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THE MEANING OF *VIRAT VIDYA'S* TEACHINGS IN THE TEXT OF *TUTUR BHUWANA MAREKA*

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ABSTRACT

The text of Tutar Bhuwana Mareka is a lontar text that has a Shivaistic nuance and is thick with Tattwa teachings. The text of Tutar Bhuwana Mareka has a core teaching that discusses a lot about the creation, maintenance, and destruction of the universe or what is known as Virat Vidyā. This study will discuss three basic consensus as the formulation of the problem which includes the meaning of harmony in the process of creation (uttpati), maintenance (stithi), and destruction (pralaya). This study uses the theory of Hermeneutics from Friedrich August Wolf to discuss the overall problem formulation in this study. The research method used in this study is a qualitative research method with several stages, namely: determining the type of research, finding sources of research data both primary and secondary data, determining research instruments, determining informants using purposive sampling techniques, collecting data using library, document, and descriptive methods, interview, then analyze the data, and present the results of the data analysis. The meaning of harmony in the process of creation (uttpati) of the universe in the text of Tutar Bhuwana Mareka is the existence of Sang Hyang Mareka Jati to respond to an empty and silent situation without any creation. All objects and living things that He created are correlated with each other and this is what shows the existence of harmony in the universe. Because in essence the universe without its contents is incomplete and living things cannot live and settle without the existence of the universe. Furthermore, the meaning of harmony in the process of maintaining (stithi) the universe in the text of Tutar Bhuwana Mareka is the existence of Sang Hyang Mareka Jati in protecting the universe and all its contents. Then the last is the meaning of harmony in the process of destruction (pralaya) of the universe in the text of Tutar Bhuwana Mareka which is the return of the elements of creation to the creator, namely Sang Hyang Mareka Jati. The destruction process in this text shows the existence of a cyclic cycle, proving that there is harmony, balance, and harmony in the universe. Creation, maintenance, and destruction are forms of harmony created by God in his manifestation as Sang Hyang Mareka Jati to give understanding to humans that the entire contents of the universe are His manifestations and will surely return to Him.

Keywords: Virat Vidyā, Tutar Bhuwana Mareka.

I. INTRODUCTION

The universe is an infinite vehicle created by God which until now still holds so many mysteries to be solved by humans. The universe provides so many lessons for humans through amazing natural phenomena. The rows of stars in the sky at night that form a constellation indirectly arouse human curiosity to see the meaning and purpose that nature is trying to convey. The sun that shines brightly during the day makes people wonder about the arrangement of particles and substances that can make the sun shine so brightly. Until the moon that can shine at night even though it is not a part of the stars or the sun makes humans examine the causes of this.

The mystery of the universe is not an easy thing to solve. This is because the reach of human thought and knowledge is still lacking and technology that is not yet capable of being a major factor in this disability. Through limited human knowledge, humans always think critically to try to go beyond the limits of their minds. The quest to discover life beyond Earth is one of humanity's greatest desires. This is based on human knowledge that knows that around the Earth there are other planets that also orbit the sun in a galaxy arrangement called the Milky Way galaxy or the Milky Way. In fact, there are countless other planets outside the Milky Way galaxy system and may orbit other stars similar to Earth orbiting the sun, as well as other planets in the Milky Way galaxy that also orbit the sun such as Mercury, Venus, Mars, Jupiter, Saturn, Uranus, and Neptune.

The question of whether there is life beyond Earth? Become a mystery that has not been solved until now even through the most phenomenal knowledge and technology that humans can create. If there is life beyond Earth, is life there similar to life on Earth? Are the constituents of life also organic molecules like those on Earth? This kind of question is a question that becomes the basis for humans to continue to develop their science and technology

(IPTEK) in order to find out the mysteries in the darkness of the universe.

In the vast darkness between the stars are clouds of gas and dust and organic matter. Using radio telescopes, various types of organic molecules have been found there. The abundance of these molecules shows that the building blocks of life are ubiquitous. Perhaps the origin and evolution of life, given enough time, is inevitable in the Cosmos. On some of the billions of planets in the Milky Way Galaxy, life may never have arisen. On other planets, life may have arisen but later died out, or never evolved beyond its simplest form. Whereas on a handful of planets, life may have developed intelligence and a civilization that is more advanced than ours and civilization (Sagan, 2021).

When observing Sagan's view above, the researcher remembers a snippet or scene from an animated series of Hindu mythology from India entitled "Little Krishna", when Krishna gave a lesson to Lord Brahma as a result of the darkness of His mind not knowing that Krishna is a manifestation. Lord Vishnu who came down to earth became an avatar to answer the prayers of Lord Brahma. In this scene, Krishna summons all Brahmas from the entire universe and Lord Brahma who is given a new lesson understands that He is not the only Brahma in the universe, but there are many other Brahmas in other universes. From this scene, the researcher concludes and understands that there is a variety of life beyond Earth or the world that researchers live in now, which directly reflects that there is life elsewhere that may be more advanced, more developed, smarter, and stronger than life on Earth.

Modern humans mostly understand everything through logical, realistic, empirical, and systematic reasoning and can be observed with the senses. This kind

of flow is called materialism. The flow of materialism is contrary to the flow of spiritualism. It is the same as the flow of realism which is contrary to the flow of idealism and the flow of monism which is contrary to the flow of dualism (Suryadipura, 1994). Understanding the universe does need to be reasoned through logical, empirical, systematic, realistic knowledge and most importantly can be observed by the senses. However, such an understanding is not sufficient to understand the universe, given that there are some limitations that are difficult to understand and prove through modern materialist science. Understanding spiritualism is also needed to be able to understand the mysteries of the universe.

Understanding the universe is the same as understanding God. This is because both are very difficult mysteries to solve and both are something that exist.

Hinduism views that the universe (which exists) comes from the Supreme Being (God). According to the *Vedas* the universe is the *mâyà*, *śakti* or gross form (*sakala*) of the Supreme Lord (*niskala*). The concept of *sakala-niskala* which has the same meaning as the material-spiritual concept or the same as propane theory and sacred theory cannot be separated from the concept of Hinduism. Because the universe and its contents are seen as originating from God, humans and the universe are the same thing, only differing in quantity or capacity. Because they are the same and only differ in quantity, the universe is called the macrocosm 'big realm' while humans are called microcosm 'small realm'. All elements in the microcosm exist in the macrocosm or vice versa. Similarly, other creatures are forms of microcosms-microcosmos. Of the many microcosms that exist, humans are the most perfect miniature universe (Donder, 2007).

Human perfection allows him to understand everything through his intelligent and constantly evolving mind. In addition to these perfections, the human body according to the Hindu view is a place for God to reside. So it is important for humans to study themselves to know their identity and purpose of life through the sacred teachings of Hinduism contained in the existing sacred literatures of life such as the *Vedas*, *Dharmasastra*, *Nibandha*, and others.

