that the *atma* finds its true nature, no longer shackled by the bonds of *maya*. All the *vasanas* accumulated from the beginning of life are also completely burned so that the Self is completely pure and fused with Siva consciousness. *Dhyana* in the form of gradual fusion of *tattva* from the grossest to the most refined is also stated in the text of Bhuvana Kosa (IV, 1-4) as follows:

Bhū linam salilangacchet, salila vāhniṃ āviṣet,

Sab vāhniṃ vāyur layate, bāyur ākāśam āviṣet.

Prthivi returns to water, water returns to fire, fire returns to air, and air returns to ether.

Ākāśantu mano gacchet, bhoti vija vidhanakam,

Etat bhūta sarirākyaṃ, sarirā nisthā rucyate.

Ether returns to the mind, thus the sixth cycle of the essence of the self, is said to be the life form of all living things (*bhotikā*). *Ong Ang* is the holy character. *Tattva* is the embodiment of the five *mahabhuta*.

Mansvam mātra māyatvam, tanmātran teja sangatam,

Tejasah bhudi māyatvam, gonikam sukṣma debakam.

The mind returns to the five *tanmatras*, the five *tanmatras* return to *ahamkāra*, *ahamkāra* returns to *budhi*. It is *tattva* in abstract form, its manifestation is *gonika*. Ong Tang's holy script.

Etan deva sariranam, sada sadathā laksanam,

Buddhir abyakta māyatvam, tamodhikam atindriyam.

This is the *tattva* which is the body of the Gods, the state is that the *budhi* returns to unreality (*abhaykta*). His character is suave, very subtle.

The principle of meditation (*dhyana*) described in the text of Bhuwana Kosa is the process of *sambara* from the grossest *tattva* to the elements above it, thus continuously in a chain. The most basic *tattvas* are the five *mahabhutas*, the five merging in a chain from *prthivi* to *akasa*. The Bhuwana Kosa text calls this *bhotika*, that is, the process that occurs in the gross *tattva*. Then, *akasa* jumps to the mind, the mind continues to melt into the more subtle *tattva* above it. Until the *buddhi tattva*, this process is called *gonika*, namely the abstract process. The *bhotika* process is in the Ong Ang script, while the *gonika* process is in the Ong Tang script. Before reaching *purusa*, in this text it is stated that *budhi* dissolves into *abyakta* (unreality). On top of the *gonika* there is a *niskala* process (in which there is a *tri murti*) consisting of *abyakta*, *purusa* and soul. The text of Buwana Kosa (IV, 5-7) describes it as follows:

Acintyam ati durjñeyah, Vesnavi vija mucyate,

Abyaktam purusang gacchet, vyoma nirmala sannibham

Inconceivable, like clear sky, hard to know, the manifestation of Wesnawi, Ong Sang his holy script. *Abyakta* returns to *Purusa*, Ong Bang his holy script.

Bha rūpam śunyam atyantam, brahmā purusa rucyate,

Purusa paramangatvam, niskalah prabhu rucyate

Sang Hyang Brahma is *Purusa* who looks like a brilliant sun. The saints call it very quiet. *Purusa* returns to Sang Hyang Sangkara, his state is abstract.

Sajjiva nirmalancanyam, brahmesena ni gadyate,

Etad uktam mahāvijam, jagat pālaka karanam.

Sang Hyang Isvara is actually the soul, holy, silent, Brahmasani manifestation, and the Ong Ing character. It is this *tattva* that is explained that makes the universe melt. Such is the teaching of Bhatara.

Abyakta and so on are abstract processes. So there are three processes in *dhyana* according to this text, namely *bhotika*, *gonika* and *niskala*. *Bhotika* is Ong Ang, *gonika* is Ong Tang, while *niskala* is Ong Sang, Ong Bang and Ong Ing. *Abyakta* is the embodiment of Wesnawi or Vishnu (Ong Sang). Finally, *abyakta* returns to *Purusa*, where *Purusa* herself is Brahma (Ong Bang). *Purusa* returns to *Sangkara* or *Isvara* (Ong Ing). The soul is *Ishvara* herself. This is the pinnacle of all achievements. When the whole universe dissolves, then everything returns to *Ishvara* (Siva).

Uccara

Uccara is related to *prana*, i.e. life energy or bioasma. *Uccara* means to rise above and appear as sound. The word *prana* is used in two different contexts, general (subtle) and specific. Specific *prana* has different names such as *prana*, *apana*, *samana*, *udana* and *vyana*. *Uccara* is the characteristic of this specific *prana*. While general (subtle) *prana* is described as *varna*, which is explained separately. The *uccara* technique is concerned with *prana dharana* or focusing the mind on various aspects of that specific *prana*. The five *pranas* plus five other minor types of *prana* are described in the Goraksa Sataka (33) as follows

Prāno'pānah samānaścodānavyānāuca vayavah,

Nāgab kūrmo'tha kṛkaro devadatto dhanāñjayah.

