SYMBOLICAL MEANINGS OF AJI SARASWATI TEXT IN JAVANESE AND BALINESE SHIVAISM’S TRADITION: A COMPARATIVE STUDY

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ABSTRACT
This study aims to compare the texts of Aji Saraswati (AS) from three texts of Shivaism's traditions in Java and Bali. The data sources used in this study are the texts of Aji Saraswati (AS), Bhimaswarga (BhS), and Jatawedana (JW), which are ancient manuscripts and have transformed into text editions. Philological work steps were carried out to process data in the form of ancient manuscripts and literature studies to collect data in the form of text editions of previous studies. In data analysis, this research used comparative or comparative literature studies. This study found that there are comparisons in the form of similarities and differences in symbolical meaning in structure, written media, and mysticism in Aji Saraswati in various texts from Java to Bali. This comparison can be evidence of the transmission of texts to various regions from Java to Bali. It then rebuts common assumption that this Shivaism literature was originated in Bali and transmitted to the other regions in Indonesia.

Keywords: Aji Saraswati, Balinese, Comparative Studies, Javanese, Symbolical Meaning,

ABSTRAK
Penelitian ini bertujuan untuk melakukan perbandingan pada teks Aji Saraswati (AS) dari tiga tradisi teks keagamaan Siwa di Jawa dan Bali.

**Kata kunci:** Aji Saraswati, Bali, Jawa, Makna simbolik, Sstudy Perbandingan.

INTRODUCTION

Aji Saraswati (AS) is one of the texts in the aji category or genre. Aji means sacred books, sacred texts, or formulas that are very sacred and have magical\(^1\). Based on the notion of aji, AS can be said to be a text that contains religious doctrine regarding the holy or sacred writings of Goddess Saraswati. AS in the form of aji texts was built by the philosophical foundations of script mysticism and literacy rituals consisting of several mantras\(^2\). AS as a ritual literacy text consists of mantras for writing, begging for inspiration in writing, to mantras to insert scripts into the body\(^3\). According to Raechelle Rubinstein\(^4\), Aji Saraswati which is found in the Balinese tradition, is one of the proofs that

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\(^3\) Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, 61.

Balinese people believe that script can turn into the power of God.

_Aji Saraswati_ is not only known in Hinduism in Bali, but also found in religious texts from mountain scriptoriums found in Java, both in West Java and Central Java. Texts containing _Aji Saraswati_ in the Javanese tradition derived from the Merapi-Merbabu scriptorium, in the fragments of the _Bhīmaswarga_ (BhS) adventure text of the three text traditions (West Java, Central Java, and Bali), and in the other texts with a Shiva religious background. _Aji Saraswati_ which originated from several reviews (Java to Bali), could be attributed to the journey of a pilgrim, namely _Bujangga Manik_ contained in the _Bujangga Manik_ text which is a poem derived from the Ancient Sundanese scripting tradition. The interrelationship between _Aji Saraswati_’s texts in Java (and Bali) was supported by similarities. Both traditions in general have localized beliefs.

Based on the interrelationships between _Aji Saraswati_’s texts in Javanese and Balinese traditions, this study aims to investigate those contained in _Aji Saraswati_ in the form of prose speech, such as in the BhS text which indirectly contains _Aji Saraswati_, as well as texts that explicitly mention _Aji Saraswati_ (Javanese and Balinese). Comparative studies on _Aji Saraswati_’s inter-traditions are still minimally conducted, hence this research seeks to complement previous studies. The research problem proposed in this study is: how is the structure, writing media, and mysticism between _Aji Saraswati_ in Javanese tradition (West Java and Central Java), and the Balinese tradition similar or different from each other. In this study, a comparison was made between _Aji Saraswati_ that represented each region (West Java, Central Java, and Bali).

_Aji Saraswati_ is one of the canon texts of Hinduism of which most studies discussed its texts and rituals originating from Bali. A study by Raechelle Rubinstein in her book _Beyond the realm of the senses: The Balinese ritual of kakawin composition_.

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6 Rubinstein, _Beyond the realm of the senses: The Balinese ritual of kakawin composition_.  

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the realm of the senses: The Balinese ritual of kakawin composition discussed the content of several manuscripts of Aji Saraswati from Bali. This study explained the composition contained in kakawin in Bali. In the discussion, it was explained about literacy, inspiration, prosody, beauty, and orthography of kakawin in Bali. Besides Aji Saraswati, another text related to the religious doctrines of Saiwaism was also analyzed in this book, namely Swarayawyanjana.

Another study by Ron Jenkins in his book Saraswati in Bali: a Temple, a Museum, and a Mask discussed Saraswati day rituals in Bali. This book is an account of various rituals on Saraswati Day in Bali. Rituals found in Balinese traditions include pre, peak, and post-Saraswati day. Saraswati is a symbol of knowledge, wisdom, and beauty and is found in every script, literature, music, ritual, and art in Bali.

Furthermore, Anak Agung Gede Alit Geria in his article Aji Saraswati: Tradisi Merapi-Merbabu explained that there was only one copy of the manuscript containing Aji Saraswati (11 L 254). Geria explained that Aji Saraswati's text derived from the Merapi-Merbabu tradition contained philosophical, scientific, and true truth. This was evidenced by the various aji-ajian in Aji Saraswati.

Aditia Gunawan had discussed script mysticism in his thesis and articles related to the text of Bhīma Svarga which is an Ancient Javanese text from West Java. BhS is a text that narrated Bhīma's journey to save his parents from hell. The BhS text of

the West Java studied by Gunawan was associated or intertextuality with Aji Saraswati from Bali.

Studies on Aji Saraswati still needs to be expanded. The previous research on Aji Saraswati focused on and compared it with the Balinese tradition, such as studies by Rubinstein, Jenkins, and Gunawan, and with the Merapi-Merbabu tradition as studied by Geria, showing only basic information and saying there is only one Aji Saraswati manuscript. The present study seeks to fill this gap in literature by using research data in the form of the AS text of the Merapi-Merbabu tradition which is not as well known as AS Bali. Data analysis was carried out by making comparisons between AS in Java and Bali to show the transmission of AS texts in various traditions (West Java, Central Java, and Bali). The comparison of the texts was carried out to see the symbolic meaning of Aji Saraswati’s text, especially related to the symbolic meaning of literacy knowledge.

The source of data in this study includes ancient manuscript texts containing Aji Saraswati’s text, such as: Aji Saraswati from Merapi-Merbabu (10 L 218, 11 L 254, and 9 L 114), BhS from Merapi-Merbabu (1 L 333), Jatawedana (4 L 143), and Aji Saraswati from Bali (collection of the Faculty of Literature UI, Perpusnas RI, a digital manuscript of the Bali Cultural Documentation Center, and so on). The method used in the research was in the form of text objects related to humanities studies using qualitative research methods that focus on data collection, analysis, and interpretation of data.\(^{10}\)

The ancient manuscripts in this study were undergone some philological work steps, such as inventory, description, comparison, text edition, and translation so that they can be read by the wider community. Literature studies related to previous studies were carried out in this study to find out the text editions that had been done by previous researchers related to the text of Aji Saraswati. The source of the data from the results of the

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\(^{10}\) Jozef Richard Raco, *Metode Penelitian Kualitatif: Jenis, Karakteristik, dan Keunggulannya* (Jakarta: Gramedia Widiasarana Indonesia, 2010), xviii.
literature study containing fragments of Aji Saraswati on BhS which was worked on by Gunawan.

