

Mapulang Lingga: The Implementation of Yoga Tantra at the Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency

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ABSTRACT

An ideal *Pandita*, is the center of *vidya*, an enlightened and enlightening figure. It takes a gradual and time process to become a *Pandita*. His spiritual ascent was an attempt to institutionalize the essence of *para-aparavidya* knowledge. In reality, being a *Paṇḍita* is a "tool" to obtain gain respect and privileges in society. As a result, there is an instantiation of the *dīkṣā* process which tends to ignore the essence; becoming a *Paṇḍita* is only a ceremonial legality, a symbolic publication in order to be able to lead the main scale rituals in society. Based on this background, there are three research problems, namely: (1) Why is *yoga tantra* implemented in the *Mapulang Lingga* procession of the Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency?; (2) How is the process of implementing *yoga tantra* in the *Mapulang Lingga* procession of the Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency?; (3) What are the implications of implementing *yogatantra* in the *Mapulang Lingga* procession of the Dīkṣā Paṇḍita Śīwa Institution on the socio- religious life of Hindus in Gianyar Regency?. Furthermore, the data obtained are analyzed using phenomenological theory, religious theory, semiotic theory, modal theory, and reception theory, which are operationalized eclectically, based on qualitative, analytical, interpretive research methods, with a religious science approach especially *yoga tantra Shivaistik* approach. Implementation of *yoga tantra* in the *mapulang lingga* procession of the Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency, or contemplative spiritual ritual practices in the form of woven supra-rational, ultra-scientific physical-metaphysical science and technology, as an attempt to unite the transcendental elements of the micro-macrocosm (*atmalingga* with *śiwalingga*), based on two reasons, namely: first, the Theophilosophical reason, namely the attempt of *Paṇḍita Nabe* to interpret the *Kapaṇḍitān* text so that in its functional dimension it remains relevant to the demands of the times. The second reason is the attempt to implement the *catur asrama* essence which are based on the *panca tatwa* ideology. Furthermore, the implementation process of *yoga tantra* in the *mapulang lingga* procession is reflected through five media, including: *mandala* (space), *kala* (time), *yantra* (equipment), *mudra* (priestly dance) and *mantra* (prayers). The implication of implementing *yoga tantra* in the *mapulang lingga* procession creates the *paṇḍita paripurna* (full-fledged *dīkṣā*) as a representative embodiment of the unrepresentable God called "Śīwa Sakala". On the other hand, for society, they have a guidelines for life when they want to realize the values of the religious teachings they believe in, at real practice in society.

Keywords: Mapulang Lingga, Yoga Tantra, Paṇḍita Śīwa

I. INTRODUCTION

The existence of a *Panḍita* or priest in Hinduism has an important role and a “strategic position” in Hindu society. This is because a *panḍita* is believed to be a representative of God on earth and is even believed to be a real embodiment of God. Therefore, a *panḍita* is commonly called Śiwa by the followers of Śiwa Siddhānta. Given the essential existence of a *panḍita* in Śiwa Siddhānta Hinduism, it is not easy to become a *panḍita*. A *panḍita* is not only a very honorable status, because it is related to sacred matters, so he is very exclusive compared to ordinary people. Therefore, before becoming a *panḍita*, the candidate must follow a long educational process through a non-formal educational institution called *aguron-guron* or take a teacher to a *panḍita* who has earned the title of *Nabé* (Teacher). This educational institution (*aguron-guron*) has an order and guidance based on the sacredness of *sakala* (exoteric) and *niskala* (esoteric), making this *aguron-guron* cannot be confused with any other institution.

