

BIMA SWARGA IN BALINESE WAYANG

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BIMA SWARGA
IN BALINESE WAYANG



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In the final year of my undergraduate studies, the idea of making a study of the Balinese *wayang* in its present cultural setting was suggested by my professor in Archaeology, the late Th.P. Galestin. For further details on the position of the *dalang* and the possibilities of coming into contact with them, he referred me to the late Dr. C. Hooykaas. Information received from I Gusti Ngurah Ketut Sangka referring to the areas of Tabanan and Badung showed that there were many more *dalang* than might be expected.

Thanks to grants from the Netherlands Foundation for Tropical Research (WOTRO) and the Bureau of Indonesian Studies, I was able to visit Bali on several occasions from 1972 onwards. In the course of time I decided to pay attention not only to the cultural aspects of the Balinese *wayang*, but also and even primarily to the texts of the plays, their composition and their thematic elements.

This study could not have been accomplished without the encouragement and help of the Balinese themselves. All *dalang* mentioned in the Appendix of this study were most willing to help me and patiently endured my frequent visits and interviews each year. I am very grateful to them. The head of the Gedong Kirtya in Singaraja, I Ketut Suwija B.A., turned out to be a great admirer of *wayang* and gave valuable information on the *dalang* in his regency, Buléléng.

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Chapter One

INTRODUCTION

1.1 *Character and aim of the study*

This study of the Balinese *wayang* is based mainly on fieldwork carried out during yearly visits to Bali over the period 1972-1976. The fieldwork in the years 1972, 1973 and 1975 was made possible by the Netherlands Foundation for the Advancement of Tropical Research (WOTRO), and sponsored by the Lembaga Ilmu Pengetahuan Indonesia (LIPI).

The aim of the research was twofold: to study on the one hand the thematic elements and the composition of the plays (*lelampahan wayang*), and on the other the religious and cultural background of the plays. I decided to concentrate in this study on one particular *lelampahan wayang*, the story of Bima Swarga, as this story plays an important role in the religious and cultural life of the Balinese. In the form of a *lelampahan wayang* this story is connected in nearly all parts of Bali with death and post-death rituals. The story is depicted in paintings and embroideries, which are only displayed during these rituals. Bima Swarga is also represented in temple-reliefs and sculptures, but only on the temples of Durga, the goddess of the burial and cremation-ground and on the temples of Prajapati, the god of the dead body.

1.2 *The materials used*

During the periods of fieldwork materials were collected from oral and written sources. They consist of recordings of performances and rituals enacted by *dalang*, oral and written texts of *wayang*-stories, written texts of the *dalang*'s manual, the Dharma Pawayangan, other than those used by Hooykaas (Hooykaas 1973a), recorded and written interviews, and lists kept by several *dalang* during 1973 and 1975 giving information about the occasion, time and place of the performance, about the title of the play, and about the name and social class of the sponsors of the performance. Reference to these oral and written sources will be made by their number in the list in Appendix I.

In collecting and analysing the material I received help

from many Balinese informants. As far as South Bali is concerned, I want to mention in particular the assistance of I Gusti Ngurah Ketut Sangka and Sagung Putri from Puri Gdé in Krambitan, and for North Bali, of I Ketut Suwidja B.A., Head of the Gedong Kirtya in Singaraja. I have moreover made use of MSS. in the collections of the Gedong Kirtya and the Balai Penelitian in Singaraja, of the Fakultas Sastra in Denpasar, of the Museum Pusat in Jakarta (coll. Brandes), of the late Dr. C. Hooykaas in The Hague, and of the University Library of Leiden.

1.3 Literature on the Balinese wayang

Only a small number of publications contain reference to the Balinese *wayang*. Books devoted entirely to this subject are even more rare. Whatever has been written on the Balinese *wayang* is almost completely based on the study of texts, and rarely on fieldwork.

McPhee was the first to give a fairly comprehensive survey of a performance and of the composition of the plays in the regency of Gianyar in Central Bali (McPhee 1936). Being a musicologist, he devoted himself especially to the study of the melodies accompanying the different parts of the play. However, his survey is incomplete and his research is limited to a very small area, so that his conclusions do not allow of any generalization. It also appears from his study that Central Bali was his standard, since he remarks in a note that "All is suspect these days and has been for a long time, from North Bali, where everything in the way of art is non-typical of true Bali", and that "the dalangs [in North Bali, H.] had to be admonished for the corrupt way in which they performed wajang koelit" (McPhee 1936:32). His argument supplied for this view is the fact that "the temples of North Bali reveal men on bicycles, aeroplanes, etc." (McPhee 1936:32).

In Covarrubias 1937:236-243 a short description of a performance in Central Bali is given.

Texts of *lelampahan wayang* were noted down in the forties and collected by the Gedong Kirtya. This was probably at the request of Dr. R. Goris, then adviser of the Kirtya. There are twelve texts. Eleven are from Central Bali (Ubud), and one is from North Bali (Bratan) (Coll. Gedong Kirtya: *lelampahan wayang*). It is questionable whether the rendering of these texts is accurate, as no use was made of tape-records to record these texts. Probably the same thing happened with them as with the folktales noted down in that period. In Hooykaas-van Leeuwen Boomkamp 1949:13 we read of these folktales that they are not an exact rendering of how they

are told in the *désa*, because first the informant wrote them down as they should in his opinion be, after which their style and grammar were sometimes touched up by the employees of the Kirtya. A second objection to this written material is that, except for the text from Bratan, no information on the *dalang* is found in these texts, nor on the occasion for which the *lélampahan* can be performed. I shall therefore not make use of these texts in this study, but shall base myself entirely on the oral material collected during my fieldwork.

Jones 1959 and Scott-Kemball 1959 contain a description and stylistic analysis of a few Central and South Balinese *wayang*-puppets from the British Museum collections.

Hooykaas 1957 and 1960 discusses the *dalang*'s function as a lower-ranking priest and as an exorcist on the basis of MSS. of the Dharma Pawayangan, the manual of the *dalang*.

In McPhee 1966 a chapter is devoted to the Balinese *wayang* and to the music played in connection with it. Except for some data on the instruments accompanying the performance, this chapter is identical with McPhee's article of 1936.

In Ensink 1967/68 a comparison of the Javanese and Balinese *wayang* is made. An interpretation of the actions of the Balinese *dalang*, of his repertoire and his attributes is given. Finally an attempt is made to explain the figure of the Balinese *dalang*. This article is based mainly on data from Central Bali, derived from the existing literature on *wayang* (McPhee 1936, Covarrubias 1937, Hooykaas 1957, 1960) and the eleven texts of the Gedong Kirtya. Only in two cases were other regions involved, i.e. Bratan in North Bali, since the Gedong Kirtya *lélampahan* from the *dalang* Bapa Méndra was used, and Krambitan in the south of Bali, as a few facts are based on information from the informant I Gusti Ngurah Ketut Sangka, who lives in Krambitan. The views expressed in this article cannot be regarded as general, since in the absence of sufficient data on the *wayang* in other parts of Bali, one cannot generalize on the basis of facts known mainly from Central Bali.

The most important study of the Balinese *wayang* is by Hooykaas. *Kama and Kala* (Hooykaas 1973a) is based entirely on written sources. In it four texts of the manual of the *dalang*, a main text and three smaller, different, texts are presented. The method followed by the author in compiling what he calls the main text is its reconstruction on the basis of 16 widely divergent texts originating from different parts of Bali. All relevant materials from these 16 texts, which he calls the "minority texts", are incorporated in his main text (Hooykaas 1973a:12). By using this comparative method the author could not do full justice to the different local traditions. In particular the North Balinese tradition is put too much into the background.

Hobart 1976 contains a description of *wayang*-puppets, and some notes on their making and colouring. Her article is the result of fieldwork done in South Central Bali from 1970-1972.

The Balinese themselves have published only a few articles on the subject. Sugriwa 1963 gives data on the occasion on which a *wayang* performance can be given. He stresses that the contents of a *lelampahan wayang* have to agree with the character of the ceremony it accompanies. He gives the titles of *lelampahan*, especially those performed during death rituals, and also mentions the names of the various parts of which a *lelampahan wayang* consists. These names are typical of North Bali. He notes a version of the introductory text (*pangaksaman*) recited by the *dalang* at the beginning of the performance. As will be shown below, this text is typical of North Bali. However, the author does not state that he derives his data from this region, nor that they are characteristic of this region only. The value of Sugriwa's article lies in the fact that he provides data on the North Balinese tradition. Later authors using this information, however, give the impression that they regard it as general, and applicable to the situation in the whole of Bali. Nevertheless, it is not surprising that Sugriwa's standard should be the North Balinese tradition, since he comes from Bungkulan in North Bali, where his father was a *dalang*.

Museum Bali 1969 is a collection of seven very short articles on *wayang* by various authors. In four of them (Darsana:1-4; Arthanegara:4-7; Bagus:7-9; Widia:9-11) the relation of the *wayang* performance to the relevant ceremonies is dealt with, and the names of melodies accompanying a play are listed. The way in which this information was collected (literature-study or fieldwork) is not described, nor are the regions (North Bali, Central, East, West or South Bali) from which the data originate. The point made in the remaining three articles (Gerija:11-13; Bagus:14-16; 16-18) is that the quality of the performances is low in comparison with the past, so that the *dalang* need upgrading, and books on *wayang* have to be published in order to enlighten the Balinese.

In *Listibiya* 1974 we find six short articles on the Balinese *wayang* written by various authors. Three of them (Simpen:1-7; Kawén:7-9; Bandem:10-12) deal with specific topics such as the meaning of the words *wayang* and *ringgit*, the existence of two types of performance, i.e. with and without a screen, and the repertoire. Names of melodies accompanying a performance are enumerated, without mentioning the region in which they are used. One article (Arthanegara:13-15) gives information on the Wayang Festival held in Dénpasar in 1971, and another one (Arthanegara:16-23) is on *wayang* for tourists. The sixth article (Arthanegara:24-25)

urges the Balinese to do research on the Balinese *wayang*. It is very likely that most data given in these articles are derived from the existing literature on the *wayang* (McPhee 1936, Sugriwa 1963), although this is not explicitly stated. It is remarkable that the existence of different local traditions is not taken into account.

In *Museum Bali* 1975 three *lelampahan wayang* and one Dharma Pawayangan, all from the Gedong Kirtya-collection, have been published. The *lelampahan wayang* form part of the texts constructed in the forties.

Of *Museum Bali* 1977 chapters 1 - 3 by Arthanegara provide data on the Balinese *wayang*. The puppets, the classification of the repertoire, the *dalang* himself, the melodies accompanying the performance, and the function of the *wayang* are dealt with. These three chapters are a recapitulation of what already has been written on this subject in McPhee 1936, Sugriwa 1963, *Museum Bali* 1969 and *Listibiya* 1974. Again no distinction is made between the existing local traditions, so that data applicable only to Central, East, South and West Bali - for instance the requisites of the *wayang* performance without a screen (*Museum Bali* 1977:10, 11), the use of four metallophones to accompany a performance, and the shape of the chest in which the *wayang*-puppets are kept (*Museum Bali* 1977:26) - are given as though they refer to a general situation in the whole of Bali. In the fourth chapter we find the (hazy) photographs of the collection of *wayang*-puppets of the Denpasar Museum; they are provided with a brief description of the puppets. It is a pity that the region of origin of the puppets is not stated, nor the repertoire to which they belong, nor the year of their acquisition. Information of this kind is of importance to students of the styles of *wayang*-puppets.

1.4 General outline of the study

It is clear from the above that at present there exist no descriptions of the Balinese *wayang*, its performance and its repertoire in their full local diversity. I therefore consider it far from superfluous to begin with a survey of the Balinese *wayang* on the basis of data collected during my recent fieldwork. This will be done in Chapter Two.

To realize the first part of my aim - the study of the theme and composition of a *wayang*-play - I used as a starting-point the *lelampahan wayang* Bima Swarga performed in 1972 by the *dalang* Pan Jeger from Beraban (regency of Tabanan). A transcription of the recording and an annotated translation of the text are provided in Chapter Three.

In Chapter Four an analysis is given of the Bima Swarga

theme and its religious and cultural background, in order to realize the second part of my aim. I shall first make an analysis of the theme of the play of Chapter Three and make a comparison of the treatment of the theme of Bima Swarga by other *dalang*. To arrive at an understanding of the theme as it is worked out in a *wayang* performance, I shall also investigate the occurrence of the theme of Bima Swarga in various other art forms (the graphic arts, literature). It appears that two versions of the story of Bima Swarga exist. In the first of these the story is not elaborated and only one theme is treated. In the second version the story as well as the theme are elaborated to a greater extent. In literature and the graphic arts the elaboration takes place in such a way that two particular elements of the one theme are developed. In *wayang* however, two parallel themes can be distinguished. This development is peculiar to *wayang*.

By examining the theme of the story of Bima Swarga and the versions of this story used in the *wayang* performances, as well as in other forms of art, we may arrive at an insight into the relation between theme and version on the one hand, and the ritual and cultural aspects with which they can be connected on the other.

Chapter Five is on composition. Here I shall deal with the question of whether any rules of composition for a Bima Swarga performance in particular and for *wayang* performances in general exist. The next question to be dealt with will be whether similar rules of composition exist in other art forms. We may distinguish between three levels of generality in composition: that of a particular *wayang* performance, that of *wayang* performances in general and that of the treatment of any story in a theatrical or graphic art form. In the description of the composition, we may distinguish several structural layers or dimensions.

I shall first present an analysis of the composition and the structural layers of the play rendered (level 1), then I shall treat their relationship to the composition and the structural layers of *wayang*-plays in general (level 2); and finally I shall deal with those of plays in the live theatre and of representations in the graphic arts. The next step will be to check whether the *dalang*'s manuals also inform us of prescriptions for composition. In this way I will try to arrive at an insight into the characteristics of composition of a *wayang*-play in the context of art in general.

1.5 Spelling

This study is based on an oral text recorded on tape. When these recordings have to be committed to writing one has to

decide on a spelling system. Here we are confronted with a problem, since the *dalang* makes use of different language material. The *dalang* himself is aware of this plurality.

For the speech of higher-class characters and for monologues not supposed to be spoken by a puppet, the *dalang* uses a language which is called *basa kawi* or *basa jawi kuna* by the Balinese themselves. In addition the *dalang* uses words and quotations from poems which according to Zoetmulder's definition belong to Old and Middle Javanese literature (Zoetmulder 1974:25-31). They consist mainly of religious terms or literary words, alien to present-day Balinese with the exception of a small number of Balinese loans.

The *dalang* firmly believes that he also uses Sanskrit words and phrases, namely in reciting *mantra* and *stava*.

As to the Balinese language used by our *dalang*, this is Balinese as spoken in the regencies of Tabanan and Jembrana, which differs phonetically and grammatically from Balinese spoken in the north and in Central and East Bali.

In view of this situation I have decided not to adopt a uniform spelling system for all that is spoken by the *dalang*. For all those elements that are supposed to be *basa kawi* and for words and quotations which are still felt to belong to Old Javanese and Middle Javanese literature, the system of spelling Old Javanese as found in recent learned publications has been adopted, with the sole reservation that I have not followed the custom of writing affixes as separate words (*sahurira*, not *sahur ira*). I believe that the adoption of this system is justified not only by the awareness of the *dalang* that he is using a language that is different from Balinese and not understandable for the majority of his audience here, but also by the *dalang*'s deliberate use of a manner of pronunciation for this language material which is different from the usual Balinese pronunciation. Although I do not pretend to be complete, the most prominent features of his delivery of Old Javanese passages are: (1) a slower rate of speech, (2) a pronunciation with distinct marking of the syllables and the syllable divisions: *ang-u-la-ti* instead of the normal *angulati*, (3) the unusual presence of *h* in initial position: *hana* instead of *ana*.

Conversely, certain features of the Balinese sound system are carried over into the *dalang*'s pronunciation of Old Javanese, such as (1) the /ə/ in final position, instead of /a/ or /a:/; this is only the case in the spoken texts, and never in the quotations from *kakawin* in song; (2) a velar nasal in intervocalic position where the Javanese has a cluster of velar nasal with homorganic stop, for example: / *paluzuh* / instead of / *paluzguh* /; and (3) a simple nasal where the Javanese has a cluster of a nasal with a dental or bilabial stop, for example: / *jamat* / instead of / *jambat* /,

/ *kəmar* / instead of / *kəmar* /, / *kamanalu* / instead of / *kamandalu* /.

For the Sanskrit *mantra* and *stava* the romanization which is current in America and in most European countries has been used, in spite of the fact that the *dalang* in the pronunciation of these Sanskrit passages is influenced by his native language. The most prominent Balinese feature again is the use of /ə/ in positions in which Sanskrit has /a/ or /a:/.

As for the spelling of Balinese spoken by our *dalang* no simple solution was available. The reasons for this were twofold. In the first place the current official Balinese spelling as set out in the preface to the *Kamus Bali-Indonesia* (1978) does not go into the question of which variety was taken as a norm, and does not take into account the not unimportant differences between the various dialects spoken in Bali. In the second place the *dalang* does not make use of only one, but of several varieties of Balinese.

The current official spelling of Balinese is partly influenced by the work of Schwartz, who was the first to devise a system of spelling for Balinese in *aksara* following modern practices (Schwartz 1931: parts I and II). It is only in part III that he puts forward a mode of spelling for Balinese in Latin characters. The basic principle of this system is to maintain a clear correspondence with the *aksara*-spelling. The spelling in Latin script in use in Bali since 1931 is partly influenced by Schwartz' principle, and partly adapted to the actual pronunciation in certain regions. This has led to inconsistencies, the most obvious one of which is the rendering of the *pēpēt*. For this vowel three different spellings were used: *e* (as in *kelod* for / *kəlod* /, south, *a* (as in *paa*, for / *pəə* /, thigh, or zero (as in *tka*, for / *təkə* /, to come). In the current official orthography only two spellings are used for the *pēpēt*: *e* and *a*. In final positions the *pēpēt* has to be rendered with *a* (*dēwa*, god), in penultimate ones with *e* in the case of a combination of *vev* (*kema*, to come), and with *a* in the case of a combination of *vv* (*paa*, thigh). The antepenultimate *pēpēt* is always written as *e* (*segara*, ocean).

We cannot here go into the question as to which spelling is the most adequate for the whole of the Balinese dialects. This can of course only be answered through research into these dialects, their phonetic system and the socio-linguistic situation.

As to our text the situation is as follows. In the first place our *dalang* makes use of what one may call general Balinese, that is Balinese as spoken and understood by all the Balinese over a wide area. Secondly the *dalang* uses his own dialect. This is the form of Balinese spoken in the regencies of Tabanan (T) and Jembrana (J). Thirdly the *dalang* occasional-

ly uses forms belonging to other Balinese dialects, but with a pronunciation and with grammatical characteristics which belong to his native dialect.

Balinese of the regencies of Tabanan and Jembrana differs from Balinese spoken in most other regions in the following respects:

- (1) An *open o* in final position, where the Balinese language of the other regions has a *pěpět*.
Example: (T,J) / *dew*: /, (other regions) / *dewə* /, god.
 In nouns this *open o* is unaffected by suffixation, while in Balinese of the other regions the *pěpět* alternates with *a* or *a:* when a suffix is added.
Example: (T,J) / *dew*:*nə* /, (other regions) / *dewa:ne* /, his god.
- (2) The form of the demonstrative suffix. In Tabanan and Jembrana this suffix is always - *ə*, while in the other regions it is - *e* after a consonant, and - *ne* after a vowel.
Example: (T,J) / *dew*:*ə* /, / *umahə* /, (other regions) / *dewa:ne* /, this god, / *umahe* /, this house.
- (3) The form of the so-called possessive suffix of the third person, which is in Tabanan and Jembrana - *nə*, but in the other regions - *ne*.
Example: (T,J) / *dew*:*nə* /, (other regions) / *dewa:ne* /, his god.
- (4) The form of the suffix - *an*, which is used to make a verb transitive. In Tabanan and Jembrana this suffix is - *an*, while the other regions have - *ar*.
Example: (T,J) / *ꞑaturan sambah* /, (other regions) / *ꞑaturarꞑ sambah* /, to honour with a *sambah*.

When considering the varieties of Balinese spoken by our *dalang* during his performance, we find that in the beginning he mostly uses the forms of other areas, but as he advances he shows an increasing tendency to fall back on the phonetic and grammatical characteristics of his own dialect. In addition, we find that the *dalang*, influenced by the fact that the demonstrative suffix has two forms in the regencies outside Jembrana and Tabanan, also uses a demonstrative suffix - *nə* after a stem ending in a vowel. As he advances, our *dalang* uses more and more frequently such mixed forms, combining traits of his native dialect with those of other areas. Examples are: (1) an expression such as / *car*: *caina* /, like you, which is a blend of (T,J) / *car*: *caia* /, and (other regions) / *carə caine* /, (2) a pronunciation such as (our *dalang*) / *Yaməlok*:*ne* /, the Yamaloka, which is a blend of (T,J) / *Yaməlok*:*ə* / and (other regions) / *Yaməloka:ne* /.

It is evident that by our *dalang* the pronunciation /*ɔ:*/ was suppressed in a performance, while I noticed that in his daily speech this was not the case. The same holds good for the other *dalang* in this area (C/ 18, 32, 45, 89, 93, 195).

This can be explained by the fact that the pronunciation /ɔ:/ is generally considered uncivilized country speech. The *dalang* performing not only in his own area but also in other regencies does not want to make himself ridiculous, so he tries to adapt his speech by avoiding his own local dialect. Even when he is performing in his own area he tries to speak Balinese of the other regencies, or he uses mixed forms, to gain prestige.

In view of these facts and in view of our lack of information about the Balinese dialects, I have decided to use a spelling which at least has the virtue that it reflects some prominent characteristics of the *dalang*'s dialect. I have consistently spelled *-an* for the suffix which is elsewhere *-ang*, and I have introduced *ö* for the so-called open *o*, and *ě* for the *pěpět*, but I used this only in the demonstrative and possessive suffixes of Tabanan and Jembrana. Otherwise I have followed the official spelling of Balinese of the *Kamus Bali-Indonesia* 1978, including the use of *é* (*Kamus Bali-Indonesia* 1978: III).

Chapter Two

SURVEY OF THE BALINESE WAYANG

2.1 *The Balinese wayang and its location*

The Balinese *wayang* is performed in Bali itself, with its eight regencies Buléléng (North Bali), Karangasem, Klungkung (including the island of Nusa Penida), Bangli, Gianyar, Badung, Tabanan and Jembrana (South Bali), as well as in the western part of the island of Lombok, which was under the authority of the princes of Karangasem from the middle of the 18th century till 1895 (Cool 1896:75, 246-275). As a result, the population of that part of Lombok consists partly of settlers from Karangasem (fig. 1).

In this whole area we meet, in contrast to Java, only one type of puppet-play, namely that with flat leather puppets. These are called *ringgit* (Ami; *Kamus Bali-Indonesia* 1978: 479), or *wayang* (Asi; *Kamus Bali-Indonesia* 1978:644) in Balinese. The form of theatre itself is also called *wayang*. I will adhere to this usage and employ the term *wayang* for the puppet as well as for the form of theatre.

2.2 *Stage-properties and function of the types of performance*

2.2.1 *General*

Two types of performance are found. The first is generally called *wayang wengi* (*wengi*, evening), or *wayang peteng* (*peteng*, dark), as the performance takes place during the night (inf. nos. 1, 13, 19, 21, 23, 31, 53, 55, see Appendix I). The second is called *wayang lemah* (*lemah*, day) in Tabanan, Badung, Bangli, Gianyar, Klungkung and Jembrana (inf. nos. 3, 14, 17, 27, 53, 55), as the performance usually takes place during the day, or *wayang gedog* (*gedog*, chest) in Gianyar, Karangasem and Lombok (inf. nos. 21, 23, 55). In Buléléng it is called *wayang benang*, (*benang*, cotton thread), but it is also known as *wayang lemah* (inf. nos. 25, 61).

2.2.2 *Stage-properties and function of wayang wengi* (fig. 2a, b)

The stage is a small bamboo hut on poles, generally called *panggung* (inf. nos. 13, 14, 17, 27, 53), but in Jembrana also called *reranggon* (inf. no. 55; plates 1,2).

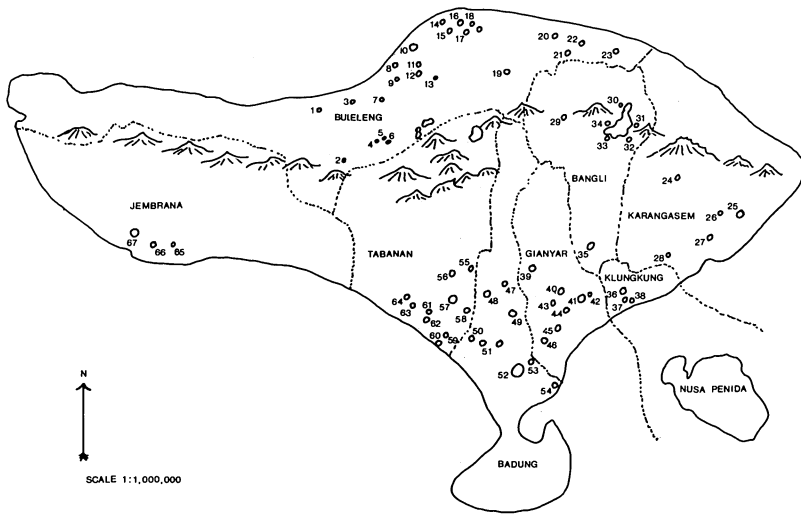


Fig. 1. Map of Bali.

Legend:

Buléléng

1. Bubunan
2. Kali Bugbug
3. Banjar
4. Sidatapa
5. Pedawa
6. Cempaga
7. Kalianget
8. Pamaron
9. Tukad Mungga
10. Singaraja
11. Bratan
12. Sukasada
13. Padang Bulia
14. Sangsit
15. Jagaraga
16. Kubutambahan
17. Bungkulan
18. Bulian
19. Tamblang
20. Bondalem
21. Sembiran
22. Téjakula
23. Samirénténg

Karangasem

24. Besakih
25. Amlapura
26. Boda Kling
27. Tengangan
28. Sidemen

Bangli

29. Kintamani
30. Songan
31. Trunyan

Tabanan

32. Abang
33. Buahon
34. Yéh Panas
35. Bangli

Klungkung

36. Klungkung
37. Gélgél
38. Kamasan

Gianyar

39. Ubud
40. Bedulu
41. Gianyar
42. Sidan
43. Mas
44. Blahbatuh
45. Sukawati
46. Celuk

Badung

47. Abian Semal
48. Mengwi
49. Sibang Gedé
50. Kaba Kaba
51. Buduk
52. Dénpasar
53. Kesiman
54. Sanur

Tabanan

55. Blayu
56. Tunjuk
57. Tabanan
58. Kediri
59. Beraban
60. Tanah Lot
61. Krambitan
62. Panarukan
63. Dukuh Pulu
64. Bantas Balé-Agung

Jembrana

65. Mendoyo dangin Tukad
66. Jembrana
67. Negara

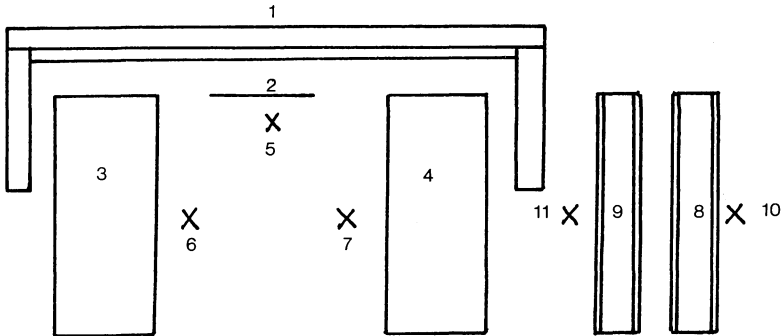


Fig. 2a. Stage-properties as in North Bali, *wayang wengi* and *wayang benang*.

- | | | |
|-------------------------|----------------------------------|-----------------|
| 1. gedebong with screen | 6,7. assistants | |
| 2. lamp | 8. <i>gendér pangumbang</i> | } <i>jublag</i> |
| 3. chest | 9. <i>gendér pangisep</i> | |
| 4. lid | 10. <i>gendér</i> player, leader | |
| 5. <i>dalang</i> | 11. <i>gendér</i> player | |

It is set up temporarily by the side of a road or in an open place. The front of the building faces the north or the east, as these directions are auspicious. A screen, generally called *kelir*, 0.50 m. long and 1.50 m. high, is tightened by means of sticks inserted into its hems. It is erected against the front of the *panggung*, just above the banana-trunk (plate 1). Its function will be discussed later. The lower side of the screen is fastened with bamboo or with iron pegs to what is everywhere called the *gedebong* (plates 1, 2, 14, 15).

In Buléléng it consists of two soft trunks of the banana-tree, tied on top of each other (plates 1, 2). The trunks are about two metres long. At both ends a smaller trunk is erected perpendicular to the two big trunks. All these trunks are used for inserting the puppets. The uppermost trunk is for the higher ranking characters, so that they really stand out, and the lowermost is for putting in the puppets of the humble servants. In the small side-trunks puppets not used in the play are inserted.

In the other parts of Bali, except for Jembrana, the *gedebong* consists of only one trunk, about two metres long (plates 5, 14). The higher ranking as well as the lower ranking characters have to be inserted in one and the same trunk, so that they do not differ so much in size. In the regency of Jembrana a second small trunk is sometimes placed perpendicular to the right end of the big trunk. It serves, as in Buléléng, to insert the puppets not used in the play.