For data analysis, this study used comparative literature studies. According to Steven Tötösy de Zepetnek\(^{11}\), comparative literature studies have two methods, namely knowledge of multilingual and national literature and literature has other ideologies in the form of marginality, genre, type of text, and others. Intrinsically, the content and form of comparative or comparative literary studies provide facilities for cross-cultural and interdisciplinary literary studies to support the history of the text. Unlike other methods that use a single literary or linguistic work, comparative literary studies have the advantage of being fragmented and pluralistic. Comparative literature studies that are cross-cultural and interdisciplinary can be applied to Aji Saraswati’s texts found in Java and Bali.

**FINDINGS AND DISCUSSION**

*\textit{Aji Saraswati Merapi-Merbabu Composing Period}*

There are three manuscripts of the Merapi-Merbabu scriptorium collection that contain and are explicitly prefixed with the text of Aji Saraswati. These manuscripts include collection codes of 10 L 218 (colophon), 11 L 254, and 9 L 114 which are now stored in the National Library of the Republic of Indonesia. Of the three manuscripts, the manuscript coded 10 L 218 is considered a complete manuscript compared to the other two manuscripts. Manuscript 11 L 254 is a direct copy of 10 L 218 through common error and there is only an initial part of 10 L 218. Manuscript 9 L 114 has a slightly different reading variant to the other two manuscripts and there is a missing manuscript, and the final part of the text has additional texts from other manuscripts. The three manuscripts use the medium of writing lontar, written in Buda script and in Middle-Javanese.

After the identification process, the manuscript 10 L 218 was found to have more than one colophon. There are four

\(^{11}\) Steven Tötösy de Zepetnek and Tutun Mukherje, *Companion to comparative literature, world literatures, and comparative cultural studies* (Foundation Books, 2013), 5.
colophons in the manuscript, indicating that the manuscript was written as many as four periods of writing or copying. The first period colophon shows the candrasengkala "i saka, naga, pipitu, ajala, ratu" [in the Saka year, dragon, seven, sea, queen/king], which indicates the number of 1478 Javanese years Merapi-Merbabu, or around 1556 AD. The colophon in the first writing period has similarities with the manuscript 9 L 114 which indicates a transmission of texts between the two manuscripts. The second colophon has the candrasengkala "bumi, naga, nyatur, darahni" [earth, dragon, four, earth], which indicates the number of 1481 years of Javanese Merapi-Merbabu or around 1559 AD. The third colophon has candrasengkala "i saka, sikara, gamma, locot (/locok), ratu" [Saka, hands, weapons, religion/the bullet, the queen], which indicates the number of 1552 or 1512, the Javanese year of Merapi-Merbabu or around 1630/1590 AD. The fourth colophon contains candrasengkala “tatih (thathit?), bumi, dangan, lanang” [lightning, earth, dangan, male] which indicates the number of 1513 Javanese years or around 1591 in the conversion year AD.

There is double interpretation in determining the number of years in the third colophon, e.g., locot or locok could mean either weapon or religion, as there are several hypotheses. The first hypothesis for the colophon numbered 1552 states that texts after the third colophon were written 40 years earlier than texts ending in the third colophon. In addition, if the third colophon shows the numbers of 1552 MM, the distance between the second and fourth colophons is too far, which is 71 years with the second colophon, and 40 years with the fourth colophon. Meanwhile, it is evidence that the author or copyist is more than 74 years old.

The second hypothesis said that the third colophone could be written in the year 1512, because after the end of colophon the writing of the manuscript continued to the next colophone, instead of written on a new page or lemper. As a comparison, there is a one-page break between the second colophon and the third colophon. The number of 1512 also indicates that the distance between the third and fourth colophons is not too far, that is, less than a year, as supported by the consistency of the
form of the script in the manuscript. The consistency is both shown in the text contained in the third and fourth colophons, and in all colophones ranging over 35 years. The first colophone was in 1478 and the last colophon was in 1513 and there is consistency of the script across the colophones. The fourth colophon also helps in determining the approximate number of the year of the third colophon. The year number is useful as an early identification of the \textit{Aji Saraswati} text composing period in Merapi-Merbabu.

Some of the texts in the Aji Sarasati Merpati-Merbabu (AS MM) manuscript are fragments of the prose text of \textit{Bhīmaswarga} (BhS) of Javanese reviews whose texts have dropped to Bali. According to Gunawan\textsuperscript{12}, West Java BhS was at least composed around the 16\textsuperscript{th} century. The determination of BhS composition year is based on the hint of \textit{Bimasorga} mentioning as one of the great stories in the \textit{Sanghyang Siksa Kandang Karĕsian} text which is 1440 Saka—or around 1518 AD. In addition to West Java reviews, there is also a Central Java or Merapi-Merbabu review BhS which is one of the manuscripts coded 9 L 156 showing number of 1590 MM or around 1668 AD (the second half of the 17\textsuperscript{th} century)\textsuperscript{13}.

The story in the BhS text is associated with reliefs found in archaeological relics on Mount Lawu, one of which is Sukuh Temple. Sukuh Temple has a chronogram in the form of a sculptural image that can be read ‘\textit{gapura buta anahut buntut}’ and ‘\textit{gapura buta mangan wong}’ which shows the numbers of 1359 Java or around 1437 AD (the first half of the 15\textsuperscript{th} century)\textsuperscript{14}. The appointment of the year number on Sukuh Temple reliefs is associated with the texts BhS and AS MM as information related to \textit{Aji Saraswati} MM early composition around the 15\textsuperscript{th}


\textsuperscript{13} Kartika Setyawati, I Kuntara Wiramartana, and Willem van der Molen, \textit{Katalog Naskah Merapi-Merbabu Perpustakaan Nasional Republik Indonesia} (Yogyakarta: Universitas Sanata Dharma, 2002), 115-16.

century AD, and the end of the composition no later than the 16th century.


**Figure 1.**
*Sengkalan memet gapura butha mangan wong and gapura butha anahut buntut* (reliefs on Sukuh temple)

**Aji Saraswati structures**

*Aji Saraswati* which is found in the Javanese to Balinese traditions, offers different structures. First, as mentioned in BhS, both AS from the traditions of West Java, Central Java, and Bali have a speech text structure of a conversation between Bhīma and Bhaṭāra Guru. The entire content of BhS mentions about

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15 The most up-to-date research on the *Bhīmaswarga* text is by Aditya Gunawan (2019), who presents an edition of the *Bhīmaswarga* text derived from a West Javanese review and the decline of the manuscript with Central Javanese and Balinese traditions. Apart from coming from West Java reviews, Central Java reviews which are manuscripts of the Merapi-Merbabu scriptorium collection have been presented with text editions in Ario Muhammad Salim's thesis (2018) with the title *Edisi Teks Bima Swarga Merapi-Merbabu*. Unfortunately, the review has not been accessible to the author. Gunawan (2019) once discussed that between the West Java and Central Java reviews, only a few episodes have similarities, while the rest are obviously difference. Likewise, after direct observation, the differences
the test of knowledge of a Bhīma by Bhaṭāra Guru which is the class of gods. The knowledge test aims to free his parents, namely Pāṇḍu and Madri who were punished in hell.