Prana is *prana* (breathing air), *apāna* (rectal air), *samana* (digestive air), *udāna* (air in the throat), *vyānā* (air circulating throughout the body), *nāga* (air belching and hiccups), *kūrma* (air blinking), *kṛkara* (sneezing air), *devadatta* (vaporized air), and *dhanāñjaya* (air that covers the whole body) (Briggs, 2016: 291).

The *prana* referred to in the five *prana* is one of the energy flows that regulates the thoracic region, namely at the base of the throat and above the diaphragm. *Prana* is associated with the heart and respiratory organs along with the muscles and nerves that activate them. *Apāna* regulates the abdomen below the navel area and provides energy for the large intestine, kidneys, anus and genitals. *Apāna* concerns remove impurities in the body and the power to exhale.

Samana is located between the heart and the navel. *Samana* activates and controls the digestive system: liver, intestines, pancreas, stomach and secretions. *Samana* is responsible for transformation. On a physical level, it deals with the assimilation and distribution of nutrients. On an evolutionary level, *samana* is associated with kundalini and the expansion of consciousness. *Udana* regulates the throat and head regions, activating all the senses such as the eyes, tongue, nose and ears. *Udana* also harmonizes and activates joints, and all things related to muscles, tendons, nerves and joints. *Udana* is responsible for the erection of the body, sensory awareness and the ability to respond to the outside world. *Vyana* covers the whole body, regulates and controls all movements and coordinates other *prana* (Saraswati, 2012: 371-372).

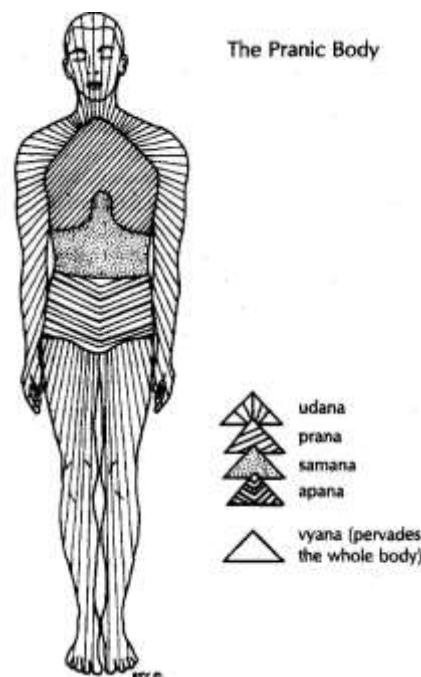


Image 1

Prana in the Body

Source: <https://1.bp.blogspot.com/>

While the other five minor *pranas* which are also called *upa-prana* have special tasks. Dragons are responsible for belching and hiccups. Dates are responsible for the blink of an eye. *Krkara* is responsible for hunger, thirst, sneezing and coughing. *Devadatta* is responsible for the air yawning and sleeping. *Dhananjaya* remains after death until his departure, and the decay of the body begins.

Uccara emphasizes concentration on these five specific or main *pranas*. Different kinds of happiness (*ananda*) are experienced by concentrating attention on that *prana*. When the mind concentrates on the primal or subject of experience, the *ananda* experienced is called *nijananda*. When the mind focuses on the absence of the object of experience, the *ananda* experienced is called *nirananda*. When concentration on *prana* and *apana* coincides, the *ananda* experienced is called *parananda*. When the mind focuses on the *samana* that unites the various objects of experience, the *ananda* experienced is called *brahmananda*. When the mind focuses on *udana* after eliminating all knowledge and objects of knowledge within the self, the *ananda* experienced is called *mahananda*. When the mind concentrates on *vyana*, the *ananda* experienced is called *cidananda* (Singh, 2006: ii-iii).

Having experienced the six types of *ananda*, after the *sadhaka* has fully realized his *prana sakti*, he will experience *Jagadananda*, which has no division or limitation, consciousness expressing itself as a subject of knowledge, an instrument of knowledge and an object of knowledge simultaneously. As a consequence of this fully developed *sadhaka* in *uccara yoga* or *prana yoga* are joyful experiences, *udbhava* (a kind of mental leap), *kampa* (vibrating), *nidra* (sleeping against all kinds of external objects), and *ghurna* (shaken with joy) (Singh, 2006: ii-iii). In the *jñānasiddhanta* text it is stated how a *sadhaka* concentrates on these ten *pranas* as follows:

Prānas tu dvādasa-vindan śiva-dvāre 'ntare bhruvah,

Karnakṣa-nāsayoh sthāpyo jīhvāgre ca stbitah sadā.