The teachings of Hinduism review well everything about the universe, from creation, maintenance to the dissolution of the universe. Such knowledge in Hinduism is called *Virat Vidyā*. *Virat Vidyā* is the same as knowledge of the universe in general or what is called Cosmology. Hindu civilization explicitly explains the teachings of *Virat Vidyā* as a scientific discipline that describes the process of creating the universe, complete with the process of its maintenance and dissolution. The term Cosmology in Hinduism can be equated with the term *Virat Vidyā*, because *virat* has the same meaning as the cosmos or the universe, and *vidyā* means knowledge (Donder, 2007).

In Hindu cosmology or *Virat Vidyā* puts God first and foremost as the causa prime, the forerunner (*sangkan paraning dumadi*) of this universe. The creation of the universe began at the time of Sang Hyang Widhi in a personal form or as Saguna Brahman (Saitya, 2018)

Understanding the teachings of *Virat Vidyā* can be achieved by studying the sacred teachings contained in Hindu scriptures, such as the *Vedas* for example. However, *Virat Vidyā's* teachings are also found in local genius-based Hindu teachings such as *lontar* for example, which are part of the *Nibanda* book. The Book of *Nibanda*, which in this case is in the form of a *lontar*, has teachings that are not contrary to the *Vedas*. So that the teachings in it will not deviate from the provisions of the *Vedas*.

There are so many lontars which cover the teachings of *Virat Vidyā*. Most of them are *lontars* whose teachings are *tattwa*. Examples are *lontar Bhuwana Kosa*, *Bhuwana Mahbah*, *Bhuwana Sangksepa*, *Adi Parwa*, *Purwa Bhumi Kamulan*, *Tutur Bhuwana Mareka*, and many more. One of the things that attracted researchers to know the teachings of *Virat Vidyā* in it was the *Tutur Bhuwana Mareka lontar*. Researchers tried to observe and analyze this *lontar* through its copy in the form of a Kawi language text and translated into Indonesian. The results of the researcher's initial analysis of this text are quite interesting because this text describes the concept of *Virat Vidyā's* teachings in a complex way to the smallest creation that is different from other *lontar* texts. And the researchers found that this text uses the local native language in mentioning the gods who are vital objects in the teachings of *Virat Vidyā*. Examples such as the words *Bhatara*, *Bhatari*, and *Sang Hyang*.

Through this preliminary analysis, the researcher formulated three problem formulations related to the meaning of *Virat Vidyā's* teachings in the *Tutur Bhuwana Mareka* text. Researchers are interested in examining the meaning of *Virat Vidyā's* teachings in this text in order to understand more deeply the purpose and purpose of why the universe was created (*uttpiti*), maintained (*stiti*) and annihilated (*pralina*) and to find out the harmonization of the three. This basis is what makes researchers interested in examining this text and using it as a reference to deepen the treasures of research knowledge so that it is useful for researchers themselves, Hindu scientists/academics, and Hindus as a whole.

II. THEORY

There are several opinions that can provide an overview of the theory. Snelbecker in (Moleong, 2008) defines a theory as a set of syntactically interacting propositions (i.e. those that follow certain rules that can be logically related to others

with data on an observable basis) and serve as a vehicle for predicting and explaining observed phenomena. Discussing theory is an interesting thing considering that theory is an instrument that can be used to complete and answer the urgency of research. Theory has a vital function in a study, there is at least one opinion that explains the function of the theory as a whole.

Snelbecker in (Moleong, 2008) states that there are four functions of a theory, namely (1) to systematize the findings of researchers, (2) to be the impetus for formulating hypotheses and with hypotheses to guide researchers to seek answers, (3) to make predictions based on findings, and (4) to present an explanation and, in this case, to answer the question why.

This study uses the theory of Hermeneutics to discuss the urgency or formulation of the problem in this study. Hermeneutic theory used is Friedrich August Wolf's Hermeneutic theory. Friedrich August Wolf's Hermeneutic Theory explains that:

Hermeneutics as an attempt to capture meaning in ancient texts is a tool in philology. For him interpretation is a dialogue with the author. In order to capture the author's thoughts, the interpreter needs to put himself in the author's situation or in Wolf's terms have a "light of the soul" that "quickly adjusts to foreign thoughts". In other words, must be able to enter the mental world of the writer (Hardiman, 2015).

This theory is expected to be able to help researchers to answer the urgency or formulation of research problems, especially to represent the intent and meaning contained in the *Tutur Bhuwana Mareka* text related to the teachings of *Virat*

Vidyā in it through the sentences that the researcher describes.

III. METHOD

Generally a research is done with the aim of supporting and channeling human curiosity about something.

The research method is basically a scientific way to obtain data with a specific purpose and use. Based on this, there are four keys that need to be considered, namely, scientific method, data, purpose, and usability. The scientific method means that research activities are based on scientific characteristics, namely rational, empirical, and systematic. Rational means that research activities are carried out in ways that make sense, so that human reasoning can reach them. Empirical means that the methods used can be observed by the human senses, so that other people can observe and know the methods used. Systematic means, the process used in the research uses certain steps that are logical (Sugiyono, 2019).

The research method used in this study is a qualitative research method with several stages, namely: determining the type of research, finding sources of research data both primary and secondary data, determining research instruments, determining informants using purposive sampling techniques, collecting data using library methods, documents, and interviews, then analyze the data, and present the data analysis results.

This type of research is descriptive qualitative research by utilizing data sources that come from primary data, namely the text of *Tutur Bhuwana Mareka* and secondary data in the form of books, journals, and so on. The secondary data in this study is a book by I Ketut Donder entitled “*Kosmologi Hindu Penciptaan, Pemeliharaan, dan Peleburan serta Penciptaan Kembali Alam Semesta*”. This research instrument uses writing

instruments and voice recorders to obtain data and information that is useful for research and then processed using a laptop and printer.

This study also uses a purposive sampling technique to determine informants who can provide data and information for research purposes. This technique allows researchers to determine informants in advance according to the skills and abilities of the informants and have a correlation with the research conducted. All data and information obtained are based on the process of library research, documents, and interviews. After all the necessary data is collected, the data will be analyzed and then the results of the data analysis are presented.

IV. RESULTS AND DISCUSSION

Meaning is an important part of a literary work. A literary work without meaning is like a universe without its contents. Therefore, it is very important to understand a literary work to be able to know how the meaning contained in it. Every meaning conveyed in a literary work has its own moral message in accordance with the wishes of the writer who wrote it.