The knowledge contained in the BhS text contains the knowledge of maturity. One of this knowledge is Aji Saraswati. In the BhS text, the Aji Saraswati text is not entirely explicitly mentioned. Aji Saraswati’s texts in BhS generally reflect a series of mantras or prayers to glorify the book. Glorifying the book, among other things, starts from taking a throw to melting the book or knowledge into oneself\(^\text{16}\). BhS offers Aji Saraswati’s text which is explicitly mentioned in its function of smelting books ‘aṅlĕbur pustaka’, read a book ‘amaca pustaka’, and binding books ‘analyaniṅ pustaka’\(^\text{17}\).

In contrast to the BhS text, Aji Saraswati manuscript explicitly mention that the text contains the text of Aji Saraswati. The text is a collection of spells, in contrast to BhS which takes the form of conversations that are sequential from the beginning to the end. In general, Aji Saraswati’s text is well mentioned in the introduction to the text after the sign of pada agung (Jawa) or pamada (Bali). As a comparison, Aji Saraswati is mentioned at the end of the text before the pada agung sign found in Javanese review. In Centra Java Aji Saraswati review, especially the Merapi-Merbabu scriptorium collection, pada agung is often replaced with round marks (leaf-shaped, instead of ladybug beetles) and flanking the mention of the part of the text mentioned at the end of the paragraph. Unlike the Javanese reviews that contain inconsistencies, Aji Saraswati in Balinese review consistently mentions part of the text at the beginning of the paragraph. Here is an example of a text passage excerpt in Aji Saraswati Merapi-Merbabu and Bali.

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\(^{17}\) Gunawan, Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya, 87, 89, 93.
itih aji saraswatī kayatnakna denira sañ sewakadharma
[thus, Aji Saraswati was cared for by Sewakadharma]
Ø itih aji saraswatī aranira, haywa cawuh ila-ila bokne
ī upadrawa, Ø
[so-called Aji Saraswati, do not make erratic move-
ments, it is strictly prohibited, it will be doomed later]
nyan tutur aji saraswatī, nga,
[so said Aji Saraswati, namely]

Text Elements of Aji Saraswati
Text elements refer to the whole tool or means to write Aji
Saraswati's text or literature in general. In copying Nusantara
manuscripts, the copyist is not always loyal to the manuscripts he
copies. There are often deviations, shortcomings, advantages
and synonymy due to the negligence or reception of a copyist in his
derivative manuscripts. Due to these deviations, a copyist thus
produced several variants or versions of the text in the process
of transmission. This is also the case with Aji Saraswati's text,
especially those found in Javanese traditions (West Java, Central
Java, and Bali (the case of BhS).

Gebang and Lontar as medium of Aji Saraswati writing

Aji Saraswati is written on the mediums of gebang and
lontar. Gēbang with the Latin name corypha gebanga is a palm
family plant that is used as one of the writing media in the
scripting tradition in West Java. These pieces of evidences are
not only seen in the physical use of gēbang media, but also the
content of manuscript texts of scriptural manuscripts and oral
traditions in West Java.18

Aji Saraswati which comes from the tradition of West Java
(including derivatives of his text in Bali in the case contained in
the BhS text) and Central Javanese recorded the word gēbang.

An interesting thing is the mention of the word gĕbang was recorded in *Aji Saraswati's* text written using the written medium lontar (*Borassus flabellifer*). *Aji Saraswati's* text written using gĕbang media mentions another variant, namely kĕmbang 'flower'\(^{19}\), especially those contained in BhS 16 L 455 (*pinaka-kĕmbhaṅ*) originating from West Java\(^{20}\). The mention of the kĕmbang is a variant of the BhS text from Merapi-Merbabu with manuscript samples of collection codes 1 L 333 and 9 L 156. If the writing of kĕmbang is also written in older manuscripts down to the archetypes, the hypotheses that can be proposed are (1) there is already damage to the readings in the archetype manuscripts or (2) kĕmbang is also used as a medium for writing *Aji Saraswati* or other manuscripts. There needs to be further study of hypothesis (2) regarding what flowers are used as a writing medium or referred to the lotus flower (padma) which is a symbol of maturity. Gunawan\(^{21}\) in his editorial chose the word gĕbang to correct the reading (emendation) based on other manuscripts with one version of the lontar media, namely the manuscript 16 L 623 (*pinakagĕbaṅ*) written using the Sunda Kuna script and the Gedong Kirtya collection manuscript, Singaraja with collection code No. 1460 (*makagĕbaṅ*) written using the Balinese script.

Gĕbaṅ in all BhS reviews is associated with the Pandava eldest, namely Yudhiṣṭhira (*yudhiṣṭhira pinakagĕbaṅ*)\(^{22}\). In addi-

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\(^{20}\) Unlike other manuscripts written using the medium of gĕbang falling into the category of Sundanese manuscripts, these manuscripts are contained in chests mixed with manuscripts derived from the Merapi-Merbabu scriptorium. Setyawati et al. said that this manuscript was opened from the Merapi-Merbabu scriptorium environment judging from the written media used. See Setyawati, Wirayamartana, and Molen, *Katalog Naskah Merapi-Merbabu Perpustakaan Nasional Republik Indonesia*, 255.


\(^{22}\) The other sons of Pāṇḍu such as Arjuna as the rope and the twins Nakula and Sahadewa as the cover. See Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 66, 90; Gunawan, "Produksi Naskah dan Mistisisme Aksara dalam Bhīma Svarga," 27.
tion to being associated with the Pandavas, Gēbaṅ in BhS also associated with Batara Bayu (gēbaṅku bhaṭāra bāyu)23. Furthermore, in Wiswargasandi 10 L 218, gēbaṅ is an association of the tongue (liḍah minaka gēbaṅ (WSS: 1v)) instead of 'wind—deeds' (hiḍēp minaka maṅśi, liḍaḥ minaka gēbaṅ, śabda minaka śāstra), which is one of trikāyapariśuddha (bāyu, śabda, hiḍēp (Skt. kāyika, wācika, mānacika))24, as is the case in BhS which mentions Batara Bayu. The fragment is also one version with the BhS collection HKS 750725. In addition to being associated with Yudhiṣṭhira, Batara Bayu, and tongue, in the Jatawedana text, gēbaṅ is associated with Wiṣṇu (gēbaṅ saṅ wiṣṇu dewatānya).

