
READING SĪTĀ'S LETTER ON OLD JAVANESE RĀMĀYAṆA KAKAWIN ON THE BASIS OF CANDRAKIRAṆA AS PROSODIC TREATISE

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ABSTRACT

The study presented in this article focuses on the signification of the poetic metres and the theory of *rasa* expounded in *Candrakiraṇa*, a guide to the composition of *kakawin* that is preserved in the scriptoriums of mountains. The use of the poetic metres and theory of *rasa* was examined in the text of Sītā's letter to Rāma that was taken from the *Rāmāyaṇa Kakawin*. It was carried out on the three manuscripts of *Candrakiraṇa* preserved by the National Library of Indonesia (PNRI). The findings show that the use of *śārdūlawikriḍita* metre in Sītā's letters results in a form of signification for particular aesthetic experiences (*rasa*), namely *karuṇa* (sympathy), *bhayānaka* (concern), *śānta* (peace) and *śṛṅgara* (love).

Keywords: *Sītā's letter, Rāmāyaṇa Kakawin, poetry, principles of literature, Candrakiraṇa*

ABSTRAK

Tulisan ini berfokus pada metrum dan teori rasa sebagai sarana pemaknaan yang dimuat dalam *Candrakiraṇa*, sebuah pedoman penulisan *kakawin* yang diwariskan di skriptorium-skriptorium pegunungan. Metrum dan teori rasa tersebut dikaji penggunaannya dalam surat Sītā kepada Rāma yang terkandung dalam *Kakawin Rāmāyaṇa*. Kajian ini melibatkan tiga manuskrip yang merupakan koleksi Perpustakaan Nasional Republik Indonesia. Hasil analisis menunjukkan bahwa metrum *śārdūlawikriḍita* yang digunakan pada surat Sītā menunjukkan bentuk pemaknaan untuk pengalaman-pengalaman estetika (*rasa*) tertentu, yaitu *karuṇa* (belas kasihan), *bhayānaka* (kekhawatiran), *śānta* (damai) dan *śṛṅgara* (cinta).

Keywords: *surat Sītā, Kakawin Rāmāyaṇa, puisi, kaidah sastra, Candrakiraṇa*

INTRODUCTION

The Javanese tradition is hitherto known to be abundant in literary works that are still accessible, and the majority of them are categorized as *belles-lettres*. Apart from such works, Javanese literary tradition actually had produced works of literary criticism or theoretical reflection whose contents are vernacularized from its Sanskrit version. Zoetmulder's book entitled *Kalangwan: Sastra Jawa Kuno Selayang*

Pandang (1983) examines the functions of Old Javanese texts containing aesthetic principles quite thoroughly. One of the texts is *Wr̥ttasañcaya*, a collection of mono schematic verses dating from the 15th century, written by Mpu Tanakung. Zoetmulder asserts that this work could almost be said to be useless for the repertoire of Old Javanese poetry because it was based solely on Indian theory and was not at all a codification of

principles practically used. Mpu Tanakung intended to write his work for the purpose of composing *kakawin*¹, but Zoetmulder (1983: 133) argued that *kakawins* written in the period ranging from the Kaḍiri era to the Majapahit era did not accommodate the metres listed on *Wṛttasañcaya*. Even in the realm of Balinese tradition, there are not many *kakawins* that utilize the metres illustrated, so the inheritance of Old Javanese prosody in *Wṛttasañcaya* could be said to have failed (Zoetmulder, 1983: 133).

Despite the fact that *Wṛttāyana* and *Cantakaparwa* had been conjointly discussed, Zoetmulder (1983: 128) still considers these two treatises to have the same quality as *Wṛttasañcaya*. Nevertheless, it must be noted that there is similar work that escapes his attention: *Candrakiraṇa* (henceforth CK). In recent decades, CK has not yet received enough attention from scholars who are engaged in Javanese literature. One of the reasons is that the manuscripts they investigated were limited only of those of incomplete *gēbang*² manuscript and its copies. The *gēbang* manuscript in question is a collection in the National Library of Indonesia (PNRI), coded L 631, consisting of 49 pages and written in Buda characters (*akṣara*) (Behrend, 1998: 348).

CK contains a more thorough information about the prosodic principles than that in the treatises mentioned by Zoetmulder. One of the sections called *Amaramālā* lists Sanskrit synonyms with explanations also in Sanskrit with topic that is not found in other similar works. In this part, there is also the designation of King Jitendra from the Śailendra dynasty, which makes CK the oldest Old Javanese prosody, ca. 8th century (Krom, 1923)³. This study is carried out to identify the extent to which the literary theories on CK are practically relevant (*scribere est utile*) with *kakawin* poetry. For the purpose of reading and investigating *kakawin* by means of these literary theories, the earliest known Javanese literary work,

Old Javanese *Rāmāyaṇa Kakawin* (henceforth RK)⁴, is utilized, specifically the verses where the contents of Sītā's letter are expressed.

