

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

Muhammad Heno Wijayanto*¹, and I Made Suparta²

^{1,2}*Department of Literature, Faculty of Humanities, Universitas Indonesia*

*corresponding e-mail: henowijayanto@gmail.com

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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.

Sumber data yang digunakan dalam penelitian ini adalah teks Aji Saraswati (AS), Bhimaswarga (BhS), dan Jatawedana (JW), baik manuskrip kuno maupun yang sudah menjadi edisi teks. Langkah kerja filologi dilakukan untuk mengolah data yang berupa manuskrip kuno dan studi pustaka untuk mengumpulkan data berupa edisi teks penelitian-penelitian sebelumnya. Dalam analisis data, penelitian ini menggunakan studi sastra bandingan atau komparatif. Hasil dari penelitian ini adalah terdapat perbandingan berupa persamaan dan perbedaan makna simbolik dari struktur, media tulis, maupun mistisme dalam Aji Saraswati di berbagai teks dari Jawa hingga Bali. Perbandingan tersebut dapat menjadi bukti adanya transmisi teks ke berbagai daerah dari Jawa hingga Bali. Studi ini membantah asumsi bahwa literatur Siwaisme berasal dari Bali dan tersebar ke wilayah lain di Indonesia.

Kata kunci: Aji Saraswati, Bali, Jawa, Makna simbolik, Sstudi 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

¹ Petrus Josephus Zoetmulder, *Kamus Jawa Kuna-Indonesia* (Jakarta: PT. Gramedia, 2011), 17.

² Raechelle Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition* (Koninklijk Instituut voor Taal-, Land- en Volkenkunde, 2000), 40.

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

⁴ Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, 65.

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.⁵ 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 Rubinstein⁶ in her book *Beyond*

⁵ J. Noorduyn and A. Teeuw, *Tiga Pesona Sunda Kuna* (Bandung: PT Dunia Pustaka Jaya, 2022).

⁶ Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*.

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 Jenkins⁷ 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 Geria⁸ 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 Gunawan⁹ 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

⁷ Ronald Scott Jenkins, *Saraswati in Bali: a Temple, a Museum, and a Mask* (ARMA, The Agung Rai Museum of Art in association with BAB Publishing Indonesia, 2014).

⁸ Anak Agung Gde Alit Geria, "Aji Saraswati: Tradisi Merapi-Merbabu" (paper presented at the Prosiding Seminar Nasional Sastra Agama dan Pendidikan Bahasa, Bali, 2018).

⁹ Aditia Gunawan, "Produksi Naskah dan Mistisisme Aksara dalam Bhīma Svarga," *Manuskripta*, no.1 (2016), <https://doi.org/10.33656/manuskripta.v6i1.64>, <http://journal.perpusnas.go.id/index.php/manuskripta/article/view/64>; Aditia Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya* (Jakarta: Perpustakaan Nasional, 2019).

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, Perpustakaan 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

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

***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 wafter 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 *lempir*. 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 *Aji Saraswati* text composing period in Merapi-Merbabu.

Some of the texts in the Aji Saraswati Merpati-Merbabu (AS MM) manuscript are fragments of the prose text of *Bhīmaswarga* (BhS) of Javanese reviews whose texts have dropped to Bali. According to Gunawan,¹² West Java BhS was at least composed around the 16th century. The determination of BhS composition year is based on the hint of *Bimasorga* mentioning as one of the great stories in the *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 17th century).¹³

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

¹² Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 43.

¹³ Kartika Setyawati, I Kuntara Wiryamartana, and Willem van der Molen, *Katalog Naskah Merapi-Merbabu Perpustakaan Nasional Republik Indonesia* (Yogyakarta: Universitas Sanata Dharma, 2002), 115-16.

¹⁴ Bambang Sulistyanto, *Menggamit Minat Warisan Budaya Lereng Gunung Lawu* (Jakarta: Pusat Penelitian Arkeologi Nasional, 2019), 8-9.

around the 15th century AD, and the end of the composition no later than the 16th century.



Source: Sulistyanto, *Menggamit Minat Warisan Budaya Lereng Gunung Lawu*, 2019, 8—9.

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.¹⁵ The entire content of BhS mentions about

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 Ariq 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.¹⁶ BhS offers *Aji Saraswati's* text which is explicitly mentioned in its function of smelting books '*aṅlēbur pustaka*', read a book '*amaca pustaka*', and binding books '*analyaniṅ pustaka*.'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.

between the two reviews are very noticeable. See Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 7.

