

你最投緣的那一尊，
就是你的本尊，
你最喜歡的護法，
就是你的護法。

2015年12月19日台灣雷藏寺
「大日如來護摩大法會」開示
《如何選本尊？》





真佛密法(二)

第一章 本尊法

Chapter 1: Yidam Yoga/Personal Deity Practice | Bab 1 Sadhana Adinatayoga

第二節 如何正確選擇行者的本尊？

Part 2: How Does a Practitioner Accurately Choose Their Yidam?
Bagian 2 – Bagaimana Memilih Adinata yang Tepat?

釋蓮礪上師 授課

“本尊”有助密教行者的修法成就

Yidams Can Help Tantric Practitioners to Succeed in Their Dharma Practice

“Adinata” Mendukung Keberhasilan Sadhana Tantrika

佛教的基本教義中，
第一階段便是要修習佛法者先行皈依佛門的“三寶”，
“三寶”是指佛、法、僧，佛是圓滿的覺者，
法是宇宙之間的大法（佛陀所說的正法），
僧是指修持佛法的如來聖者（出家眾）。

In the basic teachings of Buddhism,
the first stage is for practitioners to take refuge in the "Three Jewels" of Buddhism: Buddha, Dharma, and Sangha.
Buddhas are perfectly enlightened beings, Dharma refers to the great laws of the universe (the teachings of the Buddha),
and Sangha refers to the sagely/noble practitioners of the Dharma (monastics).

Tahap pertama yang mendasar dari ajaran Buddha adalah bersarana kepada Sang Triratna sebelum
memulai penekunan Buddhadharma. “Triratna” mengacu pada Buddha, Dharma, dan Sangha.

Buddha adalah Yang Tercerahkan dan Sempurna,
Dharma adalah mahadharma di alam semesta (kebenaran sejati yang diajarkan Sang Buddha),
Sangha adalah para Suciwan penekun Buddhadharma (para Biksu).

蓮生活佛說：

佛本身來講是點燃世界的明燈，所以是寶；
法是因為佛陀本身傳下來的法燈，也是光明，
也是寶；延續這些法燈的這些人也是一寶，
所以稱為三寶。

Living Buddha Lian Sheng says:

The Buddha is a brilliant light that illuminates the world, hence a jewel;
the Dharma is the lamp of teachings passed down from the Buddha,
also a light and a jewel; those who sustain/ preserve/ continue to carry the
Dharma lamps are also a jewel, thus they are called the Three Jewels.

Dharmaraja Liansheng berkata,

Buddha sesungguhnya adalah sosok yang menyalakan pelita penerang dunia, oleh
sebab itu dikatakan sebagai ratna; Dharma merupakan pelita kebenaran
yang dinyalakan oleh Sang Buddha, merupakan cahaya gemilang,
juga merupakan ratna; kaum yang meneruskan nyala pelita kebenaran ini
juga merupakan ratna, oleh sebab itu ketiganya disebut Triratna.



密教在修持佛法上，除了尊崇三寶以外，
還要時刻憶持“三根本”為修行的旨趣，
“三根本”即是：

“上師”是加持根本、“本尊”是成就根本、“護法”是事業根本。

In Tantric/Esoteric Buddhism, in addition to revering the Three Jewels, practitioners must constantly remember their "three roots" as the essence/ultimate purpose of their spiritual cultivation. The "three roots" are:

one's Guru as the root of empowerments/blessings, one's yidam as the root of accomplishment, and one's Dharma protector as the root of endeavors/activity.

Dalam penekunan Tantrayana, selain menjunjung tinggi Sang Triratna, sadhaka harus senantiasa mengingat "Trimula" sebagai pedoman bhavana.

Yang dimaksud dengan "Trimula" adalah:

"Mulacarya" sebagai mula-adhistana, "Muladinata" sebagai mulasiddhi, dan "Mulapala" sebagai mulakarman.

密宗行者，從發心皈依根本上師開始，
先修四加行法奠定修行的基礎，再與根本上師相應，
得“傳承加持力”，再修根本本尊，修三密行，
到與本尊相應，成就本尊，這便是依行因，證果德。

Tantric practitioners begin by taking refuge in their Root Guru, then practice the four preliminary practices to lay their foundation, followed by yogic/spiritual union/alignment with their Root Guru to receive the "lineage blessing," they then practice their root yidam's sadhana, cultivating the three secrets/tantric methods [of body (mudra), speech (mantra), and mind (visualization)] until achieving yogic/spiritual union with their yidam, becoming accomplished as their yidam. This is relying upon the cause of actions, leading to the fruition/virtue of realization.