The mention of gēbaṅ in Aji Saraswati’s manuscripts served as evidence of the reception of a copyist of the lontar manuscript in the process of transmitting texts from texts mediated gēbaṅ. The copyist considers gēbaṅ to be more prevalently written based on his knowledge of the gēbaṅ medium.

Unlike the Javanese tradition, in the tradition of writing Aji Saraswati speech texts in the Balinese tradition, it is mentioned that the writing medium is in the form of lontar or ēntal. The mention of lontar or ēntal in Aji Saraswati Bali’s text is related to the writing media used. In several manuscripts (FS UI, Pusdok, Perpusnas RI) and the latest research related to Aji Saraswati Bali26, the mention of lontar or ēntal in the manuscript of lontar Aji Saraswati Bali is associated with Arjuna.

24 Rubinstein, Beyond the realm of the senses: The Balinese ritual of kakawin composition, 47.
26 Jenkins, Saraswati in Bali: a Temple, a Museum, and a Mask, 144; Rubinstein, Beyond the realm of the senses: The Balinese ritual of kakawin composition, 56.
Ink

In addition to writing facilities in the form of *gebang* or *lontar*, ink is also needed to write manuscripts, especially *Aji Saraswati*. In the *Aji Saraswati* tradition in Java, the ink mentioned is *mangsi* (Skt. *maṣi*) [ink]^{27}. Gunawan^{28} has explained in his research related to *mangsi* and the process of making it based on the Manuscripts of BhS West Java and those contained in other Sunda Kuna manuscripts (*Śasana Māhaguru*). This present study limited the scope to its comparison with the text of *Aji Saraswati*. In BhS, *tanu* [letters, writings]^{29} is found in *mangsi* and explained the manufacturing process^{30}. *Mangsi* in BhS JB and also WSS is associated with *hiḍēp*, one of *trikāyapariśuddha*. BhS HKS has its additional versions related to *maṇsi* or ink for writing literature, such as Bhāṭāra Guru who is in the ink place and other Gods who occupy their respective positions^{31}. In his description, Bhāṭāra Viṣṇu is

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31 *Duk aku anulis kita bhaṭāra guru, hana riṇ pamaṇisen, bhaṭāra wiṣṇu riṇ maṇsiku, bhaṭāra brahmā riṇ suntara, bhaṭāra śiwa riṇ śūnyatā, bhaṭāra rudra riṇ lalatta, bhaṭāra mahādeva riṇ lepanaṅku, bhaṭāra śaṅkara riṇ jajarku, bhaṭāra sambhu riṇ salĕranku, bhaṭāra śvara riṇ rupaṅku, bhaṭāra guru anulis pustakaṅku*  ’When I wrote, You, Bhaṭāra Guru, were in the place of ink, Bhaṭāra Viṣṇu on my ink, Bhaṭāra Brahma on my suntara, Bhaṭāra Śiwa on my realness, Bhaṭāra Rudra on my forehead, Bhaṭāra Mahadeva on my candle, Bhaṭāra Śaṅkara on my line, Bhaṭāra Śambhu on
associated with the ink itself. Compared to BhS, HKS still have the same version of the text and there are only a few variant differences, JW associates maṇsi with Bhaṭāra Brahmā.

Table 2.
Comparison of JW and BhS Bali text editorials related to ink

<table>
<thead>
<tr>
<th>JW MM (4 L 143)</th>
<th>BhS Bali</th>
</tr>
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<tbody>
<tr>
<td>nihan gagaman muja sukū lupa, aṅatulis pustaka, irēṅ, larapan saṅ hyaṅ mahādewa, jajahit saṅ hyaṅ Mahādewa, saṅ hyaṅ sambhu, linggāti saṅ hyaṅ rudra dewatanya, gēbaṅ saṅ wiṣṇu dewatanya, maṇsi hyaṅ brahma dewatanya, putiḥiṇī maṇṣi saṅ hyaṅ iśwara dewatanira, baṇiṇi maṇṣi saṅ hyaṅ brahmā dewatanyara, kuniṇiṇi maṇṣi, mahādewa dewatanya, irēṅiṇi maṇṣi, wiṣṇu dewatanya, mahiśora, kulambuniṇi maṇṣi, rudra, jiṅganiṇi maṇṣi, śaṅkara, gērīṇiṇi maṇṣi, sambhu, ijonīṇi maṇṣi, saṅ hyaṅ Śiwa, kēmpelīṇi maṇṣi, saṅ hyaṅ Bāyu, asati maṇṣi.</td>
<td>duk aku anulis kita bhaṭāra guru, hana riṅ pamaṇisen, bhaṭāra wiṣṇu riṅ maṇṣiku, bhaṭāra brahmā riṅ suntara, bhaṭāra śiwa riṅ śūnyatā, bhaṭāra rudra riṅ lalatta, bhaṭāra mahādewa riṅ lepanaṅku, bhaṭāra śaṅkara riṅ jajarku, bhaṭāra sambhu riṅ salĕranku, bhaṭāra iśwara riṅ rupaṅku, bhaṭāra guru anulis pustakaṅku</td>
</tr>
</tbody>
</table>

Thus the weapon adores the fight against forgetfulness when writing the book to be black, the clue is Mahādewa, the seam is Śaṅkara, the tendril is Sambhu, the center of the heart is Rudra, the geban of the god Viṣṇu, the ink of the god is Brahmā, the white ink of the god is Iśwara, the yellow ink of the god Mahādewa, the red ink of the god Brahmā, the black ink of the god Viṣṇu, Mahēśwara the ink is kulambu, Rudra the ink is orange, Śaṅkara the ink is geringsing, Sambhu the ink is green, Śiwa the ink is all ink, Bāyu the absence of ink (JW: 2v). When I write, You, Bhaṭāra Guru, are in the place of ink, Bhaṭāra Wiṣṇu on my ink, Bhaṭāra Brahma on my suntara, Bhaṭāra Śiwa on my realness, Bhaṭāra Rudra on my forehead, Bhaṭāra Mahādewa on my candle, Bhaṭāra Śaṅkara on my line, Bhaṭāra Sambhu on my tendrils, Bhaṭāra Iśwara on my color, Bhatpara Guru wrote my literature.


Based on the order of the text, the difference in the variants of association to mañsi is a sign of having occurred different meanings of the copyist so that there is a shift in the punctuation of the comma (,). Mañsi’s association with Wiṣṇu is related to its black iconography. His association with Brahmā in JW relates to the origin of mañsi, i.e., soot, derived from the smoke of an oil lamp fire. Based on the above quote, there is a uniqueness in the JW that is not found in other manuscripts in the form of a description of the various colors of ink associated with the Dewata Nawasanga [nine Gods]. The description of the colors and deities is not like the description of the general nawadewata which rotates according to pradakṣina, that is, from the east to the southeast to the northeast, in the quote the iconography of the colors attached to the gods is not sorted in pradakṣina. The first caturdewata was of white followed by the god Īśvara, red—Brahmā, yellow—Mahādewa, and black—Wiṣṇu. Caturdewata is further mentioned by color iconography, namely Maheśwara—kulambu, Rudra—orange, Śaṅkara—gĕringsing, and Sambhu—green. Regarding color, there are differences from those found in Bali. Śaṅkara in Balinese tradition the color attached to its iconography is green, while Sambhu is gray, or blue.