UNkārakṣara-vindu-stho jyotih-prabhena sannibhah,

Sukratāranta-sakṣas cordhvah dvādaśa-vindavah.

(*Jñānasiddhanta*, 12: 15-16)

Prana is located within the *vindu*, twelve fingers above the head, descending towards the crown (*śivadvāra*), between the eyebrows, the ears, the eyes, the nose and at the tip of the tongue. Standing on the UN syllable, resembling a bright light shining like the core of the planet Sukra (Venus) at the position of 12 fingers above the crown.

Udāno mastake jñeyah kanthe vyāpī vakṣas tathā,

Catur-sasthi-vibhāgas tu Ikārakṣara-vinduvān.

Jyotisa kraman nāsayoh devatā tu Sadāśivah,

Pradīpavat-mṛtyoko 'sti ity etad udānah smṛtah.

(*Jñānasiddhanta*, 12: 17-18)

As it is known that the *udāna* is located in the head, in the throat and extends to the chest, consisting of 64 *vibhāgas* (sections) with the I syllable. Accompanied by light, the *udāna* rises to the tip of the nose with *sadasīva* as the deity. This is what is called *udāna* which looks like a death lantern.

Samāno hrdaye sthāpyah jyotis-cakram vasatkārah,

Dvāsaptatī-vibhāgas tu trinādyah pradhānatmakāh.

KUNkāraḥsara-vindusthah saudāmāni-samaprabhah,

Vighna-nāśo bhaved dr̥ṣṭa Iśvaras ca bhidevata.

(Jñānasiddhanta, 12: 19-20)

Samana is located in the heart like the chakra of roaring light, consisting of 72 *vibhāgas* (sections) based on the three main *nadis*. His character is KUN with a light like lightning, destroyer of all obstacles with the god *Isvara*.

Udare tu gūḍho 'pānas tattva-nādi-pradhānakah,

Pañcaviṃśa-dvi-bhāgas tu guhye 'py ūru-dvayor vyāpi.

SUNkāraḥsara-vindustho lobadandena sakāśah,

Jihva śasvatā dr̥śyante devatā Rudra rucyate.

(Jñānasiddhanta, 12: 21-22)

Apana is hidden in the stomach to the anus and genitals along with 50 *vibhāgas* (sections). The script is SUN and resembles flames coming out of a forged iron bar. The god is Rudra.

Bhyānas tu sarva-sambhisu śarīre 'sti śarīresu,

Trinādisu vyāpāras tu pañcaviṃśati dvibhāgāh.

MUNkāraḥsara-vindustho jīvo ca mrtyus ca tatbā,

Mahādevabhīdevas tu eso bhyānas tu sarvadā.

(Jñānasiddhanta, 12: 23-24)

Vyāna is in the whole body, in all the joints, in the three *nadis* with 50 *vibhāgas*. *Aksara vindu* MUN which brings both life and death. Mahadeva is his deva.

Nāgesu ūrdhva-gato bāyus tālu-sthah tālu-rāvane,

RUNkāraḥsara-vindusthah sastimśad-vibhāgah smrtah.

(Jñānasiddhanta, 12: 25)

The wind that rises up to the mouth is called a dragon, in the form of a burp. The script is RUN with 60 *vibhāga*.

Kūrmāras tāluke samstbah krtvā naimilyam caksusah,

LUNkāraḥsara-vindusthah saptatimśat tu vibhāgāh.

(Jñānasiddhanta, 12: 26)

Dates live on the roof of the mouth and cause the eyes to open and close (blink). The script is LUN with 70 *vibhaga*

Ayam kṛkara-bāyus ca sarva-marme vyavasthitah,

VUNkāraksara-vīndustho astatimśati vibhāgāḥ.

(Jñānasiddhanta, 12: 27)

Kṛkara lives in the subtle parts of the body with the character VUN and has 70 *vibhaga*

Māmse kūrakura kūkse devadatta iti sthitah,

YUNkāraksara-vīndustho navatimsati vibhāgāḥ.

(Jñānasiddhanta, 12: 28)

Devadatta lives in the flesh like a tortoise's belly with the YUN script and has 90 *vibhagas*.

Vyāpi ca sarva-debesu samsthito 'pi dhananjayah,

UNkāraksara-vīndusthah śatam tu vibhāgāḥ smṛtāḥ.

(Jñānasiddhanta, 12: 29)

Dhananjaya absorbs and resides throughout the body. The script is UN and consists of 100 *vibhagas*.

