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Tri Tangtu on Sunda Wiwitan Doctrine in the XIV-XVII Century

ABSTRACT: This article aims to reconstruct the concept of “Tri Tangtu” in the “Sunda Wiwitan” doctrine in the XIV-XVII century, when the Sunda kingdom in West Java, Indonesia was under the reign of Niskala Wastu (-kancana) at Surawisesa Palace in Kawali, Ciamis, until its collapse in 1579 AD (Anno Domini). “Tri Tangtu” absorbs the three to unite, one for three, essentially three things in fact one, the things and paradoxical attributes fused into and expanded outward. The outside looks calm, firm, one, but inside is continuously active in its entirety in various activities. This concept is still also continues on indigenous of Kanekes (Baduy) in Banten, Western Java. In achieving that goal, historical methods are used, consisting of heuristics, criticism, interpretation, and historiography. In the context of explanation used social sciences theory, namely socio-anthropology through the theory of religion proposed by Clifford Geertz (1973), namely religion as a cultural system that coherently explains the involvement between religion and culture. The results of this study show that the concept of “Tri Tangtu” consists of “Tri Tangtu dina Raga (Salira)”; “Tri Tangtu dina Nagara”; and “Tri Tangtu dina Buana”. About “Tri Tangtu dina Raga” is a system of human reciprocal relationship to the transcendent with “lampah, tekad, ucap (bayu-sabda-hedap)” or deed, strong will, and word. “Tri Tangtu dina Nagara” is a unity of “Rsi-Ratu-Rama” or Cleric, Ruler, and a Wise Oldmen. Lastly, “Tri Tangtu dina Buana” is a relationship between Lord or “Hiyang/Hyang”, the universe, and human beings that must be harmoniously intertwined.

KEY WORDS: Sundanese Community; “Tri Tangtu” Teaching; Human Relationship; Harmoniously in Diversities.

INTRODUCTION

Based on the UU (*Undang-Undang* or Law) No.1/PNPS/1965, there are six religions recognized in Indonesia today, i.e. Islam, Hinduism, Buddhism, Christianity, Catholicism, and Khong Hu Cu (Hosen, 2005; Al, 2014; and Popov, 2017). In the meantime, earlier local religions existed, as if eliminated and often discriminated against. The local religion is a term to refer to the original

belief system of the *Nusantara* (Indonesian archipelago), a traditional religion that existed before the arrival of major religions, such as Hinduism, Buddhism, Christianity, and Islam. Many people no longer know that before the arrival of the “official” religions to Indonesia; in every region, there have been genuine religions or beliefs, such as *Sunda Wiwitan* which became the religion of indigenous people of Kanekes (Baduy) in

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Lebak, Banten; *Sunda Wiwitan Madrais*, and there are some other naming, in Cigugur, Kuningan, West Java; *Kejawen* in Central Java and East Java; *Parmalim* in Batak, North Sumatra; *Kaharingan* in Dayak, Kalimantan; and *Wetu Telu* in Lombok (Wessing & Barendregt, 2005; Muttaqien, 2013:89; Prawiro, 2014; and Bamualim, 2015).

So, the local religion in the Republic of Indonesia is often degraded as animism, idolaters, or just as a belief. Although the current “native belief” of the *Nusantara* is recognized as a “belief flow” with the right to be included on the KTP (*Kartu Tanda Penduduk* or Identity Card). However, over time, the local belief of the *Nusantara* became extinct and disappeared; even if there are adherents, usually in the hinterlands, such as rurals in West Java, Sumatera, and Irian Jaya (Persoon *et al.*, 2004; Forshee, 2006; and Prawiro, 2014).

Although anthropologically indigenous Indonesian beliefs, or so-called local beliefs, can be called religion, but until now the government has not incorporated the indigenous Indonesian beliefs as a recognized religion, legitimate to be embraced by those who believe in it. This fact seems to stem from the definition of “religion” imposed by the government, so that religions are not included in the category of religion. In this case, local religion is seen only as a primitive faith, and its adherents may be subjected to official religious propagation (McVey, 1999; Muttaqien, 2013:89-90; and Popov, 2017).

Among local religions spread in Indonesia, *Sunda Wiwitan*¹ in West Java developed in indigenous communities of Kanekes (Baduy) in the hinterland of Southern Banten, and partly on indigenous communities of *Banten Kidul* or South Banten. In more recent times,

¹*Sunda Wiwitan* refers to Edi S. Ekadjati (2005)'s opinion. He pointed out that the term of *Jati* found in the *Fragmen Carita Parahyangan* (Parahyangan Story Fragment), when it says *Jati Sunda* has the same meaning as the word *wiwitan*, i.e. early, first, or original (Ekadjati, 2005:181). Thus, the understanding of the religion of *Jati Sunda* or *Sunda Wiwitan* has the meaning of religion original of *Urang Sunda* (Sundanese people). In the context of cultural change, the original and external influences become very relative, because basically what was originally regarded as “external influences” at a developmental stage tended to be considered “original” and became the starting point of development at a later stage (Abdullah & Lapijan eds., 2012, 1:331-332).

Sunda Wiwitan is also recognized as one of the teachings in the Cigugur community in Kuningan, West Java. Looking at the spirit of local religious teachings, especially the Sundanese doctrine of *Wiwitan*, at least the local religion is not as simple as we might expect, even in that doctrine already has a fairly complicated, complete concept of doctrine that is actually worthy of being categorized as religion (Wessing & Barendregt, 2005; Indrawardana, 2014; Prawiro, 2014; and Sabri & Musyahidah, 2015).

