

# THE CONCEPT OF DEATH IN KAKAWIN SUMANASANTAKA

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## Abstract

One of the human attempts to overcome death through a cultural approach is the *Kakawin Sumansantaka* composed by Mpu Monaguna. This implies messages implicitly that birth and death are mysteries of life. This research aims to add to the treasure of knowledge about life and death. The type of research used is interpretative qualitative research. The primary data source is the text of *Kakawin Sumanasantaka*. The data analysis technique uses content analysis to analyse the content of *Kakawin Sumanasantaka*. From the research results, it is known that the way a person dies is different according to his *karma*. In *Kakawin Sumanasantaka* it is mentioned that Dewi Harini's death was due to being cursed by Pandita Tr̥ṇa Windu, her fault for disturbing the Pandita's asceticism. Harini was born as Indumati and then she was killed by the *Sumanasa* flower which freed her from the human body so that she could return to Indraloka. In contrast, the death of King Aja who threw himself at the right time into the confluence of the Suranadi and Sarayu Rivers as a symbolic meeting of the nadis of *Ida* and *Pinggala* at *Ajña Cakra*. *Ajña* chakra is one of the *Śiwa* clans of the path of *ātma* out of the body. The *Kakawin Sumanasantaka* thus presents the correct way of dying of several characters such as the death of Dewi Harini's way, the death of Dewi Indumati's way and the death of Raja Aja's way.

*Keywords: Death, Kakawin Sumanasantaka*

## I. INTRODUCTION

Among the important events in the course of human life such as birth, illness, old age, joy, sorrow and death (*jānma, wyadhi, jara, suka, dukkha, mrtyu*), the position of birth and death occupies a special position in human life. Among the two positions, death is much greater in seizing attention, this can be seen from the system of ceremonies carried out during these two events.

In Hinduism, it is stated that there is not a single human being in this universe who is protected from death. This is confirmed in Bhagavad Gita II.27 that every birth, then death is a certain thing. What is meant by death

is described in the Swacanda Marana Text as follows:

*"Yan ikang kulit tan parasa panēs tis, prētiwi lina ika, jihwa tan paraséng sadraṣa, apah lina ika, akṣi tan panon pakaton, téja lina ika, ghraṇa tan prasa gandha, bayu lina ika, karna tan pangrēngö sabda, wyakti ning akaṣa lima ika, yapwan tan hana ika kabéh, ya mati ngranya"*.

Translation:

When the skin does not feel hot and cold, the solid element (*pr̥thiwi*) is missing, the water element (*apah*) is missing when the tongue cannot taste flavours, the light element is missing when the eyes cannot see, the air element (*bayu*) is missing when hearing

is absent. If all these elements are absent then it is called death.

From the above quote, what is meant by death is the loss of the five subtle elements (*pañca tan matra*) within the five gross elements (*pañca mahā bhūta*) in the body. Thus, one cannot perceive smell, taste, form, touch, and sound. *Sabda* (sound) is conceived as a means to deliver *ātma* out of the body through various paths (*Śiwamarga*): navel, mouth, nose, and fontanel (Soebadio, 1985). This is in line with the concept of death in Buddhism, namely the signs of death start from the decomposition of the 4 elements of material that make up the body, namely, starting from the earth element will go down to the water element which makes the muscles feel stiff and cramped, and the body feels tight. The water element descends to the fire element which makes the body temperature drop and cool down. Finally, the wind element descends which makes the body feel sick as if it is blown by the wind, scattered and destroyed (Khairiah, 2018).

The essence of life is death, therefore preparing for a righteous death is the *dharma* of every living person. This righteous death is the ultimate goal of every human being. The process of spirit evolution or soul development from each birth and death is a series of mysteries of life. The teachings of Hinduism, especially those contained in the Vedas, provide the widest possible opportunity to conduct spiritual investigations, to prove the truths revealed through inner investigation, and to solve the mystery of life itself.