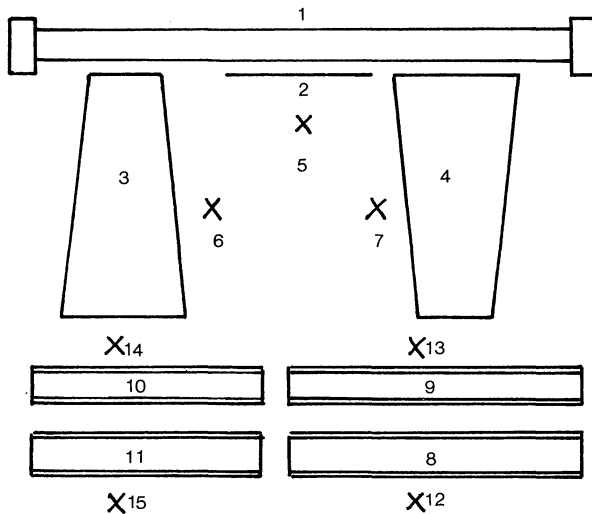


Fig. 2b. Stage-properties as in other parts of Bali, *wayang wengi*.

- | | | |
|--------------------|----------------------------------|-----------------|
| 1. <i>gedebong</i> | 8. <i>gendér pangumbang</i> | } <i>jublag</i> |
| 2. lamp | 9. <i>gendér pangisep</i> | |
| 3. chest | 10. <i>gendér pangumbang</i> | } <i>kantil</i> |
| 4. lid | 11. <i>gendér pangisep</i> | |
| 5. <i>dalang</i> | 12. <i>gendér player, leader</i> | |
| 6,7. assistants | 13-15. <i>gendér players</i> | |

An oil-lamp is suspended from a chain parallel to the screen. There are different types of lamp. In Buléléng it consists of an iron pot that contains the oil and several wicks, fastened to a rectangular wooden back-piece. In the side facing the *dalang* an upside-down demon (*buta sungsang*) is carved (plate 3a). In Karangasem and Lombok the oil-container is made of black earthenware. It has the shape of a human or animal head. Instead of a nose it has a spout for the wick. The rectangular back-piece of the lamp is made of plain wood (plate 3b). In the other regencies of Bali the lamp consists of a black earthenware pot with a spout held in an iron ring in the wooden back-piece (plate 4a). Usually a head of Boma (Boma being the demonic son of Pretiwi, the Earth Goddess) is carved on the back (plate 4b), but in Bangli I often saw that it was decorated with a lotus with creepers (plate 4c). The lamp is called *damar pawayangan* or *sembé* in Buléléng (inf. nos. 26, 27, 29, 30), *damar*, but also *cangkok* or *dila* in Lombok (inf. nos. 55, 56), *ploneor* in Tabanan and

Badung (inf. nos. 1, 4, 10, 13), and *sembé* or *suar wayang* in Bangli and Gianyar (inf. no. 53). In Klungkung it is sometimes called *bléncong* but mostly *damar* (inf. no. 55).

The chest in which the puppets are kept is also an important stage-property used during the play. It is called *kropak* in Tabanan and Klungkung (inf. nos. 1, 4), *grobag* in Lombok (inf. no. 55) and *bedog* in Tégakula, the eastern part of Buléléng (inf. no. 31), but in the other parts of Bali it is known as *gedog* (inf. nos. 1, 4, 19, 21, 26, 30, 49, 53).

There are two types of chest. In Buléléng it is rectangular, measuring about 0.80 m. in length x 0.41 m. wide x 0.40 m. high (inf. nos. 31, 50), and it is made of the wood of the *intaran*-tree (*Asiadirachta indica*, KBWB I:58). In the other parts of Bali it has the shape of a trapezium, the longest parallel side measuring 0.75 m., the shortest 0.50 m., while the length of the other two sides is about 1.25 m. The height is 0.25 m. The chest is made of the wood of the *ketéwél*-tree (*Artocarpus integrifolia*, Juynboll 1923:310). These kinds of wood are used expressly, as they resound the tapping of the *dalang*'s hammer better than other kinds of wood.

During the performance the chest is placed perpendicular to the *gedebong* on the left side of the *dalang*, he himself sitting in the middle of the stage facing the *gedebong* in front (see fig. 2a,b). In Buléléng the shortest side of the chest is placed against the *gedebong*, and in the other parts of Bali it is the longest of the parallel sides that is placed against it.

During the performance only the *dalang* together with his helpers and the musicians are present in the *panggung*. Other persons are not allowed to enter and look at the performance from the inside. The puppets are held by the *dalang* against the screen and they are illuminated by the lamp. They are visible from outside the *panggung* as black or slightly coloured shadows. The audience stands or sits outside the *panggung*. The *dalang* say that the performance is given on behalf of the audience and to amuse them. In Buléléng and Jembrana a performance starts at about 9.00 p.m. In Buléléng the duration is about four or five hours, in Jembrana it is less. In the other parts of Bali a performance does not start until 10.30 p.m. and the duration varies between two and five hours.

The *wayang wengi* can, apart from a few exceptions to be dealt with later, only be performed on the occasion of a ceremony, but it does not take place at the same time as the ceremony with which it is connected. In most cases the performance takes place on the night following the ceremony. In one case (*sapu(h) légér*) the ceremony is represented only by the performance.

I intend to explain why during a performance of *wayang*

wengi a screen and a *panggung* on poles are used. The stage is erected outside the compound in which the ceremony takes place. Everyone and everything within the *panggung* must be ritually pure. Only the *dalang*, who during the performance is possessed by the god Siwa (Hooykaas 1973a:19), or by his manifestation the god Manik Dalang (inf. nos. 49, 50), the *dalang*'s assistants and the musicians, have the privilege of sitting in the *panggung*, because they are considered to be pure. The puppets are already pure, because they represent gods and divine forefathers. As already stated above the *dalang* say that the performance is held for the benefit of the audience. The reason why the public is not allowed to enter and to look at the puppets directly is, in my opinion, that the audience is considered to be ritually impure. On the other hand the audience itself has to be protected against the purity of the puppets. The screen can be seen as a separation between the pure puppets and the impure audience. At the same time it functions as a protective shield. This screen is made of white cotton. The colour *white* is chosen on purpose. It is connected in Bali with the most sacred region of the compass, the east. This is the residence of the manifestation of the god Siwa as Iswara, the Supreme Lord. Pieces of *white cotton* wrapped around objects and offerings, or worn by living beings, are used to indicate pureness in all rituals of the Balinese. The audience, now protected by the pure white screen, can see the puppets only indirectly, as shadows.

The *dalang* himself is considered to be a priest. The performance in all its aspects forms his ritual actions. In Bali it is customary for a priest to sit on a raised platform while carrying out his ritual. This platform is often a bamboo hut placed on poles (*balé pawédan*, *balé pamujan*). When a performance of *wayang wengi* takes place, either the corresponding ceremony is already over, or, in the case of *sapu(h) légér* there has not been a ceremony. The *dalang* is now the priest highest in rank, as there is no other priest (a brahman *pedanda* or a lower ranking priest) officiating. The *dalang* is now allowed to sit on a high platform, and for that reason the *panggung* is placed on poles. It can be compared with the *balé pawédan*.

The Balinese themselves compare the stage-properties of the *wayang wengi* and the performance itself with the macrocosmos (called *bhuwana agung* in Old Javanese) and with the microcosmos (*bhuwana alit* in Old Javanese; Sugriwa 1963:11, 12; Hooykaas 1973a:26, 27). According to the macrocosmic conception, the screen and trunk represent the world, consisting of sky (screen) and earth (trunk). The lamp represents the sun. The *dalang* is the god Iswara, hidden behind the rays of the lamp (*kasamaran déning apadang*; Sugriwa 1963:11). The puppets representing the living beings of the world are

brought to life by the divine *dalang* during the performance. When the performance is over they are put back into the chest. The music accompanying the performance is identified with the rhythm of time.

In my opinion here the three states of the cosmos, called in Old Javanese *utpatti*, creation, *sthiti*, existence, and *pralīna*, destruction (cf. Goris 1926:57) are also symbolized by the *dalang* himself as the one who brings the puppets to life (creation), as the manipulator of the puppets (existence), and as the one who puts them away (destruction), respectively.

According to the microcosmic conception, the screen represents the material body, which is a combination of the three qualities (*triguṇa*) called in Old Javanese *sattwa*, *rajas* and *tamas*, and in Balinese *satua*, *rajah* and *tamah*, virtue, foulness and ignorance. The lamp radiates vital energy, so that the material body receives strength. The *dalang* represents vital energy, causing by the movements of the puppets a combination of the three qualities. This combination has during a particular scene on the screen a double function, (1) to capture the attention of the audience and (2) to make the audience aware of the nature of the scene, namely the contrast between right and left, good and evil or gods and demons. The music played during the performance is the inner rhythm accompanying a being during its life. When it stops, life is over.

2.2.3 Stage-properties and function of wayang lemah, wayang gedog and wayang benang

Since the *wayang lemah* or, as it is also called, the *wayang gedog* of South Bali takes place during the day, neither the screen nor the lamp is used, so that the performer, his puppets, the chest and the musicians are directly visible to the audience (see plate 5). The performance is called *wayang lemah*, day-wayang, or *wayang gedog*, chest-wayang for this reason.

The stage consists only of a *gedebong*, made of a single banana-trunk placed on the ground. In its left and right ends a branch of the *dabdab*-tree (*Erythrina indica*; Juynboll 1923: 285) is inserted vertically; its length is about 1.00 m. The piece of *dabdab* consists of one main branch ending in three side branches with a few leaves. A thick bunch of white cotton thread (*benang*) on which are sometimes put Chinese coins with a hole in the middle (*pipis bolong*; *képéng*) is stretched between the tops of the branches. Strings of coins may also be fastened to the main branch (plate 5). The chest is placed in the same position as described under *wayang wengi* in 2.2.2. This type of stage is set up in the compound in which the ceremony takes place, for instance the courtyard of a temple or

domestic sanctuary, or part of a compound fenced in for the purpose of the ritual.

Wayang lemah or *wayang gedog* is performed on the occasion of a ceremony with a higher ranking priest (*pedanda*) officiating. It may take place with any kind of ceremony, except for *sapu(h) légér*, as will be pointed out later. The stage is placed close behind the place where the priest officiates. The stage faces in the same direction as the priest when he officiates, namely the east. The performance takes place from the moment the priest starts making the holy water (the preparation of holy water is the basis of any ritual performed by a *pedanda*). The *dalang* must stop when there is a break in the priest's ritual actions. He has to finish the play as soon as the preparation of the holy water is over (this takes about one hour). The sound of the tapping of the *dalang*'s hammer against the chest during the performance is compared by the *dalang* with the sound of the priest's bell during his recitation. I am of the opinion that the performance of the *wayang lemah* or *wayang gedog* is actually the counterpart of the purification ritual performed by the priest, but that the *wayang lemah* or *wayang gedog* reflects here ritual actions of a lower ranking priest on a lower level. According to all *dalang* and priests interviewed by me, the performance is on behalf of the gods and not of the people. Therefore this type of performance is sometimes called in Gianyar and Badung *wayang lemah wali*, the divine *wayang* performed during a ceremony. The number of spectators is indeed very small during such a performance, as most of the adults are involved in the ritual proceedings and the number of children present during a ceremony in the ritual compound is never large. The *dalang* regard this type of performance as the most holy and the most complete. They feel themselves in close contact with the gods during such a performance (inf. nos. 6, 8, 14, 18, 23, 53).

In my opinion, the reason why no screen is used during *wayang lemah* or *wayang gedog* may be the following. As everyone and everything within the compound is pure during the ritual and the performance, and as the performance is dedicated to the gods, no protective shield is necessary, so that the puppets can be shown without a screen. The cotton thread and the branches and leaves of the *dabdab*-tree are means of expressing the purity of the play. Both thread as well as *dabdab*-tree play an important role as symbols and means of purity and purification in all rituals. In Hooykaas 1977:62 for instance *kayu sakti*, wood of the *dabdab*-tree is manipulated to prepare a special type of holy water during a temple festival.

When the *wayang lemah* or *wayang gedog* is being performed the *pedanda* is the priest highest in rank in the compound, and in comparison with him the *dalang* is a less important,

lower ranking priest. For that reason the *dalang* is, in my opinion, not allowed to sit on a platform raised as high as that of the *pedanda*. The stage is therefore installed on the ground, and the *dalang* only sits on a mat.

The *wayang benang*, typical of the regency of Buléléng, is derived from the *wayang lemah* or *wayang gedog*. I will point out later that it is performed only in Central Buléléng. As in the case of the *wayang lemah* or *wayang gedog*, the stage is installed in the compound in which a ritual takes place. It accompanies only the preparation of the holy water by a *pedanda* during post-cremation rituals dedicated to the soul. These rituals happen to take place in the evening in Buléléng. The *dalang* starts performing as soon as the priest begins the preparation of the holy water, but he takes no account of the exact duration of this ritual. Therefore, the duration of the performance of *wayang benang* is longer than one hour. It is even as long as a performance of *wayang wengi*. There is also a quite large audience consisting of adults and children. In order to give the audience a chance to see the play clearly in the dark, not only a lamp (the *wayang* lamp), but also the screen is used. The presence of the audience may be a reason for the use of the screen. To stress, however, that the performance should be regarded as *wayang lemah*, a white cotton thread (*benang*) is stretched across the upper or lower side of the screen. For this reason the performance is called *wayang benang*. The *dalang* in Buléléng do not consider the *wayang benang* as holy as is the case with the *wayang lemah* or *wayang gedog* in the other parts of Bali.

The custom of performing *wayang benang* with a screen and a *wayang* lamp probably came into being in Buléléng at the beginning of the 20th century. Two informants from Padang Bulia and Sangsit (inf. nos. 49, 27), in 1975 70 and 76 years old respectively, told me that when they were young some *dalang* in Central Buléléng still performed *wayang lemah* without a screen at night, using only an ordinary lamp placed outside the stage to give them some light.

It is remarkable that in the Dharma Pawayangan neither the *wayang lemah* or *wayang gedog* nor the *wayang benang* is mentioned. Although the performances of these types of *wayang* are regarded as the essential *wayang*, macrocosmic or microcosmic ideas are not connected with them as is the case with the *wayang wengi*. The solution of this problem may be the fact that the *wayang lemah* or *wayang gedog* can be taken as a repetition of the ritual actions by the *pedanda*, although on a lower level and executed by a lower ranking priest. The ritual actions of a higher ranking priest and often their symbolism are described in the various handbooks for priests (*śāstra*, *tutur*, *tēgēs*, *śāsana*, *pūjā-janana*, *tingkah*). It is therefore not necessary to mention the *wayang lemah* (*wayang*

gedog or *wayang benang*) in a handbook for *dalang*, nor to develop macrocosmic or microcosmic ideas to explain the *dalang*'s actions. In the *wayang wengi*, however, the *dalang* operates independently. In this case his position and his actions have a meaning of their own, so that they have to be explained in a Dharma Pawayangan.

In summary we may say that the purpose of a performance of *wayang lemah* (or *wayang gedog*) is to repeat on a lower level the actions of a priest connected with purification, the audience consisting of gods. The *dalang* is dependent on the priest. The purpose of *wayang wengi* is to reflect a purification, whether or not performed earlier by a priest, for the benefit of a secular audience. The *dalang* operates independently of the priest. The *wayang benang* combines both purposes. It repeats the purificatory actions of a priest, but for the benefit of a non-divine and divine audience.

2.3 *Wayang and ceremonies*

2.3.1 *Reasons for a performance*

As has already been mentioned, a *wayang* performance nearly always coincides with a ceremony (*yadnya*). The Hindu-Balinese religion acknowledges five types of *yadnya* (Hooykaas 1975: 240-259), namely:

1. *manusayadnya* - ceremonies for the living human beings
2. *pitrayadnya* - ceremonies for the deceased and the ancestors
3. *déwayadnya* - ceremonies for the gods
4. *butayadnya* - ceremonies for the demons
5. *resiyadnya* - ceremonies for the priests.

These *yadnya* can be divided into various cycles. Before discussing in what cycle of which *yadnya* a *wayang* performance can be given, we must first examine how someone who is holding a ceremony decides to order a performance. The reasons for such a decision may be the following.

1. *Vow (sesangi)*

It is a custom among the Balinese, especially among women, to make a vow if one faces illness or other difficulties (fear of painful childbirth, or of a premature childbirth, fear of a child failing at school). Men also make a vow if they fear drought, a bad harvest or poor sale of the crop, even if they fear murder. One makes offerings to the gods and promises, if the illness or the difficulties disappear, to redeem one's pledge (*naur sesangi*), for instance by means of a *wayang* performance. Such a performance is usually linked with the next *yadnya* that will take place in the family or in the village. In the case of illness of a child, one may say for instance: "If my child gets better soon, I will order a *wayang* perform-

ance at his next birthday-ceremony (*oton*)", or "at the next *déwayadnya* in the village". In Tékakula in the eastern part of Buléléng, where people live from the cultivation of oranges and mangoes it very frequently happens (inf. no. 58) that one promises to give a *wayang* performance if the crop sells well. In this *désa* however the performance is not linked with a ceremony.

2. Request (*tetagihan*)

It is not unusual to consult a medium if one wants to make preparations for a ceremony. This is particularly the case with the third-month ceremony for a baby, the first birthday ceremony, or with the cremation or post-cremation rituals. The person who orders the ceremony asks the medium to contact an ancestor. In the case of the above *manusayadnya*, the medium is asked to say which particular ancestor is reborn in the child, and whether the ancestor has special requests for the ceremony. The medium then mentions the name of the particular ancestor. The latter may ask for a *wayang* performance at the ceremony. He even may give the title of the play. In the case of a *pitrayadnya*, particularly if the ceremony takes place a long time after death, the soul is asked by the medium whether he is content and if he has special wishes for his ceremony. It often happens that the soul requests a *wayang* performance. However, he may also ask for a performance already planned by the family to be cancelled, if he knows that their financial circumstances are poor.

3. Custom in *désa* or family (*adat*)

In certain regions, or in particular families, it is the custom to give a *wayang* performance at a particular *yadnya*. In Tékakula, Julah, Samirénténg and Bondalem in East Buléléng (inf. nos. 31, 58) a performance has to be given at the third-month ceremony, at the first birthday of a baby and at a funeral. In some *désa* in West Buléléng, such as Tukad Mungga, Tigawasa, Kali Bugbug (inf. nos. 51, 61), it is even customary to perform a particular *lelampahan wayang* at the third-month ceremony or at the first birthday of a baby. This is the *lelampahan wayang* Sudamala (inf. no. 51).

Royal families often possess a set of *wayang* puppets. In some of those families it is the custom to have a performance with these puppets at the annual feast of their ancestor-temple (inf. nos. 1, 7).

4. Desire (*demen-demen; oneng-onengan*)

Someone who is very fond of *wayang* will seize every opportunity to give a performance at his ceremonies.

5. Obligation

Under some circumstances one is obliged to give a certain *wayang* performance. A child born on an inauspicious day, namely one of the days of *wuku wayang* - *wuku wayang* is the 27th week of the astrological *wuku*-year of 210 days - must

be purified, and can be purified only by means of a specific *wayang wengi* performance.

The soul of someone who died an unnatural death (*salah pati*), for instance during childbirth or as a result of an accident, can only be purified by a *wayang* performance (*wayang wengi* or *wayang lemah*).

Only under these two circumstances (birthday in *wuku wayang* and *salah pati*) is a *wayang* performance indispensable. In connection with every type of *yadnya* a family may decide to give other types of performances, such as a mask-play (*topéng*, *barong landung*), but a *wayang* performance is still preferred. This might be explained by the fact that at the end of a performance the *dalang* can be requested to make a special kind of holy water to purify the person on whose behalf the ritual is performed. This is corroborated by the fact that a family that does not have enough money to pay for a complete performance may ask a *dalang* to prepare only the holy water (W3/10).

2.3.2 Factors influencing a performance

Factors that may influence someone to order or not to order a *wayang* performance are:

1. The season

It is difficult to get exact data on the influence of the seasons on the performance, as the lists kept by several North and South Balinese *dalang* rarely cover a complete year. Yet I think it worthwhile to give at least some evidence for this influence.

Below are listed the number of performances per month given by the *dalang* from Tékakula, Tamblang, Sukasada and Banjar in Buléléng, Dénpasar in Badung, and Tunjuk in Tabanan.

	Tékakula (E.Bul.)		Tamblang Sukasada (C.Bul.)		Banjar Dénpasar (W.Bul.) (Badung)		Tunjuk (Tab.)
	'73	'75	'73	'75	'73	'73	'73
Jan.	6	?	13	6	19	1	7
Febr.	2	6	9	6	10	1	-
March	7	15	6	2	7	5	8
April	13	11	13	5	16	10	9
May	19	11	17	6	21	7	10
June	24	16	13	3	20	11	5
July	29	29	14'	6	18	?	8
Aug.	28	29	?	6	17	?	-
Sept.	11"	6'''	23	?	18	?	?
Oct.	?	?	25	?	18	?	7
Nov.	?	?	26	?	18	?	9
Dec.	?	?	19	?	18	?	4

' till 15th July

" till 9th Sept.

''' till 6th Sept.

In Buléléng I chose the most famous *dalang* of each region. From the beginning they were very willing to cooperate and fill in the lists. In the other parts of Bali the situation was quite different. It was difficult to find *dalang* who were willing to fill in the lists regularly. In the regency of Tabanan, the *dalang* from Tunjuk, the winner of the Wayang Festival of 1971 offered to help me, and in Badung it was an elderly brahman, a well-known *wayang lemah* specialist, who was willing to cooperate.

From the preceding it appears that the lowest number of performances is reached in East Buléléng during the month of February. In Central and West Buléléng this is the case in March. According to the *dalang* (inf. nos. 25-32, 49, 55, 63, 71, 74, 75, 84) this is due to the fact that in Tékakula the money from the July harvest of oranges and mangoes is already nearly spent in February, while in the remaining parts of Buléléng the proceeds from the sale of rice are nearly spent in March, so that people are short of money. In June, July and August a maximum number of performances is in Tékakula. This is mainly due to the large number of performances after vows related to the growth of the fruit (June), and the sale of the fruit (July, August) after the harvest. In the other parts of Buléléng the crop does not seem to influence the frequency of the ceremonies so much. As for Tabanan in South Bali, we see that in February and August the *dalang* gave no performances. The reason for this was that the people were too much involved in the harvest and the preparation of the fields for planting the young rice, so that they had no time for ceremonies (inf. nos. 52, 62, 78, 29, 86). The information on the performances from the *dalang* of Badung is not sufficient to say anything about the situation there. However, it is clear from all the lists that the rainy season does not influence the performance.

2. Calendar

In consultation with the priest and the *dalang* an auspicious day for a ceremony and the *wayang* performance is selected. In former days only priests and *dalang* possessed special calendars, but at present printed calendars compiled by I Ketut Bangbang Gdé Rawi and his sons are easily available. The year is divided into 12 months according to the Julian Calendar, but of each Julian month data on the days of the *wuku*-year and the solar year of the Balinese are given. The festive days of the Hindu religion, the auspicious days for ceremonies and for agricultural and other activities are also mentioned. From the calendar for 1973 it appears for instance that *wuku wayang* fell in April and November, so that one might expect the special purification performances only in this period. This is confirmed by our lists. Two performances took place in November. In August, September and October many auspicious days for

pitrayadnya are given on the calendar. It appears from our lists that in August and September there was indeed a sharp rise in the number of performances accompanying death-rituals.

3. Social class of the sponsor of a performance

The social class of the person who orders a performance is partly connected with the kind of ceremony given. As is well-known the Balinese divide themselves into four groups, namely *brahmana*, *ksatriya*, *wésya* - the so-called *triwangsa* - and (*anak*)*jaba*, a division based on the Indian caste-system. The *jaba*, belonging to the group lowest in rank, have neither elaborate cremation nor post-death rituals, nor the *rajaswala*-ritual (a *rite de passage* on the occasion of a girl's first menstruation). Balinese of the *triwangsa* do celebrate them, and may order a *wayang* performance on these occasions.

Especially in South Bali, there seems to exist a relation between the social class of the *dalang* and that of the person who sponsors the performance. The question of social class is connected with the preparation of the holy water at the end of a play, for a Balinese of higher class is not allowed to receive holy water made by a person of lower class. Therefore, if the person who sponsors is a brahman, he prefers a brahman as a *dalang*. So do the *ksatriya* and the *wésya*, as it is fashionable to ask a *dalang* belonging to the highest class. However, they may order a *ksatriya* or a *wésya* as a *dalang* too. A *jaba* may order a *dalang* belonging to any class.

In South Bali the social class of the person who sponsors the performance is also related to the type of performance as members of the *triwangsa* prefer *wayang lemah* performances at their ceremonies. In North Bali the problem posed by the class of the person who sponsors relative to that of the *dalang* who prepares the holy water does not arise, as it is believed that it is not the *dalang* himself who prepares the water, but the god Manik Dalang incarnated in him during the performance. It is the god, symbol of the highest rank, who prepares the water. Anybody can receive it.

4. Region

It appeared that in regions mainly inhabited by members of the *triwangsa* (Badung, Gianyar, Central Tabanan, Central Karangasem, Central Buléléng) *wayang* performances took place during ceremonies different from those in regions mainly inhabited by *jaba* (East Buléléng, West Buléléng, parts of Jembrana). For instance the *jaba* of East and West Buléléng and Jembrana rarely have cremation-ceremonies, so that in these regions a *dalang* never gives a performance on such occasions. In Tabanan, Dénpasar, Amlapura and Klungkung most of the royal families have a performance on the occasion of the *rajaswala*-ritual, which does not happen in the *jaba*-regions of Buléléng and Jembrana (inf. nos. 2-4, 14, 27, 28, 38, 42, 52, 54, 63, 64, 72).

It also became clear that there exist regional customs for giving a performance. In East and West Buléléng a performance is given on the occasion of a burial (*matanem*) of a *jaba*, the ceremony on the 12th day after the burial (*matuun*), and on the 42nd day after a burial (*matulén*). In Jembrana a performance is given solely on the occasion of the ritual on the 12th day after the burial of a *jaba*. In the other parts of Bali it never happens that a performance is given on the occasion of a burial or post-burial ceremony of a *jaba* (inf. nos. 50, 51, 58, 68). There seems to be a tendency that in regions where many Balinese belonging to the *triwangsa* live - and this is the case in Central Buléléng and South Bali (Gianyar, Klungkung, Badung, Tabanan) - their customs are followed by the *jaba*.

In South Bali (Tabanan, South Badung) it often happens that a performance takes place on the occasion of an inauguration (*młaspas*) of a newly constructed house, factory or well (inf. nos. 52, 62). This is rarely the case in Buléléng.

2.3.3 *Specification of ceremonies connected with performances*

We may now compile a list of *yadnya* subdivided in terms of the ceremonies at which a *wayang* performance is preferred. An indication of their frequency and the type of performance is added.

1. *Manusayadnya*

a. *Festival of the third month (nigang sasihin)*

Wayang performances take place very frequently in all regencies. In Badung, Tabanan and Karangasem *wayang lemah* or *wayang gedog* is often performed if the ceremony concerns a member of the *triwangsa*, otherwise *wayang wengi* is given.

b. *First birthday (oton jumu)*

The same performances as under a.

c. *Other birthdays (oton)*

On these occasions *wayang* performances rarely take place. If performances are given, this is only in the case of a vow, request, or if the first birthday was not celebrated. A *wayang wengi* performance is given.

d. *First menstruation (rajaswala)*

Only in South Bali and in Central Buléléng on the occasion of the *rajaswala* ceremonies of the royal families is a performance given. This is usually *wayang lemah*, but *wayang wengi* may be staged.

e. *Toothfiling (mapandes)*

In North Bali, except for Téjakula, and in Jembrana a performance is rarely given on this occasion. If it is given, only *wayang wengi* is performed in these regions. In Central and South Bali performances take place frequently. *Wayang lemah*

is preferred, if it is a ceremony of the *triwangsa*, otherwise *wayang wengi* is staged.

f. *Marriage (ngantén)*

Wayang wengi performances are given in all regencies, but not frequently.

g. *Change of name (masalin adan)*

Only in Tékakula do *wayang wengi* performances take place. Change of name is considered necessary because of illness or birth on an inauspicious day. However, this happens very seldom and performances therefore take place only rarely.

h. *Birth during wuku wayang*

Children born on one of the days of this week are impure and must therefore be purified. This is only possible by means of a special performance of *wayang wengi* during the week *wayang*. The age at which a person born under these circumstances should be purified is not fixed. The ceremony may take place soon after the first new teeth have come, shortly before toothfiling, or in old age, when death is imminent (W2/63). In Buléléng one may undergo a preliminary purification by means of holy water made by the *dalang* during the festival in the *dalang*'s temple in Pamaron; that festival - of course - takes place during the week *wayang* (W6/2,3). Usually the purificatory performance is delayed for years, as the offerings used for the purification are elaborate and thus extremely expensive. Such a performance can only be given by a *dalang* who has specialized in this matter, because this performance is of a serious magical character (*tenget*). It can only be *wayang wengi* since only a *dalang* can perform this purificatory ritual.

This type of purification is called in Balinese *sapuh légér* or *sapu légér*, the sweeping away (cf. Hooykaas 1973a). The ceremony is also called *sudamala*, the purification of stains. The term *sapu(h) légér* can only be applied to this type of purificatory performance, but the term *sudamala* can also be used in another context, as will be shown later.