One of the Sundanese teaching of *Wiwitan* is *Tri Tangtu*.² The ancient doctrine of the *Tri Tangtu* is understood as the rule that man is entirely part of nature at the levels of being or hierarchical structure in the order of the universe. Through these levels, human beings know and know where to go and achieve the ultimate goal throughout life, since in *Buana Sakala* as Microcosmic or *Jagat Carita*; *Buana Niskala* as Macrocosmic or *Jagat Kari Carita*; to *Jatiniskala* as Grandcosmic. With that, *Tri Tangtu* absorbs the “three to unite”, “one for three”, essentially “three things in fact one”, the things and paradoxical attributes fused into and expanded outward. The outside looks calm, firm, one, but inside is continuously active in its entirety in various activities (Heryana, 2010; Sumardjo, 2010; and Rusmana, 2018).

Throughout its history, in Sunda land developed various kingdoms ranging from kingdom of Tarumanagara in the V-VII AD (*Anno Domini*) and kingdom of Sunda in the VIII-XVI AD (Danasasmita, 2003; Ayatrohaedi, 2005; and Schildt, 2005). The *Tri Tangtu* concept is present when ancient Sundanese manuscripts appeared in the XIV-XVII AD, such as *Jatiniskala*³ script; *Sanghyang*

²In this time, *Tri Tangtu* concept is often used as one of Sundanese local wisdom in addressing a problem. Nevertheless, the use of the concept should be accordance with the basic principle of *Sunda Wiwitan* as a religion beliefs. As seen in some journal articles, such as written by Agus Heryana (2010:359-376); Siswanto Masruri (2013); Wanda Listiani *et al.* (2014); Santi Salayanti (2017); and Tatang Rusmana (2018:114-127).

³*Kropak 422* was recorded as a collection of manuscripts of the Perpustakaan RI (*Perpustakaan Nasional Republik Indonesia* or National Library of the Republic of Indonesia) in Jakarta from Galuh Regent, R.A.A. (Raden Adipati Aria) Kusumadinigrat. This *kropak* comes from the Kawali *Kabuyutan* in Ciamis, West Java, written in the script and the ancient Sundanese language.

Hayu;⁴ *Amanat Galunggung; Fragmen Carita Parahyangan*;⁵ and *Sanghyang Siksa Kandang Karesian*. The search for how this *Tri Tangtu* concept exists and evolves, and how the *Tri Tangtu's* teaching became one of the core doctrine of *Sunda Wiwitan* at that time is very interesting to study and the purpose of this paper.

The study of books, research reports, journals, and papers on the Sunda kingdom and concept of *Tri Tangtu* not many, among them are: "Tritangtu di Bumi Kampung Naga: Melacak Artefak Sistem Pemerintahan (Sunda)" [Tri Tangtu in the Dragon Village Earth: Tracking the Artifacts of Government System (Sunda)] by Agus Heryana (2010); *Laporan Penelitian Peradaban Megalitik di Sukabumi* [Research Report on the Great Stone Civilization in Sukabumi] by Richadiana Kartakusuma (2012) and "Kabuyutan Astana Gede, Kawali (Ciamis)" [Ancestral and Sacred Place of Astana Gede, Kawali (Ciamis)] also by Richadiana Kartakusuma (2015); *Sejarah Kerajaan Sunda* [the History of Sunda Kingdom] by Nina H. Lubis *et al.*

Based on its findings, it is suspected that the manuscript was written when the Sunda kingdom was capitalized in Kawali around the 14th century AD (*Anno Domini*). From the form and size of the script, this script is suspected that the manuscript was written by two people (Ayatrohaedi & Saadah, 1995; and Darsa & Ekadjati, 2006:15-17).

⁴Originally the third manuscript was a collection of J.L.A. Brandes, as cited by Jumsari Jusuf (1984), and now stored in the Perpustakaan RI (*Perpustakaan Nasional Republik Indonesia* or National Library of the Republic of Indonesia) in Jakarta. But, from the content and editorial text, the three manuscripts have similarities so as it is written in the beginning of the text that mentions *ndah saij hyaŋ hayu* (this is *Sang Hyang hayu*), the three manuscripts are more accurately named *Sang Hyang Hayu*. At his colophon written the time of writing 1357 Saka or 1435 AD (Darsa, 1998:25 and 31-33).

⁵The text of *Fragmen Carita Parahyangan* manifests a handwriting that until now only found in a single manuscript, it was stored united with the script of *Carita Parahyangan* in a *Kropak* 406, which is now stored in the manuscript collection of the Perpustakaan RI (*Perpustakaan Nasional Republik Indonesia* or National Library of the Republic of Indonesia) in Jakarta. The text of the *Fragmen Carita Parahyangan* may be said to have its own distinctness in the ancient Sundanese-language treasures since in addition to the Old Sundanese language and prose-shaped is also a codex unicus (single script). Broadly speaking, the text of *Fragmen Carita Parahyangan* contains three main stories of the rulers of Sunda kingdom based in the capital of Pakuan Padjadjaran. The three stories are: (1) the predecessor of Maharaja Trarusbawa; (2) Maharaja Trarusbawa of Pakuan Padjadjaran ruler who was enthroned in the palace of *Sri-Bima Punta Narayana Madura Suradipati*; and (3) Rakeyan Darmasiksa, ruler of Saunggalah who inherited the palace in Pakuan Padjadjaran (Darsa *et al.*, 2000:59-60).

(2013); and "Makna Tri Tangtu di Buana yang Mengandung Apek Komunikasi dalam Fragmen Carita Parahiyangan" [the Meaning of Tri Tangtu in the World Containing Political Communication Aspects in Fragment of Carita Parahyangan] by Rangga Saptya Mohamad Permana (2015). Of the writings, especially the concept of *Tri Tangtu*, there is no writing that comprehensively discuss about it (*cf* Heryana, 2010; Kartakusuma, 2012 and 2015; Lubis *et al.*, 2013; and Permana, 2015).