The *aguron-guron* process is designed with various lesson structures that must be understood in depth. The process is followed by a level of *pawintenan* (initiation, sacrament or sacralization process) for *sisya* (*aguron-guron* students) which is a sacred learning method that was previously called the *Upanisad* method. Semiotically, the word *Upanisad* means “the delivery of something very secret, therefore learning must be delivered by whispering, i.e. teacher (*nabé*) accustoms his students (*sisya*) to speak softly, finely and politely, as well as answering in the same way. This semiotic meaning is in accordance with the etymological meaning of the word *upanisad*, which comes from the word *upa* meaning 'near' and the word *ni* meaning 'below', and the word *sad* meaning 'to sit'. Therefore, *upanisad* here means 'sitting down near”, referring to the student sitting down near the teacher while receiving spiritual knowledge. The term “Upanisad” literally means the inner or mystic teaching. This method gives a sacred impression and message to the *sisya*, that the *aguron-guron*

process carried out has sacred values.

This *upanisadic* method directly and indirectly invites students to experience transformation from the beginning of the learning process. This method in the repertoire of Hindu knowledge is called the *abyasa* method (familiarizing, traditionalizing) something into a habit. The *abyasa* method here is related to spiritual qualities that go beyond positivistic standards. The *upanisadic abyasa* method aims to make the learning process achieve the ultimate goal of learning, which is the formation of an enlightened *panḍita* so that *dīkṣā* can be performed on him. Given the essential position of *dīkṣā*, which can only be implemented through the *aguron-guron* process, in Śiwa Siddhānta Hinduism *dīkṣā* became an institution.

The systematic institutionalization of *dīkṣā* from *ekajati* “biological birth” to *dwijati* as “spiritual birth through *jñāna*” with *abhiseka panḍita* (priestly title) is obtained through the process of institutionalizing spiritual knowledge, which consists of: to know, to comprehend, and to be. The learning process at the *Dīkṣā Panḍita Śiwa Institution* in Gianyar Regency must pass through eight steps known as “Asta A”, namely *sisya* - *siksa* - *pariksa* - *dīkṣā* - *panḍita* - *sista* - *Śiwa* and - *moksA*.

A more specific process of institutionalizing *dīkṣā*, after the *dīkṣā* that every *panḍita śiwa* is obliged to perform, is: *ngalinggihang veda* and *mapulang lingga*. *Ngalinggihang Veda* is etymologically derived from two words: *ngalinggihang* which means stabilizing, and *Veda* which means the attempt to institutionalize the *Argha Patra* text (*chanting mantram* of *panḍita śiwa* in worshiping *śiwa*). This text must be known, understood, adhered to, and practiced properly. This text is used as the main reference regarding the system of thought and behavior that must be followed in various actions, especially when he becomes the leader of the ritual (*manggala yajna*).

After *ngalinggihang veda*, the next process is *mapulang lingga*. Etymologically *mapulang lingga* is a combination of two words, namely: *mapulang* which means to

enter, and *lingga* which means the symbol of the embodiment of śīwa. Therefore, *mapulang lingga* means the declaration of legality after successfully “downloading” the all-perfect śīwa energy, uniting with the *paṇḍita* (Anandakusuma, 1986: 110, 152). The connotation of *mapulang lingga* in this context means *panunggalan atma lingga* with *śīwa lingga*, i.e. the synthesis of the transcendental elements of the relative microcosm with the absolute macro-cosmos.

In short, based on the *sasana kapaṇḍitān*, ideally the procession of *dīkṣā*, *ngalinggihang veda*, and *mapulang lingga* is a graded process that every *paṇḍita* must go through. Furthermore, the substance of these three processions is the spiritual ascent of the “vidya center” meaning that the presence of the *paṇḍita* is an enlightened and enlightening figure. Furthermore, the *paṇḍita* must become *acharya kṛta dīkṣā/ dang upadhyaya/ sriguru pata* which means, an attempt to make oneself an educated, respectable “mature” figure so as to be worthy of becoming a teacher (*nabé*) who has the right to regenerate the existence of *kapaṇḍitān* both in quality and quantity. Now, the reality is very different from the ideal, it is very easy to find unscrupulous *dīkṣita* who use *dīkṣā* as a tool to obtain exclusive treatment and authority in the society. *Dīkṣā* is only used as an administrative formality so that he can lead religious rituals that take place in the society. This obsession led to the instantization of *dīkṣā*, a “*dīkṣā* race” that creates to *paṇḍita karbitan* (instant *paṇḍita*) because of *nabé atetanjan* (the teacher peddled himself). The out-put of this reality is only the quantity and not the quality of *dīkṣita*, which ignores the logical consequences that result from it.