2. *Pitrayadnya*

a. *Burial-ceremonies (matanem)*

In Buléléng among the *jaba* a performance of *wayang wengi* is given on the occasion of a burial. The performances take place very frequently in Tékakula, Banjar and Tamblang. The *dalang* of the brahman class of Central and West Buléléng disapprove of these ceremonies, and as a consequence they are never invited to perform at such a ceremony.

b. *Post-burial ceremonies (matuun, matulén)*

Among the *jaba* in Tékakula, Banjar and Tamblang *wayang wengi* is performed very frequently on these occasions. In Jembrana only on the occasion of the ceremony on the 12th day after the burial of a *jaba* is a performance of *wayang wengi* given

by a *jaba* as a *dalang*.

c. Ceremonies for the deceased who lies in state (*ngaturang darpana*)

It often happens that a *brahmana* or *ksatriya* of the highest rank lies in state after his death, because it is not allowed to bury his body prior to cremation as is usually the case with persons of lower rank. The body is then injected with formalin. It lies in state until enough money has been collected for the cremation. At the full moon a ceremony is held (*ngaturang darpana*) (cf. Hooykaas 1973b:22). On this occasion a *wayang wengi* performance may be given, although this occurs only rarely (inf. no. 61; W2/9).

d. Cremation and post-cremation ceremonies (*palebón, ngrorasín, mamukur, maligya*)

These ceremonies are the cremation (*palebón*), the ceremony for the soul on the 12th day after the cremation (*ngrorasín*) and on the 42nd day (*mamukur*) or later (including *maligya*). Usually *ngrorasín* and *mamukur* are not given exactly on the 12th or 42nd day, but later, providing sufficient money is available for these costly ceremonies. In Central Buléléng and South Bali *wayang* performances take place frequently during such rituals. In Central Buléléng *wayang benang* is given at the ceremonies for the soul. In South Bali it often occurs that *wayang lemah* or *wayang gedog* is performed during the ritual and *wayang wengi* after it (W2/6, *Palebón Kaba Kaba* 1975; *Palebón Ngurah Rai* 1962; *Palebón Gianyar* 1961; *Palebón Sukawati* 1979; *Mamukur Blayu* 1972).

We may conclude that in all Bali the majority of performances take place on the occasion of *pitrayadnya*.

3. *Déwayadnya* (*piodalan pura, temple festival*)

In all parts of Bali on the anniversary of a temple a *wayang* performance is frequently given. In Badung and Gianyar either *wayang wengi* (W2/48) or *wayang lemah* (W2/7, 10, 15, 24) take place, and sometimes even both types are performed. In the other parts of Bali only *wayang wengi* is performed (W2/40, 41, 47).

4. *Butayadnya*

In North Bali it occurs only rarely that a *wayang* performance is given on the occasion of one of the eight types of *butayadnya*. In South Bali this happens only on the occasion of the extensive ceremonies in important temples, for instance during *pancawalikrama*, the most elaborate ceremony but one, in Pura Watu Karu in Tabanan in 1966, or in Pura Besakih in Karangasem in 1978 (inf. no. 93). *Wayang gedog* (or *wayang lemah*) was performed. This was also the case during *ekadasarudra*, the most elaborate ceremony, in Besakih in 1963 (Grader 1970; in 1979 no *wayang* performance took place during *ekadasarudra*).

5. *Resiyadnya*

At initiation ceremonies for priests (*padiksan*) a *wayang* performance may be given. In South Bali a performance of *wayang lemah* (or *wayang gedog*) is preferred (R/36).

6. *Other ceremonies*

a. *Inauguration ceremony of a balé banjar, house, factory, well, etc. (mlaspas)*

In Tabanan a performance of *wayang wengi* is frequently given on the occasion of these inaugurations, but this happens only rarely in the other parts of Bali (inf. no. 62).

b. *Vow (sesangi)*

Only in East Buléléng does a performance take place on the occasion of a vow that is not linked with a *manusayadnya* or *déwayadnya* (inf. no. 58). *Wayang wengi* is always performed. In the other parts of Bali the performance is linked with a *manusayadnya* or a *déwayadnya*.

c. *National Day*

Sometimes a *wayang wengi* performance is given on occasion of the National Day on August 17th.

d. *Ceremonies of non-Hindu Balinese*

In regions inhabited by many Chinese, for instance the town of Tabanan, and in Dénpasar a *wayang wengi* performance may be ordered on the occasion of their marriage and burial ceremonies (inf. no. 62). However, this is a rare occurrence. In Jembrana and Amlapura (regency of Karangasem), inhabited by a large group of Muslims, a *wayang wengi* performance may be ordered on the occasion of a marriage, circumcision, Lebaran or a vow (inf. nos. 52, 53, 55, 56, 83). However, this happens only rarely.

7. *Tourists*

The regencies of Badung and Gianyar are frequented by tourists. Some impoverished royal families have changed their premises into hotels. For the convenience of these tourists the former kings organize all kinds of amusements, including short performances of *wayang wengi*.

2.4 *The repertoire*

2.4.1 *Survey of the repertoire*

Besides the distinction between the types of performance (*wayang lemah* and *wayang wengi*), a distinction of the *wayang* qua repertoire can be made. This is also done by the Balinese themselves, who name the *wayang* after the subject-matter it is taken from. The following repertoires can be distinguished:

1. *Wayang Parwa*

The subject-matter of these plays is derived mainly from the Mahābhārata. Texts both in verse and in prose in Old Javanese as well as in Balinese are available for some of its books (the books are called *parvan* in Sanskrit and *parwa* in Old Javanese, hence the name *wayang parwa*). These books are the Adiparwa, Sabhāparwa, Wirāṭaparwa, Udyogaparwa, Bhīṣmaparwa, Strīparwa, Āśramawāṣaparwa, Mausalarwa, Prasthānikaparwa, and the Swargārohaṇaparwa (Juynboll 1916:559-564; Hooykaas 1965:125-128; Pigeaud 1967,I:118-119; Zoetmulder 1974:68-100).

The complete Udyogaparwa and the Wanaparwa have been added recently. They were first translated into Indonesian prose from the English translations (Sangka 1974, 1975), the Wanaparwa being subsequently reworked by one of the princes of Karangasem into the form of a Balinese *geguritan* (1976: coll. Hooykaas Z 1939 = Cod. Or.15.084). At present both *parwa* are very popular among the *dalang* and are made into plays.

The Cantakaparwa with the story of Sutasoma is also reckoned to the *parwa* repertoire (cf. Ensink 1967). The Kuñjarakarṇa, Lubdhaka, Sudamala, Bima Swarga, Nawaruci and Śri Tañjung (Juynboll 1916:556, 574, 575; Pigeaud 1967,I:189, 199, 200) likewise belong to this repertoire. It is worth noting that the older Old Javanese sources, such as the Ādiparwa and the other *parwa* mentioned above, as well as the later sources, such as Kuñjarakarṇa, Sudamala, Bima Swarga and Nawaruci belong to the *parwa* stock of stories. This is because many of the heroes, gods and topics are also found in the *parwa* mentioned above. It is interesting that Kuñjarakarṇa, which is a Buddhist story, also belongs to the *parwa* repertoire.

It appears that most of the plays of the *dalang* belong to this *parwa* stock of stories. This is considered more sacred than the plays of the other repertoires. In the case of *wayang lemah* (or *wayang gedog*), which, as already mentioned, is the most sacred type, only a play derived from this repertoire can be performed, more particularly, a play derived from the Ādiparwa. For instance the "Death of Raksasa Dimba" (*padem i Raksasa Dimba*; W2/15), the "Turning of the Mount Mandara" (*pamuteran Mandaragiri*; W2/26), or "Raksasa Baka" (W2/59) are preferred at a *wayang lemah* (or *wayang gedog*) performance.

2. Wayang Ramayana

These plays are derived from the Old Javanese and Balinese versions of the Rāmāyaṇa and the Uttarakāṇḍa (Juynboll 1916: 559). This type of *wayang* is very lively (*ramé*), not only because of the attraction provided by the monkeys, but also because the orchestra is bigger than that accompanying a *parwa* performance. The puppets necessary for such a performance are not found in every *wayang*-chest, and consequently not every *dalang* masters this repertoire. Only a few call themselves *ramayana*-specialist (W2/40,49,58). The extra cost of the or-

chestra is the main reason for the rare occurrence of such a performance.

3. *Wayang Sapu(h) Légér*

The plays are derived from the Kālapurāṇa, the Japakāla (in Balinese also called Capakala) and the *kidung* Sapuh Légér. They are performed only on the occasion of a purification ceremony for someone born in *wuku wayang*, as already pointed out. Not many *dalang* are entitled to give such a performance.

4. *Wayang Calon Arang*

The plays are derived from the story of Calon Arang, texts of which exist in Old Javanese and Balinese (Juynboll 1916:574). The play is centred around the evil deeds of a widow from Girah, in Balinese called usually Jirah or Dirah, who transformed herself into a witch (inf. no. 21; W2/53,64). This repertoire is considered dangerous and laden with magic (*tenget*). The *dalang* as well as the audience may run the risk of becoming ill after such a performance. As a result there are not many *dalang* who dare perform this. I know of only three *dalang* who did: one in Gianyar (Bédahulu) and two in Tabanan (Dukuh Pulu and Sibang Gedé; inf. no. 21; W2/53,64). On the occasion of a temple festival, for instance at the annual festival of Goa Gajah (W2/53), preference is given to a *calon arang* performance. Usually a *wayang wengi* performance is given then.

5. *Wayang Cupak*

The plays are based on the story of Cupak and Grantang, which is of Balinese origin (Juynboll 1916:574; Pigeaud 1967:210). At present *cupak* is rarely performed, either in North Bali or in the other parts of Bali. Only a few *dalang* have the puppets necessary for it (inf. no. 16; W2/29,67).

6. *Wayang Gambuh*

The plays are derived from the Javanese-Balinese Panji romances. Of these stories there exist texts in Old Javanese and in Balinese (Juynboll 1916:527, 575-576). It seems that at least during the 19th century, the *wayang gambuh* was only performed in South Bali and not in Buléléng (inf. nos. 16, 20; W2/22,31). However, *gambuh* stage-performances took place at the courts in Singaraja (and West Lombok) at the beginning of this century (Ca/74). Until recently (1973) performances of *wayang gambuh* were given in Blahbatuh in the regency of Gianyar. There exist two sets of puppets in Blahbatuh. The first belongs to I Gusti Ngurah Jlantik, a descendant of the *wésya* Kapakisan family, formerly rulers over Karangasem, Buléléng, Jembrana and parts of Gianyar. The second, an incomplete set not used for performances, belongs to I Ketut Rinda, a famous *gambuh* dancer. How he obtained the puppets will be told below.

In the regencies of Tabanan and Badung there existed two sets of puppets. One belonged to the royal family of Kaba Kaba, descendants of the *wésya* Arya Belog, and the other to the royal family in Puri Pamecutan in Dénpasar, descendants of the *wésya* Arya Kenceng. The puppets of Kaba Kaba, however, were sold in the thirties. Part of the collection was sold to I Ketut Rinda in Blahbatuh, and another part to the American dancer Kathrine Mershom, who lived in Bali for a long time (inf. no. 20). According to the old *Cokorda* of Badung in Puri Pamecutan, the second set is kept in the Family Temple in Dénpasar. However, it is not available for inspection (inf. no. 16).

According to my informants in Blahbatuh (inf. nos. 16, 19, 20), the *gambuh* puppets of I Gusti Ngurah Jlantik were brought to Bali together with a Javanese *dalang* by the prince Panji Sakti of Buléléng in 1698 after his conquest of Blambangan. As the outward appearance of these *gambuh* puppets is very similar to that of the Javanese *wayang kulit* puppets in general and to that of the puppets used for the *wayang gedog* in East Java in particular, the story might well be true.

The collection was taken by force from the ruler of Blambangan and brought to Buléléng. At first it was kept in Banjar Tegaa, *désa* Banjar. The royal family of Buléléng regarded the *wayang gambuh* as their court-*wayang*. The royal family of Blahbatuh, who descend from the same ancestor as the family of Buléléng, requested the puppets and the *dalang* from Panji Sakti. Their request was granted. The *dalang* settled in Blahbatuh. He married into the Jlantik family. His descendants had to become *dalang* too. It became a tradition that a *gambuh* performance had to be given at the important ceremonies (*déwayadnya*, *pitrayadnya*) of the *triwangsa* in Blahbatuh. At the time of my visit in 1972 the *dalang* I Gusti Putu Jlantik had just died. His son was too young to continue the tradition, so that for the time being no *gambuh* performances could be given. But I Ketut Rinda proved to know the repertoire and how the late *dalang* used to perform. He was willing to give a demonstration of a performance with his own *gambuh* puppets (W2/22). A year later he was asked to give another demonstration on the occasion of the *gambuh* festival of August 1973 organized by the Kokar (Conservatory) in Dénpasar (W2/32). As Rinda was then seriously ill, he instructed a *dalang* from Sukawati and gave the performance together with him. At present (1978) nothing further is known about the *wayang gambuh* of Blahbatuh.

7. *Wayang Jayaprana*

The subject-matter is derived from the story of the murder of Jayaprana of Kalianget in West Buléléng (Hooykaas 1958; Franken 1951:3). The *wayang jayaprana* was only performed in West Buléléng (inf. no. 49). In the thirties I Ketut Badung, alias

jero dalang Kangkung from Tampekan, was ordered through a medium to start performing the Jayaprana story. So he made the puppets representing Jayaprana, Layonsari, the King of Kalianget (see plate 6), his advisers Galing and Jarodéh, his servant I Mongol and some warriors I Wisya, I Pataka, I Rebut and I Jerenggi and started to give *wayang* performances with them. The *dalang* knew the story of Jayaprana very well, being a member of a group of dancers who used to perform this story. *Jero dalang* Kangkung gave *wayang* performances for about a decade, after which he had to stop due to illness. He gave the puppets to his son, who was also a *dalang*, but who never performed Jayaprana stories. *Wayang jayaprana* performances have been given only on the occasion of *manusayadnya*. The request of the medium can undoubtedly be connected with the fact that at that time Jayaprana, who was murdered so cruelly and therefore aroused pity in the hearts of the people, had become a local hero in West Buléléng. This culminated in 1949 in the decision to perform the long delayed cremation of Jayaprana in Kalianget (Franken 1951).

8. *Wayang Sasak*

The repertoire is based on the Ménak stories (W1/57-60). The main characters of many stories are Jayéngrana, his *patih* Selasih, Mahtal or Tantanus, his elder brother Umarmaya, his son Radén Ruslan and the prophet Nabi Hilir (inf. nos. 52, 57; W1/57-60). This type of *wayang* is only performed in Lombok, in the western part as well as the eastern part of the island, and in Bali in and around Amlapura in the regency of Karangasem (inf. nos. 52, 53, 56, 83). The *dalang* belong to the Muslim Sasak people, as well as to the Hindu or Muslim Balinese.

In the thirties the *wayang sasak* was very popular in Amlapura. The most famous *dalang* was a Buddhist brahman in Amlapura. He was later consecrated as a *pedanda* and received the name Ida Pedanda Madé Sangsit. He was the teacher of all the Muslim *dalang* now living in and around Amlapura who perform *wayang sasak*. In 1975 performances were still given there, although not frequently, in connection with Muslim as well as Hindu ceremonies.

The situation in Lombok is somewhat different. The Balinese *dalang* of *wayang sasak* only perform at ceremonies of the Hindu Balinese in West Lombok. At the ceremonies of the Sasak people in West Lombok, but particularly in East Lombok, only Sasak *dalang* give performances (W2/66). It is remarkable that all of them are young and that we never met or heard of older Sasak *dalang*. According to the Balinese informants (inf. no. 56), the *wayang sasak* was brought to Lombok from East Java by the Balinese princes ruling over West Lombok, and certainly not by the Sasak people. The Balinese were the

first to perform the *wayang sasak* and they taught it to the Sasak people only recently. According to the Sasak informants (inf. no. 56), however, a Muslim prince and saint (Pangéran Sangupati; cf. De Graaf 1941) came from Java to Lombok in the 17th century to propagate Islam and brought the *wayang* from there. It stands to reason that the puppets have come from Java, as their style is Javanese. The fact that we never heard of older Sasak *dalang* who performed *wayang sasak*, but only of older Balinese *dalang* who did so, might indicate that the *wayang sasak* was indeed introduced into Lombok by the Balinese.

2.4.2 Transfer of the repertoire

The abovementioned repertoires are all based on texts dating from various periods (10th - 20th century), and originating from different regions.

<i>Group</i>	<i>Origin and date of the texts</i>	<i>Repertoire</i>
I. Hindu-Javanese	Central, East Java, 10th-15th cent.	<i>wayang parwa, ramayana, calon arang, gambuh</i>
II. East Javanese	East Java, 17th-18th cent.	<i>wayang sasak</i>
III. Balinese	Bali 16th-20th cent.	<i>wayang cupak, jayaprana, parwa (Udyoga, Wanaparwa)</i>

The repertoire of the Balinese *wayang* is mainly inspired by the textual sources of Group I, and only to a small extent by those of Group II or Group III.

In the first instance the repertoire is learned by hearing and seeing it. A future *dalang* hears and sees the plays of other *dalang* whom he assists or whose performances he attends from his early childhood. However, a *dalang* may also read stories, for instance the editions in Indonesian of the Wanaparwa and Udyogaparwa (Sangka 1974, 1975), or the summaries of the *parwa* and of *Kuñjarakarṇa* written in simple Old Javanese inserted into the texts on religion and philosophy called *Śiwāgama*, *Śiwatattwa* or *Pūrwāgama* (coll. Hooykaas Z 232, 1911, 1690 = Cod. Or. 12.853, 15.055, 14.834).

It appeared from the interviews that most of the *dalang* took to reading literary texts written in Old Javanese only when there was no other way (inf. nos. 9, 16, 18, 20, 21, 23, 29, 71), as it requires a special skill. This can be acquired by joining a *bebaskan*-club, the members of which come together

once a week. A member recites the text in Old Javanese, while another gives a paraphrase in Balinese, and the other members listen (Bhadra 1937; Robson 1972:308-329). Many *dalang* are only vaguely acquainted with the texts (inf. nos. 6, 10, 15, 26, 49). Although the *dalang* uses a kind of simple Old Javanese in certain phrases during the performance, as will be explained in Chapter Five, this does not imply that he himself is able to read and understand Old Javanese literature.

Many *dalang* compose stories around the heroes of the above-mentioned repertoires. These stories concern mainly a marriage, for instance "how Ajnawati chose her husband" (Paséwamaran Diah Ajnawati; W1/67), "the marriage of Purwatati" (Purwatati wihawa; W1/73), a defeat of a dangerous demon, for instance "Detia Kala Genta" (W1/44), "Yaksa Kala Mahendra" (W1/68), or a journey to the realm of a god, for instance "Arjuna in Indra's heaven" (Arjuna ring Indraloka; W1/36). Abstracts from these invented stories are written in simple Old Javanese on *lontar* or in exercise books (W1/36, 42, 44, 52:4, 54, 57-60, 63, 67-71, 73, 80-82, 84, 85, 87, 88) and are called in Balinese *satua kawi padalangan*.

The *dalang* also make abstracts of the stories from the recently published translations in Indonesian of the Wanaparwa and the Udyogaparwa (Sangka 1974, 1975), for instance "Arjuna in the forest" (Arjuna wanawasa; W1/80), and from what they regard as complex, difficult stories that have to be performed in a correct order, because of their serious magical content, such as Bima Swarga (W1/36, 44, 54), Nawaruci (W1/42), Sudamala (W1/44), and Sapu(h) Légér (W1/52). It often happens that the *dalang* borrow these books with abstracts from each other.

2.4.3. Specification of stories connected with ceremonies

In the foregoing a survey has been given of the type of performance (whether a screen is used or not), the ceremonies at which a performance takes place, and the repertoire. I have already mentioned that in the case of a performance of *wayang lemah* (or *wayang gedog*) a story from the *parwa* repertoire, particularly from the *Ādiparwa*, is preferred, and that in some villages in West Buléléng Sudamala must be performed on the occasion of a third-month festival or the birthday of a baby. The next question one may ask is whether there is a relation between the topic of the play and the kind of *yadnya*. On the basis of my interviews, lists, recordings of integral performances, and abstracts of performances, an answer to this question may be given.

The topic of the stories, their titles, and the *yadnya* with which they are connected are enumerated in the following list. The regencies in which they are performed are also mentioned.

<i>Topic of the story</i>	<i>Title</i>	<i>Regency</i>
<i>1. Manusayadnya</i>		
<i>a. Third-month ceremony (nigang sasihin)</i>		
Birth	Anoman's birth (inf. no. 58)	Buléléng
	Parikesit's or Bima's birth (inf. no. 21)	Gianyar, Badung
Sacrifice	Kunti's son sacrificed to Durga (Sudamala; inf. no. 61)	Buléléng
Illness	Gatotkaca's illness (inf. no. 60)	Buléléng
Marriage	The marriage of a princess (for instance Subadra), or of a prince (for instance Arjuna)(W1/67, 73, 100; W2/37, 68)	all regencies
Fight	The fight between Subali and Sugriwa (inf. nos. 50, 61; W1/99, 100)	Buléléng
<i>b. First birthday (oton jumu)</i>		
Life of a hero before marriage	Arjuna and a nymph (inf. no. 59; W1/36)	Buléléng, Gianyar
	Gatotkaca's love adventures (inf. no. 69)	Buléléng
Marriage	The marriage of a princess or a prince (inf. no. 69; W1/67, 73, 77, 99; W2/24, 27, 65)	all regencies
Sacrifice	Kunti's son sacrificed to Durga (Sudamala, inf. no. 60)	Buléléng
	Bima sacrificed (inf. no. 52)	Buléléng
Illness	Subadra's illness (inf. no. 60)	Buléléng
Quest for a sacrificial animal or object	Bima and Arjuna in search of a sacrificial animal or flower for the birthday ceremony (inf. no. 52; W2/20)	Badung, Gianyar, Buléléng
	Darmawangsa in search of the same (inf. no. 60; W1/99; W2/38)	Buléléng
<i>c. Other birthdays (oton)</i>		
The same as mentioned under <i>b.</i>		
<i>d. Toothfiling (mapandes)</i>		
Marriage with difficulties	Subadra's marriage (inf. no. 62)	Tabanan, Badung, Gianyar, Karangasem, Jembrana
Hindrance	The house of the Pandawa set on fire with the intention of killing them (inf. no. 52)	Badung

<i>Topic of the story</i>	<i>Title</i>	<i>Regency</i>
<i>e. Marriage (ngantén)</i>		
Marriage	Subadra's, etc. marriage (inf. no. 62; W1/100; W2/14)	all regencies
Rescue of a kidnapped girl	Rukmini's rescue (inf. no. 62)	all regencies, except for Buléléng
<i>f. Change of name (masalin adan)</i>		
Unknown	Unknown	Buléléng
<i>g. Birth in the wuku wayang (sapu(h) légér)</i>		
Sacrifice and release	Kumara eaten by Kala (W2/50, 63) Subrata and Subrati eaten by Kala (W1/13) The riddles of Kala put to his parents (W1/52)	all regencies Badung, Tabanan Amlapura
 <i>2. Pitrayadnya</i>		
<i>a. Burial ceremonies (matanem, matuun, matulén)</i>		
<i>Burial (matanem)</i>		
Release and purification	The Pandawa go to heaven (inf. no. 61) Durga's release by Sadéwa (Sudamala, inf. no. 61)	Buléléng Buléléng
<i>12th day ceremony (matuun)</i>		
Release and purification	Kunjarakarna and the release of his friend (inf. no. 61) Sutasoma's purification (inf. no. 61) Bima purifies Pandu (Bima Swarga; inf. nos. 49, 55)	Buléléng Buléléng Buléléng, Jembrana
<i>42nd day ceremony (matulén)</i>		
Release and purification	Gatotkaca goes to heaven (inf. no. 58) The quarrel of the elephant and the tortoise; their release (inf. no. 58) The release of a woman or a nymph (W2/48) Bima releases Pandu and Madri (Bima Swarga; inf. no. 49)	Buléléng Buléléng Buléléng Buléléng
<i>b. Deceased lying in state (ngaturang darpana)</i>		
Quest for a sacrificial animal	The Pandawa in search of the white sacrificial crow (inf. no. 60; W2/9)	Buléléng

<i>Topic of the story</i>	<i>Title</i>	<i>Regency</i>
<i>c. Cremation (ngabén) and ceremonies for the soul (ngrorasin, mamukur, etc.)</i>		
<i>Cremation (ngabén)</i>		
Release and purification	The Pandawa go to heaven (inf. no. 51, Swargārohana)	Buléléng, Tabanan
	Lubdaka's release and purification (inf. no. 51)	Buléléng
	The death of Hidimbi (inf. no. 51)	Buléléng
	Durga's release by Sadéwa (Sudamala; inf. no. 51)	Buléléng, Gianyar, Tabanan
	The release of souls (W2/6)	Badung
	Bima releases Pandu and Madri (Bima Swarga; W2/2, 3, 4, 5, 62, 69)	all regencies
<i>12th day ceremony (ngrorasin)</i>		
Release and purification	The Pandawa go to heaven (inf. nos. 53, 55, 64, 4)	Bangli, Jembrana, Buléléng, Tabanan, Badung, Klungkung
	Lubdaka's release and purification (inf. nos. 12, 4)	Tabanan, Badung
	Durga's release by Sadéwa (Sudamala; inf. no. 51)	Buléléng, Tabanan, Badung
	Arjuna in search of holy water for the purification of Pandu and Madri (inf. no. 61)	Buléléng
	Bima in search of holy water (Nawaruci; inf. nos. 52, 53, 54)	Karangasem, Badung, Klungkung, Tabanan
	Bima Swarga (inf. nos. 52, 55; W2/1)	all regencies
	Kunti's death ritual for Pandu (Kuntiyadnya; inf. no. 54)	Klungkung, Gianyar
<i>42nd day ceremony (mamukur)</i>		
Release and purification	The death of Raksasa Baka (inf. no. 23)	Karangasem
	The cremation of Abimanyu (inf. no. 21)	Gianyar
	Garuda in search of holy water (inf. no. 23)	Karangasem
	Bima Swarga	all regencies
	Nawaruci (W2/10)	all regencies

<i>Topic of the story</i>	<i>Title</i>	<i>Regency</i>
<i>3. Déwayadnya</i>		
Sacrifice	Twalén sacrificed (W1/55, 61; W2/34) Darmawangsa sacrificed to Kala (inf. no. 62)	Buléléng, Jembrana Tabanan
Release and purification	Durga released by Sadéwa (Sudamala; W2/7) The death of a raksasa (W1/44, 68; W2/15, 49, 59, 60) The release of Winata (inf. no. 23; W1/44, 68) Calon Arang (W2/53, 64)	Badung Badung, Gianyar, Buléléng Karangasem, Buléléng Gianyar, Tabanan Gianyar
Preparation of holy water	The turning round of the Mount Mandara (inf. no. 23; W2/26)	Gianyar
<i>Déwayadnya</i> ceremony	Karna's voyage to the city of the Pandawa to attend Pandu's <i>déwayadnya</i> (Kuntiyadnya; inf. nos. 52, 53; W2/47)	Badung, Karangasem
Quest for a sacrificial animal or object	Search for a white deer (inf. no. 58) Search for the white crow (W2/55) Search for the golden <i>balé</i> (W2/41)	Buléléng Badung Buléléng
Battle to free someone	The battle of Langkapura (W2/40) Gatotkaca fights with Baladéwa (Ghaṭotkacāśraya; W2/51) The <i>darma</i> of a <i>ksatriya</i> (W2/36)	Buléléng Buléléng Buléléng
<i>4. Butayadnya</i>		
Sacrifice	Twalén sacrificed (inf. no. 55) Bima sacrificed (inf. no. 53)	Jembrana, Buléléng Bangli, Karangasem
Release and purification	The death of Raksasa Baka (inf. nos. 17, 21)	Gianyar, Karangasem, Tabanan
<i>5. Resiyadnya</i>		
Initiation	Wisanggeni (W1/100; inf. no. 83) Story unknown	Buléléng Karangasem, Tabanan

Topic of the story	Title	Regency
6. Inauguration of a house, etc. (<i>młaspas</i>)		
Exile from home	Arjuna in exile (inf. no. 62)	Tabanan
Destruction of a house	The house of the Pandawa set on fire (inf. no. 62)	Tabanan
7. Vow (<i>sesangi</i>)		
Sacrifice	Drestadyumna sacrificed (inf. no. 58)	Buléléng: only in Téjakula

Further research would no doubt make it possible to add to this list, but as it is it suffices for our present purpose. On the basis of the data contained in it we may now examine the relation between the topic of the story told and the ceremony.

1. *Manusayadnya*

In the stories told in the plays performed at the third-month ceremony and birth-day ceremonies reference is made to children, to the adventures of a young hero, or to a marriage, having children as a result. All these topics are in close relation to the character of the ceremony. A story about illness is chosen if the performance is the result of a vow made during illness. The search for a sacrificial animal for the ceremony is applicable to any *yadnya*. The story of a fight is neutral, and can, therefore, in fact be played at any *manusayadnya*, if the person who sponsors the performance requests a performance that is *ramé*. At a toothfiling ceremony a *lélampahan* with a story about painful and difficult matters is performed, as filing is a painful affair. It is obvious that stories about marriage or the rescue of a lover captured by a demon are preferred at a marriage ceremony. The stories of Kala who wants to devour twins, or a child born on an inauspicious day, and the story of Kala who wants to devour his parents at an inauspicious moment and place (12.00 p.m., a crossroads) are closely related to the character of the *sapu(h) légér* ritual.

2. *Pitrayadnya*

At all types of *pitrayadnya* plays are performed about the release of living beings or souls. Their release always results in their purification. As an example of the release of a living being Sudamala may serve. In this story Durga, having a demonic shape as a result of a curse, is freed and restored to her original form. The story of Bima Swarga (Bima freeing the souls of his father and stepmother from the Cauldron,

and Bima searching for the holy water to purify their souls), the story of Nawaruci (Bima searching for the holy water at the request of Drona; according to the Balinese conception the holy water is used to release Bima's father and step-mother) are examples of the release of souls. As will be shown in this study, both topics, namely the release of living beings or of souls which are cursed or being punished, are closely related to the aim of these rituals. A story telling of the search for a sacrificial animal to be used at a *pitrayadnya* is also closely related to the aim of these rituals.