To obtain the expected results, the historical method consists of heuristics, criticism, interpretation, and historiography (Garraghan, 1946:33-69; Gottschalk, 1985:39-40; Sjamsuddin, 2007; and Herlina, 2015:17-60). In explanation is used theory or concept from social sciences, that is socio-anthropology put forward by Clifford Geertz (1973). In religious theory, the authors viewed the religion as a cultural system that coherently explains the involvement of religion and culture (*cf* Geertz, 1973; Lessa & Vogt eds., 1978; Kartodirdjo, 1992; and Noorduyun & Teeuw, 2009).

Firstly, the symbol system will bring and convey an idea to someone. Secondly, religion with that symbol causes a person to do a certain purpose, and he/she will be guided by a set of important values in that religion. Thirdly, religion can form concepts about the order of all existence. Fourthly, the conceptions and motivations will form a factual radiance, that is religion as "ethos" and religion as "life view". Fifthly, that factual radiance will give rise to unique rituals that have a privileged position in the order, which humans consider more important than anything (Geertz, 1973:90; Bradley, 2007; and DeMichele, 2017).

In this case, *Tri Tangtu* as one of the doctrine of *Sunda Wiwitan* is loaded with symbols will be revealed as a part of local wisdom Sundanese society in West Java, Indonesia.

RESULTS AND DISCUSSION

The concept of *Tri Tangtu* contained in the ancient Sundanese manuscripts in the XIV-XVII century, also seen in the indigenous of Kanekes (Baduy) in Banten, Western Java, Indonesia. In the manuscripts, the

concept of *Tri Tangtu* is generally present in human life. This concept is an inseparable unity, consisting of three aspects, namely: *Tri Tangtu dina Raga (Salira)*; *Tri Tangtu dina Nagara*; and *Tri Tangtu dina Buana* (cf Wessing & Barendregt, 2005; Heryana, 2010; Masruri, 2013; Prawiro, 2013 and 2014; Indrawardana, 2014; Listiani *et al.*, 2014; Permana, 2015; Rusmana, 2018; and Saringendyanti & Mahzuni, 2018).

Firstly, ***Tri Tangtu dina Raga (Salira)***. It is a system of human reciprocal relationship to the transcendent (achieving something out of the real world) with *lampah*, *tekad*, *ucap* (*bayu-sabda-hedap*) or deed, strong will, and word. *Ucap* will not be gain without *lampah*, there will be no lights without *tekad* and *ucap* (Masruri, 2013; Listiani *et al.*, 2014; Permana, 2015; and Rusmana, 2018).

Secondly, ***Tri Tangtu dina Nagara***. It is a unity of *Rsi-Ratu-Rama*.⁶ The arrangement of the potential of the system of unity power is: *Rsi* as the Grand Master of religion, which preserves and maintains traditions and doctrine. In this concept is actually the *Rsi* is the core of the owners of power, although not actually undergoing power. Meanwhile, *Ratu* runs and carries out the government, while *Rama* is the people who run what the *Rsi* orders and the promulgated Queen with all its rules.⁷

It can be said also that *Tri Tangtu dina Nagara* is a law that regulates the life of individuals and groups in a territory of power (constitutional). In a broad sense, *Tri Tangtu dina Nagara* is the concept of guidance of state life, and narrowly means the guidance of customary life. The balance of life between

the three is very important. If one of the three things is loose, life becomes unharmonious and will lead to disharmony, chaos, and disaster (Noorduyn & Teeuw, 2009; Listiani *et al.*, 2014; Permana, 2015; and Nugrahanto *et al.*, 2017).

In the *Fragmen Carita Parahyangan* of sheets 7b and 8b, it is said as following here:

Trarusawa King said, "For the *Rsi*, it is permissible to carry out a set of basic rules for peace throughout the country, which is responsible for the affairs of tranquility. *Rama* (permitted) formulated a set of basic rules for the order of the law of government, which was responsible for the affairs of guidance. *Prebu* circles are permitted to carry out the formulation of a set of basic rules for the order of the leader (king), who is in charge of government affairs. Therefore, it is not appropriate to compete for a position, and should not worry about fighting over territory. Well, that's how you guys are for *Prebu*, *Rama*, and *Rsi*, all as officials of the homeland regulator [...]" (sheet number 7b as cited in Darsa *et al.*, 2000).

"[...] If you have all agreed, then, the matter of power is part of *Prebu*, the affairs of the words are part of the *Rama*, and the affairs of thoughts and feelings that part of the *Rsi*" (sheet number 8a as cited also in Darsa *et al.*, 2000).

Thirdly, ***Tri Tangtu dina Buana***. It cannot be separated from the relationship between God, Nature, and Human. Its explanation about God or Hiyang/Hyang (Lord); Nature or Structure of the Universe; and the Human are as following here:

About God or Hiyang/Hyang (Lord). *Hiyang* (Lord) in *Kropak 422 (Jatiniskala)* is said to be an unexplained Essence; Essence which cannot be likened to all things; or Essence which cannot be compared like anything. The Supreme, the Essence, He exists, but is absolutely empty of all attributes, names, and deeds (Darsa & Ekadjati, 2006; and Saringendyanti & Mahzuni, 2018).

However, nature, names, and deeds cannot be absent because He exists. That is the Supreme Being (*Jatiniskala* or *Si Ijuna Jati Nistemen*) occupying *Jagat Sakala (Jagat Carita)* and *Jagat Niskala (Jagat Kari Carita)* as quoted in *Jatiniskala* (423-424) that [...] *Inya hana tan hana, buni tan buni, ébréh tan ébréh* (He exists but not exists, hidden but not

⁶In a broader sense, this unity is commensurate with the concept of *Trias Politica* by Charles de Montesquieu, which divides the power of the Judiciary, the Legislature, and the Executive. See, for further comparison, Bernard Manin (1994); Ruth McVey (1999); Charles de Montesquieu (2001 and 2004); and Joerg Chet Tremmel (2014).