The arising question is could Sītā's letter be considered as a text independent of RK? This seems to contradict Robson's opinion (1983: 300) that nothing can be added, subtracted or moved, because every part (of *kakawin*) has its role in relation to others and cannot function without them. However, van der Molen (2003: 339) has built his argument that Sītā's letter in RK is a special category for two reasons. The first is that it is an example of the art of letter-writing in Javanese literature. The second is that it is not found in its Sanskrit prototype, *Bhaṭṭikāvya*, in which the Indian Sītā did not write a letter—she only sent an object (a crest-jewel or ring) to her husband, Rāma—while the Old Javanese Sītā wrote a letter and sent a crest-jewel at the same time.

In this context, the writer agrees with van der Molen's argument that studying the Sītā's letter could give a contribution to the epistolographic studies of Javanese literature. Accordingly, we need to ignore Kern's opinion that the letter is an interpolation and not the original version of the RK that was compiled in the 9th century (see Kern, 2015). It does not mean that the letter does not deserve any attention. This is important to underline because researches on letters in Javanese literature are rarely conclusive. For this reason, this study tries to add to van der Molen's interpretation that it makes sense for Sītā to write a letter to Rāma.

To analyze Sītā's letter, this study utilizes the prosodic principles written in the three CK manuscripts currently preserved at PNRI. The three manuscripts in question are L 631 which comes from the Sundanese tradition (originating from a scriptorium of Mount Cikurai, West Java), L 241 and L 298. L 241 and L 298 were produced in the scriptoria of the Merapi-Merbabu massif in Central Java (Behrend, 1998: 350; Setyawati et al., 2002: 172, 215-216). The prosodic principles will be described in the next section on the basis of editions that have already been published or not.

There have been a number of interesting studies

1) *Kakawin* is a vernacular term for court poems composed in Old Javanese, which are more or less influenced by *kāvya* or Sanskrit poetry (see Jákl, 2016).

2) *Gēbang* is one type of palm tree in the genus of *Corypha utan* or *Corypha Gebanga* which is used as a writing medium in West Java (Gunawan, 2015).

3) This topic is revisited in a discussion by Aminullah (2021) in rethinking the problematic name of *Candrakiraṇa* as the title of the oldest Javanese prosody.

4) A Sanskrit source which influenced the RK can be identified, namely Bhaṭṭi's *Rāvaṇavadha* 'the Slaying of Rāvaṇa' (ca. 600 CE), also known as *Bhaṭṭikāvya* (Bronner & Creese, 2019: 42). From the 16th canto of RK, there are representations of some cultural elements already spread in Java with which the dating of RK can be determined, ca. 9th century (see Aciri et al., 2011).

on the RK. At least three scholars have edited this work: Soewito Santoso (1980), Poerbatjaraka (2010) and H. Kern (2015). Regarding the verses cited in this study, the last edition is referred to with some reading improvements. Besides them, numerous other scholars have researched it. For example, Juynboll translated the RK to continue Kern's work on it since Kern passed away before he could finish his translation; Hooykaas (2014) discussed the interpolation in the RK; Robson (2015) provided a new translation with an introduction and notes, etc. In addition, the relationship between RK and the visual arts of *Rāmāyaṇa* story has been discussed in multiple articles in a book edited by Acri, Creese and Griffiths (2011).

Sītā's letter to Rāma is a portion of the 11th *sarga* 'canto' of RK. The eleventh canto is composed of verses translated from the tenth canto of *Rāvaṇavadha* that exemplify the most distinctive figures of speech in the Indian literary tradition (Hunter, 2020: 367). In that canto, there are 96 stanzas with different metres. It is expressed in stanzas 22 to 32 with a metre named *śārdūlawikrīḍita* (tiger's play). It is an original Sanskrit metre adopted in *kakawin* works.

Hunter (2020) recently examines the first two stanzas of Sītā's letter to find the meanings which have not been revealed by adapting the "text coherence" principles proposed by A.L. Becker. Using this theoretical basis, Hunter tries to examine the use of deictic or demonstrative pronouns from the Old Javanese language such as *iki, ike, iko, ika, ikā*, etc., so that the reader can know, at what moment Sītā should position herself close to Rāma and *vice versa*. He suggests that looking at every structural element is more important than simply imposing theoretical models on an object that may obscure it instead of illuminating it. However, this research model still needs further study and not all verses in Sītā's letter are approached.

Willem van der Molen (2003) has already researched Sītā's letter. He used Western classical rhetoric to dissect the rhetorical aspects of this letter and found that it had three modes of persuasion: rational, emotional, and ethical. He argues that Sītā used these to talk about loyalty (Molen, 2003: 344). That is why she said she was still unsullied in her letter, with various evidence to convince Rāma to remain faithful to her. What Molen thinks extraordinary is that Western theory can obviously be applied to examine

Sītā's letter without any adjustment to the method, while the RK comes from a completely different tradition (Molen, 2003: 351). Even so, he still urges that this section be investigated in different ways to get different results.

In connection with this appeal, this study is carried out using qualitative approach. Before dissecting the text of Sītā's letter, the Javanese literary theories in CK have to be described in part of the discussion. This article aims to delve into the feelings in Sītā's letter, and therefore the theories about *wṛtta* (metre) and *bhāṣaprāṇa* (language to express feelings) are taken as a basic framework. This choice is decided in advance since the CK and the RK are both vernacular works with adjacent relative dates of composition that the two may have similarities of cultivation. Moreover, by exploring the literary theories described in the CK, this article is expected to provide evidence that Javanese literary theories from the past may be evaluated, adapted and perhaps in some cases ideally applied to modern literary works.