¹⁶ Sri Jumadiyah, "Kode Etik Memuliakan Lontar: Perspektif Lontar Kamatantra miwah Saraswati," *PRABHAJÑĀNA: Mozaik Kajian Pustaka Lontar Universitas Udayana* 3 (2018): 206-08.

¹⁷ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 87, 89, 93.

itih aji saraswatī kayatnakna denira sañ sewakadharmā
[thus, Aji Saraswati was cared for by Sewakadharmā]
Ø itih aji saraswatī aranira, haywa cawuh ila-ila bokne
n 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*. *Gěbang* 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 *gěbang* 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 *gěbang*.

¹⁸ Aditia Gunawan, "Nipah or Gebang?: A Philological and Codicological Study Based on Sources from West Java," *Bijdragen tot de taal-, land- en volkenkunde / Journal of the Humanities and Social Sciences of Southeast Asia* 171, no. 2-3 (01 Jan. 2015 2015): 266, <https://doi.org/https://doi.org/10.1163/22134379-17101004>, https://brill.com/view/journals/bki/171/2-3/article-p249_4.xml.

An interesting thing is the mention of the word *gěbang* was recorded in *Aji Saraswati's* text written using the written medium *lontar* (*Borassus flabellifer*). *Aji Saraswati's* text written using *gěbang* media mentions another variant, namely *kěmbang* 'flower',¹⁹ especially those contained in BhS 16 L 455 (*pinaka-kěmbhañ*) originating from West Java.²⁰ The mention of *the kěmbang* 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 *kěmbang* 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) *kěmbang* 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. Gunawan²¹ in his editorial chose the word *gěbang* to correct the reading (emendation) based on other manuscripts with one version of the *lontar* media, namely the manuscript 16 L 623 (*pinakagěbañ*) written using the Sunda Kuna script and the Gedong Kirtya collection manuscript, Singaraja with collection code No. 1460 (*makagěbañ*) written using the Balinese script.

Gěbañ in all BhS reviews is associated with the Pandava eldest, namely Yudhiṣṭhira (*yudhiṣṭhira pinakagěbañ*).²² In addi-

¹⁹ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 90.

²⁰ Unlike other manuscripts written using *the medium of gěbang* 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, Wiryamartana, and Molen, *Katalog Naskah Merapi-Merbabu Perpustakaan Nasional Republik Indonesia*, 255.

²¹ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 90.

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, *Gěbañ* in BhS also associated with Batara Bayu (*gěbañku bhaṭāra bāyu*).²³ Furthermore, in *Wiswargasandi* 10 L 218, *gěbañ* is an association of the tongue (*liḍah minaka gěbañ* (WSS: 1v)) instead of 'wind—deeds' (*hiḍēp minaka mañsi, liḍah minaka gěbañ, 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 7507.²⁵ In addition to being associated with Yudhiṣṭhira, Batara Bayu, and tongue, in the *Jatawedana* text, *gěbañ* is associated with Wiṣṇu (*gěbañ sañ wiṣṇu dewatānya*). The mention of *gěbañ* 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 *gěbañ*. The copyist considers *gěbañ* to be more prevalently written based on his knowledge of the *gěbañ* 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 *ěntal*. The mention of *lontar* or *ěntal* in *Aji Saraswati Bali's text* is related to the writing media used. In several manuscripts (FS UI, Pusdok, Perpunas RI) and the latest research related to *Aji Saraswati Bali*,²⁶ the mention of *lontar* or *ěntal* in the manuscript of *lontar Aji Saraswati Bali* is associated with Arjuna.

²³ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 92.

²⁴ Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, 47.

²⁵ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 226.21.

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.

Table 1.
Gebang and Lontar

Gēbañ		Lontar		
BhS	BhS (Bali)	AS MM	JW	AS Bali
Yudhiṣṭhira, Bhaṭāra Bāyu	<i>Liḍah</i>	<i>Liḍah</i>	Wiṣṇu	Arjuna

Sources: Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, AS MM 10 L 218, JW MM 4 L 143, and Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, 2022.

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 Gunawan²⁸ 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 *maṅsi* or ink for writing literature, such as Bhaṭāra Guru who is in the ink place and other Gods who occupy their respective positions.³¹ In his description, Bhaṭāra Wiṣṇu is

²⁷ Zoetmulder, *Kamus Jawa Kuna-Indonesia*, 652.