Sejak bertekad untuk bersarana kepada Mulacarya,
seorang tantrika memulai penekunan Sadhana Caturprayoga sebagai pondasi bhavana,
dilanjutkan dengan penekunan Sadhana Guruyoga dan memperoleh “kekuatan adhistana silsilah”,
kemudian penekunan Sadhana Adinatayoga, melatih triguhya,
hingga berkontak yoga dengan Adinata, mencapai keberhasilan Adinata,
hal ini merupakan hetu (sebab) yang berdasar pada penekunan dan mencapai pembuktian phala (akibat) kebajikan.



由此可見，密教的“三大根本”是互有關聯，三者缺一不可，其中亦突顯了“本尊法”於修持佛法中的重要性。

Thus, it can be seen that the "three great roots" of Tantric Buddhism are interconnected, all three are essential and none can be omitted.

This also highlights the importance of yidam yoga in the cultivation of Dharma.

Dapat dilihat bahwa Trimula dalam Tantra saling berhubungan, ketiganya sama pentingnya dan tidak ada satu pun yang boleh diabaikan, sehingga terlihat pentingnya "Sadhana Adinatayoga" dalam penekunan Buddhadharma.

在密教的修持中，“本尊”是代表著“成就的根本”，在比較早的時候，對於選擇“本尊”是有一種特別的儀式，都是用“拋花”的方式來決定自己的本尊。

In the practice of Tantric Buddhism, the "yidam" represents the "root of accomplishment." In earlier times, there was a special ritual for the selection of one's "yidam," which involved the method of "flower tossing" to decide one's yidam.

Dalam penekunan Sadhana Tantra, "Adinata" melambangkan "Mulasiddhi", dahulu ada metode yang unik dalam memilih Adinata, yaitu dengan "melempar bunga" untuk memilih Adinata.



密教行者修持“本尊法”的選擇形

The Method of Choosing a "Yidam" in Tantric Buddhism
Cara Tantrika Memilih "Sadhana Adinatayoga" untuk Ditekuni

“拋花選本尊”的方式，首先是祈求選本尊的弟子用一條帶子，把自己眼睛蒙起來，然後由根本上師引領弟子手執花朵，誠心念禱唱咒至壇城前，把花往空中拋，這花落在那一尊佛菩薩像上，行者的本尊就是那一尊，這便是拋花選本尊的程序。時至今日，仍然有密宗修持佛法者沿用這種方式來選擇。

The method of "flower tossing to choose one's yidam" involves the disciple who is praying for guidance regarding their yidam to first blindfold themselves with a band. The root guru then leads the disciple, who holds a flower, to sincerely chant mantras in front of the shrine mandala. The flower is tossed into the air, and the deity on which it lands becomes the practitioner's yidam. This is the procedure for choosing one's yidam by flower tossing. Even today, some practitioners of Tantric Buddhism still use this method for selection.

Cara “melempar bunga untuk memilih Adinata” adalah: pertama-tama, mata sadhaka ditutup dengan sehelai kain sabuk, lalu Mulacarya memberikan sekuntum bunga pada sadhaka. Sadhaka melafalkan mantra dengan setulus hati hingga tiba di hadapan altar, lalu melemparkan bunga ke arah langit, saat bunga terjatuh di depan rupang sesosok Adinata, maka itulah Adinata sadhaka. Inilah cara melempar bunga untuk memilih Adinata. Hingga saat ini, masih ada sekte Tantra yang menggunakan metode ini untuk memilih Adinata.



密教“拋花選本尊”的具體模式與規則，蓮生活佛也曾在說法開示中告訴我們：

The specific method and rules of "flower tossing to choose one's yidam" in Tantric Buddhism have also been explained by Living Buddha Lian Sheng in his discourses and teachings:

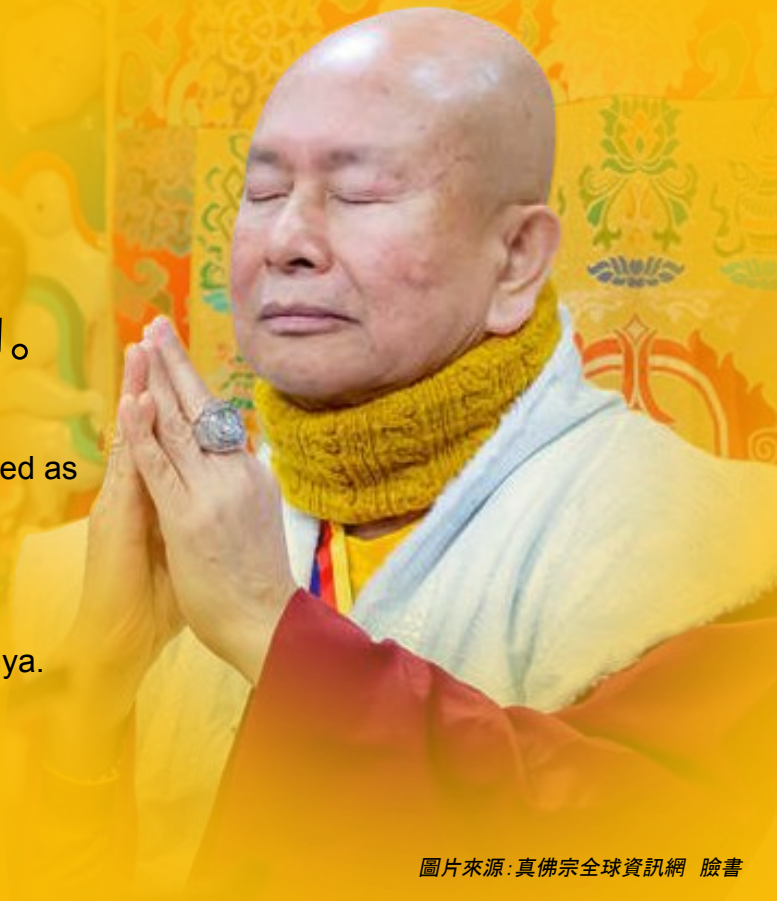
Dharmaraja Liansheng juga pernah membabarkan cara dan aturan terkait metode ini dalam dharmadesana:



拋花選本尊是用什麼來做壇城呢？
是用金剛界或胎藏界來做壇城。
因為金剛界裡面是有很多諸尊，數不清的。

What is used for the mandala for flower tossing to choose one's yidam?
The Vajradhatu (Diamond Realm) or Garbhadhatu (Womb Realm) are used as
mandalas. Because the Vajradhatu contains countless deities.

Altar apa yang digunakan untuk melempar bunga memilih Adinata?
Gunakan Vajradhatu atau Garbhadhatu sebagai altar,
karena dalam Vajradhatu terdapat banyak Adinata, tak terhitung banyaknya.



怎樣拋花才可以拋在這些諸尊的身上呢？
金剛界及胎藏界的圖可以做成幻燈片，
幻燈片可以放在地上，照在很接近的地上面，
現在的人是這樣做的，弄起來就很大了。
所以，要受灌頂的行者要來選擇本尊的時候，
就被帶進壇城，然後對著壇城拋花。

How are flowers tossed to land on these deities?

The images of the Vajradhatu and Garbhadhatu can be made into slides, which are projected onto the floor from a distance. This is how it's done nowadays, creating a large magnified visual. Thus, when practitioners who are going to receive empowerment come to choose their yidam, they are brought to the mandala, and then toss the flower while facing the mandala."

Bagaimana cara melempar bunga supaya jatuh di tubuh Adinata?

Zaman sekarang, lukisan Vajradhatu dan Garbhadhatu dapat dibuat menjadi gambar proyektor, yang diproyeksikan di lantai, sehingga ukurannya sangat besar. Oleh sebab itu sadhaka yang ingin memohon abhiseka dan memilih Adinata akan diajak memasuki ruangan altar, lalu melempar bunga ke arah altar.



古時候的西藏做金剛界、胎藏界的壇城，他們喇嘛是用沙，種種不同顏色的配料去做，去修壇城。有方型壇，有圓形壇，種種的壇，這些曼荼羅都是這樣子做出來的。假如拋花用幻燈片的形式比較容易一點，幻燈片照在地上一拋就可以了。

In ancient Tibet, Vajradhatu and Garbhadhatu mandalas were created and constructed by lamas using sand and various colored materials. There were square mandalas, circular mandalas, and various mandalas, all made this way. If using slides for flower tossing is easier, the image is projected on the ground, and the flower is tossed onto it.

Zaman dahulu di Tibet, para Biksu menggunakan pasir dan bahan berwarna-warni untuk membuat altar Vajradhatu dan Garbhadhatu. Bentuknya pun beragam, ada yang persegi dan ada yang bundar. Menggunakan gambar proyektor lebih praktis, cukup mengarahkan proyeksi gambar ke lantai.