⁷Matching concept is found among adherents *Sunda Wiwitan* of Cigugur in Kuningan, West Java, Indonesia, namely *Rama Panyipta*, *Rama Pangwedat*, and *Rama Panyusun*; and also in line with the rules in Kampung Naga in Tasikmalaya, West Java, Indonesia, namely: *Parentah*, *Panyaur*, and *Pamundut*. Associated with environmental life or eco-system, *Tri Tangtu Dina Nagara* is divided into: *leuweung larangan*, *leuweung titipan*, and *leuweung garapan*. See, for further information, Agus Heryana (2010); Ahmad Muttaqien (2013); Abdurrahman Misno Bambang Prawiro (2014); and Wanda Listiani *et al.* (2014).

hidden, real but not real). That is the absolute emptiness is not His Essence, but He is empty of nature, name, and deed, because a trait is called then it is not Him anymore (cited in Ayatrohaedi & Saadah, 1995; and Darsa & Ekadjati, 2006:155 and 213).

The existence of the Essence of the Almighty is present as the *Sanghyang Tunggal Premana* (Single Supreme Being), as well as the *Sanghyang Tunggal Wisesa* (the Sole Supreme Being), the owner of life (*Sanghyang Hurip*) in a state of *jatiniskala* (real occultation), such as the *Jatiniskala* manuscript quotation (320-329), following here:

Yes ta Jatinistemen

[So, that's what *Jatinistemen* means]

tan kaucap, tan karasa,

[unspeakable, unfeeling]

tan kaprisa, tan katwatwan,

[inaudible, invisible]

tan kapretan, nis lamun lasmana.

[unhindered, if emitting a ray]

Hana bayu, tan pabayu,

[There is power, without power]

hana sabda, tan pasabda,

[there is a speech, without a word]

hana had (p), tan pahda (p),

[there are feelings, without being felt]

hana hurip, tan (ha hu) kasengguh hurip.

[there is life, that is not called life]

(cited in Darsa & Ekadjati, 2006:151 and 210).

About Structure of the Universe. As in the description of *Hiyang, Ijuna Jati Nistemen* is the core value of Sundanese cosmology manifested in *Bayu-Sabda-Hedap*. About *Bayu-Sabda-Hedap* is interpreted by *Urang Sunda* (Sundanese people) in the concept of *Mandala Tri Tangtu dina Buana*, which is a symbol of self-understanding, space, form, and time. Through this concept, *Urang Sunda* considers the universe consists of three levels, namely: *Jaga Sakala, Jagad Niskala*, and *Jagad Jatiniskala* (Ayatrohaedi & Saadah, 1995; Darsa & Ekadjati, 2006; and Wartini *et al.*, 2010).

The universe is in turn present individually as *Batara Jatiniskala*, which includes *Raga Alit* (Smooth Body) and *Raga Badag* (Rough Body). Thoroughly, that notion refers to the "central" of *Mandala*, "seed", and "drop" mandatory point of departure, which frees man from the dimension and removes the

dichotomy of universe subjects. This concept asserts that man is a microcosmic, a replica of macrocosmic. To understand how the Nature Creation and its existence in the universe, *Urang Sunda* describes it in a geometric form of "dots and lines" drawn intersecting to create a triangle pattern (*cf* Ayatrohaedi & Saadah, 1995; Kartakusuma, 2012:2; and Salayanti, 2017).

Tri Tangtu dina Buana can be analogous to the natural life of Baduy people in Banten, Western Java, Indonesia, who are believed to be the unity of *Buana Rarang/Larang* or Natural Birth; *Buana Panca Tengah* or Nature of Various Creatures; and *Buana Nyungcung* or Spiritual World (Danasasmita & Djatisunda, 1986; Adimihardja, 2000; Wessing & Barendregt, 2005; and Wartini *et al.*, 2010).⁸ In the daily life of the Baduy community, *Tri Tangtu (Tangtu Telu)* consists of *Baduy Jero, Baduy Luar*, and *Baduy Dangka*. About *Baduy Jero* is called *Lembur Tangtu* or *Tangtu Jero* (Garna, 1988; and Wessing & Barendregt, 2005).⁹ According to the history of *Urang* (people) Baduy, the ancestors of the *Puun* dubbed *Sang Hiyang Dalem* or Nobility (*cf* Van Zanten, 1995; Djunatan, 2011; and Prawiro, 2013).¹⁰

Residents of *Tangtu (Daleum Kajeroan* or *Kadaleuman, Padaleuman)* is understood

⁸These three realms are commensurate with Hindu knowledge of the universe, namely *Bhurloka*; and Buddhism, *Kamadhatu*, the lowest realm of mortal beings: humans, animals, also spirits and demons. In this realm, humans are still bound by lust, passion, and unholy lifestyle. The outermost courtyard and the foot of the temple symbolize *Bhurloka*. *Bhuwarloka* (Buddhism: *Rupadhatu*) is the middle nature as a place of saints, rishis, hermits, and lowly gods. In this nature, man begins to see the light of truth. The central courtyard and the body of the temple are symbols of the *Bhuwarloka*; *Swarloka* (Buddhism: *Arupadhatu*) is the highest and holiest sphere, and the place where the gods reside is called *Swargaloka*. The inner courtyard and roof of the temple symbolizes the *Swarloka*. The roof of the temple in Prambanan complex in Central Java, Indonesia is decorated with *mastaka* peak of *Ratna* (Sanskerta language: gem), Prambanan's rat shape is a modification of *wajra* symbolizing diamond or lightning. In ancient Javanese architecture, *Ratna* is a Hindu counterpart to Buddhist stupas and serves as the summit or *mastaka* of the temple.