Identification and in-depth analysis of the language used in literary works will produce a maximum achievement. This study will attempt to discuss in depth the meaning of *Virat Vidyā's* teachings in the *Tutur Bhuwana Mareka* text. Talking about meaning, it is necessary to unify perceptions that can describe the terminology of meaning. According to the Big Indonesian Dictionary (KBBI) what is meant by meaning is 1) meaning; 2) the intent of the speaker or writer; the meaning given to a form of language (Tim Penyusun, 2008). The meaning that can be interpreted from the text of *Tutur Bhuwana Mareka* as a whole is the meaning of harmony in creation (*uttpti*), maintenance (*stiti*), and destruction (*pralina*).

4.1 The Meaning of Harmony in the Creation (Uttpti) of the Universe

Harmony in Uttpti or creation is clearly illustrated in the Tuter Bhuwana Mareka text. This is evidenced from the excerpt of *sloka* 1b to *sloka* 5a which explains the chronology of the creation of the universe vertically.

Text:

Nyan tutur marekā byamkabhah, nga, wangisěping sakawus-wuwusěn, panelasing ganal. mwan alit, patmona bungkah tke tungtung, tuwinya tan kantwaya, kunan raša uttama lwirnya, kaweruhakna duk tan ana paran-paran, duk tan ana teja bayu apah, akašā, duk nora wetan kidul, kulwan huttara, duk nora sor luhur, duk tan ana dewa, mānušā, duk tan bhūta, duk tan ana sakawuswus-wuswusěn, hana hning śunya nirbhaṇa kantěl, kadi jawwawut pinara pitu, rupanya kadi wintěn sumunung.

(Tuter Bhuwana Mareka 1a)

Translate:

This is *Tuter Bhuwana Mareka Byam Kabhah*, the name, which is the place where all teachings are absorbed, the essence of the big and the small. The meeting from the beginning to the end, in fact there is no end. Among what is meant by ultimate taste, know, when there is nothing, when there is no light, energy, water and ether, when there is not yet east, south, west, and north, when there is no up and down, when there is no there is no God, man, when there is no *bhuta*, when there is nothing that can be mentioned (that exists) only *hning sunya nirbhana* (the silent realm), the essence of *sunya nirbhana* is a chandelier, crystal, like a *jawawut*

seed divided by seven, its form is like a brilliant diamond.

Text:

Ikā Sang Hyang Nora, nga, dewaning adewe, sari-sari tinusuneng sari, mijil rūpa kadi, śunya- śunya manarawang, haran Sang Hyang Mareka Jati, sarining nirbhaṇa, matarana nire, swaranira yeki, Ang, ring gandaning utěk palingganya, ring kukusning wunwunan pasuk wetunya, mayoga Sang Hyang Reka, mijil Sang Hyang Tunggal, mayoga Sang Hyang Tunggal, mijil Sang Hyang Parama Wisesa, mayoga Sang Hyang Parama Wisesa mijil Sang Hyang Taya, mayoga Sang Hyang Taya, mijil Sang Hyang Sang Hyang Acintya, mayoga Sang Hyang Acintya, mijil Sang Hyang Shiva,

(Tuter Bhuwana Mareka 2a)

Translate:

That is called *Sang Hyang Nora*, the god of the gods. The essences of all essences (from Him). Created a "form of emptiness" is created that looms dimly. It is called *Sang Hyang Mareka Jati*. He is located in the quintessence of *Nirbhana*. His voice is *Ang*. Based on the smell of the brain. The place of entry and exit is at the crown. *Sang Hyang Reka* did yoga, *Sang Hyang Tunggal* was born. *Sang Hyang Tunggal* did yoga, *Sang Hyang Parama Wisesa* was born. *Sang Hyang Parama Wisesa* did yoga, *Sang Hyang Taya* was born. *Sang Hyang Taya* did yoga, *Sang Hyang Acintya* was born. *Sang Hyang Acintya* did yoga, *Sang Hyang Shiva* was born,

Text:

Mayoga Sang Hyang Shiva, mijil dewata kabeh, Sang Hyang Iswara,

Sang Hyang Mesora, Sang Hyang Brahma, Ludra, Hyang Mahādewa, Śangkara, Hyang Wiṣṇu, Sāmbu, Sadhaśiwa, mayoga Sang Hyang Iswara, mijil Bhagawan Mredhu, mayoga Bhaṭara Brahma, mijil Bhagawan Mretyukundha, mayoga Bhaṭara Mahādewa, mijil Bhagawan Wrêhaspati, mayoga Bhaṭara Wiṣṇu, mijil Bhagawan Kasyapa, mayoga Sang Hyang Śiwa, mijil kang pretiwi, mayoga Sang Hyang Sadhaśiwa, mijil kang akaṣa, mayoga Sang Hyang Parama Śiwa, mijil kang śūnya,

(Tutur Bhuwana Mareka 2b)

Translate:

Sang Hyang Shiva did yoga, all the gods were born; Sang Hyang Iswara; Sang Hyang Mesora; Sang Hyang Brahma; Sang Hyang Ludra; Sang Hyang Mahadeva; Sang Hyang Sangkara; Sang Hyang Vishnu; Sang Hyang Sambhu; Sang Hyang Sadha Shiva. Sang Hyang Iswara did yoga, Bhagawan Mredu was born. Bhatara Brahma did yoga, Bhagawan Mrtyukundha was born. Bhatara Mahadeva practiced yoga, Bhagavan Wrehaspati was born. Lord Vishnu practiced yoga, Bhagavan Kasyapa was born. Sang Hyang Shiva did yoga, akasa was born. Sang Hyang Sadha Shiva did yoga, sunya was born,

Text:

Mayoga kang Śūnya, mijil kang mānuṣākti, mayoga kang Akaṣa,

mijil mānuṣa lanang, mayoga kang Prethiwi, mijil mānuṣa wadon, Śiwa dadi guru, mayaga Hyang Guru, hana ring prēthiwi, mantiga, mantaya, maharya, hana maring akaṣa, surya candra, lintang. Hana ring śūnya, gni, banyu angin,. Hana rahina wengi, madya hana kayangan, batur, kdewatan, maspahit, panataran, pasek, śngon, pusēh, bangun śakti. Hana, pūr, ging, dāne, pa, wa, u, ler, sor, luhur, madhya.

(Tutur Bhuwana Mareka 3a)

Translete:

Sang Hyang Sunya did yoga, a magical human was born. Sang Hyang Akasa did yoga, a male human was born. Sang Hyang Prathiwi did yoga, a female human was born. Sang Hyang Shiva becomes Sang Hyang Guru. Sang Hyang Guru does yoga: when he does yoga on earth, he creates: Mantiga, Mantaya, and Maharya. A living being who is born from an egg, who gives birth and grows plants, when he does yoga in the sky, the sun, moon and stars are created, when he does yoga in a silent world, there is fire, water and wind, there is day and night, in the world. Then there is Kahyangan: Batur; Maspahit; Panataran; Pasek; Segon; Puseh; Bangun Sakti. There is also the so-called east; South; west and north. There is a bottom, top and middle.