Based on this background, there are three research problems, namely: 1) Why is *yoga tantra* implemented in the *Mapulang Lingga* procession of the Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency?; (2) How is the process of implementing *yoga tantra* in the *Mapulang Lingga* procession of the Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency?; (3) What are the implications of implementing *yoga tantra* in the *Mapulang Lingga* procession of the Dīkṣā Paṇḍita Śīwa

Institution on the socio-religious life of Hindus in Gianyar Regency?. This research aims to analyze the factors that cause *yoga tantra* to be implemented in the *Mapulang Lingga* procession of Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency, analyze the process of *yoga tantra* implemented in the *Mapulang Lingga* procession of Dīkṣā Paṇḍita Śīwa Institution in Gianyar Regency, and analyze the implications of the implementation of *yoga tantra* in the *Mapulang Lingga* procession of Dīkṣā Paṇḍita Śīwa Institution on the socioreligious life of Hindus in Gianyar Regency.

II. RESEARCH METHOD

This research is a qualitative, descriptive, analytic, interpretative research using a religious science approach, the perspective of *Yoga Tantra Sivaistis*. There are two fundamental reasons for this research to take place in Gianyar Regency, first, the availability of the population (sample), and second, Gianyar Regency is still one of the sources of civilization in Bali.

Furthermore, the data sources of this research are: place, people and paper. Data collection techniques were carried out through four ways, including: observation, interviews, document studies and triangulation methods. The stages from the beginning to the end of writing this dissertation went through twelve stages, including: (1) selecting social situations (place, actor, activity); (2) conducting participant observation; (3) recording the results of observations and interviews; (4) conducting descriptive observations; (5) conducting domain analysis; (6) conducting focused observations; (7) carrying out taxonomic analysis; (8) conducting selected observations; (9) carrying out componential analysis; (10) conducting theme analysis; (11) cultural findings; (12) writing qualitative reports.

III. RESULT AND DISCUSSION

A concept is a concise explanation and naming of an object or phenomenon so that it has its own identity. It can be thought of as an abstraction formed by generalization from particulars. There are three concept

descriptions outlined in this study, namely:

a. Mapulang Lingga

An attempt to unite the *Atma Lingga* (God's holy light within) with the *Śiwa Lingga* (the source of holy light outside), or an attempt to unite the transcendental elements of the microcosm with the macrocosm (two of the same essence in different intensities).

b. Yoga Tantra

The weaving of physical-metaphysical science and technology (*Para-Aparavidya*) in the form of supra-logical, ultra-scientific contemplative spiritual ritual practices performed by the *paṇḍita* under the guidance of his *nabé* to realize *suddha* (purity), *sadhu* (wisdom), *siddhi* (miracles), and *siddha* (success) in himself.

c. Institution Dīkṣā Paṇḍita Śiwa Institution

Institution/ forum that oversees the existence of Paṇḍita Śiwa in Gianyar Regency. Several theoretical “tools of analysis” are applied to analyze the research problems, namely: (1) Phenomenological Theory (Stanley Deetz, 1981, and Alfred Schutz), eclecticized with Religious Theory (Koentjaraningrat, 1972), to analyze the In Order to Motive (I-O-T-M) and Because of Motive (B-O-M) of the implementation of *yoga tantra* in the *Mapulang Lingga* procession of Dīkṣā Paṇḍita Śiwa Institution in Gianyar Regency, looking for nomena that are integrated with Religious Emotions, Belief System, Rite System, and Religious Social System; (2) Semiotic Theory (Charles Sanders Peirce), analyzing Sign, Signifier, Interpretation. *Paṇḍita Śiwa* is analogous to the sign, the *Mapulang Lingga* procession is analogous to the signifier, the Gianyar community's response is analogous to the interpretation (interpretant); (3) Capital Theory, (P. Bourdieu) is eclecticized with Reception Theory (K. Ratna), to analyze the implications of implementing *yoga tantra* in the *Mapulang Lingga* procession of Dīkṣā Paṇḍita Śiwa Institution in Gianyar Regency, related to the possession of four capitals. In this context *Paṇḍita* is analogous to the Author, *yoga tantra* in the *Mapulang Lingga*