To solve the mystery of death, humans try to create a culture based on the idea of death. By creating a culture, the haunted, scary and frightening impression of death is transformed into an interesting and longed-for experience for everyone (Widnya, 2016). One of the human efforts to overcome death through a cultural approach is the work of *Kakawin Sumansantaka* composed by Mpu Monaguna. In *Kakawin Sumanasantaka* there are stories of death with various paths according to karma. This implies messages implicitly sharpening the thinking power to

solve the meaning of birth and death as a mystery of life.

Referring to the source above, death is a certain thing, but the way each person dies is different according to the deeds done during his lifetime. People who remember death are smart because they realize that everything in this life has limitations. Death reminds us that this world is not the origin of the soul.

In Hinduism, it is believed that *ātma* is the smallest spark of God. The body encloses the *ātma* like a fetus covered by pregnancy, a mirror covered by dust, and a fire covered by smoke. The *Ātma* is invisible because it is covered by the body, it is considered that the body has a more primary existence than the *ātma* (Raka Asmariansi et al., 2019). Thus it can be said that death is the way home or the path of release of *ātma* so that it returns to the source of life (God) in the true home.

Winarti & Surawati (2020) state that being left behind by relatives or loved ones certainly causes sadness, it is a natural thing, but with the right awareness, one should know that death is inevitable and be addressed wisely, not dissolving in sadness for a long time. Hinduism teaches that humans have a gross body (*sthūla śarīra*) made of the material elements of earth, water, fire, air, and ether. Hinduism has much to say about the immortality of the soul. Meanwhile, Mayuni (2020) states that talking about death is inseparable from the soul, which means death is the release of the gross body, but a new journey for the spirit/soul, which in Hinduism is known as *Punarbhawa*. From the two opinions above, it can be stated that the teaching of death is none other than discussing soul consciousness, which brings humans to the realization of the soul of God and surrender completely to God. Something invisible does not mean it does not exist, as well as death does not mean it is finished but a journey for the soul to return to God. Therefore, at the time of death, the word grief should be replaced with joy.

The importance of knowing the essence of life and death contained in *Kakawin Sumanasantaka* attracts the attention of

researchers to conduct research with the title "The Concept of Death in *Kakawin Sumanasantaka*". It is hoped that this research will be able to increase the treasure of knowledge about life and death which is a mystery of life that humans always want to solve.

Raising the theme of death makes *Kakawin Sumanasantaka* unique considering that death is a certain thing and *rahasya* (subtle). Talking about death is inseparable from birth or life, many teachings of life and death told by the characters in *Kakawin Sumanasantaka* are still relevant to be applied in today's life. There are several death stories in *Kakawin Sumanasantaka*, but in this study only raised 3 central characters, namely, the death of Dyah Harini, the death of Indumati, and the death of King Aja.

## II. METHOD

The type of research used is interpretative qualitative research to develop concepts or understanding in this case is the Concept of Death. The primary data source of this research is the text of *Kakawin Sumanasantaka*. The data collection technique used in this research is a literature study (Sugiyono, 2009). The data analysis technique uses content analysis to analyse the content of *Kakawin Sumanasantaka*.

## III. RESULTS AND DISCUSSION

### 3.1 The Death of Dyah Harini

Harini was an *apsari* daughter of god (*Harinī ngaranya tuwi wangśaja wēka wēka dewa putrikā*) who was assigned by Lord Indra to disturb the tapa of a Dwija Rsi named Tṛṇa Windu. Tṛṇa Windu's tapa was very extraordinary with his yogic abilities he was able to master 8 (eight) powers that were almost the same as the nature of Sada Shiva, this made Lord Indra uneasy. Dyah Harini carried out Lord Indra's order even though she knew it was not her duty. Performing a duty with devotion to the leader even though it is not his duty is doing something dangerous as explained in Bhagavad Gita III.35

*Sreyan sva-dharma vigunah, para-dhamāt sv-anuṣṭhitāt  
Sva-dharme nidhanam sreyah, para-dharmo bhayavahah.*

Translation:

It is better to fulfil one's obligations, even if there are mistakes than to fulfil the obligations of others correctly. It is better to fulfil one's own obligations than to fulfill the obligations of others because following the path of others is dangerous (G. Pudja, MA, 2003).