²⁸ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 64.

²⁹ Zoetmulder, *Kamus Jawa Kuna-Indonesia*, 1203.

³⁰ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 84.

³¹ *Duk aku anulis kita bhaṭāra guru, hana riñ pamañsen, bhaṭāra wiṣṇu riñ mañsiku, bhaṭāra brahmā riñ suntara, bhaṭāra śiwa riñ śūnyatā, bhaṭāra rudra riñ lalatta, bhaṭāra mahādewa riñ lepanaṅku, bhaṭāra śaṅkara riñ jajarku, bhaṭāra sambhu riñ salēranku, bhaṭāra tṣwara riñ rupaṅku, bhaṭāra guru anulis pustakaṅku* ‘When I wrote, You, Bhaṭāra Guru, were 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

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 *mañsi* with Bhaṭāra Brahmā.

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

JW MM (4 L 143)	BhS Bali
<p><i>nihan gagaman muja sukū lupa, aṅatulis pustaka, irēñ, larapan sañ hyañ mahādewa, jajahit sañ hyañ śaṅkara, salēran sañ hyañ sambhu, liṅgāti sañ hyañ rudra dewatanya, gēbañ sañ wiṣṇu dewatanya, mañsi hyañ brahma dewatanya, putihñ mañsi sañ hyañ īswara dewatanira, baññ mañsi sañ hyañ brahmā dewatanira, kuniññ mañsi, mahādewa dewatanira, irēññ mañsi, wiṣṇu dewatanira, mahiśora, kulambuniñ mañsi, rudra, jiṅganiñ mañsi, śaṅkara, gēriñsiñ mañsi, sambhu, ijonñ mañsi, sañ hyañ śiwa, kēmpēliñ mañsi, sañ hyañ bāyu, asati mañsi.</i></p>	<p><i>duk aku anulis kita bhaṭāra guru, hana riñ pamañsen, bhaṭāra wiṣṇu riñ mañsiku, bhaṭāra brahmā riñ suntara, bhaṭāra śiwa riñ śūnyatā, bhaṭāra rudra riñ lalatta, bhaṭāra mahādewa riñ lepanaṅku, bhaṭāra śaṅkara riñ jajarku, bhaṭāra sambhu riñ salēranku, bhaṭāra īswara riñ rupaṅku, bhaṭāra guru anulis pustakaṅku</i></p>
<p>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 god, the gebang of the god Wiṣṇu, the ink of the god is Brahmā, the white ink of the god is Īswara, the yellow ink of the god Mahādewa, the red ink of the god Brahmā, the black ink of the god Wiṣṇu, Maheśwara the ink is</p>	<p>When I write, You, Bhaṭāra Guru, are in the place of ink, Bhaṭāra Wiṣṇu on my ink, Bhaṭāra Brahma on my <i>suntara</i>, Bhaṭāra Śiwa on my realness, Bhaṭāra Rudra on my forehead, Bhaṭāra Mahadewa on my candle, Bhaṭāra Śaṅkara on my line, Bhaṭāra Śambhu on my tendrils, Bhaṭāra Īswara on my color, Bhatpara Guru wrote my literature.</p>

Mahadewa on my candle, Bhaṭāra Śaṅkara on my line, Bhaṭāra Śambhu on my tendrils, Bhaṭāra Īswara on my color, Bhaṭāra The guru who wrote my book'. See Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 70; Gunawan, "Produksi Naskah dan Mistisisme Aksara dalam Bhīma Svarga," 32.

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).

Sources: JW MM 4 L 143 and Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 2022.

Based on the order of the text, the difference in the variants of association to *maṅsi* is a sign of having occurred different meanings of the copyist so that there is a shift in the punctuation of the comma (.). Maṅsi's association with Wiṣṇu is related to its black iconography.³² His association with Brahmā in JW relates to the origin of *maṅsi*, 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 *pradakṣiṇa*, 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 *pradakṣiṇa*. 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—*geringsing*, 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,³³ or blue.³⁴ After the eight gods, it is continued with Śiwa as a collection of ink colors and Sang Hyang Bayu as the absence of ink.

³² Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 70.

³³ Ida Bagus Arya Lawa Manuaba and Ida Ayu Made Istri Utami, "Nawa Sanga Conspiracy: Secrets Behind Ancient Balinese Emblem of Unity" (paper presented at the 2nd International Conference on Innovative Research across Disciplines (ICIRAD 2017), 2017/08 2017), 33.