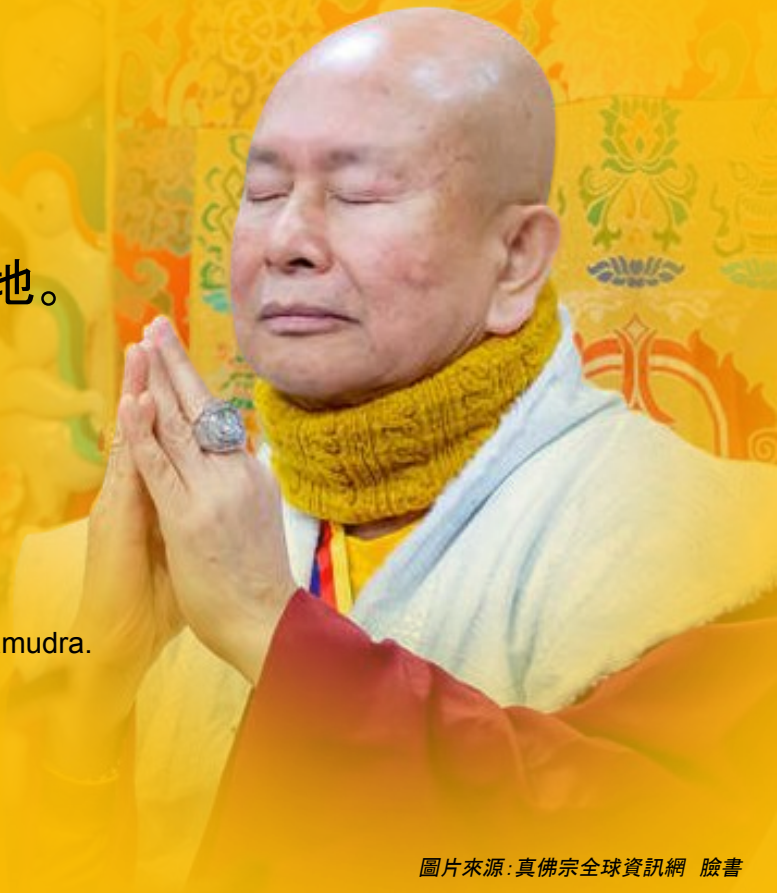
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但是拋花是有規定的，有花朵
若拋在菩薩的頂上，這是說可以修大手印。
若拋在眼睛或口就修密教悉地，
拋到上身就是上悉地；拋到中身，是中悉地，
下身就修下悉地。它的規定就是上、中、下悉地。

However, there are rules for flower tossing:
if it lands on a bodhisattva's head, it means you can practice Mahamudra.
If it lands on the eyes or mouth, you practice the Tantric siddhis;
if it lands on the upper body, it's the upper siddhi;
if it lands on the middle part of the body, middle siddhi; and
[if it lands] on the lower body, practice lower siddhi.
The rules stipulate the upper, middle, and lower siddhis.

Namun, melempar bunga juga ada aturannya,
jika bunga jatuh di bagian puncak kepala Adinata, berarti boleh menekuni Mahamudra.
Jika bunga jatuh di bagian mata atau mulut berarti menekuni Siddhi Tantra,
jatuh di bagian tubuh atas berarti Siddhi Tinggi;
jatuh di bagian tubuh menengah berarti Siddhi Menengah;
jatuh di bagian tubuh bawah berarti Siddhi Rendah.
Ada aturan pembagian Siddhi Tinggi, Siddhi Menengah, dan Siddhi Rendah.



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有些人拋到兩尊的中間，剛好是不短不長，
兩邊的距離一樣，就修兩悉地，有兩個本尊。
若右手邊較靠近是虛空藏菩薩，
左邊是觀世音菩薩，他的本尊還是虛空藏菩薩。

Some toss the flower and it lands right between two deities, equidistant from both, so they practice two siddhis and have two yidams. If [it lands] closer to Akashagarbha Bodhisattva on the right, and Avalokiteshvara Bodhisattva is on the left, the practitioner's yidam is Akashagarbha Bodhisattva.