Knowing this was not her duty and should not be done, Dyah Harini reluctantly descended to Earth, looking for the ascetic Pandita Tṛṇa Windu. In her anxiety, she prayed to Sang Hyang Paramartha to protect her. Dyah Harini's journey was reversed or breach from the divine to the human realm. A bright light was seen at one of the mountain peaks, indicating that the ascetic who was performing his asceticism had been able to master his senses (*jitendriya*). Dyah Harini descends to the hermitage and shows the beauty of her face and body Her heavenly form, which when a human sees it his mind becomes weak due to the beauty of Dyah Harini's heavenly form.

Pandita Tṛṇa Windu knew there was a guest outside waiting for him, having attained the level of *diwya cakṣu* (penetrating vision). Pandita Tṛṇa Windu went outside and greeted his guest to know the purpose of the guest's arrival. Dyah Harini respectfully stated that her arrival was an order from Lord Dharma as a reward for Tṛṇa Windu's tapa (*Tuwi hétuning mara ri jōng dwija taruṇa bhaṭāra Dharma mangutus*). The purpose of his arrival is further mentioned in *Kakawin Sumasantaka* (6.4):

*Hyangěn i nghulun ri pada sang dwija taruṇa kasuddhyanōtus utusěn  
Pisaningw aněnggaha mēnén pasuruhana sēkar lawan bañu damu  
Marékéng paturwa angisapwakēna suku munindra ring pakasutan  
Tan asambhawa n hulun ananghuluna ya apuyěng dwijarsi majapa*

Translation:

I came while worshipping Pandita's feet as a messenger, of course, I will prepare all the necessities of worship

such as flowers and water, and will also pray on the bed to get a son. Even when the Rsi recipes, I will remain devoted (Bali, 1998).

Hearing Dyah Harini's words and knowing that Dyah Harini was Indra's messenger, Pandita Tṛṇa Windu's mind was not shaken in the least. Pandita Tṛṇa Windu's knowledge of the nature of self-control was so good that even though he knew danger was ahead of him, he was calm. Tṛṇa Windu's reply was a curse to Dyah Harini, as mentioned in Kakawin Sumanasantaka (7.1):

*Aḍā wipatha ko pakojar iku dhūrta tan  
aharēp i haywa ning tapa  
Huwus wruh aku yan pakona Suranātha  
karaṇamu ḍatēng mamañcana  
I kang hala gawemu tan wurung  
amangsulana malēsaneri ko mēne  
Manusya temahamwa tan waluya ring  
Surapada wekasamwa dewati*

Translation:

Hai, it is very inappropriate for you to say that you do not want the success of my tap, I already know that the one who ordered you is none other than Lord Indra to ruin my tap, the bad deeds that you do result in you will also enjoy, therefore you will be incarnated as a human and not a goddess (Bali, 1998).

Hearing the curse of Pandita Tṛṇa Windu, Dyah Harini was shocked and cried, begging for forgiveness so that she could return to the divine world. Pandita Tṛṇa Windu who had Budhi began to be moved to grant Dyah Harini forgiveness so that she could return to the divine realm and become apsari after her birth as a human named Indumati a princess of the kingdom of Widarbha, but at the end of her life she would die using an upside down Sumanasa flower that fell on her chest.

It was also mentioned that later she would marry her heavenly spouse who was also born as a human. Hearing the kindness of Pandita Tṛṇa Windu made Dyah Harini feel relieved and say thank you. Dyah Harini died without means. Pandita Tṛṇa Windu with his tapas was able to ignite the fire in Dyah Harini's body to

burn her physical body, as mentioned in Kakawin Sumansantaka (9.2)

*Hyang Agni hana ring śarira mijil  
anggēsēngi śawa nikāgilang-gilang  
Kasiddyan ira sang dwijarṣi gumawē  
dilah ika karaṇanya n ujwala  
Bukur pamidaran ndtan milu gēsēng  
kadi jalada rinēnggan ing kilat  
Samantaji paḍēm tuhun hana kukusnya  
kari sakukus ing damar pējah*