Text:

Mayoga, Bhagawan, Mredhu, mijil tutur Sundari trus, maka adinya, Sang Hyang Suksma Licin, Rawu, Ketu, Sang Hyang Nila, Śiwa gotra sapasang, hana aksara warigā, tenung, pinaka pacatuning bhuwana, Mayoga Bhagawan

Mretyu Kundhamijil Wedda, sandhi, durgga, dhadhari kreṣṇā, dadi nirangdaheng, jirah, suta manggali, hana, i Rarung, Ki Miśā Wādana, Ki Jarang guying, Ki Leṇḍa, Ni Gandi, Misa Wudani, Ni Wek Sirsa. Hana gring wiṣya, maraṇa, sarwa geleh, majalaran durgga,

(Tutur Bhuwana Mareka 3b)

Translete:

Bhagawan Mredhu did yoga, *Tutur Sundari* was created. The main thing was *Sang Hyang Suksma Licin*; (*Sang Hyang*) *Rawu*; *Sang Hyang Ketu*; *Sang Hyang Nila* and *Sang Hyang Shiva Gotra* a pair. Also born *aksara*; *wariga* and *tenung* as a guide to the world. *Bhagawan Mretyu Kunda* did yoga, thus the *Veda* was created; *Sandhi*; *Durgha* and *Bidadari Kresna* as *Ni Rangda Di Jirah* and his daughter *Ni Manggali*. There is *I Rarung*; *Ki Misa Wadana*; *Ki Jaran Guyang*; *Ki Lenda*; *Ni Gandi*; *Misa Wudani*; *Ni Wek Sirsa*. There are also diseases; poison; disease pests; everything that is scary caused by black magic. Text:

Mayoga Bhagawan Wrehaspati, mijil agama, hadigamā, dēwa-gamā, makweh pangnya tinirunya juga, Sang Hyang Damma Molah. Mayoga Bhagawan Kasyapa, mtu tukang tiga, hana anakṣara, klimoṣadha, wuṣadha, dharma uṣadha, mreta sanjiwani, amijilana tukang, dreṣṭi nira Hyang Wiṣṇu japa, tukang ikē, haran Sangkul Putih, dudukun śakti, japa mantra, tukang siksik, maka katik hira Hyang Wiṣṇu japa, katikongkang, nga, tukang tiga wenang hanambanana, lara, sasab, merana, Sang Hyang Śiwa, Sada Śiwa, Parama Śiwa, amijilakna wiku,

tapa, brata, hana tutur, pamoksan kabeh.

(Tutur Bhuwana Mareka 4a)

Translete:

Bhagawan Wrehaspati did yoga, *agama*; *adigama*; *dewagama* was born. Lots of branches. That is what should be followed. Because it is the activity of *Sang Hyang Damma (Dharma)*. *Bhagawan Kasyapa* did yoga, there were created the so-called *tiga tukang*. There are those who study *aksara*; *Kalimosadha*; *Wusadha*; *Dharma Usadha* (medicine). *Amreta Sanjiwani* (the water of life) who gave birth to a descendant of *Hyang Vishnu Japa*, *tukang* was named *Sang Kulputih*. He is a magic healer, *japa mantra*, *tukang siksik*. As a friend of *Sang Hyang Vishnu Japa*, called *Ktikongkang*. *Vishnu* is water. It's called a *tukang katakson*, *tiga tukang* in treating disease, plague and *merana*. *Sang Hyang Shiva, Sada Shiva*, and *Parama Shiva* created *wiku*, *tapa*, and *brata* (hence) the teachings of deliverance.

Text:

Muwah aksaranya, śwalalita, wrehastra, modre, Ongkara, Ungkara, patemoning śiwa tiga, dadi Yan sah Śiwa, nya ta amijilana wiṇḍu, hangka, papada, carik, sunya, nadha, Sang Hyang Saraśwati, pangēmpwanira śakti, sumusup ring otot kabeh, Sang Hyang Tiga makālunnga peti nira kabeh, sakawuswus-wuwus, luihnya, Hyang Brahma, Hyang Wiṣṇu, Hyang Iṣwara, nuduh Sang Hyang Reka, mangkanaātwinyan

*tattwanya, Hyang Reka juga
bangkah, tkeng tungtung, kayeki,
Ong, yan umungsi panisparan
uttama, tan lyan Sang Hyang
Ongkara.*

(Tutur Bhuwana Mareka 4b)

Translete:

And the *aksara* are *aksara wrehastra*, *aksara swalalita*, *aksara modre*, *Ongkara*, and *Ungkara*. The meeting of the three *Shivas* becomes *Sang Hyang Sah Shiva*, that's what gave birth to *windu*, numbers, *pepada*, *carik*, *sunya*, and *nada*. His protector is *Sang Hyang Saraswati Sakti*, seep into all veins. *Sang Hyang Tiga* as *istadewata* of all that can be mentioned; *Sang Hyang Brahma*, *Sang Hyang Vishnu* and *Sang Hyang Iswara* ordered the *Sang Hyang Reka*, that's the real truth. *Sang Hyang Reka* is actually the beginning, to the end. This is *Om*, which leads to *panisparan* that main, none other than *Sang Hyang Omkara*.

Text:

*Ra, ungsinēn, hapan palingganira
ring arddha candra, windu ring
naddha, pegetira ring sari,
wayanira ring ngangin, nya ta
setraning sarottama,
panunggalaning sūnya hayo pati
rungu-rungu, hapan makweh
tawutanira munggwing aksara
wrehastra, de nira Sang Hyang
Mareka, waya-wayā mora,
mamane, hambuh kang tri bhuwana,
dadi mrecah, pada, hapan pada
rinēcah, de nira Sang Hyang
Mareka, twinya, hala, hayu,
samarāṇa, ganāl, alit, samarāṇa.
Swargga, papa, samarāṇa, jugul,
marekā, samarāṇa.*

(Tutur Bhuwana Mareka 5a)

Terjemahan:

Look for that *Om*, because it is based on *ardacandra* (Crescent moon), on *windu* and on *nada*, ends in reality. The phenomenon is in the wind that is the field of the ultimate essence. *Sunya's* single place. Do not ignore it, for many of the places where it is linked are in the *aksara wrehastra*. By the will of the *Sang Hyang Mareka*, He held, then evolve *Tri Bhuwana* becomes earth. Because it is shared by *Sang Hyang Mareka*. Indeed, good or bad are equally miserable. Big or small are equally miserable. Heaven and hell are both miserable, stupid and tangible are both miserable.