FINDING AND DISCUSSION

Epitome of Prosodies in Candrakiraṇa

It has been explained above that CK contains prosodic principles which are generally related to the composition of *kakawin* poetry. The distribution of its contents based on the three manuscripts of CK are briefly described below according to the writings of Lokesh Chandra (1997), Rubinstein (2000) and Aminullah (2019).

1. Introduction

In this passage Śiwa is venerated as *aṣṭatanu* or 'the one having eight manifestations', preceded by a half of Sanskrit verse alluding to the words *candra* (moon) and *kiraṇa* (beam).

2. Origins of *Kakawin* Metre

This section is written in stanza form, describing the main composition of *kakawin*: (1) long syllables (*guru*); (2) short syllables (*laghu*); (3) short-long syllables (*guru-laghu*); (4) the number of syllables in each metre line (*chanda*); (5) feet in a *kakawin* metre (*gaṇa*); (6) eight kinds of trisyllabic (*aṣṭagaṇa*) verses; and (7) metres (*wṛtta* or *warta*).

3. *Guru*

This section demonstrates the elements of characters (*akṣara*) categorized as long

- syllables.
4. *Aṣṭagaṇa*
This section explains that *gaṇa* is a technical term for 'feet' in Sanskrit, Old Javanese and Balinese in one line in the context of the *kakawin* poetry. One *gaṇa* or 'feet' consists of three syllables, and it has eight (*aṣṭa*) types, namely (1) *ma-kāra* (- - -); (2) *ya-kāra* (o - -); (3) *ra-kāra* (- o -); (4) *sa-kāra* (o o -); (5) *ta-kāra* (- - o); (6) *ja-kāra* (o - o); (7) *ba-kāra* (- o o); and (8) *na-kāra* (o o o).
 5. *Ārya* Metre
It is a metre of Sanskrit origin. Its structures are different from those of other *kakawin* metres.
 6. Words with phoneme /ṅ/
This section exemplifies the words containing phoneme /ṅ/. This particular unit of sound is called *ṅa-gēṅ* or 'retroflex nasal'.
 7. Words with phoneme /ṇ/
This section exemplifies the words containing phoneme /ṇ/. This particular unit of sound is called *ṇa-lit* or 'dental nasal'.
 8. Words with phoneme /ś/
This section exemplifies the words containing phoneme /ś/. This particular unit of sound is called *śa-mūrdha* or 'palatal sibilance'.
 9. Words with phoneme /ṣ/
This section exemplifies the words containing phoneme /ṣ/. This particular unit of sound is called *ṣa-prṭhiwī* or 'retroflex sibilance'.
 10. Words with phoneme /s/
This section exemplifies the words containing phoneme /s/. This particular unit of sound is called *sa-dantya* or 'dental sibilance'.
 11. *Sūtrasandhi* (Phonetics)
This section explains other phonemes called *warṇa* which refer to *swara* or 'vowel' and *wyañjana* or 'consonant' in the context of *wṛtta* or 'metre'.
 12. Weapons of Characters
This section explains that some characters (*akṣara*) are denoted like the name of a weapon, so that the word *śāstra*, in the sense of 'writing', becomes related to the word *śastra* in the sense of 'weapon'. Therefore, there are names of *saṅḍangan* (diacritic) that use war-related terminology such as *hulu*, *cakra*, *taruṅ*, etc.
 13. Metres
It is a long section. The exposition begins with 25 types of metres based on the number of syllables. Then, hundreds of names of metre are presented along with the illustrations of their use in a verse. In brief, the content of each stanza that represents certain metres is related to the world of asceticism and other general narrative themes.
 14. *Bhāṣaprāṇa*
Just like the preceding one, this section is also relatively long. The discussion begins with information on how to create a conducive environment for poetic inspiration, followed by the description of ornaments (*alāṅkāra*) in literature, the definitions of the nine *rasas* (feelings) which are used in a narrative to manipulate the reader's emotions, the benefits of composing *kakawin* poetry, literary defects, and the exemplification of *kakawin* poetics.
 15. *Amaramālā*
This section is probably the oldest part of the CK because it is mentioned in the tribute to King Jitendra of the Śailendra dynasty. It is followed by the worship of Śiwa. The main content begins with the elaboration of synonyms in the Sanskrit stanzas. The synonyms refer to gods in general, moon, giant, sage, enemy, gambler, bird, serpent, Kumāra, Yama, Daitya, Bṛhaspati, king, human, etc. The following section continues with a list of other synonyms that do not begin with a Sanskrit stanza.
 16. Sanskrit-Old Javanese Lexicon
It contains homonyms of words in Sanskrit and Old Javanese.
 17. Divine Origins of Characters
The origins and the manifestations of Śiwa in characters are explained in this section.
 18. Colophon
It is the last part of the CK that contains the information about the place and the dating of copying.
Based on the description, sections 1 to 12 are considered technical because they discuss ways to regulate diction by the short-long syllables and by its number in a line of a stanza. Discussion about aesthetics begins in the 13th section and gets into more detail in the 14th section. Sections 15 to 18 return to the technical issues in poetry considering that the highlighted topics are synonymy and homonymy. Therefore, this study will focus on sections 13 and

14 only. The choice of metre (*wṛtta*) for a narrative is not just a matter of short-long syllables. It involves certain meanings or significations it can produce as can be seen in Sītā's letter. Moreover, the poet needs to master the aesthetic theory to be able to give certain emotional sense to the narrative he creates. This matter can also be observed in the case of Sītā's letter.