Translation:

Flames emerged from his body and consumed his lying body. Thanks to the Pandita's supernatural powers, the bukur hall where her body lay did not catch fire, but like a cloud colored by lightning, in an instant the fire was extinguished, only smoke remained as if the smoke of a newly extinguished lamp. (Bali, 1998)

There was a fire in the body that was kindled by Pandita Tṛṇa Windu. As mentioned in the śloka above the fire appeared momentarily, engulfed Dyah Harini's body quickly and did not burn the objects around her body. Unlike other fires where the smoke billows, it is said to be "*sakukus ing damar pejah*" the smoke was subtle and disappeared with the fire.

Death without means, without pain, without being harmed by weapons but by igniting the fire within not only happened to Dyah Harini but also happened in the story of Dewi Sati, the consort of Lord Śiwa. Dewi Sati is said to have left her physical body after hearing the insult from her father Prajapati Daksa addressed to her husband, Lord Śiwa. Sati's heartache at hearing the insult made her wish to end her life by lighting a fire within, as described in Bhagavata Purana 4.4.27:

*tataḥ sva-bhartuś caranābhujāsavam  
jagad-guroś cintayatī na caparam  
dadarsa deho hata-kalmasaḥ satī  
sadyaḥ prajajvā samādhijāgninā*

Translation:

Sati focuses the mind in meditation on the lotus feet of her husband (Lord Śiwa) who is the guru of the universe. Thus she became cleansed of all sins and renounced her material body using

fire by meditating on the fire element within her body (Prabhupada, 2000).

According to the śloka, there is a similarity in the way Dyah Harini and Dewi Sati died, whose physical bodies were dissolved by the fire that was brought to life through the yoga process. The description of the *agni rahasya* that burned Dyah Harini's body is explained in *lontar Amertha Kundalini (1b)* as follows:

"... isep bayu sakéng irung kiwa, dudugakna ring kunda nābhi, ANG, swaranya, sira ta déwi gāyātri, nga, prakrētti tattwa, nga, pradhana, sira ta agni rahasya, gumêséngi salwir ika pangan kénum mwanng mala pataka ning śarira, then nguni papa kléśa ning bapébu, padha gêséngana, pinaka kayu, tryāntah karaṇa mwanng pañcéndriya. Isép bayu sakéng irung têngên, AH, swaranya, dudugakna ring nabhi, sira ta bhaṭāra sadaśiwa, nga, puruṣa tatwa sira..."

Translation:

Inhale from the left nostril, collect in the navel furnace, ANG the sound. She is Goddess Gayatri, her name is. Her tattwa is Prakreti, the Pradhana. She is the Secret Fire that burns everything that is eaten and everything that is drunk and includes the defilements of diseases in the body, including the residual defilements of the mother and father. All that is burnt. The Tri Antah Karana [three causative bodies] and Panca Indriya are like firewood. Inhale from the right nose, the sound is AH. Collect it in the navel. He is Bhatara Sada Shiva by name. His tattva is Purusha (Compiler, 2015).

The *Agni rahasya* that was turned on to burn Dyah Harini's body was not like the general fire that can spread and burn every object but the fire was turned on through the yoga process and only burned the physical body.

### 3.2 Indumati's Way Of Death

Indumati is the daughter of King Vidarbha, she lived a very educated and cultured life in the royal environment, the

nobility of *buddhi* possessed by Indumati in her previous birth as a heavenly creature made her birth as Indumati very dear to her family and what she wanted was easily obtained. Hinduism recognizes the concept of *punarbhawa* or rebirth, rebirth is the result of the remaining actions in the previous birth that are enjoyed or accounted for in the next birth. The concept of rebirth or *punarbhawa* occurs due to the law of cause and effect or *karmaphala*. The two great laws of karma and *punarbhawa* (reincarnation) describe that every human being will reap the results of his actions, sooner or later and every creature is born repeatedly as a process of developing and perfecting the soul. After achieving perfection of the soul through the "schooling and experience" of life, one no longer needs to be born as a human being. This is called moksa or liberation (Kamajaya, 1999).