3. *Déwayadnya*

The stories accompanying the *déwayadnya* tell of the gods or of their foes the demons. Stories preferred above all others are those of the sacrifice of a character and the quest for a sacrificial animal or object to be offered to the gods. A story of a character, particularly a demon, who is released so that he can no longer do harm to the gods is also suitable. Another favourite is a story telling of a ceremony for someone who has died. His soul goes to heaven, to the realm of the gods. The preparation of *amreta* (holy water according to the conception of the Balinese) by the gods, as a result of the churning of the ocean using Mount Mandara as a churning-stick, is considered a topic highly suited to a *déwayadnya*.

4. *Butayadnya*

The character of the *butayadnya* is itself ambivalent. On the one hand its goal is to satisfy the demons, but on the other to honour the gods. This is expressed in the topics of the stories as well. They tell of someone who is to be sacrificed to the demons, but is saved by the gods, or of the slaying of a demon menacing the gods.

5. *Resiyadnya*

According to the *dalang* the topic of the story of the *lelampahan* performed on the occasion of the initiation of a priest has to be an initiation. However I have so far not been able to make a recording of such a performance, and cannot give further information.

6. *Inauguration of a house, etc. (mlaspas)*

In the topics of the stories of the *lelampahan* performed at the inauguration of a house, or part of a compound, for instance a well or a kitchen, a house and a palace play an important role.

7. *Vow (sesangi)*

The topic of the story told in Buléléng on the occasion of a vow is someone's sacrifice in order to achieve a goal. This is related to a vow inasmuch as the performance is given after the person who orders it has achieved his goal.

In short, we may say that all over Bali a *dalang* tries to tell a story which is in harmony with the character of the

yadnya. We may notice that at different ceremonies stories with the same title are performed, for instance Durga's release, the death of a *raksasa*, the sacrifice of a character. However, this does not imply that the topics of these stories are worked out in exactly the same way at these different ceremonies. In Durga's release performed on the occasion of a *déwayadnya* the fact is stressed that Durga becomes a *goddess* after her release, but at a *pitrayadnya* the main emphasis is on the fact that a *curse*d character is *released* to become *pure*.

2.5 The *dalang*, his assistants and the audience

2.5.1 The *dalang*

It is remarkable that only males are permitted to officiate as a *dalang*. During the performance the *dalang*'s wife does not play a role, not even as an assistant, as is the case with the wives of all other priests. It is beyond the scope of this study to investigate this in more detail.

There may be several reasons for a man to become a *dalang*, (a) family-tradition (such a *dalang* is called *dalang katurunan*, *dalang* by descent), (b) the request of a *désa* or a medium, and (c) one's own volition.

Institutes providing a formal training in the lore of the *dalang* do not exist. However, it has recently become possible to study to become a *dalang* at the Conservatory in Dénpasar under an ex-*dalang* from Kesiman (inf. no. 13). Up till now only a few *dalang* have come from the Conservatory, but according to the "real" *dalang* their training leaves much to be desired (inf. no. 15). They are considered just good enough to give ordinary *wayang wengi* performances not followed by the preparation of holy water.

The traditional method to become a *dalang* is as follows: someone accompanies a *dalang* for years, most often since his childhood, first as an onlooker, later as an assistant, sometimes as a player of the *gendér*, without necessarily wanting to become a *dalang*. Eventually he comes to know the repertoire of the *dalang* by heart. Then he may be asked by his family, a medium or the *désa* to become a *dalang*, but it may also be that he wishes to become a *dalang* from the very beginning. As soon as the prospective *dalang* decides to become a *dalang* he must learn how to recite certain parts of the performance in order not to harm the audience or himself. These parts are the introduction to the performance (*pangaksaman pawayangan* in North Bali, *pamahbah* in the other parts of Bali), and the *mantra* for the preparation of the holy water and the offerings. One may ask a *dalang* to teach these parts, or one may copy them from written sources in the pos-

session of a *dalang*, for many *dalang* own a Dharma Pawayangan or exercise books containing the texts of the introduction to the performance and the *mantra* (inf. nos. 6, 9, 10, 13, 29; W1/80, 81; W3/6-8; W4/3). It also happens that the prospective *dalang* may ask an old *dalang* for some form of instruction on the movements of the puppets; in addition he may attend the performances given by famous *dalang* very much admired by him. Many older *dalang* in South Bali always mentioned in this connection that they used to attend the performances of I Granyam and his son I Krekek from Sukawati (inf. nos. 1, 6, 12, 18), or of Ida Bagus Ketut Alit from Mas (inf. nos. 17, 24). These three, who seemed to have enraptured the Balinese in the twenties and thirties, served as a model for many present-day *dalang*. Nowadays the *dalang* from Bongkasa and Buduk serve as an example for other *dalang* or prospective *dalang* in South Bali, and the *dalang* from Tamblang for *dalang* in North Bali. As will be shown in Chapter Three, a distinction has to be made between the structure of the performances in North Bali and that in the other parts of Bali. Therefore, a *dalang* from Buléléng will never take a *dalang* from Sukawati as a model. The reverse is also true.

After having mastered the techniques of artistic execution and the introductory parts together with the *mantra*, one must be initiated (inf. nos. 2, 4, 8; W6/1). Only then is one allowed to perform *wayang lemah* (or *wayang gedog* or *wayang benang*), to give a performance laden with magic, and to prepare the holy water at the end of a performance. There are two types of initiation. The first one, called *mawinten dados dalang*, initiation as a *dalang*, takes place at the beginning of one's career as a *dalang*. The idea of initiation (*mawinten*) is not specific to a *dalang*. Anyone who wants to devote himself to an art or to learning has to be initiated. Such an initiation gives self-confidence and protection, so that one becomes immune to evil forces. The person who is invited to perform the initiation ritual is chosen, particularly in South Bali, in accordance with the social class of the prospective *dalang*. If the prospective *dalang* belongs to the higher classes he may invite a *pedanda* or a brahman lay-priest (*welaka*). A *jaba* may invite a *pedanda* or a *welaka* too, if he wants to, but a lower temple priest (*pamangku*) or a specialist in the preparation of offerings (*tukang banten*) is already sufficient. An initiation of the *mawinten*-type takes place usually in the domestic sanctuary of the priest and not in that of the prospective *dalang*. If this first initiation of the *mawinten*-type does not give the *dalang* enough self-confidence, it may be repeated several times.

The initiation ceremonies of the *mawinten*-type are the same throughout Bali, except for Buléléng where the *jaba* class have a ceremony of their own. It is held in a special

temple, namely the Pura Siwa Manik Dalang in Pamaron (West Buléléng), a temple dedicated to the god Siwa as the *dalang par excellence* (inf. nos. 71, 74, 75; W6/2, 3). During the annual festival (*piodalan*) of this temple that takes place in *wuku wayang*, as already pointed out, the *dalang* belonging to the *jaba* class from West Buléléng as well as from East Buléléng can be initiated by the *pamangku* of this temple. Among the *dalang*, especially the *jaba*, from the other parts of Bali the existence of the temple in Pamaron and the initiations that take place there are unknown.

As for the initiation of the second type, this is necessary if a *dalang* also wants to officiate at those performances that are laden with magic and are as such dangerous, like Sudamala, Sapu(h) Légér, Calon Arang or Bima Swarga. This initiation is called *masakapan ring wayang*, the marriage of the *dalang* to the *wayang* puppets. When this takes place depends on the *dalang's* means for financing it rather than on the completion of his studies as a *dalang*. The class of the *dalang* (*brahmana*, *ksatriya*, *wésya* or *jaba*) determines the class and rank of the priest (*pedanda*, *welaka*, *pamangku*, *tukang banteri*) who is asked to officiate at the initiation. The place of the ceremony varies. It may be the ancestor temple of the *dalang* himself, any temple during the *piodalan* in the village of the *dalang*, the domestic sanctuary of the priest who initiates, or even the cremation-ground. As a rule the *dalang's* wife is then initiated too. It is generally the custom that at important initiations, such as the initiation of a *dalang* (*masakapan*), and the initiation of a *pamangku* or a priest (*padiksan*), husband and wife are initiated together (R/17, 18, 36). This initiation of the second type takes place only once.

It is clear from the foregoing that a *dalang* is not an ordinary artist amusing the Balinese with his puppets. Because of his initiations, in particular the second one, he is able to come into close contact with the gods and their divine powers. To evoke them he utters formulas (*mantra tan kawedar*) before he starts performing. In North Bali it is believed, as already pointed out, that the god Manik Dalang is invoked to take over the *dalang's* body during the performance. In the other parts of Bali this is the god Siwa himself. In addition to Siwa and Manik Dalang, other gods and goddesses may also be invoked by means of formulas. Kama, the god of Love, is called upon to enrapture the audience by all *dalang* in the whole of Bali, and the goddess of knowledge, Saraswati, is asked to give wisdom to the *dalang* (cf. Hooykaas 1973a: no. 21, b, c; no. 22c; no. 25, j-1; no. 28, a-e).

At the end of a performance the *dalang* may prepare the holy water, which serves for purification, like the holy water prepared by other, higher ranking priests. The holy water of a *dalang* is regarded as less important, except for two

cases to be mentioned in paragraph nine of this Chapter.

In South Bali the *dalang* is not regarded as a man of a high social prestige because he is a priest and entitled to prepare the holy water. Unlike a *pamangku*, for example, also a lower ranking priest, he is never addressed with a honorific title but he is referred to by the name of his *désa* of origin, for instance *dalang* Tunjuk, the *dalang* from the *désa* Tunjuk, or *dalang* Buduk, the *dalang* from the *désa* Buduk. He does not wear his hair in a bun like most other priests, nor does he wear a white turban (*dastar putih*), even during a performance. He also nearly always has a second profession such as cycle-repairer, or tile-maker, which is seldom the case with other priests.

In North Bali the position of a *dalang* is regarded in a different way. Owing to his contact with the god Manik Dalang, each *dalang* is a man of a high social prestige. His holy water equals that of a *pamangku*. He is therefore addressed with the honorific title *jero mangku dalang*, or *jero mangku*. He wears his hair in a bun and he always has a white turban, not only on the occasion of the performance, but also in daily life. He does not have a second profession.

Having a second profession is, of course, not wholly dependent on prestige, but also on the income from the performances. A *dalang* in North Bali gives from 200 to 225 performances a year (inf. nos. 51, 57-61). Sometimes he may even give two or three performances a day. In the other parts of Bali an average *dalang* performs only 80 to 100 times a year (inf. nos. 52, 62). The fee for a performance of *wayang parwa* with the normal number of musicians amounted in 1973/74 to about 8,000 - 10,000 Rp. in North Bali. The fee was independent of the type of performance (*wayang wengi* or *wayang benang*). In the other parts of Bali the fee amounted to between 2,000 and 5,000 Rp. in the case of *wayang parwa* performed with a screen. The two famous *dalang* from Bongkasa and Buduk formed an exception. They asked 10,000 Rp. for such a performance. For *wayang lemah* (or *wayang gedog*) the fee was lower, because of the shorter duration of the play. For a performance with more than the normal number of musicians (for instance in the case of *wayang ramayana*) the fee is higher in all parts of Bali, since the *dalang* also has to pay his musicians (and his assistants) out of this money.

Apparently a *dalang* in North Bali earns enough to make a second profession unnecessary. In the other parts of Bali being a *dalang* does not bring in enough money, with the exception of the two *dalang* mentioned earlier, so that practically every *dalang* must have a second profession.

2.5.2 The distribution of the *dalang* per regency

Concerning the distribution of the *dalang* over Bali, several

questions may be asked. How many *dalang* live in the whole of Bali, what is their number per regency, and to what social class do they belong? I tried to obtain information as detailed as possible on these matters. It is listed in the following table.

List of the number of dalang per regency (1972-1975)

<i>Regency</i>	<i>Désa</i>	<i>Brahmana</i>	<i>Ksatriya</i>	<i>Wésya</i>	<i>Jaba</i>	<i>Total</i>
Buléléng	Central	1	-	1	5	
	East	-	-	-	16	
	West	2	-	1	14	40
Karang- asem	Amlapura	5 (1 stopped in 1977)	-	-	3	
	Boda Kling	3	-	-	-	
	Ngis	-	-	-	1	15
Gianyar	Beng	1	-	-	-	
	Mas	1	-	-	-	
	Blahbatuh	-	-	1	-	
	Bédahulu	-	-	1	-	
	Pacung	-	-	1	-	
	Padang Tegal	-	-	-	1	
	Sukawati	-	-	-	5	11
Klungkung	Klungkung	-	-	-	2	
	Kamasan	-	-	-	2	4
Bangli	Bangli	1	2	-	-	
	Songan	-	-	-	1	4
Badung	Buduk	1	-	-	-	
	Rongkasa	2	-	-	-	
	Dénpasar	5	-	-	-	
	Sanur	1	-	-	-	
	Abian Semal	-	-	-	1	10
Tabanan	Riyang Gedé	1	-	-	-	
	Panarukan	1	-	-	-	
	Kaba Kaba	1	-	-	-	
	Kediri, Ulundésa, Tunjuk, Batu	-	-	-	-	
	Sanggihan, Batu	-	-	-	8	
	Gaing, Kasiut, Dukuh Pulu, Si- bang, Beraban	-	-	-	-	
	Krambitan	-	-	-	2	13

Regency	Désa	Brahmana	Ksatriya	Wésya	Jaba	Total
Jembrana	Jembrana	1	-	-	-	
	Mendoyo dangin					
	Tukad	-	-	-	1	2
Lombok	Kampong Suéta	1	-	-	-	
	Cakra	-	-	-	1	
	Karang Blumbang	1	-	-	1	
	Gng Malang, Kori- pan, Bongor, Do- dokan	-	-	-	4"	
	Pajang	-	-	-	1"	9
Total		29	2	5	72	108

' Balinese *dalang* performing *wayang sasak*.

" Sasak *dalang* performing *wayang sasak*.

As the list shows, the number of *dalang* belonging to the *jaba* class is the biggest, followed by the number of brahman *dalang*. There are only a few *ksatriya* and *wésya* who perform as a *dalang*. In Buléléng the *wayang* is very popular, so there are more *dalang* than in Jembrana, where the *wayang* plays a less important role. The *dalang* of brahman and *wésya* descent of North Bali live in Central Buléléng and in the eastern part of West Buléléng. These are exactly the regions where *brahmana* and the royal descendants of the *wésya* Arya Kapakistan prevail, and where they consequently are most needed. The *dalang* belonging to the *jaba* class live mainly in the eastern and western parts of Buléléng. These regions are inhabited mainly by *jaba*. In the east many of them are in fact descendants of the *wésya* Arya Gajah Para. They were reduced in rank after they rebelled against the king Di Madé of Gélgél in the 17th century. In the extreme western part of Buléléng I did not come across any Balinese *dalang*, as this region is mainly inhabited by Muslim Javanese immigrants.

The brahman *dalang* of the regency of Karangasem are all Buddhists, Boda Kling and Amlapura being the centres where they live. In Amlapura and near surroundings there also live many royal descendants of the *wésya* Arya Kapakistan. Together with the *brahmana* they are the people who invite the Buddhist *dalang* for their performances. The *dalang* performing *wayang sasak* all belong to the *jaba* class. They live in Amlapura, where most of the Muslim Balinese of the regency of Karangasem live. The other *dalang* of *jaba* descent, particularly the *dalang* who participated in the Wayang Festival of 1971 as a representative of his regency, perform not only in the regency of Karangasem, but also in West Lombok at the ceremonies

of the *jaba*.

In the regency of Gianyar the *dalang* of brahman descent come from Beng and Mas where many *brahmana* live. If we come across *dalang* of *wésya* descent in Gianyar, they come from those regions where most of the kings and princes live, and where they consequently are most needed. These kings and princes are the descendants of lower standing of the *ksatriya* king Ketut Ngulesir and the descendants of several *wésya* (Arya Kapakisan, Dalancang, Sentong and Wangbang Angkeran; inf. nos. 28, 49, 63). In Sukawati the *dalang* belong to the *jaba* class. It is believed that the best *dalang* come from this *désa*. They are famous for their jokes, and the rapid, lively way in which they move their puppets. At big ceremonies (*déwayadnya*, *pitrayadnya*) in Gianyar, they are often asked by the *triwangsa* to perform *wayang wengi*, however without preparing holy water after the performance. These *dalang* from Sukawati are also often asked to perform outside their regency, particularly in Karangasem, Klungkung and Badung.

In the regency of Klungkung I only found four *dalang* of the *jaba* group. They live in and near the town of Klungkung. Although the highest royalty, the descendants of the *ksatriya* King Kresna Kapakisan, live there, I did not find *dalang* of brahman or *ksatriya* descent. Probably these royal families do not frequently order *wayang* performances. At ceremonies of members of the *jaba* group in Klungkung *dalang* from Gianyar are asked rather frequently, because they play better than the *dalang* from Klungkung.

In Bangli I came across one brahman and two *ksatriya* as a *dalang*. They live in the town of Bangli and in the south of Bangli, regions inhabited by many descendants of lower standing of the *ksatriya* king Ketut Ngulesir and of the *wésya* Arya Dalancang, Sentong, and Wangbang Angkeran. They perform mainly at the ceremonies of the princes. However, the brahman *dalang* also performs in the mountainous north (Kintamani, Sukawana), but only at temple festivals. In the Bali Aga *désa* around Lake Batur (Trunyan, Buahon, Songan, Abang, Kedisan) *wayang* performances also take place. The *dalang* who is asked to perform in these villages lives in Songan.

The *dalang* from Badung are all but one *brahmana*. They are frequently asked to perform at the ceremonies of the numerous brahmans living in Dénpasar and Sanur, and of the royal descendants of the *wésya* Arya Kenceng. They are also frequently asked at the ceremonies of the members of the *jaba* group for they consider it fashionable to ask for a brahman as a *dalang*. Many of these brahmans are specialized in *wayang lemah*, as this is a very popular type of *wayang* among the princes in Badung. The brahman *dalang* also perform outside Badung, chiefly in Tabanan. They mainly perform *wayang lemah*. If they perform *wayang wengi*, the performance is always concluded

with the preparation of holy water. Their sponsors are the descendants of the *wésya* Arya Kenceng and Arya Blog, and the descendants of a lower standing from the *ksatriya* king Kresna Kapakisan.

The *dalang* of the regency of Tabanan belong mainly to the *jaba* group. They perform all over the regency at the ceremonies of the *jaba* as well as at those of the princes. In this case they do not prepare the holy water for the *wésya* and *ksatriya*. The brahman *dalang* from Tabanan perform for their own families and for the princes, if they need the holy water. As the technique of artistic execution of these brahman *dalang* is not outstanding, brahman *dalang* from Badung are preferred.

In the regency of Jembrana I found only two *dalang*. One is a brahman who occasionally performs at the ceremonies of the brahmans and the princes descended from the *wésya* Kapakisan living in and around the town of Jembrana, and of the descendants of lower standing from the *ksatriya* king Kresna Kapakisan. The other *dalang* is a *jaba* whose main activity was to perform at the post-burial rites of the *jaba*. In the most westerly part of Jembrana no Balinese *dalang* live or perform, as this region is inhabited mainly by Javanese and Madurese.

In West Lombok the brahman *dalang* serves only a small group consisting of *brahmana* and princes, descended from the *wésya* Arya Kapakisan. The *dalang* belonging to the *jaba* group prevail. As their performances are not very good, the much more popular *dalang* from Karangasem are frequently invited to give performances.

2.5.3 *The assistants of the dalang*

During the performance one or two men or boys sit behind the *dalang* to assist him. They are known by various names. *Tututan* and *katengkong* in Tabanan, Badung and Gianyar (inf. nos. 1, 4, 10, 15, 31, 45), and *pangabih* in Jembrana (inf. nos. 55, 56). In Buléléng they are called *pangayah* or *jublág* (W2/62), and in Bangli *pangancaan* and also *tututan* (inf. no. 53). These assistants take the puppets over from the *dalang* when they are no longer being used. They arrange them on the floor. They hand them over to him when he needs them again. The *dalang* believe that it is dangerous to tell their assistants or other people the subject of the *lelampahan wayang* before the performance (I found an exception to this rule in the regency of Jembrana; inf. no. 55). During a performance the *dalang* may use their voice only to say their text. They fear it might do harm to themselves as well as to the assistants if they ask them for instance to hand over a particular puppet. This is because divine beings, as already stated, are supposed to speak through the *dalang*'s mouth. By talking to other people during the performance, the *dalang* would abuse the voices of the gods. However, the *dalang* do not always

keep to this. Nevertheless the assistants have to be highly experienced for the task they have to fulfil, namely to know exactly what the *dalang* needs and when during the performance.

2.5.4 *The sponsor of the performance, the audience and their demands on the dalang*

When it is decided to have a ceremony accompanied by a *wayang* performance, the person charged with the organization of the ceremony communicates with the *dalang* and informs him of the character of the ceremony. If a special *telampahan* is requested, he is told this. The sponsor of the performance as well as the audience expect that the *dalang* will choose his topic in keeping with the character of the ceremony. If he does not do this, the *dalang* is criticized. Particularly in Tabanan and Badung, the audience expects that a play be based on a literary text, and that the contents of the play not deviate too much from it. The audience does not expect the *dalang* to invent something new, but to appeal to what is well-known to them. In North Bali this is different. The audience appreciates it if the *dalang* tells a story invented by himself.

It became clear to me that everywhere in Bali criteria exist concerning the composition of a play, the correct text of the introductory part, the technique of artistic execution, the languages to be used, and the diction. They had never been explicitly written down, as I shall point out later, until the Listibiya (Majelis Pertimbangan and Pembinaan Kebudayaan) organized the Wayang Festival in 1971. Then ten criteria for a good *dalang* were set down in writing. These are:

1. Knowledge of the Dharma Pawayangan;
2. Harmonious composition of the play;
3. Skilled handling of the puppets;
4. Correct knowledge of the voices and the movements characteristic of each puppet;
5. Good dialogues;
6. Witty remarks and funny interludes at the right moment and not too often;
7. Correct chants in Old Javanese;
8. Correct diction;
9. Correct use of the languages and of the appropriate forms with which the characters of the higher classes should be addressed; and
10. Harmony of performer, play and music.

We may perhaps conclude from the sequence of these points that knowledge of the Dharma Pawayangan is considered the most important. However, we must keep in mind that these ten criteria only give us evidence of the existence of rules for performing, although their actual contents are not described.

It is a custom that the person who sponsors the performance should pay the cost of transportation of the *dalang*, his as-

sistants and his musicians, and that he provide them with a meal. In the Dharma Pawayangan (Hooykaas 1973a: nos. 72-75) directions are given as to the posture for sitting (i.e. facing towards the east or the north) and the ingredients of the food.

Most *dalang* have made a vow that they will never stay overnight at the house of the person who sponsors the performance, but will go back immediately after the performance, even if it gets very late. Their explanation for why such a vow is made is not very clear. They only say that it brings bad luck to themselves. From the Dharma Pawayangan it appears that a *dalang* on his way to the house of the sponsor has to utter formulas to protect himself against evil forces as the house is considered to be *tenget*, i.e. laden with magic (cf. Hooykaas 1973a: nos. 21, 22).

2.6 *The music and the instruments accompanying a performance*

The basic instruments that are used to accompany most repertoires are the *gendér wayang* (Wa/5; C 123, 124). As there exist only two books giving data on the *gendér wayang* (Kunst 1925:11, 128; McPhee 1936 and 1966:30-37, 200-233), and as the information sometimes is not quite correct and not exhaustive, it may be appropriate to describe the instruments in some detail.

The *gendér wayang* is a metallophone consisting of ten keys hanging over the same number of bamboo resonators. For this reason the instrument is also called the *gendér dasa* (*dasa*, ten). The instruments are played with two small wooden mallets provided with a thin wooden disc at one end (see plate no. 13). Each hand and each instrument plays a different part. In all regencies of Bali except for Buléléng four *gendér* are always used during a *wayang wengi* performance of the *parwa*, *calon arang* and *sapu(h) légér* repertoire. During a performance of *wayang lemah* (or *wayang gedog*) only two *gendér* are used in Tabanan, Badung and Gianyar (inf. nos. 1, 54), and four in Jembrana, Bangli, Klungkung and Karangasem, including Lombok (inf. nos. 23, 55). In Buléléng during both *wayang wengi* and *wayang benang* two *gendér* are used. If a *ramayana* and *cupak* performance is given some instruments are added. These will be mentioned later. The plays belonging to the *sasak* and the *gambuh* repertoire are not accompanied by *gendér*, but by other percussion instruments and flutes. The *jayaprana* repertoire was accompanied by a *bumbang* orchestra.

In Kunst 1925 it is erroneously stated that four *gendér* with thirteen keys (*gendér tetulas*; *tetulas*, thirteen) are always used to accompany the *wayang* performances. However, as can be seen in his photograph 30 (Kunst 1925: 228) four *gendér* with ten keys are used. In McPhee 1936 and 1966 only

the situation in Central Bali is described, but not that in the other parts of Bali.

The *gendér* are played in pairs. If there are four *gendér*, they can be divided into two pairs, a big pair called *jublag* or *jublag panggedé* (inf. no. 84) and a small one called *kantil* (inf. no. 84; Wa/5). The keys as well as the resonators of the two instruments of the pair of *jublag* are of the same size. The keys and the resonators of the pair of *kantil* are also of the same size, but they are smaller than those of the pair of *jublag*. Thus the division into pairs is based on the size of the instruments. As a result of their difference in size, the instruments have a different pitch, the pair of *jublag* having the lower notes, and the pair of *kantil* higher ones. The instruments belonging to the same pair are placed in front of each other (see figs. 2a, b).

Besides this division into pairs, there is a second division based on the degree of resonance of the instruments. The knots (*buku*) of one instrument of the pair of *jublag* and of one of the *kantil* are placed low, so that these instruments have a deep, vibrating sound. They are called *pangumbang*, hummer. The other two instruments have higher placed knots, so that they have a muted, thin sound. They are called *pangisep*, sucker. Besides these names indicating the group to which an instrument belongs, each instrument has its own individual name. The whole complex of names is expressed in the following list.

Pair no. 1: jublag or jublag panggedé

Both instruments are larger in size than the instruments belonging to the second pair. Therefore they have the lower notes. They play a leading role, as they indicate the melody.

(a) *Pangumbang*, named *pangéntér* (*ngéntér*, to rule over)

This is the leading instrument. It is played by the most skilled musician, who determines which melody is played. It has a low pitch. As the sound is lower and louder than the *gendér pangisep*, it is also named the male (*lanang*) instrument.

(b) *Pangisep*, named *pnylangkit gedé* (*nylangkit*, to play in between; *gedé*, big)

The instrument plays in between the melody given by (a). It is slightly higher pitched than (a) as the *buku* of the resonators are placed a bit higher. As the sound is higher and thinner than that of (a) the instrument is also named the female (*wadon*) *gendér*.

Pair no. 2: kantil

Both instruments play the higher notes, since they are small.

(a) *Pangumbang*, named *barengan gedé* (*barengan*, follower)

The instrument follows the melody played by the first pair. It is rather high pitched, but less than the *pangisep*. Therefore it is called the male *gendér*.

(b) *Pangisep*, named *barengan alit*, or *panylangkit alit* (*alit*, small)

The notes are played in between those of (a). The instrument is slightly higher pitched than (a), as the *buku* are placed a bit higher. Therefore it is called the female *gendér*.

If only two *gendér* are used during a performance, pair no. 1 is chosen. In Buléléng only pair no. 1 is known.

The scale of the instruments is *sléndro*. Its notes are DONG DÉNG DUNG DANG DING dong déng dung dang ding. It is beyond the scope of this study to discuss the different parts of the melodies played by the respective instruments. As for Central Bali this subject is treated excellently in McPhee 1936 and 1966: 200-233. The names of the melodies and their use, however, will be discussed in Chapter Five.

The *dalang* marks the tempos of the melodies with the taps of the hammer, but the player of the *pangéntér* decides which melody has to be played. Therefore, the *dalang* himself does not know exactly the names of the melodies unless he knows how to play the *gendér*. Nevertheless, he cannot do without the musical accompaniment of the orchestra. This became evident when during the interviews the *dalang* had difficulties in singing and reciting certain passages if they were not accompanied by the *gendér*.

The *gendér wayang* are not only used to accompany the *wayang* performance, but also to add lustre to *manusayadnya*, such as for toothfiling, marriage, *rajaswala*, or to *pitrayadnya*. Two *gendér* are placed on the platform serving as a base for the cremation-tower when it is on its way to the cremation-ground (plate no. 13).

A *wayang ramayana* or a *cupak* performance is accompanied by the *gendér wayang* supplemented by some instruments consisting of gongs, drums and flutes. This orchestra is called *batél*, quick, as the melodies are usually played quickly. Sometimes the *batél* orchestra accompanies a *parwa* performance. The *batél* orchestra is considered exciting (*ramé*), and it thus may be used to accompany *wayang parwa* performances that have to be *ramé*. It is self-evident that such a performance must be more expensive than a performance accompanied by *gendér* only. A *ramayana* performance may also be accompanied by *gendér* only, if it is too expensive to hire a complete orchestra.

In summary we may say that the number of musicians and their instruments depends mainly on the repertoire, but that it is also influenced by the type of performance (*wayang lemah* or *wayang wengi*) and by the region.