In detail the Jñānasiddhanta text describes the *uccara* technique, which is to concentrate on one of the 10 types of *prana* in the body, both minor and major. Each *prana* has a *vindu* which is a script and a *vibhaga* or part. Perhaps, this *vindu* or *vibhaga* can be used as an object of concentration and mental experience of a *sadhaka* so that it gradually develops.

Varna

The word '*varna*' literally means letters or sounds of letters. The unification and assimilation of all sounds is called pitch. In the subtle *prana* of the body there is always an unbroken vibration (*anahata nada*) which is the seed of creation and dissolution (*śṛṣṭi-sambhara bija*). Concentration on this tone according to Adi Sankaracharya in his *yoga taravalli* is called *nadanusandhana* (Singh, 2006: 137). Abhinavagupta in the *Tantraloka* (V.131) states:

Ukto ya esa uccāratatra yo'sau sphuran shtitah,

Aryaktānukṛtiprayo dvanivarnah sa katyate.

From general *pranic* speech, there is an unperceived, unarticulated vibration called *varna* (Singh, 2014: xvi).

Intense awareness (*anusandhana*) of this note is called *varna yoga* or *dhvani yoga*. This is a very ancient form of yoga, as this name is mentioned in many tantric texts and in the Gorakhanata tradition. Medieval saints from North India such as Kabir or the Radhasvami school referred to it as *Surati sabda yoga*. This form of *Varna Yoga* in the *Tantraloka* (V, 1320) is stated: “*śṛṣṭisambhāra bijam va tasya mukyam vapurviduh*” – “*śṛṣṭi bija* and *sambhara bija* are the main forms”. “*Sa*” is *śṛṣṭi bija* or mystical letter associated with out-breathing and “*ha*” is *sambhara bija* or mystical letter associated with in-breathing (Singh, 2006: liii). The Vijñānabhairava tantra (145) states:

Sakārena bahiryāti hakārena viṣetpunah,

Hamsabamsetyamum mantram jivo jāpati nityasab.

Sadsatāni divārātrau saba sahasranyekavisatib,

Jāpo deryā vinidisthab sulabbo durlabbo jalaib.

Breathing out with a "sa" sound and inhaling with a "ha" sound. Therefore, empirical individuals always repeat the *hamsab* mantra. Throughout the day and night, he repeated this mantra 21,600 times. This *Gayatri jāpa* is said to be easy for sages, but difficult for fools.

The *hamsab* mantra is repeated automatically by the jiva every one breath out and in. The repetition of this mantra or *jāpa* is also called *ajāpa jāpa* or *ajāpa gayatri*, i.e. automatic *jāpa*. "Ha" in this mantra represents *sakti* and "sah" represents Siva, while "am" represents *jiva*. The in-breath (*āpana*) is Sakti and the out-breath (*prāna*) is Siva. One cycle of breathing in and out is counted for about 4 seconds, so the *ajāpa jāpa hamsab* occurs 15 times in one minute. In one hour it becomes 15 x 60 = 900 times. In one day (24 hours) it becomes 900 x 24 = 21,600 repetitions (Singh, 2006: 191).

Through the conscious observation or *anusandhana* of this automatic process, *Prāna* (breath out) and *āpana* (breath in) make the sleeping kundalini rise to the top. In this state various pleasant sounds are heard, but *sadbhākas* must put them aside and focus on the *anabata* of this note. By uniting in this tone, consciousness dissolves into the experience of *visuddha caitanya* – the highest aspect of consciousness (Singh, 2006: liv). *Hamsa* is a manifestation of tone which is a symbol of life. *Anabata nada* in its mental significance is the symbol of *pranava* (Om). Through this intensive meditation on *pranava*, nine stages of yoga are born which are subtle forms of tones called the nine nada.

The first stage is (1) *bindu* which is called *ardha matra*. The second stage is (2) *ardha candra*, more subtle than the previous one. The third, more subtly called (3) *rodhini*, (4) *nada*, (5) *nadānta*, (6) *sakti*, (7) *vyāpini*, (8) *samana*, and (9) *unmana*. *Unmana* is the highest aspect of consciousness. Until *samana* occurs *atma-vyāpti*, realization of the essence Self. In the *unmana* stage, it is only *Siva-vyāpti* where there is not only the realization of the metaphysical Self but also the realization that the world is an aspect of the Self (Singh, 2006: lv). The virtual game can touch the *samana*, but the game disappears when the *unmana*. Another name for *unmana* is *sabhā vidya*. The *varna* technique in the Saiva Nusantara text is more varied. As the breath goes in and out, the mind is consciously directed to the eternal mantra that is present. When entering with an 'ah' sound and when leaving with an 'ang' sound. 'Ah' can be equated with 'ha' and 'ang' with 'sa'. However, when the breath is in the body there is a process that is close to the *sthāna kālpana* technique because the mind is directed to certain situations in certain areas of the body. For example, the *Angkus Prāna* text states the following:

Isepakena bayun ta ring irung kalib, pangisepan AH. Manjing terus kakawa nibenin geni panca bhuta sor ing udel. Ya tika mawab ilib. Yan sampun anilih dadi api ongkara ring nabbi tungtungin sang hyang agni ring cekoking gulu, tiben tirtha sanjivani ring untek. Puterakena ring anggan ta. Sampun sira angebek pratyaksa sira. Pinarahakena sepikarsa. Sang hyang pustakajati ring tingal, manusa sakti ring papusub. Ang wetunia. Nghing winelasang apang aris. Ring pukuhing irungnia ingiliran den ikang angsa bayu, sabda kaburu antuk idbep.

(Tutur Angkus Prāna)

Inhale from both nostrils by saying AH. Keep going to the left until it hits the *pancabhuta* fire (five fires) which is located below the navel. This is a fan. After being fanned, the *ongkara* fire on the prophet lives, the top of the fire reaches the base of the throat. Pour *tirtha sanjivani* in the brain. Keep this twist inside the body. When it feels full, share it according to your intention, like *hyang librajati* to the eye, human magic to the heart. ANG at the time of exhaling gently. At the bridge of the nose is fanned by swan *bayu, sabda* and *idbep*.

When you breathe in, the spell that appears is AH, and when you breathe out, the spell is ANG. Exhale and enter the breath with the mantra AH ANG according to this varna technique. However, the process that exists between these two breaths is close to the *sthana kalpana* model, because the mind is diverted to a process of living the *ongkara* fire that exists in the *nabhi*. This fire is alive because it gets the intake of *bayu* that enters through the left door and passes through the *Pancabhuta* fire. After the *ongkara* fire burns on the *nabhi* (navel) and the top of the fire reaches the base of the throat. The tip of the fire was then doused by *tirtha sanjivani* which fell from the brain. The meeting between *ongkara agni* and *tirtha sanjivani* is then rotated throughout the body. Once full, then exhale with a concentrated ANG sound with *bayu sabda* and *idhep*. And so on, the breath in by starting from the beginning again. The pattern here is wind (breath), fire (*Ongkara agni*), and water (*tirtha sanjivani*). These three are called *Siva Tiga*, namely "Father of the Wind, *Meme Mengangni, Toya Ngaran Ragane*" - Father is wind (*bayu*), mother is fire and water is oneself. The practice of this type of *prana*, the *Angkus Prana* text calls for the use of the main science without mantra:

Iki ingaran angrangsuk aji lwih tan bana mantra,

kevala mantra budhin ta. Samangkana kramaning angrangsuk aji lwih.

This is called using primary knowledge without spells, only spells in the mind. This is how he uses the ultimate knowledge.

It is said that the Ah Ang mantra that is present on the outflow and inflow of breath in this *varna* technique is called a *tan bana mantra* – without a mantra, but because of its natural and direct presence, the texts refer to it as a *budhi mantra*, a mantra in the mind. This *varna* breathing technique is said to be the main science because this technique is able to lead a *sadhaka* to reach perfection. Various variations of the technique are also mentioned in the text. These variations relate to the purpose of each *sadhaka*. For example, if the *sadhaka* wants to cleanse himself, then this *varna* technique is used with slight variations in the process between the in-breath and the out-breath, or in the process of holding the breath in.

Karana

Anavopaya techniques utilize aspects of the body as a spiritual ascent, such as *dhyana* using *buddhi*, *uccara* and *varna* techniques using *prana*, while *karana* here is a technique using the body (*deha*). The body in question is both the physical body (*sthula sarira*), subtle (*sukhma sarira*), and the cause (*antahkarana sarira*). In *karana*, mudras (certain positions of body parts) are used. There are seven variations of the *karana* technique namely; (1) *grahya*; (2) *grahaka*; (3) *cit* or *samvitti* (4) *nivesa* or *sannivesa*; (5) *vyapti*; (6) *tyaga*; and (7) *aksepa* (Singh, 2006: lvi). *Karana* is a technique that a *sadhaka* uses through his body and nervous system. (Singh, 2014: 236).