Indumati had a father named King Widharba and a brother named Bhoja. Indumati in her present life is the incarnation of apsari Dyah Harini who was cursed by Pandita Trṇa Windu. Dyah Harini's present life is her accountability for the deeds of her previous birth. The Bhagavad Gita II.20 states "the spirit does not experience birth and death, the spirit is not killed when the body is killed". Like a person taking off old clothes and putting on new clothes, Dyah Harini's journey left her *apsari* body and her spirit transformed into Indumati. The story of Dyah Harini's death illustrates the concept of *punarbhawa* as well as the transfer of the soul from one body to another. *Kakawin Sumanasantaka's* way of explaining the concept of *punarbhawa* and the nature of the soul that always lives eternally, while the material body is impermanent is very good through the story of Dyah Harini's death which is continued in Indumati's life. Life and death are two things that cannot be separated, the essence of life is death, and death is the beginning of a new life journey. The *karana* layer is the sheath that stores the record of birth and death, but the connection between the *karana* layer and the brain organ of the new body will be severed. That is why Indumati

forgot that she was previously an apsari with a heavenly body.

When Indumati grew up and was ready for marriage, the Vidarbha royal family held a contest. King Aja won the contest and married Indumati. They went on to live in the kingdom of Ayodhya. Indumati was welcomed and loved by the people of Ayodhya Kingdom. Indumati had a son named Dasaratha who was the father of Ramacandra. While Indumati and her husband were having fun in the Asoka garden, suddenly there was a flower that flew very beautifully, looking like a charming shining moon falling from the sky. Seeing the flower flying in the wind, Indumati was moved to have the flower, not knowing that it was the flower that caused her death. The flower fell on Indumati's chest and inverted in her breast (*kasungsang ing susu*). This was both a curse and a blessing given by Pandita Tr̥ṇa Windu so that Indumati could return to the heavenly world as an *apsari*, as mentioned in *Kakawin Sumanasantaka* (168.2):

*Kāla dyah Hariniṣinapa ri pamighna  
nika tapa madadya mānuṣa  
Mogasih wēkasan dwijarṣi Tr̥ṇawindu  
ri panangis ika mangu wēlas  
Ndan rakwanta niṣāpa sang rēṣi sēkar  
sumanasa hawananya mantuka  
Ndah yēki ginawé Bhaṭāra Paramārtha  
karaṇa nika donikēng jagat*

Translation:

When Dyah Harini was cursed to become a human for interfering with asceticism, but thanks to the compassion of the pandita, he gave Dyah Harini the blessing that the Sumanasa flower was the way to return to heaven.

In line with the sloka above, the Sumanasa flower is the cause of Indumati being born so that she can be liberated from the human body and regain her heavenly body. In this case Mpu Monaguna is discussing that the soul is immortal and does not recognize death, in the course of an infinite life, the soul (spirit) will progress towards perfection. After being perfect as a human being carrying out his obligations and his promise to accept what is destined, then humans will develop to a

higher realm, like Indumati who sincerely underwent the punishment of being in a human body and undergoing obligations as a human being. At the end of his life, he was picked up by the Sumanasa flower and freed from the human body so that he could return to the kingdom of Lord Indra in a heavenly body. Indumati underwent a process of spiritual evolution moving from a human body to a better body as apsari so that her level of knowledge and awareness was better.

Indumati died on her husband's lap. The anger of knowing that his wife died because of the Sumanasa flower made Raja Aja utter angry words and put the flower breech on his chest hoping that he would also die with his wife. The flower did not kill Raja Aja. This is related to the concept of *karmaphala*, the Sumanasa flower is a blessing for Indumati to return to the heavenly body, while Raja Aja has a different destiny according to the karma he did in his previous life. Sumanasa flowers are a means of death only for Indumati, this is in line with the concept of Determinism Theology that everything that lives has a destiny that has been outlined by God (Marselinawati et al., 2020). The Sumanasa flower only applies as a way of death for Indumati as her destiny and does not apply to others including Raja Aja.