procession is analogous to the Text, and the Gianyar community's response is analogous to the Reader. Therefore, the result of this research can be described as follows.

3.1 The Reasons for Implementing Yoga Tantra in the Mapulang Lingga Procession of Dīkṣā Paṇḍita Śiwa Institution in Gianyar Regency include:

- a. The theophilosophical reason is that the *paṇḍita* who has *nabé* (qualified teacher) status tries to interpret the *kapaṇḍitān* texts, both verbal and non-verbal, which are hundreds of years old, so that these references remain relevant (up to date) to the challenges and demands of the times. The interpretation of texts here is not to diminish the value of the text, but an attempt to glorify the text, as a result of revelation (true truth) obtained through studying, understanding, and experiencing it.
- b. The institutionalization of the *catur asrama* essence (four paths to true liberation) based on the ideology of *pañca tatwa* into *pañca sradha*. This leads the *paṇḍita* to constantly explore the essence of the universe (*Brahma Sradha*); the essence of the true self (*Atma Sradha*); the essence of work (*Karma-Phala Sradha*); the essence of change (*Punarbhawa Sradha*); and the essence of true happiness (*Mokṣa Sradha*). The institutionalization of these *kapaṇḍitān* teachings can be achieved through two paths, namely: the path of activity (*Prawertti Marga*) through *karma* and *bhakti*, and secondly, through the path of non-physical activity (*Niwertti Marga*) namely *jñāna* and *raja yoga*.
- c. There is an internal “in order to motive” to perfect the *Wasana Karma* through this life. An attempt to liberate birth through birth, (*wisaya karma*, towards *niskama karma*).
- d. There is an external motivation “because of motive” in the form of an ancestral mandate (*Bhisama*) that must be carried

out by them, and if violated, it will have an unfavorable effect on their lives.

Therefore, these four reasons are the reinforcement, the binder, the glue, the supra-rational ultra-scientific contemplative spiritual ritual practice, an attempt to unite the micro-macrocosmic transcendent elements “*Ātmalingga* and *Śiwalingga*”, which simultaneously creates to *suddha* (purity), *sadhu* (wisdom), *siddhi* (miracles), and *siddha* (success) in *pandita* himself.

3.2 The Implementation Process of *Yoga Tantra* in the *Mapulang Lingga* Procession of *Dīkṣā Paṇḍita Śiwa* Institution in Gianyar Regency

The implementation process of *yoga tantra* in the *Mapulang Lingga* procession of *dīkṣā paṇḍita śiwa* institution in gianyar regency is carried out through five media, among others:

- a. *Mandala*, the use of the *Balé Piyasan* located in the *Paṇḍita's Merajan*. The *Balé Piyasan*, whose pyramid-shaped roof faces the *Kamulan Palinggih*, represents worship in the form of a horizontal line, while the pyramid shape of the *balé piyasan* roof (a rectangle with a pointed top) represents vertical worship. These vertical and horizontal lines constitute a cyclic triangle (triangle shipping method) depicting a unifying triangle.
- b. *Kala*, which is an attempt to unite the “micro-macrocosm” through the selection of the right time, or the calculation of good days, according to the instructions of astronomy and astrology (*Jyotiṣa*) in Bali called *Wariga*. There are three auspicious (*dewasa*) days chosen by the *paṇḍita* to perform the procession of *mapulang lingga*, namely: (a) referring to *wewaran*, *pawukon*, *pananggal-pangelong*, *sasih* and *dawuh* (*we-pe-tang-sa-da*); (b) referring to the *tegak piodalan* at each *merajan*; (c) referring to *wiswayana* or *sada-siti-muka*, taking into account the perpendicular position between the earth and the sun. If the reference is point (a), the dominant choice is *sasih kapat* or *sasih kadasa*; if it refers to point (b), it
- c. *Yantra* is an attempt to unify oneself using a medium, in the form of worship equipment. The *śiwopakarana* (worship equipment arranged in such a way as to represent the embodiment of *Siva* or the *paṇḍita* himself, namely: the *dulang* is the support for lowest worship equipment (*wiswa*) is analogous to the *paṇḍita's* body; *tripada* is the shoulder; *siwamba* is the head; *padupan* and *padipan* are the right and left eyes; then *sesirat* is the hair. On the other hand, when the *paṇḍita* wears *santog* and *sirowista*, he is the embodiment of *Sanghyang Sadaśiwa*, then when wearing the great *bhusana* he is the embodiment of *Sanghyang Paramaśiwa*. The *Śiwopakarana* that has been sacralized at the initial stage, then the *paṇḍita* wears the *santog*, then wears the great *bhusana*; these three processes, represent the *yantra*. A symbol that describes the presence of *Sanghyang Tri Purusa* or *Śiwa Tiga*, namely: *Śiwa*, *Sadaśiwa* and *Paramaśiwa*.
- d. *Mudrā* is an attempt to unify oneself through rhythmic, magical, mystical and aesthetic movements, i.e. a temple of structured movements that the *paṇḍita* reflects through his hand dance. In the realm of *kapanditān*, this dance is called *recah padma* or the process of *asalin sarira*. It is a method of constructing personal purity, as well as maintaining it through hand dance. The *mudrā* practiced becomes a medium to focus the mind, and awaken the potential of *Kaśevān* within, called *Atma Lingga*. This *Atma Lingga* is slowly connected to its source, namely *Siwa Lingga*. *Atma Lingga* and *Śiwa Lingga* are *dwi tunggal*, i.e. two transcendent elements that are the same in different intensities according to their respective functions. Through this *mudrā* reflection, the two are sought to be united.
- e. *Mantra* (*Vedic Chanting*) here, is a

reflection of the mind in the form of a series of prayers, recited by the *paṇḍita* in an attempt to reach a higher consciousness, or an attempt to enter the cosmic level of consciousness. The *mantra*, often called *stuti*, *stawa*, *stotra* or *puja* that the *paṇḍita* reflects on during the procession of *Mapulang Lingga* is a medium to unite *Atma Lingga* with *Śiwa Lingga*. An attempt to unite partial consciousness with universal consciousness is no different from the process of using *mudrā* as described earlier. The use of *mudrā* is an attempt to enter the cosmic consciousness through the temple of motion, while the *mantra* is a similar attempt to unite the self through the microcosm, through the *mantra*.

Therefore, the unified use of these five elements, including: *mandala* (place/space), *kala* (time), *yantra* (equipment/facilities), *mudra* (movements/dances), and *mantras* (prayers/waves) in the procession of *Mapulang Lingga*, is a medium for building self-purity, as well as a medium for harmonizing the transcendental elements of the microcosm (*Atma Lingga-Siwa Lingga*). The unity of these two, invisibly (non-spirit) is a medium to thicken or establish their respective identities, but on the other hand in spirit, this condition is a process of uniting the two.