³⁴ Patriluis Patriwirawan, "Nawasanga: Patterns of Balinese Cosmic Order," (1980): 79.

JW also mentions *mañsi* associated with Besawarna (Waiśrawaṇa) *bhaṭāra besawarna riñ mañsi* [Bhaṭara 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-brother of Rāwaṇa.³⁵ In the *Kuñjarakarṇa* 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].³⁶ Besides being associated with *hēniñ agun (aguñ?)* it is also associated with *liñgihi mañsi* [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 mañsi* is evident in manuscripts made from lontar in the Merapi-Merbabu area also using *mañsi* 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 *mañsi* for the former and burnt pecans for the older period.

³⁵ Abimardha Kurniawan, "Uttaraśabda: Suntingan Teks disertai Telaah Fungsi Teks di Skriptorium Merapi-Merbabu Abad ke-17 " (Disertasi, Universitas Indonesia, 2019), 57.

³⁶ Willem Van der Molen, *Kritik Teks Jawa: Sebuah Pemandangan Umum dan Pendekatan Baru yang Diterapkan kepada Kunjarakarna* (Yayasan Pustaka Obor Indonesia, 2011), 158-9; I Made Suparta, "Teks Putru Kalepasan Merapi-Merbabu: Kajian Filologis dan Konsep Eskatologis Jawa Kuno Abad Ke-16 Masehi" (Disertasi, Universitas Indonesia, 2016).

Table 3.
Ink associations between text

<i>Mañsi</i> (Ink)			
BhS	BhS Bali	WSS	JW
<i>hiḍēp</i> , Bhaṭāra Wiṣṇu	Bhaṭāra Guru	<i>hiḍēp</i>	Bhaṭāra Brahma, Bhaṭāra Besawarna

Sources: Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, AS MM 10 L 218, and JW MM 4 L 143, 2022.

Manuscript Cover

In general, texts mediated with palm leaves (*gēbañ* and *lontar*) are flanked by wood or bamboo. In the texts of *Aji Saraswati* 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]).³⁷ In BhS MM 1 L 333 there is a slight difference in the redaction of the text, namely *sakula pinaka papanku sadewa tutudiñ* (*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 kabeh, ri guru, riñ bapa, ibu, lukat kabeh 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 cakēpan kalih* 'a pair of *cakēpan*', as is the case in BhS associated with the twin Pāṇḍawa.

³⁷ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 90.

Table 4.
Cover associations between texts

Cover		
BhS	AS Bali	JW
Nakula dan Sahadewa	Nakula dan Sahadewa	Mahādewa

Sources: Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, and JW MM 4 L 143, 2022.

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 Sañ Hyañ Suntagi Mañik.³⁹ Sañ Hyañ Suntagi Mañik can be decomposed into *suntagi* 'OJ. girdle, band', and *mañik* '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 Sañ Hyañ Bayu (*taliniñ pustaka, sañ hyañ bāyu dewatanya* 'the rope of his god Sañ Hyañ Bayu' (JW: 2r)). Related to Sañ Hyañ 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.
Rope associations between texts

Rope		
BhS	JW	AS Bali
Arjuna, Sañ Hyañ Suntagi Mañik	Sañ Hyañ Bāyu	Bhīma

Sources: Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, and JW MM 4 L 143, 2022.

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.

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 (*tulisiñ pustaka, sañ hyañ dharmarāja, kañ asēdahan pustaka, sañ hyañ 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 (*tulisiñ pustaka sañ hyañ dharmarāja, kañ asēdahan akṣara sira bhagawān pañarikan, kañ asēdahan pustaka sira bhagawān citragotra* 'the writing of the book is Sañ Hyañ 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 Bhaṭāra Gaṇa who designed (*raka ki bhagāwan pañarikan anulisakēn lalayañan, bhaṭāra gaṇa kañ areka*). In general, Bhaṭāra 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 (*dewataniñ śāstra kabeh, sañ hyañ saraswatī dewatanya* 'the god of all science is Sañ Hyañ Saraswatī' (JW: 2r)).

In Bali recorded *Aji Saraswati*, three gods of science are known as '*Sañ Hyañ Tigājñāna*', namely Sañ Hyañ Guru Rekha 'God of Writers/Designers', Sañ Hyañ Kawīswara 'God of the Poets', and Sañ Hyañ Saraswatī.⁴² Based on his duties, Bhagawān Pañarikan in the Javanese tradition is associated with the Sañ Hyañ Kawīswara in the Balinese tradition. Likewise, Bhaṭāra Gaṇa in the MM tradition is associated with Sañ Hyañ Guru Rekha in the Balinese tradition.⁴³

⁴¹ Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 90.