Knowledge about *ātma* or *ātma widya* is very much explained in *Kakawin Sumansantaka*, because by telling about death or *antaka*, it provides space for this kakawin to discuss the concept of *ātma vidya* (Windya, 2021). Birth can be likened to a punishment such as the punishment Pandita Tr̥ṇa Windu had to undergo as Indumati, because only using the body can the spirit receive punishment, without the body the spirit cannot correct its karma and increase its consciousness. When the inhabited body is abandoned at once the body becomes just a material figure and is called a corpse, Death of Aja

King Aja was the grandfather of King Sri Ramacandra an incarnation of Wiṣṇu. In his previous life he was also the spouse of Indumati. King Aja was a descendant of Raghu

Vamsa (Sri Ramacandra's lineage). As a young man he won a competition in the Vidharba Kingdom and married Indumati. Before arriving at the Kingdom of Vidharba Raja Aja was harassed by an elephant who was the incarnation of gandharwa after being shot by Raja Aja, the elephant turned into a gandharva (heavenly musician) named Priyambada. Free from the curse of being an elephant, Priyambada gave a gift to King Aja, an arrow called the Vimohana arrow that put the enemy to sleep. This Vimohana arrow helped King Aja in fighting off the attacks of his enemies when the princes who lost the contest. King Aja made it safely to the Kingdom of Ayodhya with Indumati.

Indumati and King Aja lived happily and were blessed with a son named Dasaratha. King Aja's life was very happy with Indumati, but the happiness stopped when Indumati died because of the Sumanasa flower that fell on her chest. Since Indumati's death, Raja Aja felt a deep sadness. The sadness experienced indicates that he still feels sorry for the trapped body.

body and thus felt lost. Sadness deprived Raja Aja of his knowledge, even though in life Raja Aja did many sukirti or good deeds by protecting the people and giving them rights. The portrayal of Raja Aja in *Kakawin Sumanasantaka* describes that death and life come and go as if there is no break. Death that is certain to come is the true reality. Death is a dharma for the living, therefore death is something that must be studied, prepared, seriously, as mentioned in *Kakawin Sumanasantaka* (12.7)

*Māyākāra hanêng crĕmin pađa nikang  
dadi sahana hananya tan shiti*

*Himpĕr pādapa tan wurung  
manĭrarāmĕkasi tuha tuwuhnya tan  
lanā*

*Tĭngkah ning hurip ing manuŕya juti  
tattwa nika tan alawas wawang hilang  
Kintwikang pati jāti tattwa nika tan  
kŕaņika pinakadharmā ning dadi*

Translation:

Existence is like an image in a mirror,  
all temporary, just as trees must shed  
their leaves when old and die life is

also impermanent, similarly the existence of human life is an illusion that does not last long will disappear in the blink of an eye, on the contrary death is real eternal like the law of existence. (Bali, 1998).

Seeing King Aja's sadness, Rsi Wasistha sent his messenger to comfort King Aja's heart through spiritual knowledge that was able to see the eternal and impermanent reality of life. Rsi Wasistha's messenger conveyed the origin of Indumati's previous life as an apsari who disturbed the asceticism of a Pandita named Tṛṇa Windu. Angered by this the pandita cursed her to be born as a human and no longer a goddess, saddened by this fact she begged the Pandita to be merciful to forgive her mistake, so she was given life once as a human leaving her material body with the Sumanasa flower. Indumati's death was not only a curse but a liberation.

Knowing that the Sumanasa flower was the creation of Bhaṭāra Paramartha, the flower certainly sent Indumati to Sang Hyang Śiwa. Knowing this, King Aja's grief began to dissipate. Although in a previous curse Tṛṇa Windu mentioned that eight years after Indumati's departure, her partner would follow her back to live together in Swarga loka, Rsi Wasistha's messenger did not convey this to King Aja. This is so as not to defy the laws of nature, because no one knows when the exact time he died, Rsi Wasistha's messenger only told about the reason why Indumati died, without telling the time of King Aja's death. This is how Mpu Monaguna arranged the story of Sumanasantaka that death is a certain thing but no human being is able to know when the exact time for each human being to leave his rough body. Death can only be recognized through some characteristics and if you know these characteristics, it is better to be prepared so that the ātma is able to escape from the body and reach eternity. King Aja, who did not know the time of his death, implies that time or kāla is higher and more powerful than death and birth, therefore, when knowing the characteristics of death approaching, humans

should worship the Kālanatha or Śiwa. Mentioned in *Kakawin Sumanasantaka* (176.1)