The process of creation or *utpti* described in the *sloka* above provides an overview that before the entire universe existed, the universe was very quiet and empty, not a single creation was visible to the eye, there was only a silent realm called *hning sunya nirbhana*. The essence of this *hning sunya nirbhana* is *Sang Hyang Nora*. After *Sang Hyang Nora* is present, the transformation or evolution of the creation of the universe begins. From *Sang Hyang Nora* was born *Sang Hyang Mareka Jati* as the highest entity who became the forerunner of the creation of the universe through His yogic evolution. From *Sang Hyang Mareka Jati* was born *Sang Hyang Tunggal*, from *Sang Hyang Tunggal* was born *Sang Hyang Parama*, from *Sang Hyang Parama Wisesa* was born *Sang Hyang Taya*, from *Sang Hyang Taya* was born *Sang Hyang Acintya*, from *Sang Hyang Acintya* was born *Sang Hyang Shiva*, from *Sang Hang Shiva* was born to the gods, namely *Sang Hyang Iswara*, *Sang Hyang Mesora*, *Sang Hyang Brahma*, *Sang Hyang Ludra*, *Sang Hyang Mahadewa*, *Sang Hyang Sangkara*, *Sang Hyang*

Vishnu, *Sang Hyang Sambhu*, and *Sang Hyang Sadha Shiva*. From *Sang Hyang Iswara* was born *Bhagawan Mredu*, from *Bhatara Brahma* was born *Bhagawan Mretyukundha*, from *Bhatara Mahadewa* was born *Bhagawan Wrehaspati*, from *Bhatara Vishnu* was born *Bhagawan Kasyapa*, from *Sang Hyang Shiva* was born *Akasa*, from *Sang Hyang Sadha Shiva* was born *Sunya*, from *Sang Hyang Sunya* was born a magical human, from *Sang Hyang Akasa* was born a male human, from *Sang Hyang Prathiwi* a female human was born, then *Sang Hyang Shiva* became *Sang Hyang Guru*.

After that, the embodiment of *Sang Hyang Shiva*, namely *Sang Hyang Guru*, did yoga to create various contents of the universe, including; when he did yoga on earth, he created: *Mantiga*, *Mantaya*, and *Maharya*. When he did yoga in the sky, the sun, moon and stars were created. When he does yoga in a quiet world, fire, water and wind are created, there is day and night. Various teachings were also created that were born from the yoga of *Sang Hyang Mareka Jati*, namely the following: from *Bhagawan Mredhu's* yoga, *Tutur Sundari Terus* was created in which there are *aksara*, *wariga* and *tenung* as a guide for the world. Furthermore, from *Bhagawan Mretyu Kunda's* yoga, the *Vedas* were created. Then from *Bhagawan Wrehaspati's* did yoga, *agama*; *adigama*; *dewagama*, *aksara*, *kalimosadha*, *wusadha*, and *dharma usadha* was born. Furthermore, from the yoga of *Sang Hyang Shiva*, *Sada Shiva*, and *Parama Shiva* was born *wiku*, *tapa*, dan *brata* which is the essence of the teaching of deliverance (*kamoksan*). In essence, when *Sang Hyang Mareka Jati* has willed, then He will evolve and create the earth. Earth is the unification of the three realms into one called *Tri Bhuwana*. Based on the results of the interview with Harsananda (Interview, 29 March 2021 at 12.19 WITA) it was explained that:

“*Tri Bhuwana* has actually been mentioned in the first stanza of the *Gayatri Mantam*, namely *Bhur*,

Bwah and *Swah*. Although in some *Shiva Siddhanta* texts the concept of *Bhuwana* is not present in the three spaces alone, but there are *Sapta Loka* and *Sapta Patala*. It is in this *Sapta Patala* that these three concepts called *Tri Bhuwana* appear. The *Tri Bhuwana* concept represents the *Sapta Patala* concept in a smaller scope”.

The explanation above provides a very clear picture of the *Tri Bhuwana* concept referred to in the *Tutur Bhuwana Mareka* text. *Tri Bhuwana* is the three layers of nature or the world that are the basis for the creation of the earth according to the text of *Tutur Bhuwana Mareka*. These three realms are called *Bhur Loka*, *Bwah Loka* and *Swah Loka*, namely the upper, middle and lower realms.

In fact, from this whole process of creation, God is spreading harmony for the lives of all living beings in the future. Without harmony, creation is like a ceremony without the means of ceremony. In a ceremony, of course, requires ceremonial facilities such as *banten* and so on. Starting from making it to presenting it to *Ida Sang Hyang Widi Wasa*, it must be sequentially according to the teachings in religion. In addition to the ceremonial facilities, its implementation also requires a *sulinggih* as the leader of the ceremony. All these components must be met to create a harmony in the ceremony. If this is not taken into account, let alone ignored, the implementation of the ceremony will only be in vain.

The creation of the universe in the text of *Tutur Bhuwana Mareka* emphasizes harmony. This can be seen in several quotes in this text which explain that in the beginning there was nothing, there was only God as a *Nirguna* entity, He was called *Sang Hyang Nora*. This state of nothingness is called *hning sunya nirbhana* (the silent realm). Then *Sang Hyang Mareka Jati/Sang Hyang Reka/Sang Hyang Guru Reka* was born automatically who became

the initial entity of the creation of the universe. *Sang Hyang Mareka Jati* then did yoga, so the gods were born. It is these gods who continue the process of creating the universe with various titles assigned to Him such as "*Sang Hyang, Bhatara, and Bhagavan*".

The first creation that was carried out after the birth of the gods was the *akasa* element with the title *Sang Hyang Akasa*. This is because to make a creation, it is necessary to first have a space as a place for everything to be created. After *akasa* is created, through His yoga the gods create *pertiwi* which is the solid element of the forerunner of the world. This shows the existence of harmony between *akasa* and *pertiwi*, where before *pertiwi* was created, the gods first created *akasa* as a space or a place for all creation, especially the first is the world as a place for all living things to live.

After *akasa* and *pertiwi* were created then the other elements were created namely *teja*, *apah*, and *bayu*. *Teja* is an element or substance of heat/fire, *apah* it is an element or substance of liquid/water, and *bayu* is an element or substance of energy/wind. The three of them were created when *Sang Hyang Mareka Jati* who took the form of *Sang Hyang Guru* did yoga in a quiet world. After that He also did yoga on earth, so he created *mantiga* (living creatures that lay eggs), *mantaya* (living creatures that give birth), and *maharya* (plants). In addition, He also did yoga in the sky so the sun, moon and stars were created. These extraterrestrial objects are the main source of life for the earth. The sun provides light for plant, animal and human life on earth. However, excessive sunlight will also be bad for life on earth. So the law of *R̥tā* stipulates that the sun will only shine during the day. Meanwhile, to fill the darkness at night, the moon and stars were created that have a cooling light and soothe the heart. This is a form of harmony that occurs in the universe. All creations in the universe complement each other for the realization of a peaceful life.