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, *Baoesastra*

In addition to being associated with the gods, *śāstra* is associated with *śabda* 'voice' (*śabda minaka śāstra* 'voice as a science' (WSS: 1v))—complementing *trikāyapariśuddha* or *tripramāṇa* (*bāyu* or *liḍah—gēbañ* and *hiḍēp—mañsi*). Each *tripramāṇa* in the Balinese *Aji Saraswati* tradition, particularly in the text of *Aji Pūrwa Bhāṣita Krama*,⁴⁴ it is associated with *Sañ Hyañ Tigājñāna*, *Saraswatī—bāyu*, *Kawīswara—śabda*, and *Guru Reka—iḍēp*. In *Aji Saraswati* MM, the so-called *Tigājñāna* is *Tripamāṇa* with its origin found in the limbs, namely *bāyu* from the heart, *śabda* from the heart, and *iḍēp* derived from bile (*amētokakēn sira bāyu sakiñ ati, śabda sakiñ pupusuh, iḍēp sakiñ ampēru, ya ta inaranan tigāgñāna*)⁴⁵ (*Aji Saraswati* MM: 50r). The mention of *tigāgñyana* in *Aji Saraswati* MM is a broken reading and needs to be repaired into a *tigājñāna*.

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 *Saraswatī*. There are consequences of not fulfilling these

Djawa (Groningen, Batavia: JB Wolters' Uitgevers-Maatschappij N.V, 1939), 626.

⁴⁴ Christiaan Hooykaas, *Āgama Tīrtha: Five Studies in Hindu-Balinese Religion*, Verhandelingen, (Amsterdam: N.V. Noord-Hollandsche Uitgevers Maatschappij, 1964), 26; I Ketut Linus, "Dewi Saraswati: Arti dan Peranannya: Sebuah Tinjauan Sejarah Kebudayaan," *Widya Pustaka*, 1991, 77.

⁴⁵ In the text, it is called *tiga agnyana*.

obligations, including sadness, disability, illness, insanity, and even unnatural death. The reason for conditions before study is because Goddess Saraswatī 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.

Table 6.

Differences between *Aji Saraswati* MM and JW MM's editorials regarding *Aji Saraswati's* mystical-esoteric aspects

AS MM (10 L 218—11 L 254, & 9 L 114)	JW MM (4 L 143)
<p>[1v] <i>nihan pali-paliniñ amaca pustaka kayatnakna de nira sañ asewakadharmā, aja maḍa śāstra, hana śāstra namu-namu ṅaranya, kurañ deniñ anulis kasesih kiteñ dēlahan, hana akṣara kacicik walakañ puharanya, tan panon kiteñ dēlahan, salwira ni chedāṅga, hana śāstra guritan, puharanya larāwak kiteñ dēlahan, amatyana akṣara salah pati kiteñ dēlahan, aṅiñwe akṣara datan guguyu, sañ hyañ śāstra, ya ta aran tedan ni dēlahan, apan iki aji sañ hyañ saraswatī naranira, sira ta kañ pinakabuñkahiñ aji kabeh, [2r] pinakawitiñ aji kabeh, pinakaḍasariñ aji kabeh, pinakadharmā pañulih riñ aji kabeh, sira ta mapawintēnan aguñ, apan sañ hyañ awighnamastu taham bēnañ kalañkahan deniñ aji sira, nadyan sañ brāhmana śewa sogata sira ta sinēṅguh watēk aṅaji, iwa mañkana yen dya wruhiñ aji, sañ hyañ saraswatī, seda ta sira, tan siddha sira, siddha hañaji tansah anandañ roga, nadyan sañ pañḍitā-bhādhā sakuruñan, aja ta asaput lēbu, nadyan andya kapalwir, iwa mañkana tansah anandañ lara roga sira, apan rumuhun sira haji lwih,</i></p>	<p><i>Itih jātawedhāna, kayatnakna haywa cawuh. sañ hyañ saraswatī, itih sañ hyañ saraswatī, apan sañ pañḍita yan tan wruha, ri sañ hyañ saraswatī, gege ta sira aṅaji lēwih, yan tan wruh abuñkah riñ aji, witiñ aji, ḍapuriñ aji, ri dlahanya hara tedan, tansah anandañ lara, apan sañ hyañ saraswatī, sañ hyañ awighnamastu, siku-siku, witiñ aji sira, nadyan sañ śewa sogata, brahmaṅa bwañ bañ, tan aṅliwati sañ hyañ [4r] awighnamastu, apan sira sañ sinaṅguh witiñ aṅaji, om, sa, bā, ta, a, ī, na, ma, śi, wa, ya.</i></p>