*Hana tirtha nirmala wēkas ning anindya śuci*

*Ri patēmwan ing Suranadi kalawan sarayu*

*Naranātha karwa Kawidosa pējah lumabuh*

*Mulih ing surālayapadantya pinanggih ira*

Translation:

There is a sacred spring between the confluence of the Suranadi and Sarayu rivers, King Aja and Kawidosa await and seek death to return to the realm of gods (suralaya). (Bali, 1998)

According to the above sloka King Aja and his loyal servants threw themselves at the right time into the confluence of the Suranadi and Sarayu Rivers. In the text of Kala Jagra, it is mentioned that "in the end, they die at the crossing of the river, after bathing in the river, many clever people do not know, because the way to die in this way is difficult to find (mati kanging angungsi bēlahan tukad, sampun mati rikang tukad liyu anak wruh-wruh tan hana ngawruhin, apan ewuh henune ring margi)" (Palguna, 2000). This text states that the crossing of the river is a sacred place that has a connection with the path of death, people who learn to die are said to go to that crossing. Even clever people do not necessarily know the place, because the road to that place is very difficult.

The Ganges River or Suranadi is identified with the embodiment of Śiwa, while the river in the human body is identical to the nadi, the large Ganges River is identical to the sumsumna nadi. The Ganges River in the human body is located at the base of the throat or kanthamula (Soebadio, 1985). The Sarayu River is synonymous with Wiṣṇu, in the human body the confluence of the Sarayu and Ganges rivers is called the kumalasa stone which is between the two eyebrows. Ajña Cakra is the third eye chakra located between the eyebrows, it can be metaphorized that King Aja releases his ātma through Ajña Cakra. The Kumalasa Stone is the confluence of the Sarayu and Gangga Rivers which symbolizes

the windu in om kara. The meeting of the two rivers symbolizes life and death, the meeting between Śiwa and Wiṣṇu. At the end of the *Sumanasantaka Kakawin*, Indumati and Aja meet again in heaven and they both enjoy the beauty of the Nandana garden.

### 3.4 The Script As A Means Of Death

*Ākṣara* is etymologically derived from the words "a" meaning not and "kṣara" meaning destroyed or annihilated. So *ākṣara* means that which cannot be destroyed or is eternal (Ariasa Giri & Windya, 2024). This definition is the same as energy in that energy is eternal and cannot be destroyed, it only changes form from one form of energy to another. Ong-kara is the word of śunya that appeared at the beginning of creation. Bhaṭāra Iśwara mentions first knowing the nature of *ākṣara* Ong-kara if you want to know the nature of the universe and its contents. The Ong-kara has several parts: *nada*, *windu*, *ardhacandra*, and O-kara. Each part of the Ong-kara has an energy field that can be accessed by anyone. The *Ākṣara* holds the secrets of the nature of birth, life, and death. Life is formed from *ākṣara*, and death is inseparable from *ākṣara*. At birth *ākṣara* forms the body, and at death *ākṣara* should be returned to its origin (Sandika, 2019).

*Ākṣara* became the means of Indumati's death symbolized by the *sumanasa* flower (*Ong-Kara Sungsang*) and several characters in the *Sumanasantaka Kakawin* such as King Widharba and King Raghu who were ṛṣi kings. A ṛṣi king knows that *ākṣara* is the means and vehicle for the spirit to achieve pure consciousness or *kalepasan* (*ākṣara pinaka marga de sang yogiśwara mahyun kalēpasan*). The *Sumanasa* flower is a symbol of *Ong-kara Sungsang*. Ong-kara Sungsang moving down towards the heart is mentioned as one of the ways to release the *ātma* from the grip of the body. This method is relatively difficult like bringing two thorns together (*angadu pucuk i rwi*), because the flower was created by Bhaṭāra Paramartha, *Ong-kara Sungsang* leads to Bhaṭāra Paramartha. Both descend towards the heart (in Indumati's case called



milk). This dead path is called Śadaśiwamarga. Knowledge of this is called Paramartha Jñāna (Soebadio, 1985).