A Survey of Aesthetic Principles in Candrakiraṇa

The aesthetic principles in the 14th section of CK are conveyed under the title *bhāṣaprāṇa*, which occurs at the beginning. In the prosodic context, it can be translated as 'language with abundant feelings'. This meaning is certainly related to its intention, that is making a series of words that can manipulate the reader's feelings. The *bhāṣaprāṇa* can also be found as a standalone work in Balinese manuscripts whose content is similar to that of CK (see Rubinstein, 2000). It is sufficient for now to suggest that there is a historical relationship between the transmission of poetological treatise in Java and that in Bali, and this can be seen as a gap that future comprehensive researches may be able to fill.

The canto series (*sarga*) in a *kakawin* must have a great theme and must include aesthetic experiences. According to CK, this aesthetic experience can be obtained when a poet enjoys the beauty of nature. In this way, a poet can convey *nawanāṭya* or the 'nine senses' in his work. This particular guideline is written in CK as follows:

*Yan pañabhyāsa kalaññ, haywa ta kaphala
jñānanta yan lambaṅ gīta kunaṅ prih tañ
rasa menaka yan pasir wukir kahyunta wukir
wulusan kahyunta, lēñkāra matapa śṛṅgāra
kāmīrasa iriññ tañ nawanāṭya pada wirāma.*

"If (you are willing to) practice beauty, it should not be the result of your knowledge of *kakawin* poetry and hymns. Look for aesthetic experiences while entertaining yourself in the beach and the mountains you prefer or as many mountains and rivers as you want. The beauty of language (as a result after you) meditated with (imagining) erotic enjoyment and love, should be accompanied by nine senses [*nawanāṭya*] in each rhythmic verse."

The *nawanāṭya* is the key to animating a poem because sense is central to aesthetics and the essence

of feelings that is used to reinforce meanings in narrative. Therefore, a poet is encouraged to isolate himself in nature to be able to compose beautiful poems. In CK, the abovementioned *nawanāṭya* turn out to be not nine but ten. The ten senses are:

1. *śṛṅgāra* (romance);
2. *wīra* (heroism);
3. *bībhatsa* (enjoyment);
4. *raudra* (fierceness, horror);
5. *hāsyā* (comic, humor);
6. *bhayānaka* (concern, fear);
7. *karuṇa* (pity);
8. *adbhuta* (admiration, trauma);
9. *śānta* (peace); and
10. *krūra* (panic) (cf. Wiryamartana, 1990: 356-366).

What is still questionable is that the *nawanāṭya* is described as ten senses in CK. This, as quoted by Warder (1972: 40), is probably related to Abhinavagupta's decision to add *śānta* that corresponds to the emotional essence of *śama* or 'peace'. *Śānta* is the most venerated sense because with this sense, aesthetic experience becomes synonymous with religious experience (Warder, 1972: 42). It is in accordance with what is explained in one of *Bhāṣaprāṇa*'s parts that if a poet is able to compose *kakawin* without defect (*doṣa*), then he may go to Makaradhwaja's paradise (*mantuk mariñ Makaradhwaja*). For this reason, the next part of *Bhāṣaprāṇa* describes what is called *doṣa* or 'defect' which *kakawin* authors should avoid. The defects are errors related to diction, grammar, expression, and ideas. There are at least 18 defects described in *Bhāṣaprāṇa*. Since this part is irrelevant to this study, it is not discussed here. However, the application of the aesthetic principles that have been explained here will be examined in the Sītā's letter. Both the Old Javanese version and the English version of its text are presented in the discussion. The next section will discuss to what extent the poet of RK could follow the aesthetics principles elaborated in the CK.

Reading Sītā's Letter with Regard to the Metrical and Aesthetic Principles from Candrakiraṇa

Before reading what Sītā says in her letter, it is necessary to take a brief look at the story preceding the letter. Rāwaṇa succeeded in kidnapping Sītā. Rāma formed a coalition with the monkey king, Hanuman, to

attack Lañkā, Rāwaṇa’s kingdom. Rāma then ordered Hanuman to trace the whereabouts of his wife in the kingdom. Hanuman who managed to infiltrate the kingdom finally met Sītā and gave her the ring from his Lord, Rāma. Sītā, who trusted Hanuman as her husband’s envoy, handed over a letter accompanied by a ring to have it delivered to Rāma. The 21st stanza narrates that Rāma was very happy to see the letter given by Hanuman. He started reading the letter. The complete Sītā’s letter to Rāma is presented along with its translation into English below, especially the versions of translation provided by van der Molen (2003) and Robson (2015)⁵.