*sañ hyañ [2v] saraswatī, tan kali-
watan denira, apan sira sañ hyañ
saraswatī wiwitanīñ añaji rumuhun.*

Thus, the requirements for reading a book must be considered by a person to fulfill the obligation to worship. Do not imitate knowledge, there is lost knowledge, lack by it writing in the future you will be sad. There are later written scripts, as a result of which you are ultimately invisible, just as there are bodily defects. There is knowledge to compose, as a result of which in the future it will hurt your body. Turning off the script in the future you will die unnaturally. Sharpen the script does not laugh, that is, towards science, you in the future go crazy, for such a lesson is called *Aji Saraswatī* (Goddess of Knowledge). It is the basis, the origin, the basis, (and) the rules that have a purpose to the whole lesson. She is a great self-purification, for *awighnamastu* has no right to be overtaken by Her study. Although a Śaiwa brahmin or a Buddha calls himself an educated class, nevertheless, if She does not know of the lessons of the Goddess Saraswatī, she dies, and does not do so, completing her studies is always subject to the invasion of disease. Even if a sick pastor is confined, don't go in to shut himself down. Despite any attacks, nevertheless, she was always attacked by disease, for before she had a lot of knowledge, a Goddess Saraswatī was not missed by her, because she, the Goddess Saraswatī the origins of the former knowledge.

Thus, the melting pot of teachings to be observed is not to speak indiscriminately. The Goddess Saraswatī, thus the Goddess Saraswatī, for if a priest does not know about the Goddess Saraswatī, he will learn a lot. If you do not know the basis, origin, (and) form of a lesson, in the future it will be crazy, always attacked by disease, for the Goddess Saraswatī, the formula of *awighnamastu*, is the angle of origin of Her lesson. Although a devotee of Śiwa, Buddha, (and) Brahmins would be wasted (if) did not pass the formula of *awighnamastu*, for She who is called the origin of learning knowledge, *om, sa, bā, ta, a, ī, na, ma, śi, wa, ya.*

Sources: AS MM 10 L 218 and JW MM 4 L 143, 2022.

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 Saraswatī

In the previous subsection, Sañ Hyañ 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 Saraswatī 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.⁴⁶ *Arjunawijaya* and *Uttarakāṇḍa* have the same editorial regarding the position of Goddess Saraswatī which is on the tongue. It is mentioned that Goddess Saraswatī enters into the tongue of Kumbhakarna, 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.⁴⁷ *Dharma*

⁴⁶ Rubinstein, *Beyond the realm of the senses: The Balinese ritual of kakawin composition*, 45-46.

⁴⁷ Andrea Acri, *Dharma Pātañjala: Kitab Śaiwa dari Jawa Zaman Kuno, Kajian dan Perbandingan dengan Sumber Jawa Kuno dan Sanskerta Terkait* (Jakarta: Kepustakaan Populer Gramedia, 2018), 227; Linus, "Dewi Saraswati: Arti dan Peranannya: Sebuah Tinjauan Sejarah Kebudayaan.";

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

The heart and tongue in *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 Sañ Hyañ 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 *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 *-ku* which refers to the figure of Bhīma in BhS.

Suryo Supomo, *Arjunawijaya: A Kakawin of Mpu Tantular* (Bibliotheca Indonesica, 1977), 28; Petrus Josephus Zoetmulder, *Kalangwan: Sastra Jawa Kuno Selayang Pandang* (Jakarta: Djambatan, 1983).

⁴⁸ Acri, *Dharma Pātañjala: Kitab Śaiva dari Jawa Zaman Kuno, Kajian dan Perbandingan dengan Sumber Jawa Kuno dan Sanskerta Terkait*, 227.