⁹*Tangtu* refers to the "thread, the propagator of race" and *Urang* (people) Baduy understands *Tangtu* in the sense of "sure, surely" in line with Sundanese understanding "place, surely" also "literature", because there is the term of *Guru Tangtu* (as cited in *Kropak* 630). So, *Tangtu* refers to the forerunner, the root of the descendants, or the founder of life.

¹⁰The residents of *Tangtu* are *Urang Rawayan* (Bridge), then who come and enter *Tangtu* village must also pass of *rawayan*. *Rawayan* is not merely interpreted as a bridge, but a symbol of *Tangtu's* descendant's relatives of *Puun Sang Hiyang Dalem*.

as *kadaton*, the center of government.¹¹ The traditional Sundanese government style is *triumvirate* or *tria iuncta in uno*, a combination of three into one or an integral “trio”. Each of *lembur* was led by *Puun*, who took possession of the *kapuunan* and one-third of the territorial unit function based on *Rama*, *Rsi*, and *Ratu/Prabhu* or a Wise Oldmen, Cleric, and Ruler (Darsa *et al.*, 2000; Wessing & Barendregt, 2005; and Wartini *et al.*, 2010).

Puun Cikeusik or *Puun Rama*; *Puun* Cikartawana or *Puun Resi/Puun Pandita*; and *Puun* Cibeo or *Puun Prabu/King/Queen/Puun Ponggawa*,¹² they are an elite group living in the *Tangtu* neighborhood with the status of a “single institution” and the highest scandal covering the entire *Inti Jagat Baduy*. In this place, according to their beliefs, before there is everything, there is the *awang uwung-uwung* (*suwung*), and from this *suwung* *Batara Keureusa* born, *Batara Kawasa*, *Batara Bima Mahakarana*, which then gave birth of *Urang Baduy* in Banten, Western Java, Indonesia (Danasasmita & Djatisunda, 1986; Garna, 1988; Adimihardja, 2000; and Prawiro, 2013).

The concept of *suwung* causes the teachings of *Sunda Wiwitan* not taught in writing, but is spoken from generation to generation. Since the childhood of *Bares Kolot* teaches step by step through speech, behavior, and parents imitate by always saying good, good behavior, always controlling themselves in everyday life. So, the elderly (both elders *lembur* and the elderly) practiced it in everyday environments to various aspects, body and soul (outward and inward) since life in the world to the afterlife (Ekadjati, 2005; Kartakusuma, 2012:3-4; and Sabri & Musyahidah, 2015).

Tri tangtu places the husband as caretaker and guardian of *huma*, fields, gardens,

forests, and rivers; while the wife as a guardian of *huma*, nanny children, and cook rice. The parents are directly responsible for raising and raising, and making their children as candidates for human beings who preserve the inner and outer lives of their communities.¹³

Tri tangtu into the Baduy shelter positioned the longitudinal residential space south-north by following the natural contours of the direction of *Pamuntuan* mount, where *Sasaka Pada Ageung* and *Sasaka Domas* are located. Their everyday life is considered *Tapa Dina Mandala*, which is to maintain and manage *Puseur Dangiing Pigeusaneun Kami Ratu*. All of them are affirmed in the main duty of *Tapa Dina Mandala* with *Ngabarata Tapakeun Nusa Telunguluh, Telu Bagawan Sawidak Lima, Pancer Salawe Nagara*. In the sense of keeping, nurturing by adjusting to the natural environment (Danasasmita & Djatisunda, 1986; Garna, 1988; Adimihardja, 2000; and Prawiro, 2013).

From the description, it appears that *Mandala Tri Tangtu dina Buana* is the very nature of the universe that is so inherent between the self and nature that has been taught and inherited by the ancestors since the first time lowered it. The concept of integrating and adapting to nature with its natural nature causes what has existed in the universe not changed, but functioned as it is (Darsa & Ekadjati, 2006; Wartini *et al.*, 2010; and Kartakusuma, 2012:4-5).¹⁴

The realities of the Baduy community are recorded in *Sanghyang Siksa Kanda Ng Karesian* (I:4), as following here:

Ini pakeun urang ngrétakeun bumi lamba, caang jalan, panjang tajur, paka pridana, linyih pipir, caang buruan. Anggeus ma imah kaeusi, leuit kaeusi, paranje kaeusi, huma kaomean, sadapan karaksa, palana ta hurip, sowe waras, nyewana sama wong (sa)rat. Sangkilang di lamba, trëna

¹¹*Urang* (people) Baduy term to call the bridge is *cukang*. This word is also used to refer to children of descendants, as in Sundanese now, its synonym is *rawayan*. See, for further information, Saleh Danasasmita & Anis Djatisunda (1986); Judhistira K. Garna (1988); Kusnaka Adimihardja (2000); and Abdurrahman Misno Bambang Prawiro (2013).

¹²*Puun Tangtu* Cikeusik is seen as a more remote settlement of *Tangtu* Cikartawana and *Tangtu* Cibeo. *Tangtu* Cibeo is the place to talk and solve everything related to government, though the leader of the fixed encounter of Cikeusik *Puun* as the oldest *Puun*, characterized by its deepest and southernmost.

¹³*Puun*, which holds the highest office in the *Tangtu* region, leads its people based on *Pikukuh* (customary rules). Under certain circumstances, it is inherited to its immediate relatives. Honorary call to *Puun* is *Girang* (*Hulu, Pupuhu*) in practice now called *Kokolot*.

¹⁴Since pre-historic times, especially when megalithic culture developed in Sunda land, *punden* terraces are almost always placed on the highest land, the mountain in a mountain environment, and the form is still functioned and preserved *Urang Baduy* (Baduy people) in particular and *Urang Sunda* (Sundanese people) in general at that time.

taru lata galuma, hejo lembok tumuwuh sarba pala wo(h)wohan, dadi na hujan, landung tahun, tumuwuh daek, maka hurip na urang reya. Inya eta sanghyang sasana kreta di lamba ngarana (cited in Danasasmita *et al.*, 1987:73 and 94).