After the eight gods, it is continued with Śiwa as a collection of ink colors and Sang Hyang Bayu as the absence of ink. JW also mentions mañsi associated with Besawarna (Waiśrawana) bhaṭāra besawarna riṅ mañsi [Bhaṭāra Besawarna on ink], one of the pañcalokapala [five guardian gods of the cardinal direction]. In Indian tradition, Besawarna is a patronym of Kuwera or Kowera, who was the son of Waiśrawa and half-

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brother of Rāwaṇa. In the Kuṇjarakarṇa text, the Besawarna belongs to two groups, namely the pañcaṛṣi at the beginning and also as the lokapāla group [guardian gods of the cardinal direction]. Besides being associated with heniṇ agun (agun?) it is also associated with liṅgihi maṇsi [the great silence occupies the ink].

The description of the ink is only found in texts originating from Java, while in the text of Aji Saraswati from Bali the ink description was not found. The description of the maṇsi is evident in manuscripts made from lontar in the Merapi-Merbabu area also using maṇsi derived from soot. As is the case in Bali which uses ink in the form of burnt pecans, it is necessary to know more about its use in the tradition of writing lontar in Java (West Java and Central Java), and whether it also uses the burnt pecan or is only found in the tradition of writing in Bali. The second hypothesis relates to the period of use of maṇsi for the former and burnt pecans for the older period.

**Table 3.**

<table>
<thead>
<tr>
<th>Maṇsi (Ink)</th>
<th>BhS</th>
<th>BhS Bali</th>
<th>WSS</th>
<th>JW</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>hidēp</strong>, Bhaṭāra Wiṣṇu</td>
<td>Bhaṭāra Guru</td>
<td><strong>hidēp</strong></td>
<td>Bhaṭāra Brahma, Bhaṭāra Besawarna</td>
<td></td>
</tr>
</tbody>
</table>


**Manuscript Cover**

In general, texts mediated with palm leaves (ḡeṇ and lontar) are flanked by wood or bamboo. In the texts of Aji Saras-
wati there is a mention of the use of covers to flank manuscripts. In BhS JB, the cover is associated with the twin Pāṇḍawa, namely Nakula and Sahadewa (Nakula sahadewa pinaka papan [Nakula and Sahadewa as cover])\(^\text{37}\). In BhS MM I L 333 there is a slight difference in the redaction of the text, namely sakula pinaka papanku sadewa tutudi (tutug?) [Sakula as my cover (and) Sadewa close the cover].

In contrast to BhS, the cover is associated with Sang Hyang Mahādewa (papaniñ pustaka, mahādewa hyañnya [the bibliography of God Mahādewa] in the JW. In addition to its association with Mahādewa, JW also mentioned about the cover in its function as a literary melting mantra (sewu laksa papanta, daśamalanya kalesanta hilañ, yan mañkana, yan sayuta papanta hilañ, papanta, daśamala, yan mañkana, sampun utañ riñ rat kabel, ri guru, riñ bapa, ibu, lukat kabel daśamalanta [a thousand of your covers all tainted stains are gone, if so, a million of your boards are gone, your board (and) stains, if so, have been owed all over the world, to teachers, fathers, mothers, your whole stains are clean] (JW: 3v)).

The board in the Balinese Aji Saraswati tradition is called the cakĕpan kalih 'a pair of cakĕpan', as is the case in BhS associated with the twin Pāṇḍawa.

### Table 4.

<table>
<thead>
<tr>
<th>Cover</th>
<th>BhS</th>
<th>AS Bali</th>
<th>JW</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nakula dan Sahadewa</td>
<td>Nakula dan Sahadewa</td>
<td>Mahādewa</td>
<td></td>
</tr>
</tbody>
</table>


### Rope

To bind pages of manuscript, so that they are not scattered while sorting the readings of a text in manuscripts mediated with palm leaves, a rope is needed. As with other media, the rope is

also associated with the Gods. BhS (JB and MM) associates the rope with one of the Pāṇḍawa, namely Arjuna\(^{38}\). On the back of the BhS is also mentioned the rope association with Saṅ Hyāṅ Suntagi Maṅik\(^{39}\). Saṅ Hyāṅ Suntagi Maṅik can be decomposed into suntagi 'OJ. girdle, band', and maṅik 'OJ. jewel, gem, or pearl'. The rope symbol associated with Suntagi Manik means that the figure is a strong rope because it is made of gems. In JW, the rope is associated with Saṅ Hyāṅ Bayu (taliniṅ pustaka, saṅ hyāṅ bāyu dewatanya ‘the rope of his god Saṅ Hyāṅ Bayu’ (JW: 2r)). Related to Saṅ Hyāṅ Bāyu, i.e. Bhīma by another name Bāyuputra or Bāyusuta 'son of Bāyu' associated with rope in Aji Saraswati Bali text\(^{40}\). The rope association with Bāyu and Bhīma relates to the power that the two figures have.

### Table 5.

<table>
<thead>
<tr>
<th>Rope Associations between Texts</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Rope</strong></td>
</tr>
<tr>
<td>Arjuna, Saṅ Hyaṅ Suntagi Maṅik</td>
</tr>
</tbody>
</table>


### Śāstra or Science

Related to śāstra or text content in the form of knowledge, several versions and variants of Aji Saraswati are found in BhS, WSS, JW, and Aji Saraswati Bali. In BhS JB, part of the writing of a śāstra is divided over the written and the author of the book (talisiṅ pustaka, saṅ hyāṅ dharmarāja, kaṅ asēdahan pustaka, saṅ hyāṅ bhagawān citragotra 'the writing of the book is Dharmarāja, the composer of the book Citragotra')\(^{41}\). BhS MM has a slightly different order and addition. The author of the script mentioned (talisiṅ pustaka saṅ hyāṅ dharmarāja, kaṅ

\(^{38}\) Gunawan, 66.

\(^{39}\) Gunawan, 92.

\(^{40}\) Jenkins, Saraswati in Bali: a Temple, a Museum, and a Mask, 144; Rubinstein, Beyond the realm of the senses: The Balinese ritual of kakawin composition, 56.

\(^{41}\) Gunawan, Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya, 90.
asadahan akṣara sira bhagawān pañarikan, kaṅ asadahan pustaka sira bhagawān citragotra ‘the writing of the book is Saṅ Hyaṅ Dharmarāja, author of the Bhagawān Pañarikan script, composer of the book Bhagawān Citragotra’ (BhS 1 L 333: 15r).

Regarding Bhagawān Pañarikan, in addition to BhS, it is also mentioned in the WSS as the author of the kite ‘writing' followed by Bhataṛa Gaṇa who designed (raka ki bhagāwan pañarikan anulisakēn laelayaṇan, bhaṭāra gaṇa kaṅ areka). In general, Bhataṛa Gaṇa is associated with the Goddess Saraswatī as a unified source of knowledge. Goddess Saraswatī associated with śāstra is mentioned in the JW as the goddess of all science (devataniṁ śāstra kabe, saṅ hyaṅ sarasватī devatanyā ‘the god of all science is Saṅ Hyaṅ Saraswatī’ (JW: 2r)).