Ada orang yang melempar bunga tepat di antara dua Adinata, jarak bunga ke kedua Adinata sama persis, maka ia menekuni dua Siddhi, serta memiliki dua Adinata. Misalnya sisi kanan bunga yang lebih dekat adalah Bodhisattva Akasagarbha, dan sisi kiri bunga adalah Bodhisattva Avalokitesvara, maka Adinatanya tetap Akasagarbha Bodhisattva.



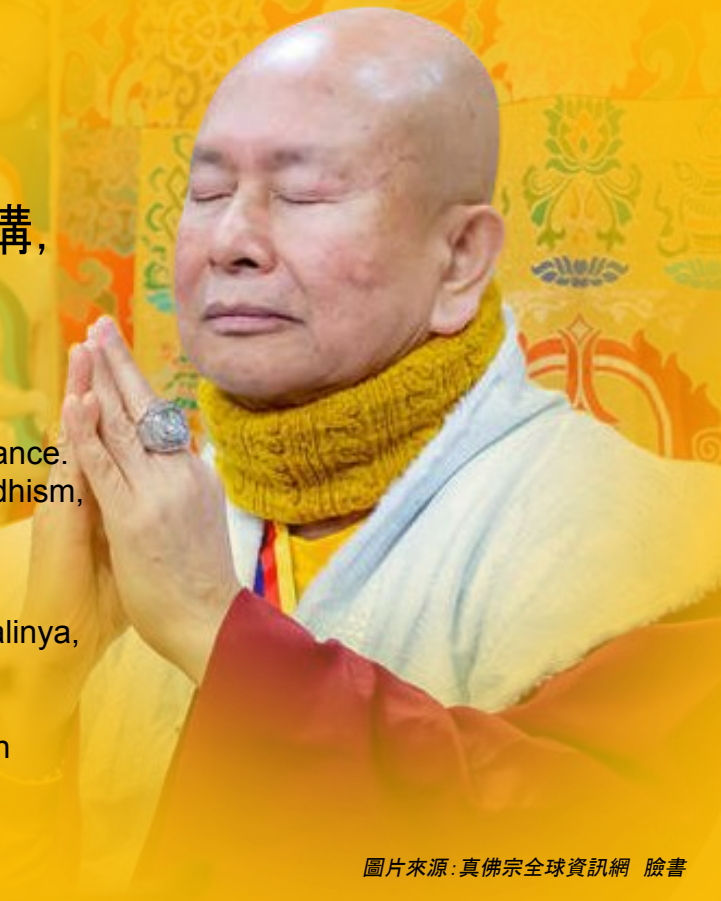
假如拋到壇城外面呢？

再要拋第二次，再祈禱，再唸咒，若第二次又是拋在壇城外面呢？還有第三次，但是，第三次又拋在壇城外面怎麼辦？按照密教來講，那你是跟密教沒有緣，修持也不會有成就。

What if the flower lands outside the mandala? The person needs to toss a second time, after praying and chanting mantra again.

If it lands outside again on the second attempt, the person still has a third chance. However, what if it still falls outside on the third try? According to Tantric Buddhism, you have no affinity with Tantric Buddhism, and even if you practice, there will not be accomplishment.

Bagaimana jika bunga jatuh di luar altar? Sebelum melempar untuk kedua kalinya, sadhaka berdoa dan merapal mantra. Bagaimana jika untuk kedua kalinya, bunga tetap jatuh di luar altar? Masih ada kali ketiga, tetapi jika untuk ketiga kalinya bunga tetap jatuh di luar altar, maka ini berarti sadhaka tidak berjodoh dengan ajaran Tantra, meskipun menekuninya tidak akan memperoleh keberhasilan.