2.7 The requisites of the *dalang* and their use

2.7.1 The puppets

Each repertoire has its own characteristic puppets. As has already been pointed out, not every *dalang* possesses the puppets for all the repertoires. Throughout Bali an average set of wayang puppets includes those for the *parwa*, *sapu(h) légér* and *calon arang* and sometimes also the *ramayana* repertoire. The number of puppets varies from 100 to 140 (inf. nos. 4, 16, 19, 21, 26, 27, 30, 31, 42). Only a few *dalang* possess the puppets for the *cupak*, *gambuh* or *jayaprana* repertoire. The basic characters of the *cupak* and *jayaprana* repertoire are very few, namely eight (inf. no. 16) and ten (inf. no. 49), respectively. To represent the other characters of this repertoire, suitable puppets from the *parwa* repertoire are "borrowed". The complete set of *gambuh* puppets of I Gusti Jlantik in Blahbatuh amounts to 85 items (inf. no. 19). The number of the puppets of the *sasak* repertoire varies between 100 and 125 (inf. no. 46, 47).

The puppets can be divided into divine beings (gods, demons), *brahmana* (priests), *ksatriya* (kings, queens, princes, princesses), *wésya* (commanders) and *jaba* (soldiers, servants, lower demons). Apart from the gods and demons, a division into four groups, similar to that of Balinese society, is thus maintained. As a consequence, the *dalang* has to have the puppets address each other with certain standard expressions of respect. The puppets and the group they belong to can be recognized by their size, clothes, jewellery, shape of the eyes and nose, and colour of the skin.

Besides, a distinction can be made between puppets belonging to the right-hand party and those of the left-hand party. Those of the former should be placed on the right side of the *dalang* during the play, and those of the latter on his left. The party of the majority of the puppets belonging to the *ksatriya* class and their main servants is fixed and thus independent of the play performed. The party of the puppets belonging to the other groups, including those of the gods, may vary. It depends on their role in the play.

Apart from these puppets representing certain characters, there are their requisites, such as weapons, chariots, mounts, and there are several heads cut off during a fight (*punggalan*) animals, trees, fire. The most important puppet, however, is the one representing a tree with flowers and creepers. It is called *babat* in North Bali and *kekayonan* in the other parts of Bali (see plates nos. 7, 8). It is to a certain extent comparable with the well-known *gunungan* or *kayon* of the Javanese wayang kulit. Its function in the Balinese wayang will be discussed in Chapter Five.

In the following I shall deal only with the puppets of the

parwa, *sapu(h) légér*, *calon arang* and *ramayana* repertoire, as these are the most frequently met with.

It appears that the main characters of these repertoires are found in all parts of Bali. But there are other puppets characteristic of a certain regency or region only. The puppet of the God Acintya, usually abbreviated to Cintya, the god in whom all the Balinese gods are united, is known only in South Bali (inf. nos. 16, 19, 21, 41, 42; plates no. 18, 20). The gods Brahma, Siwa and Wisnu of South Bali have, besides their manifestation as a god, also a many-headed and many-armed manifestation called *pamurtian* or *murti* (plate no. 17). The use of Acintya and the *pamurtian* is described in Chapter Three. The puppet of the *kepuh rangdu*, the tree of the cremation-ground, draped with corpses, entrails, a bier and a crow - symbols of death - is only known in Central Bali (see plate no. 8).

Typical of North Bali is that there are so many different male servants. The explanation for this is given in Chapter Four. There are the special servants of the gods, such as *jero Dukuh* (W2/27), and of the priests, such as *Nang Gatepan* (inf. no. 27). Not only the kings and princes who are the main heroes of the play have their pairs of servants, as in the other parts of Bali, but also the princes playing a secondary role have servants of their own. *I Cepot* (W2/28), *I Tonglang*, *I Kenyot*, and *I Manyar* (W2/36, 37, 41, 68) serve the right party, and *I Gedé Glas*, *I Gedé Botol*, *I Baag* (W2/50) serve the left party. The second puppet of the pair serving the main heroes of the right party is called *Wana*, and its outward appearance differs completely from that of *Wredah*, the second servant of the right party in the other parts of Bali (see plate no. 9). In North Bali *Twalén*, the first servant of the right party, even has a son, called *Tolé* (inf. no. 27), and *Sangut*, the second servant of the left party, has a younger brother called *I Sengat* (inf. no. 27). In the other parts of Bali, however, we have only two pairs of servants, *Twalén* and *Wredah*, who serve all the gods, kings and *wésya* of the right party, and *Mélem* and *Sangut*, who serve those of the left party. In Chapter Five I deal with the role of the servants in the play.

As the puppets are sacred, the whole set is wrapped in white cloth (*ules-ules*) when put into the chest after a performance. The chest should not be kept on the ground when it is not being used. This is because it contains puppets which are sacred. A second reason is a practical one. Something placed on the ground is an easy prey of vermin and damp. For this reason, the chest is kept on a platform. This is usually a special building (*balé*) in the compound of the *dalang*. If one wants to have the chest opened and the puppets taken out, special offerings must be made to them.

On the day *tumpek* of the *wuku wayang* the anniversary of the coming into existence of the *wayang* puppets is celebrated. The puppets are then honoured with an offering-ceremony (*rainan*; inf. no. 21; Hooykaas 1973a: no. 66).

2.7.2 The making of the puppets

Makers of *wayang* puppets (*sangging wayang*) are not frequently met with in Bali. They can be divided into non-professional and professional makers. To the non-professionals belong those who have made a set of puppets only once in their life. They are usually *dalang* who did not inherit a set of puppets and do not have enough money to order a set. Of the professional makers some still are (Krambitan, inf. no. 27), or have been, *dalang* (Abian Semal, inf. no. 36; Nagasepaa, inf. no. 26), while others (Sangsit, inf. no. 27; Puaya, inf. no. 36) are specialists in leather-working in general. Besides *wayang* puppets they also make the gilded leather headdresses, jewellery, girdles, etc. used for dance performances. A new development is the making of puppets for tourists. In one of the art-shops in Celuk (regency of Gianyar), young boys are trained by an older specialist in leather-working in the making of puppets for tourists.

The main reason why there are not many puppet-makers is probably the fact that most collections of puppets are handed down from father to son or grandson in a family, so that new puppets are not needed. Old collections may also be sold *in toto* to another *dalang*. The price for an old puppet is lower (1,000 to 6,000 Rp. in 1978) than that of a new one (6,000 to 10,000 Rp. in 1978). It is, therefore, easy to understand why a *dalang* prefers to buy an old puppet instead of ordering a new one.

The puppets are made from the hide of a cow (inf. nos. 1, 26, 27). The flayed skin is dried in the sun. It is then rolled up and soaked in a small ditch where it remains for a couple of days. After the hide has been taken out, it is stretched on a wooden frame. It is then dried in the sun for some days. When the skin is completely dry and hard, the hair is scraped off with an iron scraper. Both sides of the skin are scoured, so that they become smooth. The thickness of the skin must be the same throughout. The maker has to bear in mind that large puppets must be made of thick skins, while the skins for the smaller puppets must be thin in order to make the network of punch-holes all over the puppets as fine as possible. When the hide is ready for cutting, the outlines of the body of the puppets are first drawn with a pencil. Some makers use a pattern, others sketch from memory. The hide is then taken from the frame. It is laid on a block of stone, so that the puppets can be punched out with the chisel (*paet*). The outlines are punched out first, then the clothes, belts,

jewels, hair and face are indicated by means of small round or half-round holes, or with stripes. The upper and lower parts of the arms, which are loose, are then made of the scraps of hide. According to the Dharma Pawayangan one should pronounce a charm when one draws a puppet (Hooykaas 1973a: no. 69). However, none of the puppet-makers interviewed did so.

The next step is the painting of the puppets. In North Bali modern lacquers are used, but in the other parts of Bali the traditional paints are still applied. In Central Bali only the puppets made for tourists are painted with lacquer. Also the painting of the puppets should be preceded by the pronouncing of a charm (cf. Hooykaas 1973a: no. 70), but the puppet-makers assured me they never did so.

After the painting the sticks (*katik*) are attached to the puppet. Usually there are three sticks. The main stick is fastened to the middle of the puppet to strengthen it, so that it cannot bend. The upper and lower parts of the arms are then fastened to the body with pins of cow's horn or with small pieces of cord. Long, thin sticks, also called *katik*, are then fastened to the arms, so that they can be manipulated by moving the sticks.

The sticks can be made either of cow's horn or of bamboo. Cow's horn is preferred, although it is more expensive than bamboo, because it is stronger. In particular the main stick has to be strong, because its pointed lower end has to be inserted into the banana-trunk during a performance.

2.7.3 *The style of the puppets*

We may distinguish between two style-groups in Bali, namely the Balinese and the Javanese. The puppets of the *parwa*, *ramayana*, *sapu(h) légér*, *calon arang*, *cupak* and *jayaprana* repertoire belong to what I shall call the Balinese style. This is characterized by the compactness of the puppets, the rather short legs and arms, the broad faces and the straight, short noses (see plates nos. 9, 12).

The puppets of the *gambuh* and *sasak* repertoire are representative of the Javanese style. They are more stylized than the former (see plates nos. 10, 11). In fact, the Balinese style is closely related to the style of the figures depicted on the reliefs of the Hindu and Buddhist temples in East Java of the 13th century and later. On the reliefs of Candi Jago (AD 1280) one already finds figures depicted with the above-mentioned characteristics of the Balinese style. Van Stein Callenfels 1925:172-177 recognizes two styles in East Java, namely a naturalistic style, called *kakawin*-style, as the stories depicted are derived from *kakawin*, and a non-naturalistic style, called *wayang*-style, as the stories are derived

from *wayang* plays. This implies that he assumes that the old Javanese *wayang* puppets must have resembled the figures depicted on the reliefs.

Java and Bali were in contact from the end of the 10th century, starting with the marriage of prince Udayana from Bali with Gunapriyadharmapatnī, the daughter of a Javanese prince. These contacts reached their highest point in the expedition of Gajah Mada to Bali in AD 1343 to destroy the local kingdoms and to establish a new order under Javanese princes (Krom 1931:391). The Balinese style may have developed after that from the old Javanese *wayang*-style. After the decline of Hinduism in Java in favour of Islam at the end of the 15th century, a new style of *wayang* puppets was developed on the basis of the old Javanese *wayang*-style. According to the Javanese tradition contained in the Serat Sastramiruda, this was in the reign of the Muslim sultan of Demak, Shah Alam Akbar. Since Muslim law forbade the representation of human beings, the shape of the *wayang* puppets was altered, so that they lost their human character. The body of the puppets became elongated, their legs and arms extraordinarily long, their noses pointed and long. The oldest archaeological evidence of the new style in Java is dated AD 1706. On a stone next to the entrance to the cave of Suracala in the Gunung Kidul a *wayang* puppet of Ganesa is carved. It has the abovementioned characteristics of the new Javanese *wayang*-style (photo no. 7540 of the Archaeological Survey of Indonesia; OV 1925:147-149; OV 1929:267). The latest archeological evidence of the old Javanese *wayang*-style is from the middle of the 15th century (Krom 1923 II:380, 382). The only thing we can safely say is that the new style was developed between the middle of the 15th century and AD 1706. If we assume that the Balinese *gambuh* puppets were indeed taken from Java to Bali in AD 1698 by Panji Sakti, and that they are represented by the puppets of the collection of I Gusti Jlantik in Blahbatuh, they probably form the oldest examples of the new style of Javanese *wayang* puppets.

It is, in my opinion, unlikely that Brandes (1904:40), Krom (1923 II:111), Van Stein Callenfels (1925:172-177) and in their wake Holt (1967:71), when they compared the style of the Javanese reliefs of the Singasari and Majapahit periods with that of the *wayang* puppets, were familiar with the modern puppets in the Balinese style, as these were hardly known until the mid-thirties. Had they known these puppets, they would no doubt have compared the style of the reliefs with that of these Balinese puppets.

Within the Balinese *wayang*-style small differences based mainly on factors of geography and age can be observed. The difference in style has already been noticed by Hooykaas 1973a:320. The puppets numbered 74-96 represent the North

Balinese style (no. 76 is mistakenly called Vředah (=Wredah); the puppet represents Wana), and those numbered 1-73, originating from South Bali, represent the style of the other parts of Bali.

The following differences exist between the puppets from North Bali and those of the other parts of Bali. The puppets from North Bali are slightly bigger - for instance the size of the puppet of Nakula is in North Bali 39 x 15.5 cm. (inf. nos. 27, 30), but in the other parts of Bali about 35.5 x 12.5 cm. (inf. no. 42; see plate no. 12). In North Bali the clothing of the puppets is more exuberant. Besides, in North Bali many puppets wear a black and white check loincloth (*kain kancut*), shoulder belt (*slimpet*) and sacred thread (*nagaratna*) - for instance Hooykaas 1973a: no. 87 Wirata, no. 90 Pratipya, no. 91 Kala Srenggi, no. 93 Dusasana - while in the other parts of Bali the plain loincloth is worn. Here the black and white check loincloth can be, but need not be, worn by a puppet with supernatural powers, such as Twalén, or by puppets which can fly, such as Bayu, Bima and Anoman.

The headdresses and the style of hairdressing of the puppets in North Bali differ from those of the puppets representing the same character in the other parts of Bali. This can be illustrated by the character of Drupada. In South Bali (Hooykaas 1973a:21) the hair on the back of his head is curled upward like a chignon (*kekendon*). This is fastened by means of a golden head-band (*gelung*). In North Bali (Hooykaas 1973a: 86) the hair on the back of his head is curled downward. The chignon is fitted in a golden piece of jewellery with a point turned upward.

In North Bali the jewels in the upper-arm rings of the puppets point outwards (see fig. 3a), while those of the puppets from the other parts of Bali point in the same direction, as they are both turned to the front (see fig. 3b).

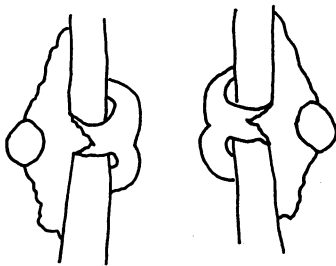


Fig. 3a. The upper-arm rings of the puppets in North Bali.

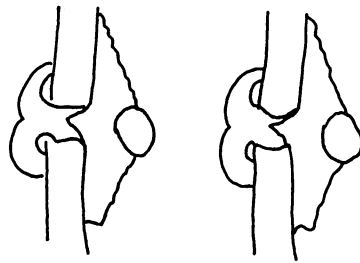


Fig. 3b. The upper-arm rings of the puppets in the other parts of Bali

Face and skin of a puppet always have the same colour, but in North Bali there seem to be different rules as to the colour of a particular puppet than in the other parts of Bali. The face and skin of the puppet of Nakula, for instance, are dark brown in North Bali, but light brown in the other parts of Bali.

To the differences in style on the basis of age I reckon in the first place the size of the punch-holes. The punch-holes of the older puppets are neater and closer to each other than those of the modern puppets. This is true for the whole of Bali. A second characteristic is, in a few cases, the colour of face and skin of a puppet. In North Bali the puppet representing Kunti was black at the end of the last century (coll. Guru Jlantik, Alas Arum), but at present it is white.

2.7.4 *The manipulation of the puppets*

As in Chapter Three the play itself and the technique of artistic execution will be discussed, I need not go into the subject here. I want only to remark that the movements of the puppets in North Bali are considerably quicker and more elaborate than in the other parts of Bali. The mood of the *dalang* during the performance is also different in North Bali in comparison with the other parts of Bali. Nearly all *dalang* I met in North Bali were "possessed" (*katakson*) during the performance. This was only rarely the case in the other parts of Bali.

The number of puppets coming on in the opening scene is greater in North Bali than in the other parts of Bali. Why this is so will be discussed later. The way in which the puppets appear on the stage is also different in North Bali in comparison with the other parts of Bali. Here the puppets belonging to the right-hand party must come on from the right side, as seen from the *dalang*, and those of the left-hand party from the left. If a *dalang* does not observe this rule, he is criticized by the audience. In North Bali the *dalang* are not expected to follow this rule very strictly.

2.7.5 *The hammer*

The hammer with which the *dalang* taps the chest during the play is an indispensable requisite. It is called *capala* in Tabanan, Klungkung and Jembrana (inf. nos. 4, 54, 55), *panggul gedog*, or *panggul* in Badung, Karangasem and Buléléng (inf. no. 49), and *paketak* in Lombok (inf. no. 55).

The hammer serves various purposes. It is used (a) to accompany the movements of the puppets, (b) to indicate intervals in the dialogues of the puppets, (c) to emphasize certain words spoken by the puppets and by the *dalang*, and (d) to give signals to the musicians on the tempos of their music. The taps and their notation are dealt with in Chapter Three

of this study.

The hammer can be handled in two ways, viz. with the hand, for instance when the *kekayonan* is moved, or with the right foot, if the *dalang* is holding puppets in both his hands.

2.8 The offerings and their mantra

2.8.1 General

Since the puppets, representing divine beings, are sacred, and since the performance is related to a ritual, the *dalang* cannot simply start without first making an offering. If he should do so, he would expose the puppets, himself and his assistants to many dangers. As a protection, offerings (*banten*) are presented. The offerings and the way of presenting them in North Bali are different in comparison with the other parts of Bali.

2.8.2 The offerings in South Bali

The *dalang* performs the following actions accompanied by *mantra* at the beginning of the *wayang wengi* performance (W2/6, 7, 10, 13, 14, 22, 26, 48, 49, 69; W3/5).

1. The lamp has already been lit by an assistant before the *dalang* has entered the *panggung*. The *dalang* lights two sticks of incense with matches and utters the *mantra*:

oṃ dhūpadīpāstrāya namaḥ svāhā - oṃ, honour to the power of incense and lamp, *svāhā*.

2. With a flower he waves the incense over the offerings (*banten wayang*) to the *wayang* puppets placed before him, uttering the *mantra*:

oṃ puṣpadantāya namaḥ svāhā - oṃ, honour to the flower-toothed god (= Siwa), *svāhā*.

The offerings to the *wayang* puppets may vary. The number of offerings depends on the character of the ceremony and the type of performance (with or without a screen). At an ordinary *wayang wengi* performance it is necessary to offer at least *pras*, *daksina alit*, three *canang*, *jrimpen*, *panyeneng*, and *katipat gong* (see plates nos. 14, 15). At a *sapu(h) légér* performance many more offerings are required, including special offerings to the god Surya. Supplementary offerings are also required at a performance on the occasion of a cremation. If a *wayang lemah* performance is given, the abovementioned offerings are necessary, save for the fact that the *daksina alit* is replaced by the *daksina gedé*, and that a *suci*-offering is added. It would be beyond the scope of this study to explain the meaning of the names and the purpose of all these offerings.

3. The *dalang* then sprinkles water (*toya tabah*) over the offerings uttering the *mantra*:

oṃ Gaṅgāpavitṛāya namaḥ svāhā - oṃ, hail to the purifying Gangga, svāhā.

4. Het utters a *mantra* in which he asks the god Guru to purify the offerings. The Sanskrit of this *mantra* is so corrupt that a translation is hardly possible.

5. He utters a Sanskrit *stava* addressed, according to the *dalang*, to the god Surya. This *stava* is listed as *Kāla-stava* and *Astava Bhūta* in Goudriaan and Hooykaas 1971: no. 923. In this *stava* the "demon with red eyes", the "destroyer of Tri-pura" is saluted. These terms are allusions to the god Siwa. However, in Bali the god Surya is identified with Siwa, so that the hymn may also be connected with the god Surya.

6. The *dalang* takes the offering called *pras* and utters the *mantra*:

oṃ amṛtadevasūddhāya namaḥ svāhā - oṃ, hail to the pure god of holy water, svāhā (cf. Hooykaas 1973a: no. 49).

7. Over the *daksina* offering the *dalang* utters the following *mantra*:

oṃ aṃ uṃ maṃ Sarasvatī śuddhasīdhyam prayojanam patastrāya namaḥ svāhā - oṃ aṃ uṃ maṃ Sarasvatī, may my aim be successful in a pure way, honour to the (?)-weapon, svāhā (cf. Hooykaas 1973a: no. 50). The *daksina* must always be offered to make an offering complete.

8. Then with a flower the *dalang* again waves incense over the offerings, uttering the *mantra* mentioned under 2. After this he puts the sticks of incense in the *daksina*.

The part of the ceremony numbered 2 - 8 is called *pamrayas-citta wayang*, the purification of the *wayang* puppets. The meaning of this ceremony is the following. During the performance the *dalang* may make mistakes, thereby polluting the puppets. To prevent this, he gives expiatory offerings to the puppets beforehand.

9. At the same time expiatory offerings consisting of *pras*, *daksina alit*, *canang* and *katipat* are given to the *gendér*. These offerings, however, are only placed by an assistant of the *dalang* close to the instruments. No *mantra* are uttered.

10. The *dalang* manipulates the *tabuh-tabuhan*, libation offerings. They consist of two *segehan*, including a vessel with water and a bottle with an alcoholic drink (see plate no. 14); a string of coins is fastened to the *gedebong*. The *dalang* utters the *mantra*:

iḥ bhūta praśāpa kālavigraha / nyatēsajyanira sowang-sowang - hey, there is the cursing of the *buta* and the keeping away of the *kāla* / here are the offerings for each of you (cf. Hooykaas 1973a: no. 51). Alcoholic drink and food are offered to the demons to appease them so that they will do no harm to the puppets or the *dalang* himself. The string of coins is to be spent in the market by the demons if they are not yet satisfied. Now the puppets can perform without being exposed

to evil influences.

11. The *dalang* finally takes a betel-quin while saying a *mantra* (cf. Hooykaas 1973a: no. 61). By means of this *mantra* the *dalang* expresses his hope to be loved by all the gods, the demons and the living beings (namely the audience) during the performance. *Siḥ*, love, and *līla sūkṣma*, subtle feelings of love, are evoked in the audience by this *mantra*. These terms allude to Kama, the God of Love. Betel is here the symbol of love *par excellence*, because it colours the saliva red, which is the colour of the God of Love.

After these rituals the *dalang* starts performing. At the end of the play no further ceremonies relating to the puppets take place, except for the preparation of holy water, which is, however, not always required.

In the case of *wayang lemah*, the *dalang*'s actions regarding the offerings are different (W2/7, 10, 48). Before he starts the *dalang* lights the incense, as mentioned under no. 1, after which he manipulates the libation offerings, as mentioned under no. 10. After the play he performs the purification of the *wayang* puppets (nos. 1-8 above).

2.8.3 The offerings in North Bali

In North Bali the *dalang*'s actions at the beginning of *wayang wengi* and *wayang benang* (W2/3, 4, 20, 24, 35, 36-38, 47, 62, 67, 68) are the following.

1. The *dalang* himself puts the wick in the lamp. His assistant fills it with oil. The *dalang* cuts a little piece (*klopekan*) out of the *gedebong*. He stirs the oil with it. Then he lights the lamp saying:

oṃ sang hyang Sūryacandra dhūpadevāya namaḥ - oṃ, the gods Surya and Candra, hail to the god of the incense. (It would be more logical to replace *dhūpa* here with *dīpa* as it means light.)

2. The assistant puts little pieces of incense in the censer (*pasepan*). The *dalang* takes the snuffers (*sepit*) to remove a piece of the burning wick. He lights the censer with it saying:

oṃ tri ulih tiga Ganggā kuskusakēna / dhūpasandhi ya namaḥ - oṃ, the threefold aim, threefold Gangga, bring smoke / hail to the blending of the incense. (The use of a *pasepan* is specific to North Bali. However, this does not become clear from Hooykaas 1973a: no. 23.)

3. The *dalang* holds an earthenware vessel (*coblong*) with water and a *jepun*-flower in it. With the flower he sprinkles the water three times against the screen, saying:

oṃ Gaṅgāpavitraya namaḥ svāhā - oṃ, hail to the purifying Gangga, *svāhā*.

4. Some *dalang* now take a betel-quin (W2/36, 41, 47) saying the same *mantra* as the *dalang* in the other parts of Bali

(cf. Hooykaas 1973a: no. 61). Other *dalang* concentrate, softly saying *mantra* in order to get enough strength for the performance. After this the *dalang* starts performing.

We may notice that in North Bali no rituals are performed on behalf of the puppets or to appease the demons before the performance starts. Only the screen is purified. Some *dalang* evoke the God of Love to charm the audience. Other *dalang* concentrate to get strength. After the play, however, the North Balinese *dalang* perform the following ritual actions, even when they do not prepare the holy water.

5. The *dalang* puts most of the puppets back into the chest. A few of them remain. He arranges them in the *gedebong*. The number of these puppets differs from *dalang* to *dalang*. However, the god Iswara entwined with a thick thread of *benang* is always placed in the middle of the trunk, the servant Twa-lén is on his right and a *kekayonan* is placed on the extreme right and left of the trunk respectively. Most *dalang* also insert the gods Siwa, Brahma and Wisnu in the trunk. Some *dalang* also place the gods Gana, Indra, Kuwera and Bayu.

The *dalang* arranges the offerings, called offerings to the *wayang* puppets (*banten wayang*). They consist of *pras*, *lis*, *daksina* (in North Bali these three offerings are also called *tegteg*), *katipat*, and two *canang*. He places them in front of him, as well as the censer, a young coconut and the earthenware vessel with water. On his right are the offerings to the demons (*banten pangluaran*). They consist of *segehan* (including a vessel with water and a bottle with an alcoholic drink), *jrimpen* and money.

6. The *dalang* lights the censer uttering the *mantra* of the censer (cf. Hooykaas 1973a: no. 30, r-w). In this *mantra* the smoke of the censer is identified with the god Iswara.

7. The *dalang* picks up a white flower and with it waves the smoke of the censer in the direction of the *wayang* puppets on the screen, saying the *mantra* of the flower mentioned in 2.8.2, no. 2.

8. He puts the censer on the floor, takes another flower and with it sprinkles water from the vessel on the censer and the *wayang* puppets, uttering a *mantra* (cf. Hooykaas 1973a: 19, p-v). In this *mantra* the goddess Gangga is asked for deliverance from illness and suffering.

9. He then throws *tepung tawar* (purification-flour) in the direction of the puppets saying the *mantra*:

om para hyang anglukatakèn - om, may the gods purify, or:
om sèhè tèpung tawar / panglukatan sèbèl kandèl - om, the
 prayer of the flour, the means of exorcising various defilements (cf. Hooykaas 1973a: no. 19, n, o).

10. The *dalang* picks up the *lis* (holy water sprinkler) which is placed on the *pras*. The top of the *lis* is always bent and fastened with a piece of dried leaf. This must first be cut,

after which the *dalang* stretches the top, saying a *mantra* (Hooykaas 1973a: no. 19, a-i). In this *mantra* homage is paid to the god Brahma, for destroying all defilements and impurities. The use of a *lis* is also specific to North Bali.

11. After this the *dalang* puts the top of the *lis* in the little coconut and sprinkles the water on the *wayang* puppets on the screen, on those in the chest and on the offerings, saying the *mantra*:

oṃ Ganggā saking tan ana angrēbuk muñcar saking ibu Pṛthiwī / anglēbur sahananing pāpakleśa ring pangringgitan / kalēbur denira bhaṭāra Gangga bhaṭāri Ganggi (cf. Hooykaas 1973a: 19, p, q) - *oṃ*, may Gangga coming from nowhere spread a lovely fragrance emanating from Mother Earth, delivering the puppets from all sins and stains, dissolved by the god Gangga and the goddess Ganggi.

12. The *dalang* puts the *lis* back in the *pras*, saying:

oṃ bhaṭāra Siwa malingga ring pras tatakan deninghulun / oṃ tan paniruddha ri awak śarīrangku - oṃ, may the god Siwa characterized by the *pras* be a basis to me, *oṃ*, may there be no hindrance with respect to my body.

13. After saying this the *dalang* takes the *kekayonan* placed on his right out of the trunk, holds it above the *daksina* and twirls it. While moving the *kekayonan* he says:

oṃ bhaṭāra Wiṣṇu malingga ring sēsantun / kasalahan deninghulun tan paniruddha ri awak śarīrangku - oṃ the god Wisnu characterized by the *sesantun* offering, may my faults not be a hindrance to my body. He twirls the *kekayonan* and puts it back in the *gedebong*.

In the items 6 - 9 above the *dalang* performs exactly the same actions with the same purpose (purification of the *wayang* puppets) as the *dalang* from the other parts of Bali, although the texts of the *mantra* differ. The purification of the puppets is emphasized even more by the sprinkling of the water from the coconut (which is regarded as pure) on them in the items 10 and 11. At the end the *dalang* handles the *pras* and the *daksina* expressing with his *mantra* the hope that although he may have made mistakes during the performance, they will not be a hindrance to himself. About the same is expressed by the *dalang* from the other parts of Bali (2.8.2, items 6 and 7), although with different *mantra*.

14. As a conclusion the *dalang* manipulates the offerings to the demons. He arranges the offerings in front of him. He takes the *kekayonan* placed on his left out of the *gedebong* and twirls it above them. He utters:

oṃ sang pañcamahābhūta / sang bhūta ngadang-adang / sang bhūta siyu / iki tadah sajinira / aja anyangkalēn palakuninghulun / wus mukti sarinira / oṃ Dūrgāya namaḥ svāhā piśācāya namaḥ svāhā - oṃ, the five giant demons, the demons who lie in wait, the thousand demons, eat this offering, do

not block my passage, after having enjoyed the essence of it; om, hail to Durga, hail to the gnomes, svāhā.

If the *dalang* is to prepare the holy water, he may now start with it. If this is not the case, he places the puppets back in the chest.

The function of the last part of the *dalang*'s actions (item 14) is the same as the ritual performed by the *dalang* in the other parts of Bali to appease the demons (2.8.2, item 10), so that they will do no harm.

2.8.4 *The differences between the ways of offering*

The differences between the ways of performing (with and without a screen) also become apparent in the sequence of the offerings. In *wayang wengi* the purification of the puppets and the appeasement of the demons take place before the *dalang* starts performing (in South Bali). The puppets must be protected against pollution in advance and likewise the *dalang* against evil demons who will try to attack him if he makes mistakes during the play. After the performance, the puppets are still immune from pollution, so that they can be packed safely in the chest and need not be purified again. The God of Love is invoked before the performance with a view to securing the full attention of the audience.