When all creation in the universe is complete, life begins to go hand in hand. Humans as the most perfect living beings on earth are equipped with various types of religious teachings by *Sang Hyang Mareka Jati* to be used as guidelines and guides for their lives. These teachings were created by *Sang Hyang Mareka Jati* through the power of yoga manifestations. When he did yoga by taking the form of *Bhagawan Mredhu*, he created the *Tutur Sundari Terus* which is the main guideline for Wariga's teachings. Apart from that, from *Bhagawan Mredhu's* yoga, teachings about *aksara* were also created. Then he returned to yoga by taking the form of *Bhagawan Mretyu Kunda*, thus creating the *Vedic* teachings and teachings about various diseases caused by black magic. Furthermore, the teachings or books of *Agama, Adigama* and *Devagama* were also created after he did yoga by taking the form of *Bhagawan Wrehaspati*. He also did yoga by taking the form of *Bhagawan Kayapa* so that the teachings of *Kamimosadha, Wusadha, and Dharma Usadha* were created which are science or teachings about medicine. His last Yoga, which took the form of *Sang Hyang Shiva Tiga* (*Sang Hyang Shiva, Sada Shiva, and Parama Shiva*), created *Wiku, Tapa, and Brata* as the source of release/*kamokṣan* teachings. Through his yoga, teachings on *aksara wrehastra, aksara swalalita, aksara modre, and aksara wijākṣara* (*Ongkara and Ungkara*) were also born. Then *Sang Hyang Shiva Tiga* became *Sang Hyang Sah Shiva* who gave birth to *windhu, number, pepada, carik, sunya, and nada*.

These teachings maintain the harmonization of human life on earth and the universe. The entire creation of the universe by *Sang Hyang Mareka Jati* through its manifestations is an attempt to show its existence in an empty and desolate state without any creation. All objects and living things that He created are correlated with each other and this is what shows the existence of harmony in the universe. Because in essence the universe without its contents is incomplete and living things

cannot live and settle without the existence of the universe. Therefore, it is very important to maintain harmony in the universe to create a harmonious and balanced life order.

4.2 The Meaning of Harmony in the Maintenance (*Stiti*) of the Universe

Maintenance is a follow-up to the creation process carried out by God. Maintenance or *Stiti* is a real picture of God's love for all of His creation when He finished creating. He does not just leave his creation, but He always maintains and protects it. As it is said in the Bhagavad Gītā that when the God does not perform his duties, i.e. one of them is to maintain the balance of the world then this world will be destroyed.

Text:

*utsīdeyur ime lokā na kuryām karma
ced aham saṅkarasya ca kartā syām
upahanyām imāḥ prajāḥ*

(Bhagavad Gītā III.24)

Translete:

If I do not perform the duties and obligations that have been set, then all this world will be destroyed. If I do so, I mean that I caused unwanted inhabitants to be created, and thus I destroy the peace of all living beings (Prapupāda, 2006).

The meaning of harmony in maintenance or *Stiti* is implicitly contained in the text of *Tutur Bhuwana Mareka sloka* 7b, 8a, 9b, 31b, and 36a. These *sloka-sloka* describe the maintenance process carried out by humans through the implementation of various Hindu teachings that have been created by *Sang Hyang Mareka Jati*.

Text:

*...malih tri sakti ring rat, wnanng
maka pidhartwanira,*

(*Tutur Bhuwana Mareka* 7b)

Translete:

...again about the *Tri Sakti* in the world, it is very good if it is explained,

Text:

*Yan ring akaṣa, Śurya, idēp, candra
bayu, lingtang sabdha, yang ring
prētiwi, mantiga idhēp, maka taya
bayu, maharya sabdha, yannya ring
apah, hangin sabdha, ghi idhēp,
banyu bayu, yan ring catur
winaprēpala hana ring wariga, teka
para mulih ring sunya, kāla, dadi
Sang Hyang Licin ning wariga,
Sang Hyang Licin ring ciptā
nirbhana gneh nira, dasāwara.
mulih ring Eka Jala Rsi, dadi
hangin, dadi sabdha, 2, 3, 4, 5, 6, 7,
8, 9, samāwara, mulih ring dewata
sanghā, dadi bayu, cipta, bayu
mulih ring sabdha, dadi Sang
Hyang Dharmma Wiśeṣa, hida Sang
Hyang Hanungku rat.*

(*Tutur Bhuwana Mareka* 8a)

Translete:

If in space the Sun is thought; the moon is breath; the star is the sound. If on earth the *mantiga* is the mind; *mantaya* is breath; *maharya* is sound. If at *apah* wind is sound; fire is mind; water is breath. If in *Catur Winaprepala*, he is in *Wariga*. Then back to *Sunya Kala* to become *Sang Hyang Licin* in *Wariga*. *Sang Hyang Licin* stand on *Cipta Nirbhana*. *Dasawara* is back on *Eka Jala Rsi*, become wind, become sound 2, 3, 4, 5, 6, 7, 8, 9. *Sangawara* back to *Dewata Nawa Sanga*, become breath and *ciptā*. Breath back to sound, become *Sang Hyang*

Dharma Wisesa. He is the one who rules the world (*Sang Hyang Anungku Rat*).

Text:
...*Brahma, Wiṣṇu, Iśwara, hanyakra. Ika tukang gring, ika juga pinaṣṭi*...

(*Tutur Bhuwana Mareka 9b*)

Translete:

...*Sang Hyang Brahma, Sang Hyang Vishnu, Sang Hyang Iswara* who eradicated disease. He who causes disease, He also heals.

Text:
Bu, u, Dukut, isēp labuhēn ika, tan kahalangēn kramanira, yan ta mangkana mreka cruha nira, anghing hayo warah-warah ta nehēn warah kramanira...

(*Tutur Bhuwana Mareka 31b*)

Translete:

On Wednesday, *Umanis wuku Dukut* is a good day to purify oneself. That day is called *Sang Hyang Lewih's* day of purification, on that day there are no obstacles in performing self-purification. If you don't perform the purification on that day it will have bad consequences, but you should not spread it to just anyone, keep your sacred practice a secret...

Text:

...*Pangirut bhaktya, Sang Hyang Reka nungku rat, hanusupng Suryya Candra*...

(*Tutur Bhuwana Mareka 36a*)

Translete:

.....To strengthen the sense of devotion, *Sang Hyang Reka* takes care of the world, seep the sun and the moon...