The description of the Sumanasa flower is also found in the Kala Jagra Text "pascima sumanasa kuning warnanira angrawit" (in the West there is a yellow Sumanasa Flower). This confirms the order of the padma mandala according to the cardinal directions and their colors, making it clear that the Sumanasa flower is Ong-kara which is Śiwa itself (Devi, 1957).

Sang Hyang Pranawa Jñāna Kamokṣan mentions the arrangement of *Ong-kāra* in the body as follows: O-kara in the lungs, *ardhacandra* in the spleen, windu in the liver, nada in the *ampru* (Palguna, 2000). In the body, *Ong-kāra* is located in the liver. Windu is a symbol of the full moon, which is a symbol of perfection. This is in line with the meaning of the name Indumati, the jewel-like Moon.

The concept of death using *ākṣara* can also be seen when death took Prabhu Widharba, Indumati's father. King Widharba understood the signs of approaching death as mentioned in the Ganapatitattwa text "*yan angrēngo kita sabda ning ardhacandra, bindu nada, mangke tēka ning patinta*" (if the subtle sounds of ardhacandra, bindu, and nada are heard then death is near) (Devi, 1957).

When Prabhu Widharba knew the time of death was near, he stilled his mind, avoiding any obstacles in the journey of releasing ātma so he did mudra (*pētanganan*) to cover the intersection. Mantra is used to concentrate at one point all the power in his body, the mantra used ah ang (Soebadio, 1985). The realm of *kewalya* was reached by Prabhu Widharba when the path of *Śiwamarga* opened. Ātma who leaves using *Ong-kara* is said to go to *Śiwaloka*, this is also called "dying not of pain" (*mati tan pasangkan lara*).

#### IV. CONCLUSION

The essence of life is death, therefore preparing for arighteous death is the *dharma* of every living person. This righteous death is the

ultimate goal of every human being. The process of spirit evolution or soul development from each birth and death is a series of mysteries of life. To solve the mystery of death, humans try to create a culture based on the idea of death. By creating a culture, the impression of death that is haunted, scary and frightening is transformed into an interesting and longed-for experience for everyone. One of the human efforts to overcome death through a cultural approach is the work of *Kakawin Sumansantaka* composed by Mpu Monaguna. In *Kakawin Sumanasantaka* there are stories of death with various paths according to karma. This implies messages implicitly sharpening the thinking power to solve the meaning of birth and death.

*Kakawin Sumanasantaka* presents the right way of death of several characters such as Dewi Harini's way of death, Dewi Indumati's way of death and Raja Aja's way of death in addition, it is also conveyed that *ākṣara* is also the main means and way of death. Goddess Harini died cursed by Pandita Tṛṇa Windu for disturbing her tapas, through the magic of Tṛṇa Windu, the rahasya fire within Goddess Harini was able to burn her *sthula dehanya* (physical body). This is the yogic practice of achieving *kalēpasan* through the awakening of the *rahasya agni* (fire) within.

Indumati's death was not only a curse but a liberation, dying by the sumanasa flower. It is known that the Sumanasa flower is the creation of Bhaṭāra Paramartha, of course the flower sent Indumati to Sang Hyang Śiwa. The sumanasa flower is symbolic of the breech *Ong kāra*, so it can be said that her death was through the path of the script. Another case is the death of King Aja, who died at the confluence of the Ganges and Sarayu rivers. The river in the body is the nadi. In the concept of yoga, the mouth of the ida nadi and the waist on the ajna chakra, the atman comes out through the ajna chakra which is the Śiwa clan so that it will reach the realm of Shiva.

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