5) Acri (2016) gave some remarks and comments upon

The verses in Table 1 are written using the *śārdūlawikrīḍita* metre, in a long-short form that has been shown at the beginning of the text. The *śārdūlawikrīḍita* metre consists of 19 syllables. If it is adapted to the *aṣṭagaṇa* format, this metre will consist of *ma-kāra* (- - -), *sa-kāra* (o o -), *ja-kāra* (o - o), *sa-kāra* (o o -), *ta-kāra* (- - o), *ta-kāra* (- - o), and one-syllable which could be long (-) or short (o).

The use of the *śārdūlawikrīḍita* metre in Sītā’s letter is not without a reason. The above letter is

Robson’s translation which still ignores some kind of religious allusion at some point. He suggested that the translation of RK should pay attention to knowledge of the tenets of Śaivism, because the RK is obviously a product of a thoroughly Śaiva milieu (Acri, 2016: 457).

Table 1. Text of Sītā’s letter (RK XI, 22-32) in Old Javanese and in English.

Verse	Old Javanese Text	Translation
Śārdūlawikrīḍita: - - - o o - o o - o o - - - o - - o o		
22.	<p>a. <i>sēmbahni ṅhulun āryaputra ya tēke pādawayanta prabhu</i> b. <i>nyekiñ reka wacān uninya ya iko cihnany unēñni ṅhulun</i> c. <i>mwañ cūḍamañi tulyani ṅhulun ike mañsō sumēmbah kita</i> d. <i>nyāñ simsim pakirim narendra ya ikā sparśanta tekāk hiḍēp</i></p>	“My respectful salutations, O Prince, may come to your feet, Sire. Please read this letter, read its contents, which are a token of my longing, and the ring as if I come to you, to pay homage to you. Here! The ring sent from you, Sire, is your embrace to me.
23.	<p>a. <i>yak ton yāta makūñ manahku mañarañ bhrāntāpa tak ton kita</i> b. <i>hāh śrī bhūpati Rāmadewa huniñan tekī tañisni ṅhulun</i> c. <i>mwañ bhaktiñku magōñ taman hana waneh iṣṭiñku tan len kita</i> d. <i>añhiñ sañ prabhu nitya kewala siwinkwe saptajanmāntara</i></p>	“Every time I see it, my heart is longing, lost and confused, because I cannot see you. O, Lord Rāmadewa, care about my tears, also my extraordinary devotion (when) I have no one else on my mind but you. Only you, Sire, to whom I always serve in seven rebirths.
24.	<p>a. <i>ñūñi tan karēñō huripta kalawan wrттanta tātan hana</i> b. <i>añhiñ mātya taman waneh añēn-añēn niṣkārya tāku n hana</i> c. <i>nāhan sañ hyañ Apuy gunuñ tasik asiñ mārgānikin jīwita</i> d. <i>hiñanyān patulañ manahku malilañ nistrṣṇa wetniñ lara</i></p>	“Before, I had not heard about your life and there was no news of you. I just wanted to die, having no purpose when I live. Thus, Lord of Fire, mountain and sea, or whatever, become the road of life. I just kept my heart steadfast, clear and free from attachments due to this pain.
25.	<p>a. <i>sakwehniñ maraseñ dañū ya rinasan tātan hanāñ añrase</i> b. <i>kēmbañ bāp hana riñ taman taman ikā tāmbāny unēñni ṅhulun</i> c. <i>sakwehniñ karēñō manohara lawan sakwehnikañ srak marūm</i> d. <i>yekāñ wyartha hananya nirguṇa kabeh wway tan pasuk riñ gulū</i></p>	“Everything that used to be pleasant, now it is tasteless. Flowers overflowing the garden were not a cure for my longing. Everything that sounds sweet and everything that smells good is worthless and useless. Even water cannot pass my throat.
26.	<p>a. <i>lāwan haywa narendra mālara dahat wehēñ wiśuddhāñ manah</i> b. <i>sāmpun tāku wēruh rikeñ lara magōñ niṣkārya tātan padon</i> c. <i>sugyan dudwa kunēññ ikeñ añēn-añēn tan dadya de sañ prabhu</i> d. <i>nāhan hetunike matañnya kawarah swasthā jayā bhūpati</i></p>	“Besides, Sire, do not get too sorrowful, put your mind at ease. I have known that the great suffering is useless and serves no purpose. Perhaps my reflection is wrong (and) you do not agree with me. Thus the objective of what is said is so that my Lord will be safe and victorious.