Maintenance is something that humans must do to the universe and all its contents. When humans are able to maintain the universe, the universe will take care of humans in living their lives.

The maintenance process in the *Tutur Bhuwana Mareka* text shows clearly that harmony is the main thing that must be prioritized. Because by maintaining the harmony of the universe, humans have directly maintained the existence of themselves and the universe. The maintenance in this text begins when *Sang Hyang Mareka Jati* explains about the nature of the *Tri Sakti*, namely breath, sound and mind (*bayu, sabda* and *idep*). He explained how the position of the three in the universe as the soul and maintain the contents of the universe. If in the sky, the Sun is a form of thought, the Moon is a form of breath, and the Stars are a form of sound. If on earth, *mantiga* is the form of the mind, *mantaya* is the form of breath, and *maharya* is the form of sound. If on *apah*, wind is a form of sound, fire is a form of mind, and water is a form of breath. The entire contents of the universe is a manifestation of His greatness. When *Sang Hyang Mareka Jati* incarnated as *Sang Hyang Dharma Wisesa*, he was the ruler of the world called *Sang Hyang Anungku Rat*. The relationship between the *Tri Sakti* and the contents of the universe is a form of harmony that occurs in the maintenance system of the universe.

This harmony in maintenance must continue to be implemented in order to create a peaceful and happy cosmic life order. The most important maintenance process is to give humans sacred teachings as a guide for their lives. Some of the teachings that are very important to be used

as guidelines for human life are the teachings on the law or the rules of life and *wariga*. The teachings on the rules of life as a human have been bestowed by *Sang Hyang Mareka Jati* through his manifestation as *Bhagawan Wrehaspati* to be studied and implemented by humans in living their lives. The teachings are divided into 3, namely *Agama* (regulating the procedures and methods in worshipping God), *Adigama* and *Devagama* (regulating the order of human life in society based on customs, traditions, and culture that they have).

As humans, we are not free from sin and despicable deeds. So humans must always make improvements to themselves by improving all their bad karma in order to produce good phala. *Sang Hyang Reka* as the guardian of the world who seep the sun and moon gives such noble teachings to humans to be able to cleanse themselves of dirtiness. This teaching is a *wariga* which is the essence of *Sang Hyang Suksma Licin*. When studying *wariga*, what should be used as a guide is *Tutur Sundari Terus* by first asking for grace to *Sang Hyang Suksma Licin* as the embodiment of *Sang Hyang Mareka Jati*. One example of the implementation of *wariga* teachings that can help humans in cleaning themselves from dirtiness is by doing self-cleaning on the *buda umanis wuku dukut*. *Sang Hyang Mareka Jati* has reminded people to always clean themselves on that day because if they don't do the purification on that day it will be bad for human life, but even though *Sang Hyang Mareka Jati* reminds people to do self-cleaning on that day, he also reminded to humans not to spread to just anyone.

In addition, harmony is also clearly visible in the maintenance process or this *stiti*. As explained in the sloka above that God in his manifestation as *Sang Hyang Brahma*, *Sang Hyang Vishnu*, and *Sang Hyang Iswara* is an entity that creates disease, but he is also the one who treats and eradicates it. This gives a deep meaning that God plays an important role in the process of creation, maintenance and even

destruction. These three cyclic processes will continue to occur systematically until in the end they will not happen again. Through this harmony, humans should always increase their sense of devotion to God, remembering in this text it is clearly stated that God in his manifestation as *Sang Hyang Mareka Jati* will always protect the universe that He created. This shows the harmony that is so well maintained between humans and the teachings that they make as a way of life which at the same time gives an illustration that harmony is also maintained between humans and the universe and God. God also gives sacred messages and ways for humans to improve their standard of living. So the meaning of harmony is very appropriate to embody the maintenance process in the text of *Tutur Bhuwana Mareka*.

4.3 The Meaning of Harmony in the Destruction (*Pralina*) of the Universe

Destruction or *pralina* is a very scary thing to the human ear. People often misunderstand that destruction is a form of God's wrath to humans due to the bad qualities possessed by humans. Basically this is not wrong, it's just not right if it is used to discredit God. Sometimes human behavior that deviates from the laws that should be implemented is the cause of cosmic chaos. By nature, the universe will eventually end sooner or later, it's just a matter of time.

Science also predicts that the universe will one day end or end as Prof. Dr. Paul Dvies who is a professor of theoretical physics at the University of Newcastle-upon-tyne, England. Davies in his book entitled *God and the New Physics*, wrote that; In the last 30 years, together with the rapid advances in modern astronomy, it is possible to describe in greater detail the inevitable events that destroy the complex array and detailed activity

surrounding humans (Donder, 2007).

It should be understood that behind the fear of destruction, there is a harmony that God is trying to create to open up the human mindset about the nature of this universe. As explained by (Donder, 2007) that destruction is not a form of God's wrath but it is a form of God's love. Understanding the existence of harmony in destruction is something that humans should understand in their lives. Therefore, in this study the researcher seeks to examine the meaning of harmony in destruction or *pralina* in the *Tutur Bhuwana Mareka* text which is rarely known by many people. Through this study, researchers also want a change in the mindset of each individual in understanding destruction.

The meaning of harmony in destruction or *pralina* is implicit in the following text of *Tutur Bhuwana Mareka* sloka 37b to 38b.

Text:

...Mangkana twinya, makā
harashaning pati, lawan urip,
wayanganya apan pawrētina Yang
Tiga Nyana, ring Bhuwana Mabāh,
pinaka pacarmmanira Sang Hyang
Uttamā, titu tiga-tiga mawas, tiga
jiwa sakā, bayu, sabdha, idhep, tigā
wedha, Ang Ung Mang, tiga
mantaya, bungkah, madhya,
tungtung, tiga rēṣih Śiwa, Saddha
Śiwa, Prama Śiwa, tiga moksha,
Arddha Candra, Windhu Naddha,
Sang Hyang tiga puput jambe, Sang
Hyang tiga tēṭēp suruh, Sang Hyang
Tiga Rasa Hapuh.

(*Tutur Bhuwana Mareka* 37b)

Translete:

Thus the "taste" of life and death is actually the image of Sang Hyang

Tiga Nyana in *Bhuwana Mabāh*, it is also the place where *Sang Hyang Utama* reflects, all three become clear: the three pillars of the soul: breath, sound, and mind; three wise *mantras*: Ang, Ung, Mang; three *mantayas*, which are born: base, middle, end; three *rsi*: Shiva, Sada Shiva, Parama Shiva. Three *mokṣa*: Ardhacandra, Windu, Nada. *Sang Hyang Tiga Puput* is areca nut. *Sang Hyang Tiga Tetep* is betel. *Sang Hyang Tiga Rasa* is lime.