In *wayang lemah* (or *wayang gedog*) the *dalang* only gives food and drink to the demons before he starts, so that they will not attack him or disturb the play. Because of the absence of a screen, the puppets run more risks of becoming polluted by mistakes of the *dalang* or by men and children passing by during the performance. For this reason, they have to be purified after the performance. No love charm is spoken to attract the audience, because the performance is not on behalf of human beings.

In North Bali the concept of pollution is closer to that of the *wayang lemah* in the other parts of Bali. The puppets are polluted during the play, so that they must be purified after it; however, the *dalang* is protected against the demons only after the performance. It is noteworthy that a few *mantra* spoken by all *dalang* in Bali can be found in the texts of the Dharma Pawayangan given by Hooykaas 1973a, namely nos. 19, 23, 49 and 50. The *dalang* interviewed seem to follow other written and oral sources. It is remarkable that most of the *mantra* spoken by the North Balinese *dalang* are in Old Javanese, while those of the *dalang* in the other parts of Bali are mainly in Sanskrit. It is beyond the scope of this study to deal with this subject.

The offerings to the *gendér* do not exist in North Bali. The other offerings in North Bali differ slightly from those in the other parts of Bali, but they serve the same purposes.

The above actions linked with *mantra* and offerings in the

different parts of Bali can be arranged in the following way:

<i>North Bali</i>	<i>Other parts of Bali</i>	
<i>Wayang wengi (and wayang benang)</i>	<i>Wayang wengi</i>	<i>Wayang lemah (or wayang gedog)</i>
<i>Actions before the play</i>	<i>Actions before the play</i>	
(a) lamp (no. 1)	(a) lamp (no. 1)	-
(b) censer (no. 2)	(b) incense (no. 1)	(a) incense (no. 1)
-	(c) offerings to the puppets (nos. 2-8; 6, 7 on behalf of the <i>dalang</i>)	-
(c) purification of the screen (no. 3)	(d) offerings to the <i>gendér</i> (no. 9)	-
-	(e) offerings to the demons (no. 10)	(b) offerings to the demons (no. 10)
(d) betel, optional (no. 4)	(f) betel (no. 11)	-
<i>Actions after the play</i>	<i>Actions after the play</i>	
(e) offerings to the puppets (nos. 6-11)	-	(c) offerings to the puppets (nos. 2-8)
-	-	(d) offerings to the <i>gendér</i> (no. 9)
(f) offerings to pro- tect the <i>dalang</i> (nos. 12,13)	-	-
(g) offerings to the demons (no. 14)	-	-

2.9 *The holy water*

2.9.1 *General*

Of all forms of theatre, *wayang* performances are the most important in all parts of Bali because of the holy water that can be made at the end of the play. Moreover, the holy water of a *dalang* is the only means of purification for someone who is born on an inauspicious day, or who has suffered an unnatural death. If someone does not have enough money to pay for a complete performance including the preparation of the

holy water, he may in the case of an unnatural death simply ask for holy water to be made. This is done by the *dalang* at home (W3/10). After this it is sent to the person who ordered it.

Many performances of *wayang wengi* in South Bali are only intended for pleasure (*demen-demen*), so that no holy water is requested. Other performances of *wayang lemah*, particularly those on the occasion of a *déwayadnya*, are also not concluded with the preparation of holy water. Several *dalang*, particularly in Gianyar and Karangasem, feel that no performance of *wayang lemah* should be concluded with the preparation of holy water, even though the ceremony in question is arranged on behalf of a human being. For these *dalang wayang lemah* is too much connected with the gods. The preparation of holy water for a human being is then considered out of place.

In North Bali performances of *wayang wengi* and of *wayang benang* are always concluded with the preparation of holy water. In the case of a *déwayadnya* the holy water prepared after the performance of *wayang wengi* is offered to the audience.

In South Bali there are various ways of preparing the holy water, and many different *mantra* can be chosen. Many *dalang*, particularly *brahmana*, prefer the same Sanskrit *stava* as used by the brahman priests when they prepare the holy water during their morning prayers (*sūrya sevana*). In North Bali, however, there is only one way to prepare the holy water, and the choice of the *mantra* - the language of which is Old Javanese - is clearly connected with the character of the ceremony.

2.9.2 The preparation of the holy water in South Bali

Holy water can be prepared in the following cases: (a) after a performance of *wayang wengi*, (b) after a performance of *wayang lemah* and (c) without a performance.

Regarding the *mantra* I can say that they vary so much that it is hard to give rules for their usage. We find more *stava* among them than in North Bali. Of the *mantra* in Old Javanese, Aji Kembang and Gēni Anglayang can only be used in the case of a *pitrayadnya* (cf. Hooykaas 1973a:94; We/3, 10, 12). An example of the preparation of holy water for the soul of a deceased person is to be found in Chapter Three. The *mantra* for the *sapu(h) légér* ceremony as spoken by a brāhman *dalang* in Tabanan are to be found in Hooykaas 1973a:280-283. From the *mantra* Astu Pungku (cf. Hooykaas 1973a:284-304) suitable parts are chosen by the *dalang*. They can but need not necessarily be used in the case of *manusayadnya*.

The water is prepared with the help of *wayang* puppets. Hooykaas 1973a:274, 275 gives the impression that there exist certain rules for the puppets to be used. However, it

appears from the interviews that the majority of the *dalang* have their own ideas on this subject, so that it is hard to give rules.

The *dalang*'s actions during the preparation of holy water are independent of the *mantra* used. At the end of a *wayang wengi* performance they are as follows.

(a) *Wayang wengi*

1. The *dalang* arranges his requisites, namely a vessel, a flower-tray, a *lis* placed on a *pras* and sticks of incense.
2. He lights the sticks, saying a *mantra* (cf. 2.8.2, item 1).
3. He throws flowers into the vessel. Our *dalang* uses four flowers, symbolizing the four gods protecting the world. Other *dalang* (W2/10, W3/10) use more flowers. While throwing flowers, *mantra* are uttered, suitable to the character of the ceremony. Our *dalang* uses the opening part of the *mantra* Aji Kembang (cf. Hooykaas 1973a:88-94). With other *yadnya* Sanskrit *stava* or Old Javanese formulas are spoken (W2/10; W3/1, 4, 12). By throwing flowers, the water in the vessel is purified.
4. The god Siwa is asked for holy water. In the case of a *pitrayadnya* the remaining part of the *mantra* Aji Kembang (OJ) can be spoken. At the conclusion of the *mantra*, sometimes already during the recitation of the *mantra*, the puppets are taken out of the *gedebong* and their main sticks are put in the water, so that it becomes purified. The puppets generally used are Twalén, Siwa and the *kekayonan*.
5. The top of the *lis* is cut off. In the case of a *manusayadnya* the person in question may enter the *panggung*. The newly prepared holy water is sprinkled on him with the *lis*. In the case of a *sapu(h) légér* ceremony the screen is let down. The person to be purified takes his seat in front of the *panggung*. The *dalang* sprinkles the holy water over the screen on the person in question. In the case of a *pitrayadnya* the vessel with the holy water is taken by the sponsor of the performance.

After a performance of *wayang lemah* (or *wayang gedog*) the *dalang*'s actions are the following.

(b) *Wayang lemah* (or *wayang gedog*)

1. Apart from the offerings mentioned under (a,1), also the offerings for the *wayang* puppets as well as for the *gendér* are arranged. The offerings for the puppets are installed before the *dalang*.
2. The same as (a,2).
3. The same as (a,3).
4. The *wayang* puppets are purified by means of offerings, as mentioned in 2.8.2, items 2-8.
5. The same as (a,4).
6. The same as (a,5).

(c) *The preparation of holy water without a performance*

The preparation of holy water without a performance is similar to that under (b), save for the fact that at the end the

demons are also appeased by means of the *tabuh-tabuhan* offering (W3/10). In Hooykaas 1973a:274-281 we also find an example of the preparation of holy water without a performance.

2.9.3 The preparation of the holy water in North Bali

In North Bali there is no difference between the preparation of holy water after *wayang wengi* and *wayang benang*.

The texts of the *mantra* must be suited to the character of the ceremony. The *mantra* Astu Pungku (cf. Hooykaas 1973a: 284-304) is recited if the performance takes place on the occasion of a third-month or birthday ceremony of a baby (W2/7, 20, 36, 37). It may also be recited at a ceremony on the 12th day after a burial, if the deceased has died from an illness. This is because the text of this *mantra* expresses the purification of a baby born on an inauspicious day or an adult who has died an unnatural death. The *mantra* Ganggā Śweta (cf. Hooykaas 1973a:94-102) is recited at a *pitrayadnya* if the deceased has died an unnatural death or if he had a deformity during his lifetime (inf. no. 25). The *mantra* starting with *om mētu saking tan hana* (W2/50) is recited on the occasion of a *sapu(h) légér* ceremony.

The actions for the preparation of holy water are the following.

1. The *dalang* arranges the puppets (see 2.8.3) and the requisites necessary for the preparation. They consist of a silver pot (*sangku*) placed on a silver bowl (*bokor*) and flowers. The *sangku* is filled with water, small flowers and a lotus flower. Under the *sangku* in the *bokor* some money is placed. The *dalang* puts flowers in the hands of the puppets arranged on the screen.
2. The *dalang* takes a flower and holding it in his right hand he utters the following *mantra* (this *mantra* is used by all *dalang* in North Bali independent of the character of the ceremony): *om sang hyang tīrtha kamaṇḍalu / sira tumurun saking swarga surālaya / winadahan kuṇḍi maṇik / sang hyang sucinirmala ngaranira / sira pinakapanglukataning janma madhyapada / daṇḍōtpala mawarna śāśangka / kalukat kalēburan denira bhaṭāra Siwa / om sadevāya namaḥ svāhā / - om*, the divine holy water, it descends from the realm of gods, contained in a chalice with jewels, the divine pure spotless (water) is it named; it serves as a purifier of the beings on earth, with a lotus-sprinkling stalk with the colour of the moon, purified, released by the god Siwa; *om*, hail to all the gods, *svāhā*. After this the *dalang* throws the flower in the pot.
3. The *dalang* takes the puppet of Iswara out of the *gedebong*. He holds its main stick in the oil of the lamp, after that in the fire, then he puts the stick in the vessel, writing a magical syllable (*om*) with it to purify the water. These actions are repeated three times. While doing this the *dalang*

recites the *mantra* suitable to the ceremony in question. At the end of the *mantra* the *dalang* takes the flowers from the puppets in the *gedebong*, and a piece of the thread from the puppet of Iswara. He throws them in the vessel. This completes the preparation of the holy water. It is handed then to the person who sponsors the performance.

4. Some *dalang* (W2/36, 37) wave a *saab* (a cover that can be placed over offerings) over the offerings. They then take a *lis*, cut it, stretch its top and sprinkle some of the holy water from the *sangku* over the puppets to purify them another time. The *mantra* accompanying these actions are similar to those mentioned in 2.8.3, items 10 and 11.

2.9.4 *The term sudamala*

The water is sprinkled on the person for whom the ceremony is intended, in order to remove his or her impurities. Therefore it is called *toya panglukatan* or *toya panyudamalan* (*lukat*, purification; *sudamala*, purified). Hence any performance accompanied by the preparation of holy water can be called *wayang sudamala*. The term *sudamala* may give rise to misunderstanding. *Sudamala* is in Balinese (a) a term to denote the purification ceremony made necessary because of unfavourable circumstances, for instance a baby born on an inauspicious day or an adult who died an unnatural death. Such a person is called *anak sudamala*, (b) a word for any *wayang* performance accompanied by the preparation of holy water (*wayang sudamala*, *toya panyudamalan*), and (c) the North Balinese title of the story telling of the release of the goddess Durga and her purification by Sadéwa (*kidung* *Sudamala*; Van Stein Callenfels 1925). This story is in the other parts of Bali more often called *Kuntisraya*, *Kunti* who came to the rescue.

There is a misunderstanding in Resink 1939, where the word for someone who has to become an *anak sudamala* after birth in *wuku wayang* is confused with the title of the *kidung*. "It appears that this *Sudamala* text (the Van Stein Callenfels edition is meant) has disappeared completely in Java, and that even in Bali it has lost much of its former popularity, although it is known that there in former days the *Suda Mala* was sometimes staged as a *wayang* performance, and preferably as a purification *lakon* for those born in the week *wayang*" (Resink 1939:276, transl. H.). In note 3 reference is made to Goris 1933:451, and McPhee 1936:29. Goris and McPhee mention the purification of someone on whose behalf a *wayang sudamala* performance is given, as he is impure by birth in *wuku wayang*, but according to McPhee the title of the play is *Sapuh Légér*, the story of *Kala* who wants to eat the twin brothers in the week *wayang*. Yet Resink understands by *wayang sudamala* a performance of the story of Durga's release known as *Sudamala* in North Bali or *Kuntisraya* in the other parts of Bali.

Chapter Three

THE LELAMPAHAN WAYANG BIMA SWARGA

3.1 *The notation*

3.1.1 *Introductory remarks*

A *lelampahan wayang* is meant to be heard and seen. We are confronted with the need to render lingual elements as well as different kinds of paralingual phenomena. Hence a special notation needs to be established. The existing notation-systems for peripheral lingual and paralingual phenomena (Crystal and Quirk 1964:64-73) and kenesic phenomena (Birdwhistell 1971: 88-304) are not suited to our aim, although they are very detailed.

A *wayang* performance is characterised by the combination of speech, singing, movements of the puppets, music and the reactions of the audience, so that it does not wholly fit within the scope of the aforementioned works. In addition, the kinesic elements observed have a special character. They do not concern the gestures of men, but the stylized movements of puppets.

Among the Balinese themselves there does not exist a tradition of notation for the plays, either in full or in part. In the twelve aforementioned plays from the Gedong Kirtya, made at the request of non-Balinese, a three-column system is used for notation. In the first column the movements of the puppets and the *dalang*, the melodies of the *gendér*, their tempos, and the tapping with the hammer are mentioned side by side. In the second column we read the name of the puppet supposed to speak, and in the third the text. With this system it is impossible to indicate exactly the moment and the combination of the movements. Yet it is of great importance to do this as accurately as possible, and therefore it would be better to adopt another method.

In the world of the Javanese *wayang* we find a tradition for a notation of the *lakons* which is more than one century old. The first edition of a *lakon* was by Wilkens in 1846, and innumerable others have followed (see for instance Kodiron 1968; Ras 1976; Marwata 1975; Wiryoatmojo 1975). However, in these publications we do not find a systematic notation of the lingual and paralingual phenomena. A short introduction on the situation and an indication of how to arrange the puppets on the screen is usually given at the beginning of a

scene. Concerning the musical accompaniment, the names of the melodies are given, and sometimes their tempos. The taps of the hammer are not always mentioned exactly at the right moment. The texts are noted down without further information on mutations of the voice, tempos, etc. The duration of the movements and the scenes is never given. Such a rough notation-system can only be used by a well-informed reader, so that he is able to supply the other data.

The Balinese *wayang* performance, on the contrary, is so little known outside Bali, and so different from the Javanese, that we cannot use this Javanese notation-system. I decided, therefore, to devise a special notation-system to render those lingual and paralingual elements essential to a Balinese *lelampahan wayang*.

3.1.2 *Lingual elements*

It occurs many times that the *dalang* intentionally repeats words in order to emphasize them. This is noted down, of course, by double writing in the text. It also happens that the *dalang* sometimes makes a mistake in speaking, or that he decides to replace a word already partly pronounced by another. In these cases the word or beginning of a word is written between brackets.

Examples: 'gumuruh ikang gubar bala mangkat mangkat anguhuh paqâsru rumuhun'... sané mangkin buat pisan pakayun ibun i ratu ping kalih para sameton (sak) sami...

In certain cases we hear an "a" spoken before particular words. There is no question here of a prefixed "a" but rather of a peculiar way of speaking, characteristic for a *dalang*. This phenomenon is possibly connected with the regulation of breath. In the text I note it down by separate writing, using a hyphen to connect it with the word it belongs to.

Examples: a-ri sadākāla... instead of ri sadākāla
a-ratu déwagung titiang a-ratu... instead of ratu déwagung titiang ratu.

It also occurs that a non-prefixed "k" is spoken before a word. It is remarkable that this only happens if the preceding word, sometimes even more than one preceding and following words, possess a "k". I note it down also by separate writing, using a hyphen to connect it with the word it belongs to.

Examples: tan sah a-rakwa k-inabhiwāda...
késaha saking puri k-irika ring Bwahloka...

3.1.3 *The exclamations and interjections*

Other features characteristic for the *lelampahan wayang* are the exclamations so frequently used by the *dalang*. We can make a distinction between the exclamations in the texts spoken in Balinese of the persons represented by the puppets, and the

interjections in the texts in Old Javanese not spoken by the puppets. Practically each sentence of the dialogues in Balinese starts with an exclamation. Their diversity is great. As it is difficult to translate them exactly, or to find their correct equivalents in English, I shall paraphrase them in the following list.

<i>Exclamation</i>	<i>Paraphrase</i>
<i>ndén ndén</i>	astonishment
<i>atuh, aduh, béh, péh, bah, bih</i>	surprise
<i>inggih, nah</i>	approval (in daily conversation nearly each sentence starts with "inggih...")
<i>man man man</i>	sympathy, impatience, eager to hear the end of a story
<i>déwa ratu, ratu, ratu Batara</i>	damn!, God! (lit. Lord; sometimes it is very difficult to distinguish whether the person means damn, or Lord, addressing himself to his Lord)
<i>badah</i>	regret
<i>udu, oh, déh, wat</i>	fear
<i>atah, aik, owah, wah</i>	perplexity
<i>ha ha ha</i>	laugh, but also recklessness, superiority
<i>em, e, eh</i>	hesitation.

During the exclamation the arm or body of the puppet is moved, and - if it is the puppet of a servant with a movable lower jaw - his jaw is lowered.

The exclamations are very important for the spectator and the listener, as they give an indication of the emotions of the characters represented, and they also arouse the feelings of the audience.

Those interjections which cannot be connected syntactically with other words, such as *yé, yéh, ya, wa, wé, wah, déh, sa*, serve among other things to exhortate the orchestra to change their tempo to *allegro* and *presto* (*mangda karaméan*) and to liven up speechless periods of action during the fights or the changing of the puppets.

3.1.4 *The paralingual elements, voice characteristics*

In the text we may distinguish between (1) ordinary spoken passages, (2) spoken passages in which the voice is used in a particular way by the constant use of *vibrato* and *glissando*, and (3) sung passages in which *vibrato* is also used.

The passages spoken in a normal way are conversations. The passages spoken in a particular way are invocations in Old

Javanese (*pangaksaman*, *pamahbah*) and descriptions in which the situation of the *wayang* puppets is given. These descriptions are called *panglangkara*, ornamentation, digression. The passages sung are quotations from Old and Middle Javanese or Balinese poems and exhortations (*tandak*) consisting of words or word-groups (see Chapter Five). The Balinese use the term for singing (*sesendon* or *sesendor*, *tembang*) for this, although according to Western voice-specialists it can only be called recitation. However, I shall call these passages songs, as the Balinese do.

To distinguish the ordinary spoken texts, the passages spoken in a particular way and those sung are provided with special marks. The passages spoken in a particular way are placed between double quotation marks. The passages sung are placed between single quotation marks.

Examples: "pira ta pintěn gati ikanang kĀlanira..."
'rahina tatas kamantyan...'
'wara-wiri'.

Characteristic of the voice of the *dalang* are the guttural, jerky sounds, caused by the way of breathing and by the way the vocal cords are used. The *dalang* has a forced high-chest breathing, which means that he makes an effort to inhale as much air as possible each time, then "fastens" his breath, before exhaling as much air as possible (Vennard 1967: no. 712). "Fastening" of the breath results in overpressure on the vocal cords, which causes a forced resonance. The second pair of vocal cords is then stimulated by means of a direct physical contact with the first.

In the passages sung the *dalang*'s voice is a chest-voice. He uses only the lower tones. Sometimes he is not able to continue his singing because of the forcing and the overpressure, so that he changes into normal speech.

Characteristic of the voice of the *dalang* in the passages spoken in a particular way, in the singing and the recitations are (1) the lengthening of tone coupled with modulation (*vibrato*), and (2) *glissando*. It is appropriate to make a rather thorough investigation of these phenomena here, for, although they exist in the other forms of Balinese theatre, they are far more frequent in the *wayang* and much more elaborated.

(1) *Vibrato*

During the lengthening of tones, for instance the vowels "a" in *rahina*, *vibrato* of different frequencies can be heard. According to Vennard 1967: no. 706 "the frequency of the *vibrato* is a resultant from the normal frequencies of nerve impulses at various levels of coordination". It is noteworthy that in most of the cases a *vibrato* occurs when the vowel "a" is used.

Apart from the guttural sound already mentioned, sometimes also a nasal sound can be heard caused by the fact that apart

from the chest also the cheeks are "fastened". In most cases the *vibrato* bogs down and becomes irregular (*chevroter*, Fr.), because the larynx is overloaded, either by trying for too much volume or a pitch too high for the register adjustment (cf. Vennard 1967: no. 711).

In the text I will not mark the different types of *vibrato*, because this would be too complicated, but use only one symbol for them, namely a double line over the vowel in question.

Examples: 'rāhinā...'

"pira ta pintĕn gati ikanang kālanirā..."

(2) *Glissando*

In the *glissando* the voice of our *dalang* glides from chest-voice to head-voice (*falsetto*). We may distinguish between two types of *glissando*. In the first type the voice goes up at least one and a half octaves, in the second type the interval amounts to a fourth or a fifth. At the end of the *glissando* of the first type a *vibrato-crescendo* is also audible, so that a kind of yodelling comes into being, which may become irregular because of the overloading of the larynx (*chevroter*).

In the text I mark both *glissando* by different symbols. The *glissando* of one and half octaves by a tilde, and the second *glissando* by a dot over the vowel in question.

Examples: dadyā ta

alinggih sirá kálihan.

The voice characteristics of our *dalang* are not specific to him alone, but are representative of the South Balinese style. Of North Bali we can say that the high-chest breathing is less forced, so that the voice is less guttural and jerky. The *vibrato* are close to yodelling. The *glissando* are different. One goes up over a fourth or a fifth while the voice glides from chest-voice to head-voice, and one goes down over the same interval while the voice glides from head-voice to chest-voice. The melodies of the passages sung are also different. However, it would be beyond the scope of this study to examine them.

3.1.5 The paralingual elements, voice qualities

The *dalang* knows how to use different voices (*suara*). A voice has to be in accordance with the character of the person represented by the puppet, and the group he belongs to. The voice qualities are divided into refined (*suara alus*) and harsh voice (*suara keras*, differentiated into *suara déwa*, the voice of a god, and *suara raksasa*, the voice of a demon). Emotions, in particular weeping are also represented by a special voice (*suara nangis*). Weeping seems to be extremely important, for in the Dharma Pawayangan we even find a special *mantra* (*panggégér*, stimulator) for it (Hooykaas 1973a:38).

The voices of the servants and of the Pandawa are also differentiated, e.g. *suara Bima*, *suara Rejuna* (= Arjuna), *suara Twalén*, *suara Sangut*. In the Dharma Pawayangan (Hooykaas 1973a: 36) we also find prescriptions for the voices of Wredah (*galak*, uncontrolled), Mélem (*prakāśa*, clear), and Twalén (*manda*, slow). In the following list the voices and characters of the main puppets of our play are given.

	<i>Voice</i>	<i>Character of the puppet</i>
<i>Gods</i>		
Waruna	roaring	mighty, powerful
Bayu	"	"
Host of Gods	"	"
Siwatma	soft	exalted
Nawaruci	"	"
Aswin-twins	squeaky, feminine	gentle
<i>Pandawa</i>		
Kunti	squeaky, feminine	gentle
Arjuna	feminine	gentle, but heroic
Bima	loud, rough	obstinate, straightforward
Darmawangsa	neutral	royal, mediator
Nakula/Sadéwa	soft	gentle, boyish
<i>Servants</i>		
Twalén	heavy and loud	bombastic
Wredah	high	insolent, lazy
Mélem	low and rough	cowardly
Sangut	high	always sees the good sides of the other party. Defends the actions of the other party.

Most *dalang*, especially old *dalang*, make the differences of the voices only at the beginning of their performance. They fall back, after some time, into a general, undifferentiated voice, because their vocal cords are tired. Our *dalang* however, despite his age, used different voices up to the end of the performance. In the text I do not resort to a special notation for the voices used. I confine myself to referring to the tapes of the performance, kept in the Gedong Kirtya in Singaraja.

3.1.6 *The tempo of speech*

The tempo of the *dalang*'s speech varies. It agrees with the character of the persons represented by the puppets, for instance the god Siwatma speaks slowly, and the servant Sangut

quickly, but it also depends on the situation of the puppets. If a person is excited or angry, the tempo of his speech increases. The parts of the text spoken in a particular way, such as "sinuksĕma", and the *mantra* at the end, are pronounced so fast that even the Balinese cannot understand them. The songs, for instance 'rahina' and the *panglangkara* and *tandak*, have a slow tempo.

In the text only the extremely fast or slow tempos are marked by a symbol. The extremely fast parts are marked by the symbol (t1) placed between brackets at the beginning and the end of the passage concerned, and the slow parts by the symbol (t2), placed in the same manner. The passages not marked by (t1) or (t2) are spoken in a normal tempo.

Examples: (t1) tan kapitĕgĕng tapan ana pangucapa (t1)
(t2)'rahina tatas...' (t2).

In his speech the *dalang* also frequently stops for a while. Most stops he emphasizes by one or more taps of his hammer. We can distinguish between short and long stops. Short stops are sometimes caused by drawing breath, but most of the time they serve a particular purpose, e.g. to make separations in a sentence. Long stops mostly occur when actions of the puppets, such as fights or comical interludes, are taking place. Usually these long stops are accompanied by the music of the *gendĕr*. It is worth noting that the changing of the puppets, or the situation, is never indicated by a pause.

In our text the short stops are marked by one oblique stroke, /, and the long stops by two oblique strokes, //. If there is a very long stop its duration is noted in seconds. During the intervals in the dialogue the actions of the puppets, the music and the taps of the hammer are continued unless mentioned otherwise.

Examples: 'rahina / tatas kamantyan umuning mrĕdangga / kalaśangka / ghūrĕtatara' //

3.1.7 The actions of the *dalang*

The actions of the *dalang* during the performance can be divided into (1) actions directly connected with the play, and (2) actions not connected with the play. To the first group I reckon the functional actions such as moving the puppets, and the technical actions, such as opening the chest and arranging the puppets. The *dalang* taking his seat, his drinking, the offering before the play starts, and the making of the holy water I consider actions not immediately connected with the play as such. In the first place it is impossible, and in the second place unnecessary, to mention all these different kinds of actions in order to provide a general insight into the course of a performance. I have therefore decided to note down only those actions relevant to the performance. They are marked in the text by the symbol (m). This is placed

as close as possible to the word the person or the *dalang* speaks at the moment of the actions. In the translation the action is described.

Example: (m)'gumuruh ikang gubar bala...',(translation) Bima enters from the right, while the *dalang* sings 'the troops move forward shouting loudly...'

It appears that the Balinese have a specific vocabulary for some of the actions, namely,

<i>ngenjit ploncor/damar</i>	to light the lamp
<i>nebah gedog/bedog</i>	to strike the chest
<i>mabuncal gedog</i> (North Bali),	to take the lid off
<i>ngungkabang</i> (South Bali)	the chest
<i>nyolahang kekayonan/babat</i>	to move the <i>kekayonan</i>
	or <i>babat</i> while pressing
	it against the screen
<i>pamuteran kekayonan/babat</i>	to spin the <i>kekayonan</i>
	or <i>babat</i>
<i>kekayonan / Bima /... katancebang</i>	the <i>kekayonan</i> or Bima
	or .. is inserted in
	the trunk
<i>kekayonan kapacekang ring ba satengahan keliré</i>	the <i>kekayonan</i> is inserted in the trunk in the middle of the
	screen
<i>Bima/Mélem/..medal saking tengen/kiwa</i>	Bima or Mélem or.. enters from the right or left
<i>yuda</i>	fight
<i>nyapala</i> (Tabanan, Badung), <i>ngletak</i> (Gianyar), <i>nroktok</i> (North Bali)	to tap the chest with the hammer
<i>kletok</i> (North Bali)	a tap with the hammer.

3.1.8 The actions with the hammer

The actions with the hammer vary. They are of fundamental importance for the play. All *dalang* use a variety of taps (a single tap, double, triple taps, repeated tapping), but the system of taps is different for each *dalang*. The tapping of our *dalang* will be marked by the symbols (c1) - (c5). Their value is described below.

<i>Tapping</i>	<i>Meaning</i>
(c1) one loud tap after a word	interval; change of tempo in speech
(c2) one loud tap on a syllable of a word	a little emphasis
(c3) two loud taps after a word	interval; emphasis; indication for the musicians to begin a new melody; change of tempo

<i>Tapping</i>	<i>Meaning</i>
(c4) soft, repeated tapping while pronouncing a word or sentence	strong emphasis
(c5) loud, repeated tapping while pronouncing a sentence or during a passage without speech	to indicate a climax; indication for the musicians to play loud and fast.

The Balinese use only one word for all these actions with the hammer, namely *nyapala* (Tabanan, Badung), *ngletak* (Gianyar), or *nroktok* (North Bali).

The symbols (c1), (c2) and (c3) are written in the text after the word or syllable they belong to. The symbols (c4) and (c5) are placed at the beginning and the end of the word or passage in question.