27.	<p>a. <i>lāwan haywa katañguhan kita rikā ta lwirta nūni ṅ ḍaray</i> b. <i>kālantād winarañ narendra mahulun kālih sukāmbēknira</i> c. <i>salwirniñ upabhoga yogya ya paweh tātān kurañ riñ suka</i> d. <i>riñ kriḍā wihikan kite sawinuwus riñ kāmāśāstrottama</i></p>	<p>And do not let yourself get defeated! Act as if you were young! When we get tie the knot, my father was proud to have you. All forms of pleasure are worth giving, we do not lack a single thing in terms of happiness. In the romance game, you are experienced in all the things mentioned in the best romantic handbooks.</p>
28.	<p>a. <i>riññ Indrāṇi lawan Śacī tama tuwin tātān mapuñguñ kita</i> b. <i>ri pratyekanike rasanya ya kabeh sāmpan kita wruh rikā</i> c. <i>nāhan teki dumeh manahku kalaran śirṅān tēñuh tañ hati</i> d. <i>āpan tan hana len paḍanta* rikananñ jñānādi lāwan guṇa</i></p>	<p>You are also skillful with Indrāṇi and Śacī books and you are not ignorant of each part. It seems you already know everything. That is why my heart is suffering, crushed and broken to pieces, because no one is your equal in higher knowledge and virtue.</p>
29.	<p>a. <i>ndan prāptā ta narendra haywa masuwe pēñ-pōñ huripni ṅhulun</i> b. <i>yekiñ Rāwaṇa mūrka tann anēñ-anēñ dharmāwērō yālupa</i> c. <i>haywopēk mañañēñn-anēñ basama tan siddhā sakāryā haji</i> d. <i>pēñ-pōñ śaktinikañ prawīra kapi sakwehnyādbhuteñ paprañan</i></p>	<p>That is why, please come, Sire! Do not too long, while I am still alive. Rāwaṇa is terrible, never thinks of <i>dharma</i> (religious law), is drunk and neglects everything. Do not grieve and think that you may not succeed in all your efforts. Just believe in the strength of all the ape-warriors, excellent at battle.</p>
30.	<p>a. <i>yadyan prāpta narendra ri ṅhulun apā tekīn anuñ pañguhēñ</i> b. <i>kasy-āsihku haneñ musuh kapilañō hetunya tag wruh huwus</i> c. <i>ñhiñ kiñkiñ pasajiñku tan hana waneh kālih putēkniñ hati</i> d. <i>lāwan luh juga timtimēñ nahan ike cihnānyunēñ ni ṅhulun</i></p>	<p>"If you come to me, what will (surprisingly) you see, Sire? How I suffered to be among the enemies, causing endless longing (to you). Only sorrow is my offering (in this letter), nothing but the feeling of my heartbreak, also tears are still preserved. Thus is the sign of my longing.</p>
31.	<p>a. <i>tāmbēhniñ lumare ṅhulun hulun asiñ sañkānikeñ wedanā</i> b. <i>hetunyān mapasah pakonku ginawe sañkeryasihte ṅhulun</i> c. <i>yapwan pañguha sañ narendra umuwah tan mañkanātah maluy</i> d. <i>solahniñ kahulun ṅhuluñ juga hulun yekā gēgōnku ṅhulun**</i></p>	<p>"What torments me the most is that I was the origin of all these misfortunes. The reason we separated (is because) my request was obeyed (by you) because of your love for me. If we meet again, O Lord, I will not behave like that. The thing that I will do is just behave like a slave.</p>
32.	<p>a. <i>sāsiñ sājña narendra yeka pituhun sojarta tak lañghana</i> b. <i>nāhan prārthanani ṅhulun taya waneh sañkā ri gōñniñ rēṇa</i> c. <i>yapwan tan wulati ṅhulunn apa kunēñ liñañkwa tag wruh huwus</i> d. <i>nā hetunya tēkā narendra huwusēñ sañkā ry unēñni ṅhulun</i></p>	<p>"Everything that is My Lord's order shall be obeyed, everything that is your word will not be rejected. That is my hope, nothing else, because of my great obligation. If you are not looking for me, I do not know what to say. So please come, Sire, because of my longing."</p>

* See van der Molen's correction (Robson, 2015: 241).

** Since -ku in the word *gēgōnku* supposed to be long in sound, then *hulun* is corrected as *ṅhulun*.

obviously a means for Sītā to express his sadness because she was harboring a longing for Rāma. The theme of sadness seems to be closely related to this metre. However, there is a problem with the use of the term *śārdūlawikrīḍita* because its meaning is 'tiger's play', which is inaccurate for the intended function.

In the 13th part of CK, *śārdūlawikrīḍita* is one of the registered metres. This metre is then illustrated

in a stanza form that explains the following general theme of the *śārdūlawikrīḍita*:

*yan sampun parituṣṭa nirmala sukhāñambēk
tēḍuh tañ cala,
byaktekañ pada mokṣa nitya mabēñēr mālu
kapañguh mēñō,
kleśākimpēl asimpēñ āndulurakēñ milwāwarah*

*riñ hawan,
norānampēta tan kawādha tēkapiñ
śārdūlawikrīḍita.*

When the mind is well-pleased, pure, happy,
calm and stable,

it is clear someone achieved final release,
always walking straight ahead and back to find
the open path,

(with) intense pain keep going and following
the guide,

(he/she) cannot be prevented or killed by
tiger's play.

Drawing on the meaning of the stanza aforementioned, the relationship between *śārdūlawikrīḍita* and the contents of Sītā's letter becomes clearer. Even though Sītā had strong longings and pain (*kleśa*), she did not give up and kept trying to beg and persuade Rāma to free her from Rāwaṇa, so that they could soon see each other again. In the 26th stanza, Sītā asks Rāma not to be too sad. He had to remain focused on his preparation for the battle and look for a way (*hawan*) to win it. However, it cannot be denied that Sītā and Rāma both bore the burden of longing and pain in their hearts. Based on the above stanza, Rāwaṇa is a tiger (*śārdūla*) playing them both. Rāwaṇa played tricks on Rāma by kidnapping his wife and challenging him, and at the same time he played tricks on Sītā by alienating her from her husband and forcing her to be his wife.