Translation:

This (the way) for us to organize the world of life, clean roads, fertile plants, enough clothing, clean the outside, bright interior of his house. When the house is filled, the barn is filled, the chicken coop is filled, the fields are tackled, tad preserved, the long life, always healthy, the source lies in the human world. All life sustainers: grass, trees, vines, shrubs, lush green growth of all kinds of fruits, lots of rain, tall trees, because they thrive and give life to the people. Yes that's what *sanghyang sasana* prosperity in life.

This doctrine, based on welfare, is not only about the human self, but the living environment with all the natural resources needed by humans and the heavens. Indeed, that is the task of human life in the world as told by *Carita Parahyangan*, stanza IV; and *Sanghyang Siksa Kanda Ng Karesian* (III:4), as following here:

Ini panca putra: prētiwi Sang Mangukuhan, apah Sang Katungmaralah, teja Sang Karungkalah, bayu Sang Sandanggreba, akasa Sang Wrētikandayun (cited in Atja, 1967/1968:17).

This the five sons:¹⁵ *pretiwi* or mother land is *Sang Mangukuhan*, water is *Sang Katungmaralah*, the light is the *Karungkalah*, the wind is the *Sang Sandanggreba*, the sky is the *Sang Wretikandayun* (cited in Danasasmita *et al.*, 1987:75 and 96).

About the Human. The existence of human beings in *Buana Panca Tengah* (the world) is, in essence, none other than *Tapa dina Mandala* which is represented through lifelong primary practice with *pakena keureuta bener*, its meaning is acting kindly-well behaved and trying to apply good for self and others, including to environment and continue to repay it until it is time to go home to the Creator. This teaching is rife since *Prabu Raja Wastu* became king of Galuh Pakuan in Kawali, Ciamis, West Java,

¹⁵Five sons is the 5 son's *Sang Kandiawan* considered *Pancakusika* transformation, i.e. *Sang Kusika* in Mountain, *Sang Garga* in Rumbut, *Sang Mesti* in Mahameru, *Sang Purusa* in Madiri *Sang Patanjala* in Panjulan. See, for further information, Atja (1967/1968); and Saleh Danasasmita *et al.* (1987:96-97).

Indonesia (Ekadjati, 2005; Lubis *et al.*, 2013; Teguh, 2017; and Kurniawan, 2018).

The king appeals to the will (without compulsion) to follow the religious experience pursued by himself in relying on the (doctrine of) the ancestors (*Batu Panyandaan*); maintain the behavior with a stand and carry out the right path (*pakena keureuta bener*) for the sake of peace and peace of fellow (*pakena gawe rahhayu*); and facing all the trials of life (*nanjeur na juritan*) for the truth to always prevail in the world as implied by the Kawali I-VI Inscription (Lubis *et al.*, 2013; and Saringendyanti & Mahzuni, 2018). How to answer this historical facts?

The answer is implied in the *Batu Tapak*¹⁶ on the site of Astana Gede in Kawali, Ciamis, West Java, Indonesia. The numbered squares (5 x 9) 45 are geometric lines with regular numbers. This form is reminiscent of the building of a *Yantra*,¹⁷ which is considered an element of Hindu-Buddhist influence (India). However, of all forms of *Yantra* India, *Yantra* is box-shaped a number of 45 boxes, there is nothing so suspected that the stone tread is not a Hindu-Buddhist concept, but must be returned to the concept of Sundanese (cf Kumar, 1927; Aciri, Creese & Griffiths eds., 2011; Kartakusuma, 2015; and Gyatso, 2017).

Behind every geometric line keeps (or is) a number of thoughts like kaleidoscopes. The number of Five and Nine is mentioned in the manuscript of *Sewaka Darma* about man as "City with Nine Gates". Man with his *panca indriya* in the form of a pit of *indriya* expenditure of a number of nine is called a *cungap*. With that, it can be said that the *Batu Tapak* is a *Yantra* in the concept of Sundanese teaching, which serves as a medium of concentration. The *Yantra* can function whenever a person steps his legs and hands into the sculptured image, inevitably he has to be in a squatting position and look

¹⁶Locals consider this *Batu Tapak* is *Kolenjer* or Calendar. Named *Batu Tapak*, because on this artifact is stamped carving a pair of human legs. In this *Batu Tapak*, there is a picture of the box with the arrangement from left to right (horizontal) amounted to 9 boxes, from top to bottom (vertical) totaling 5, the box is totally amounted to 45. Under the drawing box is 45 sculptures stamped a pair of the soles of a human foot, and on the left side of the stamp a pair of soles of the foot is a sculpture of left handed image only.

¹⁷There is concentration tool used for meditation.

at the 45-gauge box in front of him, just like someone who is concentrating on the self with all his senses, because the main concentration instrument (*neker*) of the *indriya* is the mind or *manah* (Acri, Creese & Griffiths eds., 2011; Darsa, 2013; Kartakusuma, 2015:13; and Gyatso, 2017). See photo 1.

Besides mentioned in the manuscript of *Sewaka Darma*, the concept of *panca indriya* is mentioned also in the *Sanghiyang Siksa Kanda Ng Karesian* (I:5), as following here:

[...] *Ini sanghiyang dasa kreta nu dipajarkeun kalangkang sanghiyang dasa sila, ya maya-maya sanghiyang dasa marga, kaprëtyaksaana na dasa indriya* (cited in Danasasmita et al., 1987:73 and 94).

Translation:

[...] This *sanghiyang dasa kreta* which is mentioned as shadow *sanghiyang dasa sila, ya maya-maya sanghiyang dasa marga* embodiment *dasa indera*.