3.3 The Implications Of Implementing Yoga Tantra In The Procession Of Mapulang Lingga Dīkṣā Paṇḍita Śiwa Institution On The Social And Religious Life Of Hindus In Gianyar Regency, Among Others:

- a. For the *Paṇḍita*, reflectively has spiritual integrity, correlative with social integration. His service to the people is in the form of *manawasewa*, and in turn the people's respect for him in the form of *madawasewa* causes the *Paṇḍita* to have four social capitals. These four capitals include: (i) Cultural capital, i.e., his competence and professionalism, the benefits of the discipline of self-learning over a long period of time, which makes him enlightened and enlightening. (ii) Economic capital: he earns *dakṣiṇā*

“income”, which is then returned to the people, simultaneously strengthening his social relations. (iii) Social capital, i.e. he has strong social relations, as well as different authority from ordinary people in the social sphere. (iv) Symbolic capital, which is a recognition of his existence, so that he gets special treatment in society.

- b. For the people, the presence of the *Paṇḍita*, who is a full-fledged *dīkṣā*, in their midst is a role model for them. The *paṇḍita* becomes a source of living reference, facilitating people's attempts: first, when they want to explore and internalize the values of religious teachings in accordance with their essence. Second, when they want to practice it, in the form of religious culture or spiritual ritual practices in the society.

Based on the result above, the theoretical findings, and practical findings of this research, can be presented as follows.

First, the theoretical findings include: (1) The nomina behind the phenomenon of the *Mapulang Lingga* procession is ontologically dasollenistic, an attempt to create a symbol, as a symbol of what is not a symbol, meaning to realize a representative, as a representative of the unrepresented (*arupadhātu* to *rupadhātu*); (2) The *Mapulang Lingga* procession is a verbal text that is continuously interpreted by the *paṇḍita nabé* “experts”, so that in the functional dimension it remains relevant to the challenges and demands of the times; (3) The respectful attitude shown by the society, either directly or indirectly, to the presence of the *paṇḍita* who has the *paripurna dīkṣā* status in society is a form of unity between the two. The *paṇḍita's* realization of his *sadhana* through service to the society is a form of *manavaseva*, and the society's respectful positioning of the *paṇḍita* as a source of living reference is a form of *madavaseva*. This is not unlike the reader's response to the work in reception theory; (4) The *paṇḍita's* existence in society is largely determined by his possession of the four capitals.

Second, the practical findings include:

- (1) The *Mapulang Lingga* procession as the *paripurna dīkṣā*, which can also be called *yoga tantra kapanditān*, is a cosmological

implication or theo-cosmological implication, which means that there is a relationship between the quality of priesthood and the harmony of the universe, a matter that has similarities with Monade's theory, (Hamersma: 1984); (2) The *Mapulang Lingga* procession is a way to achieve Self-Realization, meaning the *paṇḍita's* attempt to realize *Atman* consciousness or *Brahman* consciousness in himself; (3) The *Mapulang Lingga* procession is the certification, as well as the publication, of the achievement of the process of *aguron-guron* (institutionalization of exclusive learning) in the form of the weaving of physical-metaphysical science and technology “para-aparavidya” or the ultra-scientific supra-rational contemplative spiritual ritual practices performed by the *paṇḍita (sisya)* under the guidance of his *nabé (sista)*, to realize *suddha* (purity); *sadhu* (wisdom); *siddhi* (miracles); and *siddha* (success) in himself so that he is worthy of the title of *paripurna dīkṣā*, which connotes the realization of *śiwa saka*; (4) The *Mapulang Lingga* procession is a sacred coitus, a *tantra* practice that uses *tantra* elements that have undergone refinement “sublimation”. The sublimation of the *lingga* dipped in *śivambha* is a form of sacred coitus that create the *tirta pamuput sarwaning karya utama* (holy water that can complete various main rituals), which is practiced by Balinese Hindus. This *tantra* practice is analogous to the existence of mountains and seas as upstream and downstream in this universe, where both are continuously intertwined to flow fertility in the form of an eternal circle of life.