Sītā wrote a letter with the intention that she and Rāma could attain the quality of mind as described in the first line of the above stanza: well-pleased (*parituṣṭa*), pure (*nirmala*), happy (*sukha*), calm (*tēḍuh*) and stable (*tañ cala*). This situation could

be created if they met again after Rāma had defeated Rāwaṇa. That is the state of liberation (*mokṣa*) that Sītā hoped for, namely a liberation from the suffering of being trapped in the tiger's (*Rāwaṇa*) game. Therefore, sadness needs to be controlled and manipulated as a support to achieve more important objectives.

The discussion is then shifted to the aesthetic principles that have been discussed in the previous section. From the ten senses described above, it appears that the *karuṇa* or 'pity' dominates the verses in the Sītā letter, and the other aesthetic experiences presented in it are *śṛṅgara* (romance), *bhayānaka* (fear, tension), and *śānta* (peace). A more detailed description explaining the senses in each stanza in the letter is presented below.

The description in Table 2 shows that Sītā's letter is strongly characterized by *karuṇa*. There are five stanzas that rely entirely on expressions that produce a sense of *karuṇa*, namely the 23rd, 25th, 30th, 31st and 32nd stanzas. Three other stanzas indicative of *karuṇa* also incorporate other senses in their expressions, namely the 22nd stanza, which adds *śṛṅgara* into its meaning and the 24th and the 28th stanza, which both add *śānta* into their meanings. In addition, there is one stanza with the nuance of *śānta*, namely the 27th stanza. The rest two stanzas contain expressions with mixed nuances of *śānta* and *bhayānaka*, namely the 26th and 29th stanzas.

Karuṇa is indeed associated with sorrow and compassion. This sense contribute to Rāma's sadness after reading the letter from his beloved wife. In the 33rd stanza, Rāmabhadra is said to be weeping. He was heartbroken. The many tears that dripped down the letter apparently had made the ending of the letter blurry and illegible. He also asked Lakṣmana and Hanuman to read it, but it was useless because the

Table 2. Explanation of rasa in Sītā's letter.

Verse	Rasa	Explanation*
22	<i>karuṇa and śṛṅgara</i>	There is a word <i>unēñ</i> which means 'longing' at the opening. This word clearly expresses <i>karuṇa</i> with which Sītā inserts a glimpse of her longing in the first verse of her letter. At the end, she says: "This ring sent from you, Sire, is your embrace for me", which is an expression of <i>śṛṅgara</i> or 'love' for her husband as well as relief to know that her husband is fine.
23	<i>karuṇa</i>	At this stanza, Sītā immediately showers Rāma with expressions of longing and wailing. This is evident in the first two lines of this stanza. a. "...my heart is longing, confused, because I cannot see you..." b. "O, Lord Rāmadewa, care about my tears..."

24	<i>karuṇa and śānta</i>	Sītā continues expressing her lamentation in the following sentences. c. "...I just wanted to die..." However, her next sentence expresses the reason she was still alive, in the sense of <i>śānta</i> . d. "I just kept my heart steadfast, clear and free from attachments due to this pain."
25	<i>karuṇa</i>	Sītā expresses again that her grief has made everything around her meaningless. a. "Everything that used to be pleasant, now it is tasteless." c. "Everything that sounds sweet and everything that smells good is worthless and useless." d. "Even water cannot pass my throat."
26	<i>śānta and bhayānaka</i>	This stanza contains Sītā's sentences cited below with the sense of <i>śānta</i> : a. "...do not get too sorrowful, put your mind at ease." b. "I have known that the great suffering is useless and serves no purpose." d. "Thus the objectives of what is said is so that my Lord will be safe and victorious." Sītā understands the sadness that Rāma must be feeling when he reads her letter. That is why Sītā also inserts her words of encouragement with the hope that Rāma would not be disheartened. However, Sītā also understands that Rāma must have been emotionally unstable because of his sorrow, so she is quite worried if Rāma does not agree with her thoughts. This makes Sītā's sentence below having a <i>bhayānaka</i> sense. c. "Perhaps my reflection is wrong (and) you do not agree with me."
27	<i>Śānta</i>	Needless to say, all of Sītā's words in this stanza have the sense of <i>śānta</i> because she describes Rāma's brilliance. Her intention is to convince Rāma that there is no one else as good as Rāma in Sītā's heart.
28	<i>śānta and karuṇa</i>	Sītā continues to describe Rāma's other talents in the first two lines so that these have the nuance of <i>śānta</i> . a. "You are also skillful with Indrāṇi and Śacī books and you are not ignorant of each part." b. "It seems you already know everything." However, Sītā returns to her grief for not being able to be with a person whom she considers perfect in many ways. This makes her next sentence has <i>karuṇa</i> sense. c. "That is why my heart is suffering, crushed and broken to pieces..."
29	<i>bhayānaka and śānta</i>	In this stanza, Sītā expresses her fear, so the two sentences below contain a <i>bhayānaka</i> expression. a. "...please come, Sire, do not be too long, while I am still alive." b. "Rāwaṇa is terrible, never think of <i>dharma</i> , is drunk and neglects everything." However, in spite of her worries, she still encourages Rāma not to feel inferior to his enemies, so Sītā once again gives Rāma the feeling of <i>śānta</i> . c. "Do not grieve and think that you may not succeed in all your efforts." d. "Just believe in the strength of all the ape-warriors, excellent at battle."
30	<i>karuṇa</i>	In this verse Sītā expresses yet another lamentation about how deep her suffering is. She only has her sorrow as her offering. She also says that she is still crying because of her longing.
31	<i>karuṇa</i>	Sītā also expresses all her regrets because her request in the past has taken them apart from each other for a long time. Sītā then says that she will not repeat her mistake, and she gives up if she becomes a slave to her husband. This shows that Sītā is actually a little discouraged, so the whole stanza has <i>karuṇa</i> sense.
32	<i>karuṇa</i>	This stanza still contains Sītā's <i>karuṇa</i> expression as she does not know what else to say. The two sentences below illustrate this use of expression. c. "If you are not looking for me, I do not know what to say." c. "So please come, Sire, because of my longing."