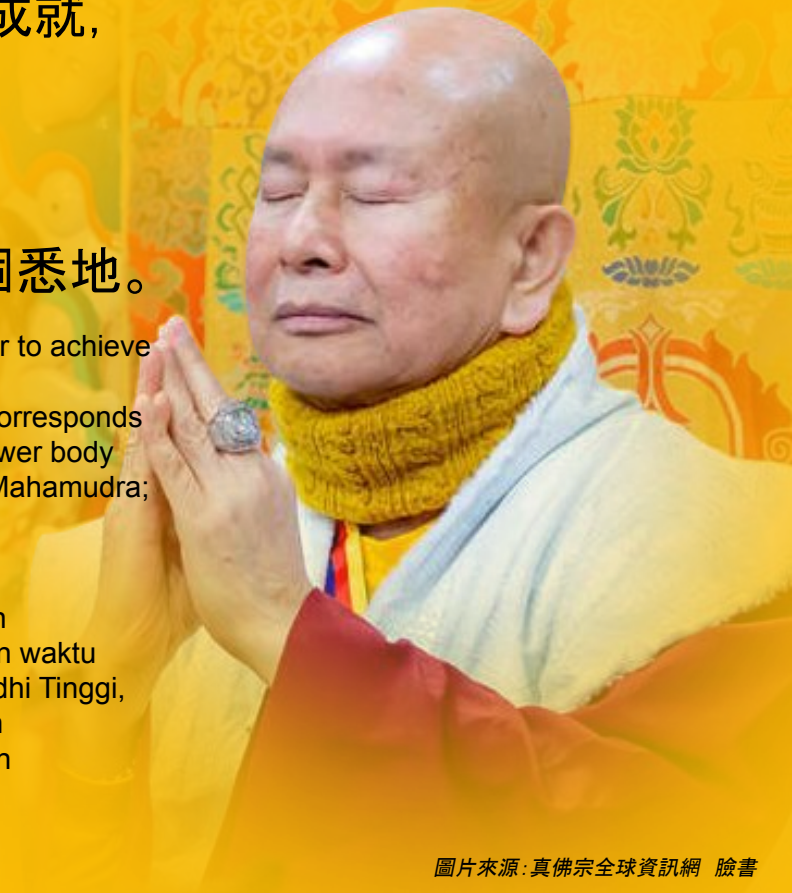
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這個花朵拋得越接近本尊，他修法就越容易成就，距離這個本尊越遠，表示他修的時間是很長。上半身是修上悉地，中半身是修中悉地，下半身是修下悉地。拋到頭頂就是修大手印，拋到眼、口就是修密教悉地，兩尊中間修兩個悉地。

The closer the flower lands to the yidam, the easier it will be for this practitioner to achieve success in Dharma practice. The further away the distance from the yidam, signifies the longer the time for success in Dharma practice. The upper body corresponds to the upper siddhi, the middle part of the body to the middle siddhi, and the lower body to the lower siddhi. If the tossed flower touches the head, it means practicing Mahamudra; if it lands on the eyes or mouth, it means practicing Tantric siddhis. If it lands between two deities, you practice two siddhis.

Semakin dekat jarak bunga dengan Adinata maka semakin mudah pencapaian keberhasilan sadhana, semakin jauh jarak bunga dengan Adinata menandakan waktu penekunan sadhana yang semakin lama. Bagian atas tubuh menandakan Siddhi Tinggi, bagian tengah tubuh menandakan Siddhi Menengah, dan bagian bawah tubuh menandakan Siddhi Rendah. Apabila jatuh di puncak kepala berarti penekunan Mahamudra, jatuh di mata atau mulut berarti penekunan Siddhi Tantra, jatuh di tengah dua Adinata berarti penekunan dua Siddhi.



而在上述提到的上、中、下悉地 (三品悉地), 其中的“悉地”是梵語, 意譯為“成就”, 可見於《大日經疏指心鈔》第十六卷內:

“大日義釋悉地品中云, 上品悉地密嚴佛國,
中品悉地十方淨嚴, 下品悉地諸天修羅宮……。”

經文解釋便是說, 三品悉地中, 上品悉地往生密嚴佛淨土,
中品悉地往生十方淨土, 下品悉地往生諸天修羅宮。

In the context of the above-mentioned upper, middle, and lower siddhis (three kinds of siddhis), "siddhi" is a Sanskrit term meaning "accomplishment." This can be seen in the 16th volume of the *Commentary on the Mahavairocana Sutra*, which states: "In the section on siddhis, upper siddhi leads to rebirth in the Pure Land of Secret Adornment, middle siddhi to rebirth in the pure lands of the ten directions, and lower siddhi to rebirth in the palaces of celestial beings and asuras."

Istilah Siddhi Tinggi, Siddhi Menengah, dan Siddhi Rendah (tiga macam Siddhi) dalam bahasan di atas merujuk pada kata "Siddhi" dalam Bahasa Sanskerta yang berarti "keberhasilan", seperti yang tertulis dalam Sutra Vairocana "Da Ri Jing Shu Zhi Xin Chao" bagian ke-16, "Mahavairocana menjelaskan kualitas Siddhi, Siddhi Tinggi Buddhaloka Tantra nan agung, Siddhi Menengah Tanah Suci Sepuluh Penjuru, Siddhi Rendah Istana Surga Dewata dan Asura." Dengan kata lain, Sutra ini menjelaskan adanya tiga tingkatan Siddhi, Siddhi Tinggi akan membawa kelahiran di Buddhaloka Tantra nan agung, Siddhi Menengah akan membawa kelahiran di Tanah Suci Sepuluh Penjuru, dan Siddhi Rendah akan membawa kelahiran di Istana Surga Dewata dan Asura.