In Bali recorded Aji Saraswati, three gods of science are known as Saṅ Hyaṅ Tigājñāna, namely Saṅ Hyaṅ Guru Rekha 'God of Writers/Designers', Saṅ Hyaṅ Kawiśwara 'God of the Poets', and Saṅ Hyaṅ Saraswati. Based on his duties, Bhagawān Pañarikan in the Javanese tradition is associated with the Saṅ Hyaṅ Kawiśwara in the Balinese tradition. Likewise, Bhataṛa Gaṇa in the MM tradition is associated with Saṅ Hyaṅ Guru Rekha in the Balinese tradition.

In addition to being associated with the gods, śāstra is associated with śabda 'voice' (śabda minaka śāstra ‘voice as a science’ (WSS: 1v))—complementing trikāyaparīśuddha or tripramāṇa (bāyu or lidah—gébaṅ and hidēp—maṁsi). Each tripramāṇa in the Balinese Aji Saraswati tradition, particularly in the text of Aji Pūrwa Bhāṣīta Krama, it is associated with Saṅ

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42 Jenkins, Saraswati in Bali: a Temple, a Museum, and a Mask, 142; Rubinstein, Beyond the realm of the senses: The Balinese ritual of kakawin composition, 45.

43 Carik; a certain post. See Zoetmulder, Kamus Jawa Kuna-Indonesia, 164.; Carik ‘clerk in the village’, see W. J. S. Poerwadarminta, Baeosastra Djawa (Groningen, Batavia: JB Wolters’ Uitgevers-Maatschappij N.V, 1939), 626.

Hyaṅ Tīgājñāna, Saraswāti—bāyu, Kawīśwara—śabda, and Guru Reka—iḍēp. In Aji Saraswati MM, the so-called Tīgājñāna is Tripramāṇa with its origin found in the limbs, namely bāyu from the heart, śabda from the heart, and iḍēp derived from bile (amētakēn sīra bāyu sākiṅ atī, śabda sākiṅ pupusuh, iḍēp sākiṅ ampēru, ya ta inaranan tīgāgñāna. The mention of tīgāgñyana in Aji Saraswati MM is a broken reading and needs to be repaired into a tīgājñāna.

**Mysticism**

Mysticism is everything that is unattainable in the human mind and is supernatural. The addition of the element of -ism in the word 'mystical', forms a belief in something unattainable in all supernatural things. There is also the term esotericism—a belief in something finite. Both beliefs in this paper are associated with the text of Aji Saraswati.

In general, the mysticism contained in Aji Saraswati is related to obligations—rather than advice and prohibitions in worshipping or glorifying literature. Among the obligations and prohibitions that must be fulfilled before reading or melting knowledge are (1) imitating knowledge; (2) incorrectly turning off the script; (3) not laughing; (4) overstepping the awighnamastu formula; and (5) studying the knowledge of goddess Saraswāti. There are consequences of not fulfilling these obligations, including sadness, disability, illness, insanity, and even unnatural death. The reason for conditions before study is because Goddess Saraswāti is the origin of all science, so the awighnamastu formula should not be missed, even if she is a religious leader or an educated group. The idea of mysticism in glorifying science cannot be reached other than the educated and the religious leaders of Śaiwa and Buddha.

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45 In the text, it is called tīga agnyana.
Table 6.
Differences between Aji Saraswati MM and JW MM's editorials regarding Aji Saraswati's mystical-esoteric aspects

<table>
<thead>
<tr>
<th>AS MM (10 L 218—11 L 254, &amp; 9 L 114)</th>
<th>JW MM (4 L 143)</th>
</tr>
</thead>
<tbody>
<tr>
<td>[1v] nihan pali-palini amaca pus-</td>
<td>Itih jätawedhāna, kayatnakna haywa</td>
</tr>
<tr>
<td>taka kayatnakna de nira saň ase-</td>
<td>cawuh. saň hyaň saraswatī, itih saň</td>
</tr>
<tr>
<td>wakadharma, aja mađa şastra, hana</td>
<td>hyaň saraswatī, apan saň paññita</td>
</tr>
<tr>
<td>şastra namu-namu ſaranya, kuraň</td>
<td>yan tan wruha, ri saň hyaň saras-</td>
</tr>
<tr>
<td>deniň anulis kasesih kiten dėlahan,</td>
<td>waţi, gege ta sira añaji lëwih, ya-</td>
</tr>
<tr>
<td>hana aksesara kacicik walaňeh puha-</td>
<td>n tan wruh abuňkah riň aji, wiňiň aji,</td>
</tr>
<tr>
<td>ranya, tan panon kiten dėlahan, sał-</td>
<td>dąpuriň aji, ri dlahanya hara tedan,</td>
</tr>
<tr>
<td>wira ni chedāńga, hana şastra gu-</td>
<td>tansah anandaň lara, apan saň hyaň</td>
</tr>
<tr>
<td>ritan, puharanya laravak kiten dėla-</td>
<td>saraswatī, saň hyaň awignamastu,</td>
</tr>
<tr>
<td>han, amatyana aksesara salah pati</td>
<td>siku-siku, wińiň aji sira, nadyan saň</td>
</tr>
<tr>
<td>kiten dėlahan, aňiňwe aksesara datan</td>
<td>sewa sogata, brahmaňa bwaň baň,</td>
</tr>
<tr>
<td>guguyu, saň hyaň şastra, ya ta aran</td>
<td>tan anňiwati saň hyaň [4r] awigna-</td>
</tr>
<tr>
<td>tedan ni dėlahan, apan iki aji saň</td>
<td>mastu, apan sira saň sinańguh wińiň</td>
</tr>
<tr>
<td>hyaň saraswatī ſaranya, sira ta kaň</td>
<td>añaji, oṁ, sa, bâ, ta, a, ī, na, ma, ši,</td>
</tr>
<tr>
<td>pinakabuńkahiň aji kabeh, [2r] pin-</td>
<td>wa, ya.</td>
</tr>
<tr>
<td>akawitiň aji kabeh, pinakaňasariň aji</td>
<td>Thus, the melting pot of teachings to</td>
</tr>
<tr>
<td>kabeh, pinakadharma paňiliň riň aji</td>
<td>be observed is not to speak indiscri-</td>
</tr>
<tr>
<td>kabeh, sira ta mapawintēnan aguň,</td>
<td>minately. The Goddess Saraswatī,</td>
</tr>
<tr>
<td>apan saň hyaň awignamastu taham</td>
<td>thus the Goddess Saraswatī, for if a</td>
</tr>
<tr>
<td>bęnaň kalańkahan deniň aji sira,</td>
<td>priest does not know about the God-</td>
</tr>
<tr>
<td>nadyan saň brāhmana şewa sogata</td>
<td>Thus, the requirements for reading a</td>
</tr>
<tr>
<td>sira ta sinēńguh watēk añaji, iwa</td>
<td>book must be considered by a person</td>
</tr>
<tr>
<td>mańkana yen dya wruhiň aji, saň</td>
<td>to fulfill the obligation to worship.</td>
</tr>
<tr>
<td>hyań saraswatī, seda ta sira, tan</td>
<td>Do not imitate knowledge, there is</td>
</tr>
<tr>
<td>siddha sira, siddha hańaji tansah</td>
<td>lost knowledge, lack by it writing in</td>
</tr>
<tr>
<td>anandaň roga, nadyan saň paññita-</td>
<td>Thus, the melting pot of teachings to</td>
</tr>
<tr>
<td>bhāĎhaa sakuruńan, aja ta asaput</td>
<td>be observed is not to speak indiscri-</td>
</tr>
<tr>
<td>lēбу, nadyan andya kapalvīr, iwa</td>
<td>minately. The Goddess Saraswatī,</td>
</tr>
<tr>
<td>mańkana tansah anandaň lara roga</td>
<td>thus the Goddess Saraswatī, for if a</td>
</tr>
<tr>
<td>sira, apan rumuhun sira haji lwih,</td>
<td>priest does not know about the God-</td>
</tr>
<tr>
<td>saň hyań [2v] saraswatī, tan kalī-</td>
<td>Thus, the melting pot of teachings to</td>
</tr>
<tr>
<td>watan denira, apan sira saň hyań</td>
<td>be observed is not to speak indiscri-</td>
</tr>
<tr>
<td>saraswatī wiwitani añaji rumuhun.</td>
<td>minately. The Goddess Saraswatī,</td>
</tr>
</tbody>
</table>