Table 7.
Position of Goddess Saraswati

WSS 10 L 218 (1v)	BhS JB	BhS MM 1 L 333 (15v)	BhS HKS
<i>sañ hyañ</i>	<i>sañ hyañ</i>	<i>sañ hyañ</i>	<i>sañ hyañ</i>
<i>saraswatī witiñ</i>	<i>saraswatī witiñ</i>	<i>saraswatī</i>	<i>saraswatī riñ</i>
<i>hati,</i>	<i>hatin̄ku,</i>		<i>hatin̄ku,</i>
<i>sañ hyañ wṛtta</i> ⁴⁹	<i>sañ hyañ wṛtta</i>		<i>sañ hyañ amṛta</i>
<i>tēnahiñ hati,</i>	<i>tēnahe hatin̄ku,</i>	<i>tēnahe hatin̄ku,</i>	<i>riñ tēnahiñ</i>
<i>sañ hyañ</i>	<i>sañ hyañ</i>		<i>hatin̄ku, sañ hyañ</i>
<i>saraswatī</i>	<i>saraswatī</i>		<i>brahmā pucukiñ</i>
<i>tuñtuñiñ hati,</i>	<i>pucuke hatin̄ku,</i>		<i>hatin̄ku,</i>
<i>sañ hyañ</i>	<i>sañ hyañ</i>		<i>sañ hyañ</i>
<i>saraswatī witiñ</i>	<i>saraswatī</i>		<i>saraswatī riñ</i>
<i>liḍah,</i>	<i>wite liḍahku</i>		<i>liḍahku,</i>
<i>sañ hyañ wṛtta</i>		<i>sañ hyañ</i>	<i>sañ hyañ amṛta</i>
<i>tēnahiñ liḍah,</i>		<i>saraswatī</i>	<i>riñ tēnahiñ</i>
<i>sañ hyañ</i>		<i>pucuke liḍahku</i>	<i>liḍahku,</i>
<i>saraswatī</i>			<i>sañ hyañ</i>
<i>pucukiñ liḍah</i>			<i>saraswatī riñ</i>
			<i>pucukiñ liḍahku</i>
Sañ Hyañ	Sañ Hyañ	Sañ Hyañ	Sañ Hyañ
Saraswatī at the base of the heart,	Saraswatī at the base of my heart,	Saraswatī	Saraswatī in my heart,
Sañ Hyañ Wṛtta (syllable) amid the heart,	Sañ Hyañ Wṛtta (syllable) amid my heart,	amid my heart,	Sañ Hyañ Amṛta (Eternity) amid my heart,
Sañ Hyañ Saraswatī on the tip of the heart,	Sañ Hyañ Saraswatī on the tip of my heart,		Sañ Hyañ Brahmā on the tip of my heart,
Sañ Hyañ Saraswatī at the base of the tongue,	Sañ Hyañ Saraswatī at the base of my tongue.		Sañ Hyañ Saraswatī on my tongue,
Sañ Hyañ Wṛtta in the middle of the tongue,			Sañ Hyañ Amṛta in the middle of my tongue,
Sañ Hyañ Saraswatī on the		Sañ Hyañ Saraswatī on the tip of my	Sañ Hyañ

⁴⁹ In the manuscript written *wṛka* 'wolf' is less suitable, so the redaction by Gunawan more aptly *wṛtta* 'syllable, news, events'. Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 226.

tip of the tongue.	tongue.	Saraswatī on the tip of my tongue.
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Sources: AS MM 10 L 218 and Gunawan, *Bhīma Svarga: Teks Jawa Kuno Abad Ke-15 dan Penurunan Naskahnya*, 2022.

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 Padoux⁵⁰ 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 *māṛkā-nyāsa* (internal and external syllables).⁵¹ 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.⁵²

⁵⁰ André Padoux, *Tantric Mantras: Studies on Mantrasastra* (Routledge, 2011), 55; Andrea Aciri, "Peneraan Suku Kata (*svaravyañjana-nyāsa*) dalam Tradisi Jawa-Bali Kuno Ditinjau dari Sumber-Sumber Tantra Asia Selatan," in *Dari Siwaisme Jawa ke Agama Hindu Bali: Kumpulan Tulisan Pilihan Andrea Aciri* (Jakarta: PT Gramedia, 2021), 91.

⁵¹ Aciri, "Peneraan Suku Kata (*svaravyañjana-nyāsa*) dalam Tradisi Jawa-Bali Kuno Ditinjau dari Sumber-Sumber Tantra Asia Selatan," 91.

⁵² Aciri, "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.

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 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.

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