The first exercise is done by assimilating all objects of perception (*grahya*) into perception (*grahaka*). Next assimilate all this into the highest consciousness (*cit* or *samvitti*). The third practice is to try to be fully in *samvitti*. When fully in *samvitti* it is called *sannivesa*. In *sannivesa* there is no longer a fragment of object as something foreign. When the *sadhaka* shrouds every object with universal consciousness it is said to have attained *vyapti*. *Tyaga* is a stage where effort is no longer needed where universal consciousness comes with spontaneity. *Aksepa* means the projection of universal consciousness within the entire universe (Singh, 2006: lvi). The text of *Bhuwana Kosa* as one of the *Saiva Nusantara* texts also systematically describes this *Karana Yoga* as follows:

Bāhni bāyvoḥ sthā divyesu, sarvajñāḥ yāti sarvataḥ,

Adekam śūnya udikṣya, nitya karmāni dhārayet.

Priests should know the nature of fire and air because they are very noble. If you see that nature/nature, then you are constantly concentrating on it in the realm of mind.

The text *Bhuwana Kosa* describes how objects of perception such as water and air (*grahya*) are brought together in the mind (*grahaka*). Singh (2006) describes that the object of perception that is concentrated is

the whole, regardless of the type of object that can be perceived. However, in the text Bhuvana Kosa mentions the object specifically, namely fire (*bahni*) and air (*bayu*). The reason why it chose this object was because of its nobility. The glory that is meant is that when it is concentrated fire and air it directly leads to emptiness (*śūnya*). When the mind is in solitude, the mind becomes bright. This is stated in Bhuvana Kosa (V.24) as follows:

Jñāna nirjano janoti, drestis sabbepi śūnyake,

Mano vibhranta sankalpam vedenāvāśa nityasah.

When he has seen the primal nature, both in external and void forms, that is what he continues to seek. Thus, a clear mind appears, for the mind is focused on the void with perfect knowledge.

After the fire and water are concentrated in the mind, they are combined in consciousness so that the supreme realm appears. Then when you are constantly looking for it and being united with the *śūnya*, there is a clear mind. This enlightened mind is *sannivesa*, where there is no longer an unknown objective world. In the *sannivesa* realm, the mind is in complete solitude and with perfect knowledge. All objects become brightly lit. In the beginning, the thing to be concerned about is fire and water, but after one unites in *samvitti* and then at its peak in *sannivesa*, *śūnya* is the nature of consciousness so that perfect knowledge is realized. The state of *vyapti*, i.e. where all forms are enveloped by universal consciousness is stated in the text of Bhuvana Kosa (V.25), as follows:

Sūnyam acyutan pravisyā, tat sarvantu vināsyati,

Brāhmā viṣṇu mahādevam śiva śankaram astakam.

After the discovery of the endless *śūnya*, all the devas were merged into the void (*śūnya*). *Sang hyang brāhmā Wisnu Mahādeva Asta Siva* and *Ongkara* are combined into *Sunya*.

After being in the realm of *śūnya* (*sannivesa*), then all objects are united or enveloped by universal consciousness. The different things are all in one, namely consciousness (*śūnya*). This is the stage of *vyapti*, i.e. where all differences are fully in consciousness. This state of *vyapti* must be continually pursued through *bhavana* so that eventually this universal consciousness becomes spontaneously present whenever desired. This is the *tyaga* in which the text of Bhuvana Kosa (V. 26-27) very beautifully describes how a *sadbaka* tries to familiarize his mind with this state of *vyapti* so that the *tyaga* is finally attained.

Tad aristamaya drestib, sunya prāna viśesayet,

Sunya dresto hāt sarvam mano yatnani veśayet.

Thoughts and knowledge, always strive to melt into the *śūnya*. Likewise doubts and doubts are dissolved into *śūnya*.

Jñānam vasatam śūnyāntam, mano nityam avedanam,

Sambhrantam vāpyasam bhrantam, manah śūnyas samārpitah.

Eventually the mind will be free like a leaf twirling in the wind. Such is the nature of holiness and virtue that is in us.

When universal consciousness or *śūnya* pervades the whole object, there is no longer any doubt. This is pursued continuously. When the time comes, the universal consciousness will present itself spontaneously like a leaf in the wind, spinning by itself. When a *sadbaka* is able to incorporate all kinds of objects into his *śūnya*, and as a result of his efforts, over time, the *sadbaka* becomes accustomed to being completely in solitude. When these conditions become commonplace, occur spontaneously, then this is called the realm

or stage of *tyaga*. The text above refers to the realm of holiness and virtue. The final stage, when a *sadbaka* is established in *tyaga*, universal consciousness is reflected throughout the universe (*aksepa*). The text of Bhuwana Kosa (V. 28) states this *aksepa* condition as follows:

Paścat mokṣa padan devat, patra bbrantam ivanile,

Svayaryathā dravan debe, svayam śuddham svayam bhavet.

The nature that exists in oneself is out in the sky, looks like a rainbow but is clear. All realms such as *bhubhloka* and so on are passed by one who is perfect in yoga. Finally the realm of nirvana (absolute emptiness) was achieved.