404
<table>
<thead>
<tr>
<th>AS MM (10 L 218—11 L 254, &amp; 9 L 114)</th>
<th>JW MM (4 L 143)</th>
</tr>
</thead>
<tbody>
<tr>
<td>the future you will be sad. There are</td>
<td>Goddess Saraswati, he will learn a lot. If</td>
</tr>
<tr>
<td>later written scripts, as a result of</td>
<td>you do not know the basis, origin,</td>
</tr>
<tr>
<td>which you are ultimately invisible,</td>
<td>(and) form of a lesson, in the future it</td>
</tr>
<tr>
<td>just as there are bodily defects. There</td>
<td>will be crazy, always attacked by</td>
</tr>
<tr>
<td>is knowledge to compose, as a result of</td>
<td>disease, for the Goddess Saraswati,</td>
</tr>
<tr>
<td>which in the future it will hurt your</td>
<td>the formula of awighnamastu, is the</td>
</tr>
<tr>
<td>body. Turning off the script in the</td>
<td>angle of origin of Her lesson. Al-</td>
</tr>
<tr>
<td>future you will die unnaturally. Shar-</td>
<td>though a devotee of Śiwa, Buddha,</td>
</tr>
<tr>
<td>pen the script does not laugh, that is,</td>
<td>(and) Brahmns would be wasted (if)</td>
</tr>
<tr>
<td>towards science, you in the future go</td>
<td>did not pass the formula of awighnamastu, for She who is called</td>
</tr>
<tr>
<td>crazy, for such a lesson is called Aji</td>
<td>the origin of learning knowledge, om,</td>
</tr>
<tr>
<td>Saraswati (Goddess of Knowledge). It</td>
<td>sa, bā, ta, a, ī, na, ma, śi, wa, ya.</td>
</tr>
<tr>
<td>is the basis, the origin, the basis,</td>
<td></td>
</tr>
<tr>
<td>(and) the rules that have a purpose to</td>
<td></td>
</tr>
<tr>
<td>the whole lesson. She is a great self-</td>
<td></td>
</tr>
<tr>
<td>purification, for awighnamastu has no</td>
<td></td>
</tr>
<tr>
<td>right to be overtaken by Her study.</td>
<td></td>
</tr>
<tr>
<td>Although a Śaiwa brahmin or a Buddha</td>
<td></td>
</tr>
<tr>
<td>calls himself an educated class, never-</td>
<td></td>
</tr>
<tr>
<td>theless, if She does not know of the</td>
<td></td>
</tr>
<tr>
<td>lessons of the Goddess Saraswati, she</td>
<td></td>
</tr>
<tr>
<td>dies, and does not do so, completing</td>
<td></td>
</tr>
<tr>
<td>her studies is always subject to the</td>
<td></td>
</tr>
<tr>
<td>invasion of disease. Even if a sick</td>
<td></td>
</tr>
<tr>
<td>pastor is confined, don't go in to</td>
<td></td>
</tr>
<tr>
<td>shut himself down. Despite any attacks,</td>
<td></td>
</tr>
<tr>
<td>nevertheless, she was always attacked</td>
<td></td>
</tr>
<tr>
<td>by disease, for before she had a lot</td>
<td></td>
</tr>
<tr>
<td>of knowledge, a Goddess Saraswati was</td>
<td></td>
</tr>
<tr>
<td>not missed by her, because she, the</td>
<td></td>
</tr>
<tr>
<td>Goddess Saraswati the origins of the</td>
<td></td>
</tr>
<tr>
<td>former knowledge.</td>
<td></td>
</tr>
</tbody>
</table>


Apart from being related to mysticism, the obligations and prohibitions in Aji Saraswati are also related to the esotericism. In general, in the mystical-esoteric texts of Śaiwa-Buddha in the archipelago especially in Java-Bali, there are advices, such as: haywa wera [do not be leaked or disseminated] and haywa cawuh [do not be careless]. Both pieces of advice indicate that
there are limitations to the target reader of the text as well as taking actions outside of practice. As mentioned in the text quoted above, the target reader or learner of Aji Saraswati is a person from the Śaiwa brahmin class, Buddha—instead of the cultist faction of both.

**Goddess Saraswati**

In the previous subsection, Saṅ Hyāṅ Saraswatī is associated with the science of 'śāstra' in general. This subsection explains about her position in the body as well as in the holy precept. The goddess Saraswati in Aji Saraswati is associated with the position of heart and tongue. The association of the two limbs is related to the production of sound, with the heart as the source of thinking, and the tongue as the source of speech.

The position of Goddess Saraswatī in the heart and tongue, among which is found in the texts Pūrwāgamaśāsana, Arjunawijaya, Uttarakānda, and Dharma Pātañjala. In Pūrwāgamaśāsana, Goddess Saraswatī asks Bhaṭāra Brahmā to enter into the human mind. Arjunawijaya and Uttarakānda have the same editorial regarding the position of Goddess Saraswati which is on the tongue. It is mentioned that Goddess Saraswatī enters into the tongue of Kumbhakarṇa, which makes her tongue bend and says the opposite to what she wants to say. When she should have asked God Brahmā for pleasure (sukhasada), she asked for suptasada (always sleep) and be given the grace of falling asleep in the long run. Dharma Pātañjala also describes goddess Saraswatī who enters the tongue of a giant named Nīlarudraka and made her accidentally say that she would not die killed by the Gods, Daitya, or

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Dānawa, but by the son of Batara who was born of sperm and blood\textsuperscript{48}.