This *panca indriya* no other is *dasa kreta* which in the Inscription of Kawali II called *keureuta* in relation to the phrase “*pakena keureuta bener pakeun najeur na juritan*” (Danasasmita et al., 1987; Kartakusuma, 2005; and Nugrahanto et al., 2017). Man has also *dasa indriya* (ten senses), and senses essentially part of the human mind to know, feel, and carry out everything. Ten senses (*dasa indriya*) is divided into two parts with each five senses, namely: *Panca budindriya* (five awareness sense is that causes people to know and feel something); and *Panca karmendriya* (five motion sense or motivate work/workers). Senses is the main cause of man is bound to the elements of the world, then it must be piloted, cleaned by training the mind clean and pure (Danasasmita et al., 1987; Kartakusuma, 2005; Nugrahanto et al., 2017; and Saringendyanti & Mahzuni, 2018).

By using the human senses of enjoying life, on the contrary if the senses are used upside down, then, it will utilize and bring miserable life; and without *indriya*, man cannot do anything in the world. Senses is *keureuta* (read: train) that can bring people both good and ugly. As stated sentence in the inscription



Photo 1:

“Kawali III (*Batu Tapak*) Inscription”
(Source: Budimansyah’s Document, on Juni 2013)

of Kawali VI: “*ulah botoh bisi kokoro*”. Through senses also, something that can simplify human life. Physically and spiritually, the human organ (human) perceives or interacts with something and, therefore, the key to driving the senses as well as possible is always to keep the gate (*cungap*) by practicing the five senses running *keureuta bener* (Kartakusuma, 2005; Poesponegoro & Notosusanto eds., 2008; and Nugrahanto et al., 2017).

If it can be likened to a train (horse), then this body is a train, the bridle of the train is like mind, intellectual consciousness is like a coachman, and *sukma* (spirit) is the owner of the train. The train will not reach its destination without being drawn by the horse, but the horse unrestrained by the coachman will bring the train to the road is not clear with no direction and purpose (Kartakusuma, 2005).

Running *keureuta bener* is a patterned behavior, i.e. *tapa* remove any dirt (stains, blemishes, thistles, thorns, *nista*) attached to the physical and soul, like removing rust on iron or settling mud (*lanau*) at the bottom of the river/lake, so that water originally cloudy (*rumeuk/butek*) slowly clear and visible to the surface, increasingly clear and clear, but



Photo 2:

“Kawali VI Inscription”

(Source: Ety Saringendyanti’s Document, on Oktober 1995;
and Budimansyah’s Document, on Juni 2013)

also without taste or bargaining, symbolizes a clean soul so light and easy to the true nature of life. As the phrase implies on the Kawali VI inscription: “[...] *bati peureu tinggal nu atis tina rasa*”.¹⁸ See photo 2.

The experience of *tapa* (holy) Prebu Raja Wastu is not easy, then, it is done gradually and continuously. Also because humans have an intellectuality with varying degrees of ability, the Prebu Raja Wastu (-kancana) with high consciousness manifests it through artifacts. Human beings are true beings with limitations. To go to something “unlimited” begins with a limited, gradually devotion to a higher level gradually. The key is “intact concentration” to everything that is limited

to him. In concentrating the mind towards something finite it takes an object to be caught because of its infinite *Hiyang* or *Sukma Yang* abstract (Danasasmita *et al.*, 1987; Kartakusuma, 2005; Poesponegoro & Notosusanto eds., 2008; and Nugrahanto *et al.*, 2017).

In order for “No Being” to be conceived, concrete means of being made to go to “the Unseen” or “Supreme Being” is represented by the form and shape according to the needs, beliefs, and abilities of human beings. *Batu Tegak (Menhir) Batu Panyandaan (Sanghiyang Lingga Bingba)* as *Hiyang* in its form of *Dina Buana*; and *Batu Panyandunguan (Sanghiyang Lingga Hiyang)* as a symbol of unifying themselves with the highest element. Both of them are presented not to be worshiped, but to help the mind concentrate on the ultimate abiding universal meaning – overcoming everything or totality (Danasasmita *et al.*, 1987; Kartakusuma, 2005; and Saringendyanti & Mahzuni, 2018).

Batu Tapak as a tool of concentration called *Yantra Mandala*, but with the style of Sundanese ancestor. Sundanese ancestors always adorn the results of his work in a natural way, aligning themselves to the natural environment. Actually, *Yantra Mandala* is a circle, making a circle with natural rocks will be forced to either hammer or damage the natural rocks, and it will give

¹⁸This phrase ends the warning “*ulah botoh bisi kokoro*” or “do not gamble with life (*botoh*) because it will make miserable (*kokoro*)”. *Botoh* is also as chicken’s fighter, gambler, and bedding. The word of *kokoro* is still known and used in Sundanese now means greedy (like a starving person) in everything. Meanwhile, *botoh* translated as “gambling or to gamble” is certainly a bad thing to be inscribed in the inscription. In our philosophy (especially Javanese and Sundanese), it is known that the ancient concept which applies to the relevant today is *Ma Lima*, even officially written in the form of manuscript of *Serat Ma Lima*. The term of *Ma Lima*, as illustrated in *Serat Ma Lima*, implies five behaviors initiated by syllable *ma* or *m* sounds, i.e. *madat* (sucking opium); *madon* (whore or play girl); *mabok* (drinking); *main* (gambling); and *maling* (stealing). Five behaviors that are very popular and very meaningful for the Javanese and Sundanese society are abstinence behaviors that must be avoided, because the consequences are very harmful to self and others. See, for further information, Fitrotun Noor Asna (2001); Moh Muzakka (2005); and <http://www.artikata.com/arti-322379-botoh.html> (20/12/2017).

different flavors and no longer in harmony with nature, then the *Yantra Mandala* in Kawali is made in harmony with its natural form and condition. *Yantra Mandala* is also a symbol of respect for the earth and the cosmos. Earth and the cosmos are always symbolized as women, because *Yantra* means loom, tool in general or machine *jantera* (Indonesian). In daily use, *Yantra* is essentially a symbolic representation of the Godhead aspect connected with the Goddess of Mother (cf Pott, 1966; Marwoto & Witdarmono, 2004; Acri, Creese & Griffiths eds., 2011; Kartakusuma, 2015; and Gyatso, 2017).