蓮生活佛指出，現今的密教弟子，很多都會請自己的根本上師來決定根本的本尊，根本上師要推算弟子的因緣，與某尊的因緣是否契合，如果是合，那就是本尊無誤。

Living Buddha Lian Sheng points out that many Tantric disciples today will ask their root guru to determine their root yidam. The root guru has to divine/deduce the disciple's affinities/karmic conditions, whether they are compatible with a particular deity. If compatible, then the yidam is correctly chosen.

Dharmaraja Liansheng mengemukakan bahwa siswa Tantra di masa kini banyak yang memohon Mulacarya untuk menentukan Muladinatanya, Mulacarya memeriksa kecocokan nidana siswa dengan Adinata tertentu, jika cocok maka itulah Adinata siswa.



蓮生活佛替弟子選擇本尊，有一秘密，便是依循弟子的“天性”去推算和選擇他們的本尊，而真佛宗有八大本尊法，只是原則性，金剛界、胎藏界的諸尊，皆可以為本尊。

Living Buddha Lian Sheng has a secret for helping disciples choose their yidam, which involves divining/deducing and selecting based on the disciple's "intrinsic qualities/innate characteristics/natural inclinations." True Buddha School has eight principal yidam yoga sadhanas, which serve as guidelines; however, any deity from the Vajradhatu or Garbhadhatu can be one's yidam.

Ada satu rahasia Dharmaraja Liansheng dalam memilih Adinata bagi para siswa, yaitu berdasarkan “data kelahiran” siswa. Ada Maha-astadinata di Zhenfozong, yang merupakan Adinata pada umumnya, tetapi Adinata di Vajradhatu dan Garbhadhatu juga boleh dijadikan Muladinata.



也有些弟子，剛皈依接受灌頂，就在夢中、定中，看見佛菩薩前來顯現摸頂加持，於是，弟子便選擇此尊為自己修持佛法的本尊，這是契合於法理的。

There are also some disciples, who upon just taking refuge and receiving empowerment, see a buddha or bodhisattva appear in their dream or meditation, blessing them by touching their head. Consequently, these disciples then choose that deity as their yidam for spiritual cultivation, which also aligns with the principles of Dharma.

Ada pula sebagian siswa yang baru mendapatkan Abhiseka Sarana, melihat kedatangan para Buddha Bodhisattva memberikan adhistana jamah kepala di dalam mimpi maupun samadhi. Oleh sebab itu, ia memilih Adinata tersebut sebagai Muladinata dalam penekunan Sadhana, ini sesuai kecocokan dan kaidah Dharma.



結語

Conclusion | Kesimpulan

有弟子請問蓮生活佛，現時的真佛宗不是以“拋花”的儀式，來決定自己修持佛法的本尊，那該如何選擇本尊？蓮生活佛是如此的認為：“當一個行者看到那位主尊，心中產生非常歡喜，就可以選擇祂作為自己的本尊。”

A disciple asked Living Buddha Lian Sheng, since the "flower tossing" ritual is not used to determine one's yidam in True Buddha School today, how should disciples choose their yidams?

Living Buddha Lian Sheng believes:

"When a practitioner sees a particular deity and feels great joy in their heart, they can choose that deity as their yidam."

Ada siswa yang bertanya kepada Dharmaraja Liansheng, kini Zhenfozong bukan lagi menggunakan metode “melempar bunga” untuk memilih Adinata Sadhana. Jadi, bagaimana cara memilih Adinata?

Dharmaraja Liansheng berpendapat, “Saat sadhaka melihat sosok Adinata dan merasakan suka cita yang mendalam, maka sadhaka boleh memilih Adinata tersebut sebagai Adinatanya.”

接著，蓮生活佛為弟子作更精闢的解說：
“修持‘真佛密法’是各自契入自己的本源，‘本源’就是自己的‘本尊’，自己的有緣來處。這是‘各自適也’。並非‘逆理自悖’。

Living Buddha Lian Sheng then provided a more in-depth explanation for disciples:
"The practice of True Buddha Tantric Dharma is about each person connecting deeply with/assimilating into their own origin. This 'origin' is one's 'yidam,' the source they are karmically linked to/the place from which they have come. It is about what suits each person and is not contrary to reason or self-contradictory.