The text of Bhuwana Kosa describes the state of the *aksepa* technically so that it is easier to understand. When universal consciousness is present spontaneously (*tyaga*) in a *sadbaka*, then this condition can be used as a stepping stone to reach nirvana or absolute silence (*aksepa*). The state of acceptance will be reached only when the universal consciousness that exists in the mind comes out, reflects throughout the universe, which is technically described as a clear rainbow. All kinds of realms like *bhubhloka* and others are passable and true stillness is attained (nirvana).

Sthana Kalpana

For the *sadbaka* who is unable to unite his consciousness with *buddhi* or subtle *prana*, there is a type of effort associated with the unification of the mind with external things which is called *sthana kalpana*. Tantrasara (45) states that the external process of *anava upaya* is called *sthana kalpana*. There are three *sthanas* or places where the mind can be concentrated, namely *pranavayu*, the body, and something outside the body. In *sthana kalpana*, *prana* is meant not as stated in the uccara, but relates to the going in and out of the breath through the nose. From the center of the body *prana* (exhalation) covers a distance of 12 fingers in the outer space, and from the in-breath covers 12 fingers to the center. These two points are called outer *dvadasanta* and inner *dvadasanta*. By uniting the mind on these two points, the *vikalpa* of the mind begins to soften and eventually merges into *anava samavesa* or absorption into the essence Self (Singh, 2006: lvii). The body referred to here is the physical body. Likewise, things that are outside the body such as *murti* (statues), photographs, and other objects are forms of *sthana kalpana*. The Jñānasiddhanta text (14.1) states the following:

Svāso nihsvāsaḥ samyoga ātma-trayam iti smrtam

Trisīvas tripurusatvam ekātmā eva śūnyatā.

Svasa, *nihsvasa* and *samyoga* are conceived of as the *tri atma*, also the same as *tri siva*, *Tri Purusa*, *ekatma* and voidness.

The Jñānasiddhanta text gives the technique of *sthana kalpana* through the in-breath, the out-breath and the confluence of the two breaths. *Svasa* is when the breath goes in, *nihsvasa* is when the breath goes out, and *samyoga* means when the two breaths meet. The text above teaches *sadbakas* to concentrate on the in and out breaths and then try to find the meeting between the two. If, *svasa*, *nihsvasa* and *samyoga* can be found, then he will attain *tri atma* or *tri siva* or *tri purusa*, even voidness. Meanwhile in another chapter, the Jñānasiddhanta text describes the technique of *sthana kalpana* using the body. One part of the body is imagined as Siva as stated as follows:

Kamalānte ca hr̥d-mūle tikṭam kṛṣṇam dhruvam bhavet,

Atikṛṣṇānta-kṛṣṇāntam loka-nātham sivalayam.

(Jñānasiddhanta, 16.1)

At the root of the heart, in the center of the liver lies the bitter and black bile. Very black is called Sang Hyang Lokanatha (ruler of the world) and the abode of Siva.

A *sadbaka* is advised to concentrate on the bile which is located in the liver, because this location is called *lokanatha*. This is where Siva resides. Because of the gall as *lokanatha*, the *sadbaka* who diligently contemplates on his bile, on his way will reach the *stana* of Siva. Why is bile used as a means of concentration? Because bile is significant in the body as stated in the following text:

Kamalam ca pranalam ca tiktakam lingam eva ca,

Sarirayatane dīnye tatra sthāpyo Maheswarah.

(Jñānasiddhanta, 16.9)

The lotus flower, the stream of water and bitter bile are the *linga*. The body is a support for God, that is, as a *stana* of Mahesvara.

Angustha-mātram āsthāya sphaṭika-bho maheswarah,

Sarirāyatane dīnye tatra cintyo Maheswarah.

(Jñānasiddhanta, 16.10)

Mahesvara shone like a Crystal on a *linga* that was one thumb long. In that body one should meditate on Mahesvara.

People usually build a *linga* to worship Mahesvara. However, according to the text, the awakened *linga* (*para-linga*) even though it is made of gold and there are thousands of them, are all incomparable when compared to *svalinga* or *atmalinga*. Worshiping *svalinga* is the best way according to the text, and the representation of *svalinga* in the body is bile. Bile is *svalinga*/ *atmalinga* or *Sivalinga*. By meditating on the gall, it means that one has served *Sivalinga*. The Sangkaning Dadi Janma Tattwa text also mentions the greatness of this bile as follows:

Hana Padma karana ring ampru. Ingkana unggwanira Sang Hyang Guhya Paramartha. Ring woding ampru sthananira Sang Hyang Parama atyanta Siva. Apan ikang guhya jati tungtunging ampru, unggwanira Sang Hyang Nirmala Siva. Apan ing guhya ya, mungguh ring samuhaning ampru, unggwanira Sang Hyang Siva. Apan ring sunya rasa, unggwanira Sang Hyang Siva nirawarana.