Text:

Tiga Mrēta, nga, sēkul, ulam, banyu, ika mijil saking sūnya, ring nādi, gugurungan, pupusuh, padha ring tngēn, mawak sēkul, ring nadi gugurungan pupusuh, padha ring kiwa, ika swaking banyu, ring tngahing nādi, tngahing gugurungan, tngahing pupusuh, ika swaking bayu, dewatanira, Brahma, Wiṣṇu, Iṣwara, Brahma, pupusuh tēngēn, Wiṣṇu pupusuh kiwa, Iṣwara, tngahing pupusuh, phalanya hingaturan rate hayu, dening jagat kabeh, saharṣa nira katkan, muwah tiga ratu, nga, Prabhu Rama, Rṣi,

(*Tutur Bhuwana Mareka* 38a)

Translete:

The three Amretas are rice, meat and water. All that comes out of the sunya, what comes out of the left heart vein is the embodiment of rice, what comes out of the right vein of the heart is the embodiment of water, and what comes out of the middle heart vein is the embodiment of vital breath. The Gods are *Sang Hyang Brahma*, *Sang Hyang Vishnu*, and *Sang Hyang Iswara*. *Sang Hyang Brahma* on the right heart, *Sang Hyang Vishnu* on the left

heart, and *Sang Hyang Iswara* in the middle of the heart. The reward is that the world will be ruled by a wise king, everything he wants, obviously comes (gets). The so-called three queens are *Prabu*, *Rama*, and *Rsi*,

Text:

Tiga śana, Somya, Dhana, Dharmma, tiga mokṣah, sadhu, dharma, lega, puputaning Sang Hyang Tiga, dadi Sang Hyang Prama Tiga, Sang Hyang Tunggal, dadi Sang Hyang Gurureka, hanungku rat, wnanng maka pasuk wētuning jagat kabeh, ganal-alit samaraṇa wnanng...

(*Tutur Bhuwana Mareka* 38b)

Translete:

Tigasana is *Somya*, *Dhana*, and *Dharma*, *Tiga Mokṣa* is *sadhu*, *dharma*, and *lega*. The end of *Sang Hyang Tiga* becomes *Sang Hyang Parama Tiga*. *Sang Hyang Tunggal* becomes *Sang Hyang Guru Reka* who rules the world, He is the origin and return of all realms. He can be big, can be small.

The sloka above discuss about the destruction that occurs in the universe is a form of God's work that pulls back what He has created. This is a manifestation of the law of *R̥ta* that he is carrying out and it is also a form of his compassion by pulling back his creation to enter into him. The text of *Tutur Bhuwana Mareka* shows that destruction begins with an explanation of the nature of life and death. Life and death are actually shadows or manifestations of *Sang Hyang Tiga Nyana*. Everything that lives must die, and this also applies to the universe. All creations in this universe are *Tri Sakti* (breath, sound, and mind), *Tri Aksara* (*Ang*, *Ung*, *Mang*), *Mantaya* (base,

middle, end), *Tri R̥ṣi* (*Shiva*, *Sada Shiva*, *Parama Shiva*), *Tri Mokṣa* (*Ardhacandra*, *Windu*, *Nada*), *Sang Hyang Tiga Puput*, *Sang Hyang Tiga Tetep*, *Sang Hyang Tiga Rasa*, and *Tri Amreta* (rice, meat, water), all of which will come out of *sunya* and return to *Sang Hyang Tiga*. In the end, *Sang Hyang Tiga* will become *Sang Hyang Parama Tiga* and *Sang Hyang Tunggal* will become *Sang Hyang Guru Reka*. *Sang Hyang Guru Reka* or *Sang Hyang Mareka Jati* is an entity that rules the world. He is the origin and place of return of the universe and its contents. Because of His omnipotence, He can do many things, including being both big and small.

The process of destruction in the text of *Tutur Bhuwana Mareka* emphasizes the great meaning of harmony. This text provides an illustration of the harmony that occurs between creation and its creator. *Sang Hyang Guru Reka* or *Sang Hyang Mareka Jati* as the creator and the highest entity of the universe pulled back all of his creations as a form of love. The basic concept of destruction in this text requires a cycle of returning the elements of creation to the creator. Therefore, it is explained in this text that the *Tri Sakti*, *Tri Aksara*, *Tri R̥ṣi* and so on will return to *Sang Hyang Mareka Jati*. If we trace back, that basically these elements were also created by *Sang Hyang Mareka Jati* and by nature all these elements will return to Him. A cyclical cycle occurs, proving that there is harmony, balance, and harmony in the universe. Creation, maintenance, and destruction are forms of harmony created by God to give understanding to humans that the entire universe is a manifestation of Him and will surely return to Him.

V. CONCLUSION

The meaning of *Virat Vidyā's* teachings contained in the text of *Tutur Bhuwana Mareka* can be divided into three parts, namely: The Meaning of Harmony in Creation (*Uttpti*), The Meaning of Harmony in Maintenance (*Stiti*), and The Meaning of Harmony in Destruction

(*Pralina*). Harmony in Creation (*Uttpti*) provides an explanation that the entire creation of the universe carried out by *Sang Hyang Mareka Jati* through its manifestations is an attempt to show its existence in an empty and desolate state without any creation. All objects and living things that He created are correlated with each other and this is what shows the existence of harmony in the universe. Because in essence the universe without its contents is incomplete and living things cannot live and settle without the existence of the universe. Next is harmony in Maintenance (*Stiti*) explaining that God in his manifestation as *Sang Hyang Brahma*, *Sang Hyang Vishnu*, and *Sang Hyang Iswara* is the entity that creates and plays an important role in the process of creation, maintenance and even destruction. These three cyclic processes will continue to occur systematically until in the end they will not happen again. Through this harmony, humans should always increase their sense of devotion to God, remembering in this text it is clearly stated that God in his manifestation as *Sang Hyang Mareka Jati* will always protect the universe that He created. This shows the harmony that is so well maintained between humans and the teachings that they make as a way of life which at the same time gives an illustration that harmony is also maintained between humans and the universe and God. And the last is the harmony in Destruction (*Pralina*) explaining that the basic concept of destruction requires a cycle of returning the elements of creation to the creator. Therefore, it is explained in this text that *Tri Sakti*, *Tri Aksara*, *Tri R̥ṣi* others will return to *Sang Hyang Mareka Jati*. If we trace back, that basically these elements were also created by *Sang Hyang Mareka Jati* and by nature all these elements will return to Him. A cyclical cycle occurs, proving that there is harmony and balance in the universe. Creation, maintenance, and destruction are forms of harmony created by God to give understanding to humans

that the entire universe is a manifestation of Him and will surely return to Him.

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