The heart and tongue in \textit{Aji Saraswati}'s text consist of three parts, namely the base, middle and the tip. In the WSS editorial, Goddess Saraswatī always occupies the base as well as the tip of the heart and tongue. While in the middle, it is always occupied by Saṅ Hyaṅ Wṛtta. There is a gap in the BhS JB editorial, i.e., there is no mention of the deity occupying the middle and tip of the tongue. In BhS MM, Goddess Saraswatī is associated with being in the middle (it is different from her position mentioned in other manuscripts—namely tip of the heart and tip of the tongue). As the whole, BhS HKS is complete as in WSS, but there are variants of the character's name mentioned, such as in the center of the heart and tongue using the \textit{Amṛta} variant—and at the end of the heart is occupied by Lord Brahmā who is the spouse of Goddess Saraswatī. WSS in the form of a spell has little difference with the editors of BhS, where both versions have not used the first-person pronouns -\textit{ku} which refers to the figure of Bhīma in BhS.

\begin{table}[h]
\centering
\begin{tabular}{llll}
\hline
 & WSS 10 L 218 & BhS JB & BhS MM & BhS HKS \\
\hline
(1v) & (15v) & & & \\
\hline
saṅ hyaṅ & saṅ hyaṅ & saṅ hyaṅ & saṅ hyaṅ saraswatī \\
saraswatī witiṅ hati & saraswatī witiṅ hati & saraswatī & riṅ hatiṅku, \\
hati & hatiṅku, & saṅ hyaṅ amṛta & \\
saṅ hyaṅ wṛtta & saṅ hyaṅ wṛtta & tēṅahe & riṅ tēṅaḥiṅ hatiṅku, \\
tēṅaḥiṅ hati & tēṅahe hatiṅku, & hatiṅku, & saṅ hyaṅ brahmā \\
̣saṅ hyaṅ & saṅ hyaṅ & & pucukiṅ hatiṅku, \\
saraswatī & saraswatī & saṅ hyaṅ saraswatī & \\
tuṅtuṅiṅ hati & pucuke hatiṅku, & saṅ hyaṅ & riṅ liḍahku, \\
\hline
\end{tabular}
\caption{Position of Goddess Saraswati}
\end{table}


\textsuperscript{49} In the manuscript written \textit{wṛta} 'wolf' is less suitable, so the redaction by Gunawan more aptly \textit{wṛtta} 'syllable, news, events'. Gunawan, \textit{Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya}, 226.
<table>
<thead>
<tr>
<th>WSS 10 L 218 (1v)</th>
<th>BhS JB</th>
<th>BhS MM 1 L 333 (15v)</th>
<th>BhS HKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>saṅ hyaṅ saraswatī witiṅ liḍah, saṅ hyaṅ wṛtta tēṇahin liḍah, saṅ hyaṅ saraswatī pucukiṅ liḍah</td>
<td>saṅ hyaṅ saraswatī</td>
<td>saraswatī pucuke liḍahku</td>
<td>saṅ hyaṅ amṛta riṅ tēṇahin liḍahku, saṅ hyaṅ saraswatī riṅ pucukiṅ liḍahku</td>
</tr>
<tr>
<td>Saṅ Hyāṅ Saraswatī at the base of the heart, Saṅ Hyāṅ Wṛtta (syllable) amid the heart, Saṅ Hyaṅ Saraswatī on the tip of the heart, Saṅ Hyaṅ Saraswatī at the base of the tongue, Saṅ Hyaṅ Wṛtta in the middle of the tongue, Saṅ Hyaṅ Saraswatī on the tip of the tongue.</td>
<td>Saṅ Hyaṅ Saraswatī at the base of my heart, amid my heart, Saṅ Hyaṅ on the tip of my heart, Saṅ Hyaṅ on the tip of my tongue, Saṅ Hyaṅ in the middle of my tongue, Saṅ Hyaṅ on the tip of my tongue.</td>
<td>Saṅ Hyaṅ Saraswatī in my heart, Saṅ Hyaṅ Amṛta (Eternity) amid my heart, Saṅ Hyaṅ Brahmā on the tip of my heart, Saṅ Hyaṅ Saraswatī on my tongue, Saṅ Hyaṅ Amṛta in the middle of my tongue, Saṅ Hyaṅ Saraswatī on the tip of my tongue.</td>
<td></td>
</tr>
</tbody>
</table>


**Syllables**

The comparison of mystical syllables or mantrākṣara contained in Aji Saraswati consists of both vowels (swara) and consonants (wyañjana). The application of such mystical syllables, both vowels and consonants, is associated with the limbs and the Gods. The script or syllables is symbolized by the larger world (bhuwana agung) and the small world (bhuwana alit). The
practice of placing such spells according to André Padoux is called nyāsa [mantra placement ritual]. The practice of nyāsa consists of various technical terms, including aṅga-nyāsa (symbolic element of Shiva), ṛṣyādi-nyāsa (Ṛṣi, metre, God, wijamantra), kara-nyāsa (letter on the hand), tattwa-nyāsa (principles of reality), diṅ-nyāsa (direction), wyāpaka-nyāsa (letters on the whole body), pīṭha-nyāsa (the entity that forms the seat of the god), and mātrakā-nyāsa (internal and external syllables). The practice of syllables in Aji Saraswati found in Java contains a standard sequence of syllables or scripts of Sanskrit traditions. In contrast to what is contained in Aji Saraswati Bali, there has been a localization with the order HA-NA-CA-RA-KA up to 18 syllables.

CONCLUSION

Aji Saraswati is one of the texts related to the ritual tradition of literacy in Shivaism. Previous studies on Aji Saraswati's texts generally focused on Aji Saraswati's texts originating from Bali because the nyāstra tradition was still going on in this region, while it decreased significantly in the mountain tradition in Java. The present study has explored the knowledge of Aji Saraswati's texts from Java in prose and transmission into mantras and vice versa—and their comparison with Aji Saraswati's texts in Bali. Comparative studies of Aji Saraswati in Java and Bali included the symbolic meaning of the structure, the production of manuscripts or written media, and the mysticism contained in Aji

52 Acri, "Peneraan Suku Kata (svaravyañjana-nyāsa) dalam Tradisi Jawa-Bali Kuno Ditinjau dari Sumber-Sumber Tantra Asia Selatan," 112; Jenkins, Saraswati in Bali: a Temple, a Museum, and a Mask, 142; Rubinstein, Beyond the realm of the senses: The Balinese ritual of kakawin composition, 48.
Saraswati. The findings of the study suggest that Aji Saraswati reflected literacy traditions originating from Java with transmissions to Bali which experience variations in localization. This research is a continuation of the excavation of Aji Saraswati’s texts in the archipelago, especially in the tradition of Shivaism in Java and Bali and a comparison with related Sanskrit texts is needed in the future.

REFERENCES

Books


Journal Articles