(Tattwa Sangkaning Dadi Janma)

There is Padma Karana in the sthana gall of Sang Hyang Guhya Paramartha. In the gallbladder has the status of Sang Hyang Paramatyanta Siva. The most secret is in the tip of the gall which is the *stana* of Sang Hyang Nirmala Siva. The secret that exists in all parts of the gallbladder is the *stana* of Sang Hyang Siva. Inside without feeling there is the infinite Sang Hyang Siva.

The Sangkaning Dadi Janma Tattwa text mentions bile as a *stana* of Sang Hyang Siva called Padma Karana. In order to find Siva, a *sadbaka* must access him through the bile. Padma *karana* or *Sivalinga* or *Svalinga* is the gall itself. Of course, those who have experienced the process of *bhavana*, the bile becomes *svalinga* and then is in Siva consciousness. This is a conscious process. That is how a *sadbaka* experiences spiritual development. In the beginning people understood the Gods to be in things. After developing, doing the *dvijati* process, he will see the God is in the water. When he becomes a sage, he will see gods in heaven. Meanwhile, a self-realized yogi declares *Atma* to be his deity. Bhuwana Sanskepa also describes this method of *sthana kalpana* at length. The media used as concentration are *Sapta Loka*, *Sapta Patala* and *Sapta Sagara*. The text describes it as follows:

Bhubloka nga nabbi; ya manusaloka nga, bhuwabloka nga weteng ya candraditya nga, swabloka nga atu ya Wisnuloka nga, mahaloka nga kantamula ya Brahmaloکا nga, janaloka nga cangkem ya rudraloka nga, tapaloka nga irung ya mahadewalokka nga, satyaloka nga sirah ya sivaloka nga. Naban ta sinanggub saptaloka ring sarira nga.

(Bhuwana Sangksepa, 92)

Bhubloka is the navel of the human realm. *Bhuwabloka* is the belly of the moon and sun. *Swabloka* is the heart of Vishnu's realm, *Mahaloka* is the root of the neck of Brahma's realm, *Janaloka* is the mouth of Rudra's realm, *tapaloka* is the nose of Mahadev's realm, and *satyaloka* is the head of Siva's realm. That is the *saptaloka* in the human body.

A *sadhaka* can concentrate on any of these *lokas* in the body. The lowest part of the body is the navel and the top is the head. By contemplating on one of these body parts or *loka*, a *sadhaka* will be able to adapt his deity aspect. When the last *loka* can be contemplated, a *sadhaka* finally reaches Siva, the Supreme Reality in the pantheon of Gods and Goddess who represents everything. *Sadhaka* may start contemplation from the lowest *loka* such as *bubloka* to the end of the *swab loka* with their respective deity aspects. With this attainment, a *sadhaka* is gradually led to reach the Ultimate Reality.

Closing

The form of the *Anava upaya* teaching in the Saivagama Nusantara text consists of five practices, namely *dhyana*, *uccara*, *karana*, *varna* and *sthana kalpana*. *Dhyana* means meditation, which is similar to the definition from the Patanjali Sutra. *Dhyana* is done by contemplating on the gradual destruction from the grossest to the most subtle, *apara - apara* and *para* both subjective (*Vācaka*) and objective (*Vācya*). The practice is contemplation of the *stula* then *suksma* and arriving at *cit* (consciousness) through *bhavana*, namely the imagination of the mind into a certain mode. *Dhyana* can also be done by burning the body of Kālāgni Rudra. The Uccara technique is related to *prana*. Through *Uccara* a *sadhaka* contemplates *prana*, *apana*, *samana*, *udana* and *vyana*.

The *varna* technique is related to *prana* as well, i.e. contemplating the notes that come out naturally as you inhale and exhale. This technique is also known as *anabata nada* or *hamsa yoga*. When the breath goes in with a 'ha' sound and the breath out with a 'sa' sound. This is a sound that is automatically heard when breathing so it can also be called *ajapa-japa yoga* or *ajapa gayatri*. The *Karana* technique is done by using the body, from the roughest to the most subtle. The *Sthana Kalpana* technique is the outermost practice of *avana upaya*, namely *pranavayu*, the body, and things outside the body. *Pranavayu* means the going in and out of the breath. The body in question is contemplation of certain body parts. Objects outside the body such as statues and others can also be used as objects of contemplation of this *Kalpana sthana*.

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