Examples: wéh / (c1) nanging matangyan si aku yéki (c2) / ...
 irika / (c1) nĕngakĕna (c1)/(c3)...
 ... (c4) yatikang (c4) Siwaloka (c2) /
 (c5) wak / baktinira wak (c5) /

3.1.9 *The actions of assistants and musicians*

The actions of assistant or assistants and those of the musicians are not noted down in our text, as I do not consider them relevant.

3.1.10 *The music of the gendĕr*

A special notation was used for the music of the *gendĕr* and of their tempos. A close connection between the actions of the puppets, the taps of the hammer, and the melodies and tempos of the *gendĕr* can be established. If, for example different gods and warriors ready for the fight have to enter and exit, the *dalang* taps loud and often. The *gendĕr* then play loud and fast, while the *dalang* sings 'hither and thither' and shouts "they come forth". The notation of the playing of the *gendĕr* is given in the following list.

- (g1) The music starts; *moderato*, *forte*
- (g2) *Piano*, *andante*
- (g3) *Fortissimo*, *ostinato*, *presto*
- (g4) Rest.

The symbols are written in the text immediately after the word they belong to, or just at the beginning of the passage where the new melody and the actions start. During the performance different melodies are played. There exists a relation between the nature of the scene and that of the melody, as will be shown in Chapter Five. If the orchestra starts a new melody, its name and translation are noted in the text. Usually a new melody starts with a *moderato*.

Examples: ndĕn aduh (c2) / (g2) a-ratu a-ratu Anak Agung Madé / (g4)

(g1: *pamungkah*, opening)

(g2) *apö Nang* (c2) // (c3) (g3) (g4).

The Balinese terminology for playing the *gendér* has much in common with ours, as is shown below.

<i>tabuh gendér</i>	the <i>gendér</i> starts playing (= g1)
<i>gendér pangisep</i>	the <i>gendér</i> plays slowly (= g2)
<i>gendér pangilak</i>	the <i>gendér</i> plays fast and loud (= g3)
<i>mati gendér</i>	the <i>gendér</i> stops (= g4).

3.1.11 *The reactions of the audience*

The reactions of the audience consist mainly of laughing, but exclamations such as *béh*, *ađuh*, and comments also occur. To the *dalang* these reactions are of great importance. They indicate approval or disapproval of his play and his jokes, and they stimulate him. For that reason I intend to note them down in the text. In our case it is only the outbursts of laughter that count. These occasions are marked by means of the symbol (p), which is written as close as possible to the word or sentence in question.

Example: *cacad cai nget satata cai korupsi waktu / ha ha (p).*

3.1.12 *The duration of speech and actions*

Another important feature we have to note in our text is the duration of the spoken parts and the actions. At the beginning of the performance many actions not accompanied by words take place, for instance the taking out of the puppets and their arrangement in the trunk. In the text the duration of groups of such closely connected actions is given. In the course of the play the discussions are emphasized, while the actions of the puppets, except for the fights, are less important. In these cases the duration of a whole conversation is noted in the text. Only when necessary, for instance if fights are taking place, is their duration mentioned.

3.1.13 *The unintelligible words or phrases*

Sometimes words or passages are unintelligible. This is especially the case if the *dalang* speaks very fast while the *gendér* are playing very loud. Such words or phrases are marked by a long horizontal dash.

Example: *sawusan-----sěmbađ Narārya Wrėkodara...*

3.1.14 List of symbols used

Summarizing, the symbols to be used in the text can be arranged in the following list.

<i>Symbol</i>	<i>Meaning</i>	<i>Place in the text</i>
"....."	passage spoken in a particular way	at the beginning and end of the passage in question
'.....'	song	ditto
-	repetition	written in full where it occurs
(.....)	correction	between brackets, where it occurs
a-, k-, h-	a, k, h, pronounced before a word	connected to the word with a hyphen
=	<i>vibrato</i>	over the vowel in question
~	<i>glissando</i> over one and a half octaves	idem
.	<i>glissando</i> over a fourth or a fifth	idem
(t1)...(t1)	acceleration of speech	at the beginning and end of the passage in question
(t2)...(t2)	retardation of speech	idem
/	short speech-interval	where pause begins
//	long speech-interval	idem
(m)	action	at the moment the action takes place
(c1)	one loud tap with the hammer after a word	after the word in question
(c2)	one loud tap on the last syllable of a word	after the syllable in question
(c3)	two loud taps after a word	after the word in question
(c4)...(c4)	soft, repeated tapping	before and after the word or sentence in question
(c5)...(c5)	loud, repeated tapping	idem
(g1)	the <i>gendér</i> start playing; <i>moderato</i>	where it occurs
(g2)	<i>piano, andante</i>	idem
(g3)	<i>fortissimo, presto</i>	idem
(g4)	rest	idem
(p)	reactions of the audience	after the word or phrase in question
	unintelligible	where it occurs.

3.2 *Data on the performance and the dalang*

3.2.1 *Stage-properties, the performance and its recording*

The performance was given on 30th October, 1972. It was of the *wengi*-type and holy water was made at the end.

The *panggung* was erected at the side of the road to the south of the house of the family who ordered the performance. The screen was facing east. The set-up of the requisites and the *gendér wayang* corresponds with that of fig. 2b. The duration of the performance, which started at 21.30, was two hours 31 minutes. The recording was made by means of a cassette recorder with two microphones; one was hung at the rear of the lamp just above the *dalang*'s head, and the second was used by I Gusti Ngurah Ketut Sangka sitting at the back of the *panggung* in order to record the actions of the *dalang* and the puppets. I myself made extensive notes and in addition made photographs of the performance.

3.2.2 *The ceremony*

The performance was on the occasion of a cremation that was to take place the next day. Several days before the actual cremation various rituals take place. One of them is called *sawa wédana* (cf. *Palebon Gianyar* 1961:9), or *sawa pratéka* (cf. Coll. Hooykaas, *Puja pitra Sanur*:13b-21b). Both terms denote the purification of the body of the deceased. The ritual occurs mostly in the afternoon of the day before the cremation. During the ritual a *wayang lemah* performance and/or after it a *wayang wengi* performance may take place. The latter happened in our case. It concerned the cremation of a *jaba* who was killed during a civil disturbance in 1965. His family was not allowed to carry out his cremation until 1972. During the period of preparations for the ceremony the atmosphere was tense, probably because the members of the family and their assistants still feared reprisals - such as incendiarism or pillage by fellow villagers - for the deviant political ideas of the deceased.

It was very difficult indeed to get permission from the family to make a recording of the performance, although the *dalang* himself had no objections at all. It is self-evident that the name of the family and the *désa* in which they live will not be mentioned here.

3.2.3 *The dalang and his background*

The *dalang* is a *jaba* named Pan Jeger. In 1972 he was sixty years old. He came from Ulundésa, subdistrict Kediri in the regency of Tabanan. He is highly appreciated by the audience, as he is always *katakson*, possessed, during his performances. Although his knowledge of Old Javanese is not considered outstanding, his command of languages is sufficient in the audi-

ence's opinion, the more so as he uses very few Indonesian words in the passages spoken in Balinese. To the older audience "pure Balinese speech" is an important criterion for a good *dalang*. Also because of his friendship with a *bebaskan*-specialist, the best *juru-basa* of Tabanan, who has edited some Old Javanese texts, the *dalang*'s prestige is quite high.

The *dalang*'s technique of artistic execution was considered to be good, as his movements were rapid and not hesitant. This was ascribed to the fact that he was possessed during the performance. The composition of his *lelampahan wayang* Bima Swarga was highly praised for its harmony. During the performance the *dalang* was assisted by one of his sons, who sat on his right as the main assistant, and another male member of his family, who sat on his left. The *dalang* is a pupil of a *dalang* from Pandak Gedé (subdistrict Kediri, regency of Tabanan), who was quite famous in Tabanan in the twenties. In 1929 at the beginning of his career as a *dalang* Pan Jeger was initiated by a *pamangku* in his domestic sanctuary (*pamrajan*). About a year later Pan Jeger had a second initiation together with his wife during the *pidalan* in Pura Pakandingan Kelod in Ulundésa. They were initiated by the *pamangku* of the temple.

The *dalang* learned most of his plays from his teacher, including the *lelampahan wayang* Bima Swarga. The Old Javanese, most of the fragments of *kakawin*, and the *mantra* were passed on orally by the teacher.

The *dalang* does not himself read Old Javanese texts frequently. In the thirties he read the *geguritan* Sarasamuccaya and Wargasari Bumi in Balinese. He liked them very much. He noted down suitable fragments of them in an exercise-book (Ga/1) to use during his plays. However, he does not consult this book before a performance.

In his plays the *dalang* very frequently refers to stories contained in literary texts. All these stories were transmitted to him orally. With the *juru-basa* already mentioned he has many discussions on the contents and the meaning of the stories in the Old Javanese *Ādiparwa*, *Rāmāyana*, *Arjunawiwāha* and *Bhāratayuddha*. Since 1960 the *dalang* has visited I Gusti Ngurah Ketut Sangka regularly, because the latter has a reputation for knowing many stories from Sanskrit sources. From him the *dalang* heard parts of the *Wanaparwa* and *Udyogaparwa*, which he adapted for his plays, as I will show later. Pan Jeger never noted down the stories he learned.

3.2.4 *The puppets*

The *dalang*'s puppets have a fine shape. The punch-holes are very neat, which is characteristic for the older puppets. The outlines of many puppets are accentuated by two lines, coloured black and red respectively, which is typical of puppets from Tabanan and Badung.

The puppets numbering about one hundred were ordered by the *dalang* from a puppet-maker in Gulingan, a small village in subdistrict Mengwi of the regency of Tabanan in 1929. The price was then 74 Dutch silver rix-dollars.

In the *lengkap* the following characters are found:
The *pamurtian* Siwa and Wisnu.

All puppets of the right and left party not used during the play (they are inserted in the utmost right and left respectively).

The *kekayonan*.

The puppets appearing on the screen are:

Right party

The Pandawa: Bima, Darmawangsa, Arjuna, Nakula, Sadéwa
Kunti, their mother

Twalén and Wredah, Bima's servants

Left party

The god Waruna - the puppet of Brahma is used, since there is no special puppet for Waruna

The Aswins - (called Swinodéwa by the *dalang*) the puppets of their incarnations the twins Nakula and Sadéwa are used, there being no special puppets representing the Aswins.

The god Bayu

The host of Gods - Gatotkaca and Drestadyumna are used to represent them

The god Siwatma - the puppet of resi Biasa is used

The god Nawaruci - the puppet of Acintya is used

Délem and Sangut - the servants of all members of the left party.

Weapons

Bima's club, Twalén's arrow, Mélem's shield.

3.3 *The recording and translation*

3.3.1 *The recording*

I Gusti Ngurah Gdé, I Gusti Ngurah Ketut Sangka and Sagung Putri gave me valuable assistance in transcribing the spoken text of the recording. For passages that were unclear or otherwise difficult to understand I consulted the *dalang* and his son. The *dalang* was surprised to hear the recording. He could not imagine or remember that he had spoken all these words. He was not even able to fill in the unintelligible passages. However, as soon as his son heard the beginning of a clause, he continued automatically most of the sentences spoken by his father. This was especially the case with the passages in Old Javanese, but not with the fragments of *kakawin*. As a result most of the gaps could be filled in.

It is not surprising that the *dalang* did not remember what

he had said, as he was possessed during the performance. His son knew most of the texts spoken by his father by heart, because he had assisted his father during his performances. He had to listen carefully to what was said in order to hand the right puppet at the right moment. It also turned out that both father and son did not know the names of the melodies accompanying the performance. For this reason I consulted the leader of the *gendér* ensemble.

3.3.2 *The translation*

The translational process implies two different activities, (1) the interpretation of the *dalang*'s text and (2) re-creation of his text in another language.

The interpretation of a text in a foreign language has its own specific difficulties for a researcher. To arrive at an interpretation, knowledge of the language, in our case Balinese and Old Javanese, is necessary as well as extra-lingual knowledge and linguistic knowledge. The apparatus for the study of Balinese is limited. On a grammatical level there exist only two sources, Van Eck (1873, repr. 1876) and Kersten (1948 and 1970). Both grammars are very concise and serve only as a guide. On the level of lexicography our sources are also restricted. Van Eck 1876 and Van der Tuuk KBWB 1897-1912 in particular are valuable, but not up-to-date. The more recent publications by Bhadra 1936, Shadeg 1953, repr. 1977, and Kusuma 1956 are only meant as contributions to lexicography and are thus too limited. The aim of the *Kamus Bali-Indonesia* 1978 and Kersten 1978 is restricted to being dictionaries of spoken rather than of literary Balinese. A handicap was that these dictionaries were only available in 1979 after I had finished this study.

Since 1972 I have obtained a practical knowledge of spoken Balinese during my yearly visits to Bali. I received lessons in conversation and grammar from A.A. Ngurah Rai, a school-teacher from Krambitan. I also tried to read literary texts (*kidung, geguritan, babad*) and with the help of I G. Ngurah Ketut Sangka (Krambitan), Ida Bagus Gdé Griya (Sidemen), Ida Padanda Madé Singharsa (Panarukan), the late I Gusti Bagus Sugriwa (Démpasar), I Ketut Suwija and I Ketut Ginarsa (Buléléng) and others I collected many lexicographical data. With the late Dr. C. Hooykaas for some years I had a weekly session during which we read several Balinese texts.

Regarding Old Javanese the same holds good as for Balinese. One is hampered by a lack of adequate grammatical, lexicographical and linguistic material. Besides, the spoken Old Javanese of the *dalang* differs considerably from written literary Old Javanese.

The second factor important for an interpretation of the text is a profound knowledge of Balinese culture, religion

and the literature written in both Balinese and Old Javanese, as the *dalang* produces jokes and puns in which he refers directly or indirectly to religious conceptions or to events described in literature. Although these allusions are often quite clearly understandable, and although I asked my Balinese informants whether my views were correct, I am aware of the fact that my understanding of the extra-lingual elements is still far from adequate.

With the re-creation of the *dalang*'s text, the second activity of the translational process, an extra disadvantage is involved, since the language in which the text has to be rendered is not my native tongue. A second problem in this connection is the fact that we are dealing with recordings of spoken language, characterized by repetitions, breakoffs, switchovers and corrections. I had to make a decision as to the conventions on which I base the translation, namely a rendering inclusive of the aforementioned characteristics, or a paraphrase with running sentences. I know that the *dalang* to a large extent purposely makes repetitions in order to emphasize certain conceptions and to focus the attention of the audience on them, and I am inclined to think that the breakoffs and switchovers are a result of the *dalang*'s stress during the performance. I am of the opinion that these characteristics are essential elements of the original text, so that for a good understanding of the original they have to be rendered in the translation.

3.4 *Lelampahan wayang Bima Swarga, text*

00.00,00

(m), (g1, *guneman*, council), (m)¹⁻⁴

00.05,00

(g1, *pamungkah*, opening), (m)⁵

00.06,00

(m) (c2, c5, g3, c5) (m)

00.06,40

(g2), (m)⁶

00.07,40

(c1, c5, m, g1), (m)

00.09,00

(g3), (m), (c5)

00.09,50

(g1), (m)

00.14,00

(g4, 2 sec.; *angsel*, pause) (g1), (m)

00.16,00

(g3, g4, 2 sec., g1)

00.17,30

(g3, g4, 2 sec., g1), (m)

00.20,00

(g4, g1)

00.22,50

(g4, g1)

00.25,00

(m)⁷

00.26,00

(c1, g4, g1), (m)

00.27,00

(g3), (m)

00.28,47

(c5), (m), (g1, *alas arum*, the fragrant forest), (c5)

00.28,50

Dalang (c4), (m), (t2) ' rāhinā / tatas kamantyan umuning mṛ-
danggā / kalāśangka c1 / ghūrṇītatarā (t2) ' // (c5), (m), (c5)

00.29,00

(c5), (t2) ' gumurūh (m) ikāng gubar bala / mangkāt mangkata /
anguhūh paḍāsrū rumūhun (t2)' // (m)

00.29,32

(t2)' parā ratu (m) sampun ahyas / samī / lumampāh / ahāwān
rathâparimitā (t2)' // (m)

00.30,37

(t2)' nṛpati (m) Yudhiṣṭirā pramukā / Bhimāsenā Nakulârju-
nâgrā (c5) lumurūg (c1) (t2)' // (c3, c5), (m), (c5)⁸

00.31,17

(c3, c4), (g1, *panyahcah parwa*, enumeration of the Books),
(c4)

Dalang (c3, c4) " dadyā ta / pira ta pintěn gati ikanang (c4)
kalānira (c1) / (c4) a-rī / jangkēp ta rakwa denikang aṣṭadaśa
(c4) pārwa (c1) / (c4) yatikā ya / inikēt / (t1) ta rakwa de-
nira bhagawān Weśampāya-(c4) nā (c1)⁹ / (c4) dadya ta wētu Sang
Hyang Ringgit amolah cara¹⁰ yēki tinuduh tēkapira Sang Hyang
Parama (c4) Kāwya (c1), (t1)¹¹ / (c4) a-rī / sadākālanira kadi
gēlap a-rakwa (t1) tumrēp ing randu (c4) parajāmaṇḍala (c1),
(t1)¹² // (c4) umjīl ta / Sang Hyang Sūnyān- (c4) talā (c1)
ya // (c4) amunggēl (c4) ta (c1) / (c4) rakwa kunang tattwa
caritā (c4) ya (c1) " ¹³ // (c5, c5)

00.33,00

(c4), (t2) " doning śīghrā (c4) ya (c1) // (c4) ā-mangke cuma-
rita- (c4) kēnā (c1) / (c4) ta rakwa turunan Kuruwangśā (t2)
// makapanēlasira yata minakadi / Narārya Wṛkodara // (c5, c5)
anēngdī ya (c3) / (c4), (t1) yēki kang kāla pamungguhira ta
rakwa (t1) / wṛtta yan yata liwat irikang Swargaloka // (t2)
Bañjaran Kēmbang Bañjaran Santūn¹⁴ / ta sira a-mungguhang /
tumūt / (t1) makacarakanira rwa Twalen karayaning Wṛdāh (c4)
ya (c1), (t1) / (c4) doning anēngkanā (c4) ya (c1) / (c4) apan
ri wus yata minakadi / āngalahakēn yata (c4) // (c5, c5, c4)
ndī ta nora ta lyan yata Yamanilokā / (t1) sampun yata kawēnan-
gan nēkapirang Narārya Wṛkodara (t1), (c4) / (c3) wet nīng
(c3) / inangkidakēnā ya (c3) // (c4), (t1) makabapanira yata
Mahārāja Paṇḍu (t1) // a-linēbōk / (t1) a-rakwa ri wontěn
ikang (t1) Cāmbra Gohmukhā¹⁵ (t1) // (g4, g1) ri wontěn ikang
Yamanilokā Yamaniloka (c4) // (c3, c5, c5), (t2) nāngīng a-ri
wus ta rakwa sirā (c1), (t2) // (c5, c5, c4) sampun kabhukti
yata minakadi galihirang yata minakadi // (t2) Mahārāja (Pa)
Paṇḍu (t2) (c4) // (c3, c4) wus sinēmbah denikang yata mina-
kadi wang sānakira¹⁶ tumūt yata minakadi kang ghariṇinirā

yata sang nṛpawadhū / (sina) sinēmbah yata denira ta prathama // (g4, g1), (c5, c5) dadyā (c1) / (c3, c4) apupul yata tṛpti yata sēmbah (t1) saweawaning ¹⁷ śarīranira Mahārāja Paṇḍū aduh // (t1) oliha yata minakadi lumampahira (c4) (t1) // (c3, c4) kewalā (c4) // (c5, c5, c4) angucap-ucap (t1) yata tapwan mawruh yēki kang (c4) kāla (c1) // (c4) nangīng / (t1) mangke sangkayaning pakonikang Sang Narīrājā yata makaibunira yata Sang Kuntī (t1), (c4) // (c5, c5, c4) lamakan angulatyakēn ikang pawitra yata / a-ri wontēn ikang yata (c4) // (c5, c5, c4) Śiwalokā makaungganikang pawitrā pawitra (c4)" // (c5, c5)

00.34,17

(c4), (g4, g1, *guneman*, council) "iya mangkā- (c4) nā" (c1) // (g2) ' sēṣāṅg alīlā // harṣān pīnanāh // inirūp sāng dwijawarā // ndātan kām̄pīr tēmpuhning iśu nguniweh yānguḍilana // irikā Kṛṣṇa // irikā Kṛṣṇa // ākon // Pārthā // matēlāsana / amuṣṭī warayang' // (c5, c5, c4) ¹⁸

00.36,00

bīh uh ha ha ha bēh uh ha ha (c4) // (g4) "dadyā ta (c2) / (m) sinuksēma ndatan katon sira makawṛdayēng atī (c2) / (t1) a-ri sadākāla ning ślēh māya tan kēnēng kinēlēh (c2) / ingiḍēpakēn māya tan kēnēng kahīḍēp ya (c2) / (c4) inriyakakēn kaya tuṣṭa (c4) manahira ya sapa (c2), (t1) / ¹⁹
 ānēngguh ta rakwa ri pwa gatinirang Narārya Wṛkodarā ya (c2) / umungguh a-rakwa ri wontēn ikang Swargalōka (c2) / Swargaloka (c2) / tān sah a-rakwa k-inabhiwādha dening carakanira rwa Twalen (c2) / karayaning Wṛdāh (c2) ²⁰ / ya // apan ri kang-gēkirang yata nēng tan / (t1) tan (c4) kapitēgēng ²¹ tapwan ana pangucapa (c4), (t1) / nangīng (c1) / yēku ikang carakanira / (c4) carakanira (c4) / akēdēh minta wrūh / ya (c4), (t1) lamakana kenak yata tuhanira (t1), (c4)

00.37,00

umajarakĕn ikang duga-duga kalawan a-rasika (c2) / mangke (t1),
(c4) angkas-angkas anguwah-ugah pangkaja (t1), (c4) / sirârya
(c1) " (g1, *guneman*, council) yĕ (c1) //

00.37,20

(m) ' sahurirā (c1) / t̄ān āpan-apāñjāng-āng (c1) / singgīh-īh
/ śabda munīwarā (c1)' / ²²

00.38,00

Twalén (m) ndén ndén ndén ndén ndén ndén adūh (c2) /
a-ratū a-ratu Anak Agung Madé ²³ / (g4) inggih ki tuō ki
tuō ²⁴ mangkin (c2) né kalintang tambet (c2) ngaturang sembah
(c2) / a-ring (pal) buk padan Palungguh Nak Agung Madé (c2) /
niki pacihnan ing titiang wong hina-jadmō ²⁵ ratu ngaturang
sembah mangda lédang Palungguh Nak Agung Madé (c1) / ngambil
sarin sembah titiang (c2) / ring ²⁶ (c1) / mantuk Palungguh
(c2) cokor i déwa / ratu / (c3)

Bima (m) wadūh / yeh kita yata paman Twalen (c2) /

Twalén (m) ah (c1) / a-ratū / a-ratu betaran titiang Palung-
guh cokor i déwō (c1) /

Bima eh / aywa kita jañjan jambat yata (c1) / minakadi angu-
cap-ucap kalawan tuhanta (c2) / (c3) apan ri wus wruh yatĕki
(c1) / pinakanghulun (c1) / a-rika ulahta (c1) / anak dharma-
ning sewaka (c1) / kalawan tuhanta (c2) / yĕki śīghra / si
aku awehakĕn ikang kartalugraha kalawanta (c2) /

Twalén (m) a-inggih a-ratū a-ratu betaran titiang (c1) //
dadōs / napi i wau titiang kakritisin antuk wala-lugra (c2) /
girang a-ratu manah titiang (c2) // ngbukpada ring Palungguh
cokor i déwa (c2) / wirĕh (titiang kanik) (c1) / wĕnten (c1) /
pasuécan Palungguh i ratu ngicénin titiang wala-lugra (c2) /
nglantur ratu titiang bangga titiang (c2) / (c3) jaga nunasán
/ paindikanĕ i ratu malinggih iriki (c1) / ri kala ning semeng
/ ugi ngeséngin titiang (c1) / iriki ké ring (c1) / ring (c2)
Swahloka (c2) ²⁷ watanĕ (c1) / ring Suarga ring Niskala

(c2) //

00.40,00

parindik-indik i ratuné / késaha saking puri k-irika ring
Bwahlokö (c2) / watané ring Kawindraprasta (c2)²⁸ / sampun
ké titiang tatas uning (c2) / nah meriki (c2) / ngawit i ra-
tuné irika ring Yamaloka (c2) / parasidá k-i ratu (c1) / buat
tetujón (c1) / don i ratuné sampun ratu labda-karya (c2) /
punika (c1) / titiang sampun tatas uning (c2) / nah ngamalihin,
sané mangkin (c2) / i ratu ngeséngin (c2) ugi titiang (c2) /
malinggih iriki (c2) / ring Suarga (c2) / ring Banjara Kem-
bang (c2) / Banjara Santún (c2) / sapunapi indik kabuatan i
ratuné (c2) // becik a-ratu ndikayang (c2) mangdan titiang
sauning (c2) / mangdan (c2) becik (c2) antuk titiang ngrem-
bugan (c2) a-ratu / ring parekan (c2) Palungguh (c1) / cokor
i déwa (c2) / ipun I Mredah (c2, c1) /

Bima (m) aduh (c2) / oh ha ha ha ha (c1) / yèh kitá paman
Twalen /

Twalén (m) ah ratu déwagung titiang a-ratu (c2) /

Bima weh (c1) / nanging matangyan si aku yêki (c2) / h-ana-
padgata kon ta rakwa kita uměđěk yata ri kahanangku (c1) /

Twalén (m) é awinan i ratu sakadi gegatén (c2) / (c3) ngesén-
gin ugi titiang (c2) /

Bima (m) wáh / tan ana len yata (c2) / (c3) ginoştin²⁹ ing-
hulun qumatěng kita (c2) /

Twalén (m) wah (t1) tan wonten wénten sios sané jaga ndikay-
ang Palungguh cokor i déwa / ring déwék titiang (t1), (c2) /

Bima (m) wáh yogya / yogya (c1), (t1) apán yatêki si aku ri
wus a-kěna yata h-a-kinangkidakěna (c1) / makanarakaning ma-
kabapangku (c2) / yêka ri wontěn ikang Yamaniloka (t1), (c2) /

Twalén (m) nah / a-ri wusan i ratu ningtingán (c2) / ngang-
kidán (c2) / saking désa (c2) / ring (dé) Wécidésa³⁰ (c1) /
nah punika (c1) / ajin i ratu (c2) / (c3)

Bima (t2) a-ri wūs yata kinañjalakēna tēkap / yata wang
sānak (c2) / nguniweh yata makaibungku (c2) / mwāh si aku
(c2) h-inapus / tēkap (c2) ira yata I Nakula ³¹ (c2), (t2) /
(c3)

Twalén (m) nāh / a-ri sampun i ratu maktinīn (c2) / punika
atmān / leluhur i ratu sané séda ring Gunung Satasrengga ³²
(c2) / Ida Maharaja Pandu (c2) / maka sami punika sameton i
ratu (c2) / nyembāh (c1) / ri wau i ratu ngangkidan (c2) ir-
(iki)rika ring Cambra Gohmukō (c2) / nah dados a-ratu trepti
(c1) / parasida (c2) / nganutin sacarēné sampun (c1) / indik
warnin (c2) punika leluhur (c2) i ratu Ida Maharaja Pandu (c2)

Bima (m) wāh / yogya mangkana yogya (c2) / kewala yēki (c2) /
yēki (c2) / apan tan olih yata (c1) / tan mawruh / yata
h-angucap-ucap (c2) /

Twalén (m) em mangkin wiréh nénten uning a-ratu ngandikā
(c2) / jeg menéng kéwanten (c2) /

Bima (m) yāta / dumeḥ kon si aku kakinon tēkap ibungku yata
Sang Narīrājā (c2) / h-āngulati-h-akēn tīrtha kamaṇḍalu ri
wontēn k-ikang (c2) / (c4) yatikang (c4) / Śiwaloka (c2) /

Twalén (m) ém / nah punika ngawanan i ratu (c2) / sané mang-
kin (c2) buat pisan pakayun ibun i ratu (c2) / (t1) ping ka-
lih para sameton (c1) / (sak) sami (c2) / sané kagenahang
iriki ring Banjaran Kembang (c1) / Banjaran Santun (c2) /
ngandikayang a-ratu (t1), (c2) / ngrereh / tirtā kamandalū
(c2) / sagenahē punika (c2) / irika (c2) ring / napi ja adanē
(c2) / ring Siwaloka (c2) / a-ratu /

00.43,00

Bima (m) wāh / yogya mangkana / yogya mangkana (c1) /

Twalén (m) aduh a-ratu / yén sapunikā a-ratu (c1) / (t1) nah
indik orti (ka) sané jaga uningayan (c1) titiang (c1) / ring
Palungguh / cokor (c2) i déwa (t1), (c1) / wiréh (c1) / liwāt
(c1) / madurgama pisan (c2) / punika (c1) // tirta kamanda-
lunē punika (c2) / (c3) antuk (c2) ka-h-amēt (c2) / watek

déwata maka sami (c2) / nah sios ring punika napi (c2) / wén-
 ten jantra ³³ (c2) / kocap / irika lenged (c2) / sané nyaga
 (c2) / tirta kamandaluné punika (c2) / wénten naga (c2) /
 wénten keketeg (c2) / wénten kamangmang (c2) / nah sapunika
 (c2) ratu / gatréné rauh ring déwék titiang (c2) / inggih yén
 a-sapunika (c2) / sapunapi (c2) i ratu h-antuk (c2) i ratu
 pacang (c2) / malaksana / mangdan parasida (c1) don (c2) /
 ibun i ratu parasida (c2) / ratu (c2) / (c3) kalaksanayang /
 olih Palungguh / cokor i déwà (c2) / a-ratu / sapunika (c1) /
Bima (m) ih aduh ha ha ha ha (c1) / ñngkené paman Twalen
 (c1) / apan si aku kakinon tĕkap ikang ibungku (c2) / apan
 tan ana lénĕ ³⁴ / asih-kumasih kalawan / anak (c2) / ibu yata
 (c2) / aluhur (c2) / (t1) yata asihira kalawan ikang tamaja-
 nira ³⁵ (t1), (c2) // yĕki si aku (c2) / ginĕgwanakĕn ikang
 (c2) / satya / apan satya yatĕku (c2) / mukyaning dharma /
 yata makangaranira (c2) /