Artifacts on the site of Astana Gede (Kawali) in Ciamis, West Java, Indonesia that can be attributed to the Goddess of the Mother is *Batu Pangeunteungan*. The shape is triangular and always watery. In this context, Richadiana Kartakusuma (2015) likens this artifact with *gisa* (Kartakusuma, 2015:15).¹⁹ The Mother goddess aspect also relates to the core of Sundanese culture as a farming society (agrarian). For the agrarian community, *Dewi Ibu* is the element of giving birth to everything and something that exists in the world. This causes her worship more emphasized on anatomy that is closely related to the role of childbirth, one of which is the genital aspect of the triangular shape or womb = *hiranya garbha* (Kartakusuma, 2005 and 2015; and Kurniasih, 2017). See photo 3.

Could the artifacts of *Batu Pangeunteungan* be a symbol of understanding of everything that is in this universe back to the ground, stomach (mother's content) "*mulih ka jati mulang ka asal, ka bali geusan ngajadi*"? Could *Batu Tapak* be compatible with *Wastupurusamandala* and the *Batu Pangeunteungan* artifacts are the central point (*Brahmasthan*) in the Sundanese style? In harmony with this, this artifact is more appropriate is a symbol of *Tri Tangtu*

¹⁹This artifact is likened to the shape of the passengers synonymous with the mortar, in Old Sundanese called *gisa*. *Gisa* is mentioned in the manuscript of *Sewaka Darma*, related to a female hermit on Kumbang mountain named *Ni Puru Teja Bancana*. The experience of her *tapa* is likened to cleaning and taking care of *gisa*, which is rubbed to clean until skin purities/dung is lost (*dikasayan*), washed clean to the hair part (*diangiran*), and even all peeled (*dipeseukkan*).



Photo 3:
"Pangeunteungan Stone"
(Source: Budimansyah's Document, on Juni 2013)

mirror place (*Pangeunteungan*) someone in this life sail. In the end, only one respected, worshiped, and revered *Urang* (people) Sunda, *Sunda anu Wiwitan*, namely "himself". By knowing himself, he will know what, who, how, and where he ends up, no other is born and returns to the Supreme Being called the *Dzat* (cf Monnet, 2011; Listiani *et al.*, 2014; Cabantchik, 2016; and Saringendyanti & Mahzuni, 2018).

A deeper explanation is found in *Pantun Bogor* in the episode *Tunggul Kawung Siliwangi*. In the *pantun*, it is told that the spreader of Sundanese religion is the figure Munding Laya Di Kusumah, who got *Layang Salaka Domas* from *Jagat Jabaning Langit*. Munding Laya Di Kusumah is more philosophically applied to a figure or someone who has been able to uphold death,

the equivalent of a beautiful flower. It means that someone who has been able to master the passions while leaving the worldliness, that is identical with the *Utusan Sang Khlaik* or Messenger of the Creator. *Jagat Jabaning Langit* is the universe outside the universe, the *Mandala Ageung* is the throne of *Sang Hyang Tunggal – Sang Rumuhun Nu Maha Agung*,²⁰ and *Munding Laya Di Kusumah* is a symbol of someone who has achieved perfection (Noorduyn, 2006; Gong, 2008; Wartini *et al.*, 2010; and Kartakusuma, 2012:13).

CONCLUSION

In the Sunda kingdom in West Java, Indonesia, especially when Prabu Niskalawastu Kancana ruled in the *Surawisesa* palace, Kawali (Ciamis), teaching the *Sunda Wiwitan (Jatisunda)* reached its highest development, until its collapse in 1579 AD (*Anno Domini*). From teaching *Sunda Wiwitan*, the concept of *Tri Tangtu* core teaching overall.

Tri Tangtu concept is consisted of *Tri Tangtu dina Raga (Salira)*; *Tri Tangtu dina Nagara*; and *Tri Tangtu dina Buana*. About *Tri Tangtu dina Raga (Salira)* is a system of reciprocity to human transcendence with *lampah, tekad, ucap* or *bayu-sabda-hedap* (deed, strong will, and word). *Tri Tangtu dina Nagara* is a unitary *Rsi-Ratu-Rama* (cleric, ruler, and a wise oldmen). While *Tri Tangtu dina Buana* is a relationship that must be established in harmony between Lord or *Hiyang/Hyang*, the universe, and man.²¹

²⁰This nature is by the Baduy community in Banten, Western Java, Indonesia called *Buana Nyungcong*, or *Sidratul Muntaha* according to Islamic terms. See also, for further information, Saleh Danasasmita & Anis Djatisunda (1986); Judhistira K. Garna (1988); Kusnaka Adimihardja (2000); and Abdurrahman Misno Bambang Prawiro (2013).

²¹**Statement:** We, herewith, declare that our paper is original and has never been submitted for another journal. This paper is purely our own ideas, formulas and research, without helping of others. In this paper, there is no copyright works or opinion that has been written or published by others, except in writing clearly listed as a reference in the text with the name of the author and listed in the References. We would like to give our copyright works to the *TAWARIKH* journal in Bandung, West Java, Indonesia, for publishing all of/or part this paper as the interest of sciences; and I don't claim any royalty about it. Finally, we have made this statement in truth and if there is any distortion and untruth in this statement, then, we are willing to accept the international ethics journalism sanction.

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