Dharmaraja Liansheng melanjutkan penjelasannya dengan mendetail:
“Penekunan Sadhana Tantra Zhenfo berarti sadhaka memasuki sumber asalnya, ‘sumber asal’ adalah ‘Adinata’, awal kedatangan diri sadhaka. Hal ini merupakan ‘kecocokan masing-masing’. Bukanlah ada ‘aturan keharusan’.

真佛宗有八大本尊，八大本尊的修持法，
正是‘是法住法位’，各盡其性是謂善。
阿彌陀佛用‘一心’，觀世音菩薩用‘懷’，地藏王菩薩用‘度’，
準提佛母用‘清淨’，黃財神用‘佈施’，蓮華生大士用‘樂’，
蓮花童子用‘真’，藥師琉璃光王佛用‘藥’。
八大本尊修持法，是各盡其性啊！”

True Buddha School has eight principal yidams,
and the corresponding yidam yoga sadhanas for these eight principal yidam deities,
aligning with their respective unique characteristics. When each fulfills their nature, this is goodness.
Amitabha Buddha—'single-mindedness,' Avalokiteshvara Bodhisattva—'compassion,'
Ksitigarbha Bodhisattva—'bardo deliverance/liberation,' Cundi Buddha-Mother—'purity,' Yellow Jambhala—'generosity,'
Padmasambhava—'bliss,' Padmakumara—'trueness/authenticity,' and Medicine Buddha—'medicine/healing.'
The sadhanas of the eight principal yidams each fulfill their own nature!"

Dalam Zhenfozong ada Maha-astadinata dan penekunan delapan Sadhana Adinatayoga semuanya
‘memiliki ciri khas masing-masing yang sesuai dengan karakteristik Maha-astadinata’.
Buddha Amitabha mengandalkan ‘sepenuh hati’, Bodhisattva Avalokitesvara mengandalkan ‘kasih’,
Bodhisattva Ksitigarbha mengandalkan ‘penyelamatan’, Bhagawati Mahacundi mengandalkan ‘kesucian’,
Jambhala Kuning mengandalkan ‘dana’, Padmasambhava mengandalkan ‘sukha’, Padmakumara mengandalkan ‘satya’,
Buddha Bhaisajyaguru mengandalkan ‘obat’. Inilah hakikat penekunan delapan Sadhana Adinatayoga!"

又，“‘本尊’的選擇，完全依行者自己的‘特性’而定，
也可以說，依行者自己的‘心性’而定。
或者是行者發下的“誓願”而定，
重要的是行者覺得最投緣，最有緣份的！這就是汝的本尊。

Additionally, "the choice of a 'yidam' completely depends on the practitioner's own 'unique characteristics,' or in other words, upon their 'disposition/natural inclinations.' It may also depend on the 'vows' the practitioner has made. The important thing is that the practitioner feels the deepest connection, the strongest affinity, with the yidam they choose. This then is your yidam.

Selain itu, pemilihan Adinata sepenuhnya berdasarkan 'karakter' sadhaka, dengan kata lain, berdasarkan 'sifat sejati' sadhaka. Atau berdasarkan 'ikrar' sadhaka. Yang terpenting adalah sadhaka merasakan nidana paling erat dengan Adinata tersebut! Maka itulah Adinata Anda.

每一位行者，其實可以自己選擇本尊來修法，
也是依‘特性’、‘心性’、‘誓願’、‘投緣’來選擇本尊。
我們不要用‘拋花’或‘抽籤’來決定，
因為自己選擇本尊，自己確認本尊，如此的意義，更是深重。”

Each practitioner can actually choose their own yidam for their spiritual cultivation,
based on their 'unique characteristics,' 'disposition/natural inclinations,' 'aspirations/vows,' and 'affinity.'

We do not use 'flower tossing' or 'drawing lots' to decide,
because choosing your own yidam and affirming/confirming your own yidam gives the choice much deeper meaning."

Sesungguhnya setiap sadhaka boleh memilih sendiri Adinata sadhananya,
berdasarkan 'karakter', 'sifat sejati', 'ikrar', atau 'nidana'.

Kita jangan menggunakan 'pelemparan bunga' atau 'melempar chiamsi' dalam memilih Adinata,
karena memilih sendiri Adinata kita dan mengenali sendiri Adinata kita akan memberikan makna yang lebih mendalam.