IV. CONCLUSION

It can be concluded that the implementation of *yoga tantra* in the *Mapulang Lingga* procession of the *Dīkṣā Paṇḍita Śiwa* Institution in Gianyar Regency, is an attempt to create the *paṇḍita paripurna* (full-fledged *dīkṣā*) or an attempt to create the *paṇḍita* who truly has the quality of *Ātman* consciousness or *Brahman* consciousness which is in line with the essence of the *Kapaṇḍitān* teachings, which is based on the ideology of *pañca tattwa* to *pañca sraddha*.

Attempt to achieve this *Brahman* consciousness are carried out through five media, namely: *mandala*, *kala*, *yantra*, *mudra* and *mantra*. The implication of this attempt is that they have spiritual integrity, as well as social integrity. As for the people, they have a source of living reference in the religious or socio-religious realm. This means that the unity of the two is reflective of the order of the Universe (*Rāam*), meaning that the more harmonious the relationship between elements of society, the better the order of the universe, it is called Theo-socio-cosmological.

In closing the whole process carried out in this research, several important points can be outlined as a form of suggestions, including: (1) To prospective *paṇḍita* and *nabé* (teachers) from any “cross-pedigree” clan, to: (a) Preparing oneself as well as possible, equipping oneself with sufficient knowledge, in addition to other provisions. It is generally known that *dīkṣā*, especially the *paripurna dīkṣā*, is the final terminal of their spiritual ascent during life. This means that whoever wants to reach this level, he has finished with himself. Specifically related to the provision of knowledge, these *paṇḍita* candidates ideally have passed the formal education level, at least Bachelor’s and/or Master’s degrees for *paṇḍita* candidates, PhD for *nabé* (teacher) candidates, according to the required disciplines. On the other hand, they have also undergone non-formal learning through specialized trainings, as well as direct involvement in the practice of religious spiritual rituals that take place in the society; (b) One must have self-sensitivity, answering oneself honestly if one is truly worthy to obtain the *dīkṣā*; (c) For *paṇḍita nabé* (*paṇḍita’s* teacher) candidates, they must be extra careful in interpreting various *kepaṇḍitān* texts, both written and verbal, so that their application does not deviate from their essence. *Nabé* (teacher) candidates should be highly selective in choosing the *sisya* (student) candidates to whom *dīkṣā* will be given. This means that only those who are truly deserving based on the provisions, should receive *dīkṣā* from him. This is very much in line with the Balinese Hindu slogan, namely: *meala ayu tunggal* (good-bad is one

consequence); *bambang sisya bambang nabe* (the gulf between student and teacher); *sang amét*, *sang pinét pada phalaniya* (the one who asks and the one who gives are equal in consequence), a logical consequence that must be accounted for by both on a scale, not only in this life, but in the next life as well; (2) The *Dikṣā* Institutions as well as the *Paṇḍita Nabé* (*pandita's* teacher) of these institutions should abandon the instantiation of *dīkṣā* “*dīkṣā* competitions” that will create to *pandita karbitan* (an instant *pandita*) because of the *nabé atetanjan*, because what Balinese Hindus need today, is the quality of *dīkṣā* not the quantity of *dīkṣā*. The quality of *dīkṣā* means that the presence of the *paṇḍita* in their midst is always the light and shade of their lives, (3) The government or policy makers should pay more attention to the existence of these *paṇḍita* or *dīkṣita*, because whether they realize it or not, their existence has a major contribution to the reconstruction of the universe. The *sadhana* that they consistently practice as a form of their identity is actually an attempt to maintain the harmony of the universe. To the society, it would be commendable if they could position these *dīkṣita* as role models who are present in their midst, because the existence of these “*śiwa sakala*” *dīkṣita* embodies the *adi guru lokha* (true teacher); the *satya wadi* (truthful word); *sang apta* (trustworthy); *sang patirtaning jagat* (the embodiment of purity and sanctification); and *sang panandahan upadesa* (spreading the truth), who must be respected and honored, because the totality of his devotion is an attempt to realize the salvation of the universe as well as all its contents.

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