* The letters *a*, *b*, *c* and *d* hereafter indicate the order of the lines in one stanza of Sītā's letter.

last part had faded (stanzas 34 to 35).

Regarding *śānta*, there are some considerations to take into account. It turns out that several verses that contain expressions with multiple senses, in which *śānta* predominates, are related to the analysis offered by van der Molen in this matter (2003). He observes that the Sītā's letter consists of three main parts. The first part, which he calls *exordium* or 'introduction', is found in stanza 22. The second part, which he calls *argumentatio* or 'proof', is presented in stanzas 23 to 29. The last part, which he calls *peroratio* or 'conclusion', appears in stanzas 30 to 32 (Molen, 2003: 345-346). If the letter is read on the basis of the theory of *rasa*, the 26th to 29th verses are dominated by *śānta*. Molen (2003: 346) argues that the *argumentatio* part is a stanza that contains information that Sītā remains faithful to Rāma (stanzas 23 to 26). Therefore she says that she does not have the advantage of unfaithfulness (stanzas 27 to 28), and she has never once been touched by Rāwaṇa (stanza 29).

This study then adds to van der Molen's findings that Sītā not only wanted to show that she was still faithful to Rāma in the 26th to 29th stanzas, but also assure him that he did not have to keep grieving and should concentrate on his plan to launch an attack on Rāwaṇa. That is why Sītā wrote using *śānta* words in expressing her sorrow, longing and pain. Her main aim was to reduce Rāma's emotional instability and convince him to immediately make a strike against Rāwaṇa and his troops. This was reinforced by Hanuman who suggested Rāma the same thing (verse 36) while giving Sītā's beautiful beads to him (verse 37). Through her 11 stanzas, Sītā wanted to convey to Rāma that she was sad and nostalgic because she was separated from him (*karuṇa*), felt threatened if she was in Rāwaṇa's palace for a longer time because her time was running out (*bhayānaka*), encouraged Rāma to concentrate on defeating Rāwaṇa (*śānta*) and revealed that she was still in love with Rāma (*śṛṅgāra*).

The question that remains is how could only four of the ten *rasas* were applied to Sītā's letter? This is of course related to the particular message conveyed by the text of RK as a whole, and each part of the story has its own function, for example forming a complex narrative bridge. Sītā's letter can be considered as one of those bridges. In the Sanskrit version there is no letter from Sītā. The poet of RK thought that Rāma needed another convincing proof that Sītā was still alive. He also needed to revive his spirit. Sītā's

sad, fearful as well as optimistic words in the letter certainly affected every decision, strategy and step that Rāma took to conquer Rāwaṇa and save his wife at the same time.

CONCLUSION

Thus far, not many think that the Old Javanese tradition also recorded the literary theories of the so-called *Candrakiraṇa*, produced in the scriptoria of Merapi-Merbabu massif and Mount Cikurai. At least three CK manuscripts come directly from the scriptoria, namely L 631, L 241 and L 298. CK contains various literary theories that address the technical issues related to characters (*akṣara*) and metres, aesthetic principles as well as classical synonyms. To test the extent to which Old Javanese poets used these theories (especially the aesthetic theory), the Sītā's letter is chosen as the focus of study.

The analysis of Sītā's letter in this study leads to the finding that the use of *śārdūlawikriḍita* metre turns out to mean that the sadness experienced by Sītā and Rāma could lead them both to the final state of being satisfied (*parituṣṭa*), pure (*nirmala*), happy (*sukha*), calm (*tēḍuh*) and stable (*tañ cala*). This situation could be attained when the two of them met again and Rāma defeated Rāwaṇa and his troops in the battle. That is the liberation (*mokṣa*) that Sītā hoped for. Therefore, sadness needs to be controlled and used as a support to achieve more important things. As depicted in the way the metre is used, they cannot die even while getting trapped in the tiger's (or Rāwaṇa's) play. In addition, the analysis of the theory of *rasa* in the letter shows that the nuances of *karuṇa* are obviously dominant because Sītā was so sad and longing for her husband because she was separated from him. The representations of other feelings in the letter aim to show that Sītā felt threatened by the possibility of staying longer in Rāwaṇa's territory (*bhayānaka*); encouraged Rāma to concentrate on defeating Rāwaṇa (*śānta*); and revealed that Sītā was still faithful to Rāma (*śṛṅgāra*).

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