00.45,00

Twalĕn (m) adah / inggih a-ratu a-ratu (c1) / wirĕh / nah
 punika (c2) / i biang punika yén (ra) baosang ring i putra
 (c2) / tan wénten a-ratu (c2) / nyamĕnin / indik pasuĕcan
 biang (c2) pinih luh (c2) / a-ratu / ring i putra (c2) /
 wirĕh i ratu kaputra (c2) antuk ibun i ratu (c2) nah ibun i
 ratu sané mangkin mamuatan (c2) / nah cokor i déwa / sané
 mangkin jaga kapalan (c2) / antuk i ratu (c2) / wirĕh i ratu
 sampun tatas uning (c2) / i ratu sampun sanggup (c1) / indik
 punika (c2) / dados i ratu mamagehang (c2) / indik kasatian
 (c2) / wirĕh satiöné punika (c2) / nah pilih utamö (c2) / yén
 baosang indik kadarman (c2) /

Bima (m) wàh / yogya mangkana yogya mangkana (c1) /

Twalĕn (m) (c2), (t1) man man man man (t1) / yén sapunika
 ratu antuk i ratu (c2) // sapisira (c2) pacang ngiring i ratu
 / (t1) nah punika raka-rain i ratu (c2) / ming kalih ibun i
 ratu (c2) / sampun iriki kagenahang (c2) / marasa-rasa (c2) /

kapakayun antuk Palungguh cokor i déwa (c2) / marasa Ida (t1) kalesón (t1), (c2) / saduké punika ngaonáng (c2) / punika Ida Sang Hyang Yamö (c2) / k-irika ring Yamalokö (c2) / rauhing Kingkarabalá (c2) / nah séos sapunika (c2) / Suratmö (c2) / (t1) Jogormanik (c2) Dorakala (c2) Mahakala (c2) / maka sami (c2) kaon (c2) / (c3) watek Kingkara-baléné (c3) sané mikukuhin (c2) / Yamöloköné iriki (c2) wiréh kaiwangän i ratuné (c2) punika antuk i ratu né nglukát (c2) / i ratu kapintonin pecak (ing) antuk (c2) Ida Sang Jogormanik (t1), (c2) / sampunang langkung ring tetiga (c2) i ratu (c2) katah pisan (c2) / nanging kamarasamarasa yén marasa a-ri antuk titiang / men i ratu / nénten (c2) ja lebih ring tigö (c2) wiréh punikö (c2) lanang (c2) istri (c2) ping kalih bancih (c2) / sapunika indikan ratu (c2) / awinan wénten / (t2) patukar (c2) paiyeg (t2), (c2) / ring Sang Hyang / maka (c2) sami (c2) punika rauh Ida Sang Hyang Yamö (c2) / (t1) nah maka sami (c2) sampun kakaonang olih i ratu (t1), (c2) / yén rinasa ri antuk titiang menawi marasa ké i ratu pacang dosá (c2) / yén malih k-i ratu palangpang merikö / ka (c2) ka Siwalokö (c2) / jaga nunás (c1) // (c3) utamöné irika (c2) maka mertan (c2) watek déwata (c2) / maka sami nika (c2) buat kabuatang (c2) antuk i ratu (c2) saking (c2) mamuatan pawacanan Palungguh Ida (c2) / ibun i ratu (c2) / titiang ngeta resres (c1) /

00.47,00

Bima (m) wáduh (c1) / wah ha ha ha ha (c1) / aywa kita samangkana paman Twalen (c1) apan ibungku h-akinon (c2) aku ngět nyak (c2) apan nyak (c2) paling utamö (c2) // yêki tang paramāṇa yatêki (c2) / (t1) rumakět a-ri wontën ikang saweawaning śarīrangku yêki (c2) / tan ana bheda (c2) saka ri si aku (t1), (c2) yêku (c2) angwēnangakēn (c2) // mērotsahakēna yata / pakonan yata minakadi kang ibungku (c2) mwang kakangku Śrī nara nara (c1) / Dharmasunu ³⁶ (c2) / (c3)

Twalén (m) áduh / duh (c1) / yén sampunika a-ratu (c1) / cutet ipun purun i ratu nyaruang jiwá (c1) // (t2) nyaratáng (c1) / indik (c2) / tetujón (t2), (c2) Ida ibuné rauh / rauh sametoné maka sami (c2) / nunas panglukatan (c2) / jaga pangentas ³⁷ (c2) punika (c2) (sanga) (c2) / sané (ka) kakeleb (c2) irika ring Yamalokö (c2) Idö ké (c2) / leluhur i ratu Ida Maharaja Pandu na su,

Bima (m) ah yogya mangkana (c2) / yogya mangkana (c2) / *Twalén* (m) aduh / inggih (c2) yén sampunika (c2) / mangdan becik a-ratu (c2) antuk titiang (c2) / nginkinang déwék titiang kalintang tambet (c2) / wiréh titiang (c2) // (c3) maka catur ing wangsa (c2) titiang (c2) // (c3) wong hina-jadmö / (c3) a-sampunikö / (t1) titiang nunas témpo mangdan titiang polih (c2) mapauman ring parekan (c2) Palungguh cokor i déwa (c2) ipun I Mredáh (t1), (c2) /

Bima (m) ah kewala śīghra (c1) / śīghra // (c5, c5)

00.48,00

Twalén Mredah bangunang iban nani (m)

Mredah (m) péh masa déwék waké nanang (c1) //

Twalén (m) adah (c2) / aé / aduh déwa ratu kétö (c2) Ida / yén raosang Dah / unduk / kaotaman Ida / kaotaman Idö ké (c1) / Nak k-Agung Madé / Ida / Sang Bimö / sing kéto /

Mredah (m) (t1) Nah to sing saja Nang (t1), (c1) / kéwala betén Prama-Siwa Ida ha / péh / luih Ida Sang Hyang Bayu adanë / sing mula to / ané muput karya ³⁸ / nah binë / Ida uning tatas uning / ring sané ajak Ida medal / uli di garban / ibun Idá / apö to / nah uli kangin to (c2) ³⁹ /

Twalén (m) apö to /

Mredah (m) yéh-nyom Mrajapati (c2) / maka samin punika (c2) Anggapati (c2) / (t1) Banaspati / Banaspati-rajá / sané kajë né to / kalang tastran ⁴⁰ né to / Ida suba (t1) kauningin (t1), (c2) / nah awanan Ida purun / madanë (c2) / (c3) uning Ida / ménget / apan Ida Sang Hyang Paramana ⁴¹ adanë to /

sing a-kéto / nah jani / ada paundukané (c2) buka jani (c2) /
aduh (c2) déwa ratu (c1) / waké jeg kagiat nang /

Twalén kagiat /

Mredah satondéné / (c3)

Twalén (m) ah (c2) to saja (c2) Dah (c2) / (t2) apö panca-
tanmatra né to ⁴² (t2) (c2) / yén tuah kaduk suba uningin Ida
tingkah / katuturan anaké ané satiá (c2) / sing sukeh ngeng-
sapang tó Dah (c2) / yén sing ja tawang sing dadi palajahin
ané suba tawang sing (su) sukeh palajahin ngengsapang (c2) /
nget Ida éling degén / éling / Sang Hyang Ménget ⁴³ Idá / to
(c1) / ganda-tanmatrá (c1) / apa adané rasa-tanmatrá (c2) /
rupö-tanmatrá (c2) saparsa-tanmatrá (c2) / nah ping kalih /
apa adané suara / sabda-tanmatrá (c2) / ento subö (c1) / (t1)
sané karagayang (c2) antuk Ida kapapierin (c2) masé bedik-
abedik (c2) / sing kéto (t1) / (c3) apan to (c2) ngawa nra-
kéné (c2) / ané ingetanga ben nyetë (c2) sing kéto Dah ⁴⁴
(c1) /

Mredah (m) péh saja (c1) / nah jani ja bawakang / bedikang
(c2) criténé ⁴⁵ (c2) nang (c2) / binë (c2) / saking (c2) tam-
bet wakéné anggon nanang pianák / nanang ja masé belög (c1) /
waké belög / wang hina-jadma darma ning séwaka nang (c2) /
kijö ja tuduhanga ben (c1) / ben (c2) Idá / Ida Nak k-Agung
Madé Nang / jani jeg (c4) jeg iring (c4) / (c3)

Twalén (m) (c4) inggih a-ratu a-ratu (c4) / (c3) ratu beta-
ran titiang Palungguh i ratu (c1) mangkin parasida i ratú /
(t1) mangdan nginkinang raga / mangdan becik antuk titiang
nginkinang (t1) / ngiring pakayun i ratu (c2) / (t1) mapamit
i ratu (c2) / ring ibun (c2) i ratu (c2) / nah iriki ring
Banjaran Kembang (c2) Banjaran Santun (c2) mangdan lédang ja
Ida ngastawayang (t1), (c2) pamargin i ratú (c1) / tetujon-
tetujon punika mangdan parasida mikolihang a-ratu / sampunika
(c1) /

Bima (m) waduh (c1) / wa ha ha ha ha (c1) / (c3) bënë (c1) /

(c3) yata / ya tuhu kita / (c3) wāgmī ta kita dharmaning se-
waka kalawangku (c2) / bēñēh ta rakwa kita / ah kahōmanhōman
tēkaping bapangku Mahārāja Paṇḍu (c2) / (t1) sang lumah ri won-
tēn ikang Śataśṛngga (t1)

00.51,00

Twalén (m), (t1) ah sampunang i ratu muji-muji titiang (t1),
(c2) / (c3) // (c4), (m), (g1, *angkatan*, departure)

Bima (g3), (m) wadūh / ha ha / (m)

00.51,15

Dalang "irikā / Narārya Wṛkodarā / amwit / amwit " // (c4,
c5) ' Wāk / gātinira wak (c1) ' /

00.51,40

Twalén (m) a-ratū (m)

Mredah (m)

Bima (m) (c4), (g2) wāh / ibungku sang Narīrajā (c1) / (c3)
(t1) age age age age (c1) / yēki yēki (t1), (c2) / maka (c1)
/ anakta Narārya Wṛkodara / bhiprāya umintar / amwit / amwit
(c1) / ri jēng pakulun pāduka Bhaṭārī / mingsor yata (c1) /
maka ling si aku kakangku Śrī Narendra Dharmaputra (c2) /
mwang yatēku ya / antēnku Dhanañjaya (c1) // (c3), (c4) ma-
dhyasuta untuning yata sang Pāṇḍawa (c4)⁴⁶ / béh (c1) / mangke
pamwit / lamakana anak kita ngarestuakēn⁴⁷ / lamakan prasad-
dha (c2) / parasiddha (c2) / (c3) labdhakārya (c2) minakadi
kang donta (c2) / angulati-h-akēn (c2) ikang pawitra / (c3)
mangkanā (c1) / mangkana / (c5), (g3)

00.52,10

Dalang (m) "Ye ye ye yeh" (m) 'lwīr ṣiṣṭa līng' // (c5)

Bima (c4) beh / enak / (t1) age age age / yatna yatna ti-
nutakēn makalakungku (t1) / ah mungsyakēn yatēkang Śiwaloka /
Śiwaloka / amintā kalawan / Catur Lokapāla mwang watēk Na-
wasanga⁴⁸ / pamēkasira Sang Hyang Ludra juga (c4) // (c5),
(m), (c5)

Twalén (m), (c4) aduh inggih a-ratu a-ratu / mamitang lugra /

inggih ngiring ngiring (c4) // (c5)

00.52,50

Dalang (m) 'yā ya yā' // (m) (c5)

Twalén (m) a-ratū / aduh (g2) a-ratu betari (c2) / maka sami (c2) / iriki (c2) / (c3) maka lelimö (c2) // inggih titiang // wong hina-jadma parekan Palungguh k-i ratu (c2) ngamiletin (c2) / pangaksama ring Palungguh (c2) / i ratu jaga (c2) titiang mapamit (c2) ngiring Ida i anak (c2)

00.53,00

/ mamuatang kabuatan (c2) / i ratu / mangdan (c2) parasida (c2) / i ratu (c2) ngastitiang (c2) ngastitiang (c3) mangdan ngamolihang (c2) / indik (c2) tetujon i ratu (c2) / (c4) sapunika a-ratu sapunika (c4) // (c5), (g3), (m), (c5)

Dalang (m), (c4) 'yā' "dēh" (c4) // (c5), (m)

Twalén (m), (c4) Mredāh (c4) // (c5), (m)

Mredāh (m) yě / (c3, c5) nah nanang // (m)

Dalang (m) "yě" // (m), (c5)

Mredāh (m), (c4), (t1) sawusan sembah yéh āh / inggih a-ratū / (g2) a-ratu betaran titiang / titiang mapamit a-ratu / saindik-indik pangasorē punika / sembah Ida titiang ngamiletin a-ratū (t1) / a-sapunika a-ratū / titiang magelah rerama parekan cokor i déwö a-sapunika ratu (c4) // (c5), (g3), (m) (c5)

Twalén (m), (c4), (t1) mangdan becik i ratu / ring tiaga Banjaran Kembang Banjaran Santun (t1), (c4) // (c5), (m), (c5)

Dalang (m) (c4) "yě" (c4) // (c5), (c5)

00.54,00

(c4) "irikā / (c1), (c5) sawusanira para ————— sembah Narārya Wṛkodarā / tuhu tuhu rasa —————" (c5), (m), (c4) "ā" / (c4, c5, c5), (g2),

00.54,40

(m) "irikā (c1) / (c3) nēngakēnā (c1) / (c3) a-ri lampahira Narārya Wṛkodarā ya (c1) / (c3, c4), (t1) sampun prāpta ri madhyanikang awan-awan (t1), (c4) // (c5, c5, c4) bhedā / (t1)

makabehan karodha a-ri karman watĕk ikang dewata Catur Loka-
pālō mwah ikang (c4) Nawasangā (c1), (t1) // (c5, c5, c4) sam-
pun wus wrūh // (c4), (c5), (c5), (t1) watĕk ikang dewata (c4)
makabehan (t1) (c4) // (c1), (c5, c5, c4), (t1) a-ri ulahira
00.55,00

Narārya Wṛkodara sĕdĕng ngrugakĕn ikang bhūwana a-ri wontĕn
ikang (c4) Yamanilokā (c1) / inatur tĕkapira yata Sang Hyang
Pretarāja ⁴⁹ // (m) (c5, c5, c4) sangkayaning purwā / (c4)
parasamā (c1) / kawĕdār yatika (c1) / (c4) mwah yata minakadi
tĕkapsira mangkewala carakanira kaya mangke ⁵⁰ (c4) / (c1)
wĕ // mangkanā // (c5, 20 sec.), (m), (g4), (g1, *bapang*,
fluttering), (c5), (m)

00.56,58

DaLang (c4), (t2) ' lwīr / bhāskara (c4) sinaputāning andha-
kāra (t2), (c3) ' // ⁵¹ (c5), (g3, 10 sec.), (g1), (m), (c5)
Sangut (m), (t1) ' warigĕné maraga mati / matiné maraga pra-
gat / pragatĕ subal kabaōs ' (t1) / (c3) // ⁵² (c5, 10 sec.),
(m), (c5)

Mĕlem (m) (t1) bé bé bé bĕh (t1) / (g2) I Sangut tò to /
cara layangan ngedāp / wa ha ha ha ha / cicing I Sangut /
sing ja masa-masā / jlema jelé goba jelé ati binĕ belog blo-
long nget // jlemō hō / hina-budi / hina-budi // (c4) bĕh //
ya ha ha ha (c4) // (c5), (g3), (c5)

Sangut (m), (g2) nāh saja / beli Wayan / yĕné lanturang te-
tembangĕné / wak mula sing masekō arja ⁵³ atah / janten ya
bucak-bacik / nah pi kéto ha / idepan balih céléng mapaluĕ ⁵⁴
/ (g4) pa ha ha ha / (c3) //

00.59,00

Mĕlem (m) aduh / déwa ratu nah cai / cacad cai nget satata
cai korupsi waktū / ha ha / (p), (c3) korupsi waktū (c2) /
apō ané ngranayang to / belóg / belóg (c2) / uha ha (c2) ha
// (c4) aduh déwa ratu / (c4), (c3) yĕn (c2) amoné sarat-
sarat / buat pawacanan watek (c2) déwatĕné makejang (c2) //

saking (c1) / (c3) watèk (c1) / Catur Lokapala / muang Nawa-sangënë / makejang (c2) / makejang / élik (c1) / (c3) mapiduka (c2) / ring kraman / kraman (c2) / wang Bwahloköné / kasatria Pandawa ané madan Sang Bimöné tò / tò / déwa ratu (c1) / ha ha tò déwa ratu (c1) / ané h-a-apö adané / nah né (ka) kasebetan kayang / beli (c2) / aduh (t1) men subö magatra né (c1) / nah kalumbrah teka mai / kapaireng antuk watek déwatënë makejang / Bimö né to / sasudan ngalahin Yamaloköné (c1) / nah lakar bin lakar ya teka mai (c1) / apa adané / ngalih tirta k-ané kamandalu / buat / watek (c2) / sané kaotamayang / antuk déwatënë makejang / lamun apö ya / Bimënë sing ngaba dosá / to ha ha é sing nganti lamun apö ya / ngaba dosa // jeg bawák ya mamunyi Bimö né to / jeg ngadu kawanénan cara ditunë / munyi cegéng-cegéng / munyi cegéng-cegéng / jeg hukum karmö né / to / jeg hukum karmöné / ané (t1) /

01.00,00

Sangut (m) nah to suba paling beneh (c2) / dijá ja anaké beneh / ditu suba ruangina ben (c1) mbàngë sing kéto adané / sing ja kéto (c2) / yéné mirib ta jenengë ada pelih / wang Madyapadéné ksatria kulinö né to / Sang Bimö né to / singë ditu suba Idö // mirib // nah kabécundang ban watek déwata sapta ⁵⁵ (t1) Jogormanik Dorakala Mahakala / nah ping kalih Kingkara-balá / Sang Suratmënë makejang (t1) / maka samĩ ento kawédagang dados kakawenang / olih sang Bimö sing mirib jenengë beneh /

Mélem (m) a to beneh cara caië (c2) / to suba beneh cara caië (c1) / lamun ké suba nak (c1) / ngéndah-ngéndahang / unduk-undukë madan dini di

01.01,00

Suargalokö (c2) / apö to / a né cén men beneh to /

Sangut (m) singë tingkahé to /

Mélem (m), (t1) nàh cai / cai Sang Bimö ngaku Sang Bimö uli di Suargan bakal ngangkidan / apö adané / atmán bapan cainë /

ané kalebok / ditu di Cambra Gohmuköné / pinaka niraya pa-
nyampet kawah / sing kéto adané nah jani yén saja Bimö yén
gelahè / sing kéto Ida Sang Jogormanik / yén gelahè ja ngene-
hang Bimöné (c2) maputih-putih / cai teka selem kotot cara
(c2) uyung mengem⁵⁶ / sing kéto (c1) // (p) nah jani adö (c2)
/ adö rerembungan dini watek déwatënë makejang sarwa tatas
uning (c2) / tekén i Bimöné adané ditu di / Mreca padö (c1) /
di Astinöpurá / koné bisa nglukat (c2) atmö / yén saja ja cai
bisö nglukat atmö / kwala da lebihan tekéning tetelü (c2) //
teka kudang yutö kadén kasur-kasuranga (c2) // dadi salah /
ento anggon ida dosö / dadi beneh masé pasautnè (c2) / nah
ingghih a-ratu sang Hyang (t1) // Sang Hyang apö adané (c2) /
(c3) Sang Hyang a-ratu Sang Hyang Jogormanik (c2) / Betara /
nah (c2) titiang (c2) / nénten marasa titiang kaiwangan keni
dosö (c2) / (t1) titiang (c2) nganutin a-ratu sakadi kabuatan
(c2) i ratuné ngénkén (c2) titiang nglukat (c2) atmö (c2) sam-
punang lintangan (c2) ring tetigö⁵⁷ (c2) punikö (c2) / ti-
tiang sané lukat titiang sané keni antuk titiang (c2) luh kén
muani (c2) / degén (c2) tekén ing bancih̃ (c2), (t1) // tetelü
(c2) // céné nikö (c1) /

Sangut (m) sing to mirib jenengé beneh (c2) / sangkal Ida
menang sing kéto / (p)

Mélem (m), (t1) a to sa caiè (c2) / (p) panampén (c2) cainè
ngetè lén mapapas (c2) caiè (c2) / beli kangin cai tekö kauh
(t1) // (p)⁵⁸

Sangut (m) to beneh (c2) ya (c2) /

Mélem (m) anaké kéto (c1) / né jani maorta men ya to / Bimö
to dané ilonin cai / (p) ané ilonin ci to / (t1) né subö tu-
lisang beli / (p) di basang (c2) belinè / to tulisang beli
(c2) / (p) subö ngalih gaé (t1) to (c1) / subö ngalih gaé⁵⁹
to (c1) / bakat tindakin ben keneh belinè to / nah keneh
cainè to a / subö bakat tindakin / subö ha (c1) / kuwala su-
udné / yén kénkén mati / kagét Biméné kala ditù (c1) / bakal

cai (c1) / apö adanë (c2) / pikolih (c2) cainë ané kéto mapa-
pasa to (c2) / ditu bakal

01.03,00

buktiang cai ⁶⁰ / to ha ha ha / (m)

Sangut (m) pi kéto / nah masé / (p) jeneng nemu geláng / je-
nengë subö karmöné ⁶¹ (c1) / sing kéto / nah dadi masé nak
onyö ajak hukum karmö // beli ja hukum karmö masé (c1) / a a
'tuara tepuk yan tan karmö / mangadayäng äiririri // (p), (m),
(c5, c5) ⁶²

Mélem (m) ha ha / nak cai nawäng gen // (c5, c5) bisö gen
cainé tra adö ben cai (c2) /

Sangut (m) yén sing ada maan ya pacukén ah // (c5, c5) ⁶³

Mélem (m) (c4) bih déwa ratu (c4) / (t1) nah yén moné-moné
garedeganë sing buung jani Bimanë tuara mati / yen saja ya
sarat / tekéning buat tirta kamandalu (c2) ané subö tuara ada
tagih (c2) tagih (c2) / ané cutet-cutet ipun (c2) / ané betén /
ka penékang / ané babuan (c2) ka tuunang (c2) yén amonto do-
san ya / ada to undukné ya bakal hidup // to to to pinehin
jani /

Sangut (m), (t1) tiang (c2) sing bisö mapepineh (c2) / cang
sing bisö mapineh (c2) / sing beli ané dawa pepineh belinë
(c2) / ané kanggö / sing kéto / di kalan kalaning beli makada
géék-géék sada kéto / sing di kalaning mapaicö bisaang beli
awak belinë nékòr / singë / (p) sangkalë beli

01.04,00

mokòh / bungut belië tapak / gaan ngamáh / (p) beli / singë
duwegang beli (t1) / ⁶⁴ (c3)

Mélem (m) atah / aik (c2) / yënë benengan jani (c2), (c1) //
padah / (p) ada saja saja jani / (c4) nang kelodang Ngut (c4)
/ (c2), (t1) matan ciné to / (c4) matan belinë (c4) nak suba
puwikin gobö (t1) ben tuönë ngranang // (m) ⁶⁵, (c5), (p), (c5)

Sangut (m) pah / (t1) kuping belië sing puwikinë ben munyië
(t1) // (c5), (p)

Mélem

(m) sing / tondén tondén mirib / (c3), (c4) āh to to to (m),
(c4) //

Sangut (m) badáh (c2), (c4) sing kéto yén amontó (c4) / ta
bébās Ida / yénē yén sing anak jenengē patut / (c4) sing ja
monto pa bébasē (c4) /

Mélem (m) anak ané corah-corah bébās (c2) / (c3) yén sing
bébās /

Sangut (m) gantul degén ⁶⁶ / yén anak né ané subö mamatut /
aduh paling bébas ngabö hidupné / tò to / mati nāh / hidup
nāh / to to to / hukum karmö / ha ha (m) / sing kéto (c4) mi-
rib /

01.05,00

Mélem (m) aih a-ratu a-ratu ratu (c4) // (c5), (g1, bebatélan,
quick), (g3), (m)

Sangut (m) Tuh saja // (m)

Mélem (m) inggih a-ratu a-ratu // (m)

01.05,50

Dalang "irikā" / (c5), (m)

Bima béh / paman Twalen / (m)

Twalén (m), (g2) a-ratu Nak Agung Madé titiang / a-ratu //

Bima (m) wáduh / wa ha ha ha / (t1) śīghrá lakungku / (c4)
paman Twalen (c4) / apan (c2) di ⁶⁷ makahawan (c2) sahyungku
ta sampun parāpta (t2) /

Twalén (m) inggih / wiréh luih pamargin i ratuné (c2) / sa-
pakayun jeg sampun napak (c2) k-iriki / ring Siwölokö (c2) /
(c3), (c4) nggih nggih // (c5), (m), (c5)

Bima (m), (c4) adūh / wa ha ha ha // (c4, c5), (g3), (m),
(c5), (m) a-ratū / (g2) pakulun watĕk ikang dewata makabehan
(c2) // Nawasanga // (c5, c5) (mwa) mwang Catur Lokapāla (c1)
// (c3) Kuwera (c1) / (c3) Waruṇa (c1) / (c3) Indra (c1) //
(c3) mwang watĕk ikang Gunarwa (c1) ⁶⁸ / (c3) Widyadhara Wi-
dyadhari makabehan (c2) / si aku yatĕki parāpta / sangkaya-

ning /

01.07,00

pawitra / pawitra / amintā / aminta yêku / minakadi (c1) tīr-
tha kamaṇḍalu kēna bhīprāya angēntasakēn bapangku yata (c1) //
(c5, c5) peh / campur yata campur // (g3), (c5, c5) (g2) ak-
weh kaleśa (t1) rumakēt a-ri wontēn ikang saweawaning śarīra-
nira (t1) mangkanā / mangkana // adūh // (g3), (c5), (m), (c5)
Twalén (m) a-ratū (g2) a-ratu bétara / betara punika tan wén-
ten / bet // tara bet⁶⁹ // sané galang a-ratu sané galang
(c2) a-ratu pakayun i ratu (c2) sūrya jajñāna⁷⁰ (c1) / (c3)
ah maka sami / maka sami (c2) / nawég naweg titiang (c2) wén-
ten ratu kabuatan / Ida gustin titiang / nunās tirtā kamandalu
/ jagi anggén Ida nglukāt // sakekenén (c2) / antuk (c2) / se-
bel kandel / ring ragan Ida / nah sané k-inangkid irikō ring
Yamalokō / Ida ké Maharaja Pandu (c2) / nawég (c2), (t1) ké-
wala wénten a-ratu (kwén) (c2) / nah saking kabuatan Ida ibun
Ida (c2) / (c4) a-sampunika sapunika (c4), (t1) // (c5), (g3),
(m)

01.08,00

Dalang ' ō wak ' // (m), (c5)

Mredah (m), (c4) inggih a-ratu / a-ratu nawegang // (m)

Mélem (m) a-ratu betara // (g2)

Host of Gods (m) Waruṇa Waruṇa //

Mélem (m), (t1) naweg naweg (c4) / punika yakti pisan
(c2) sakadi lamlam luciténé // ⁷¹ (c4, c5) nah Palungguh wa-
tek betaréné / (c4) maparuman (c4) // wenginē sané bisoré (c1)
/ (c3) maosan / indik (c1) / (c3) kaangkaran Bimōné uli Mre-
capada / rauh meriki ka niskala (t1), (c1) // (c5, c5), (c4)
a-sampunikā sapunika // (c4), (g3), (c5)

Host of Gods yata nunas tīrtha kamaṇḍalu // o // ana // ya
// wāni // (m), (c5, c4)

01.09,00

Waruna (m) beh / (g2) ñh kitā / caraka Delēm // (c4, c5, c5)

Mélem (m) duh / (c4) a-inggih a-ratu betara titiang titiang
(c4) // (c5), (g3), (c5)

Waruna wah / (t1) apö matangyan ta rakwa kita yata alauk-
lauk sangkayaning kadoh ašabda ghorö kalawan inghulun (t1) //

Mélem (m) a-inggih a-ratu a-ratu betara / betara // (m) wah
ah ha ha ha // (c5, c5) Palungguh cokor i déwa Waruna aruṇa ⁷²
(c2) ring Catur (c2) / Catur Lokapala (c1) / (c3) inggih sayu-
wakti sayuwakti pisan (c1) / (c3) nah sakadi / bebaosné incep-
incep bebaosné / yakti pisan Sang Bimöné puniki (c1) / raùh /
(c3) yakti (c1) / (c3), (t1) tan pariwangdé yén kaparna (c2)
ri antuk titiang inargamayang titiang (c2) / nah nah tan pari-
wangdé a-ratu (c2) / yén panyawatah titiang (c2) / yén iwang
ké yén tan / nah punikö (t1) / ngrerèh / mamuatang (c2) indik
tirta kamandalu (c2) / tirta kamandalu (c1) // (c5, c5)

Waruna (m) waduh (c2) / wät / yan mangkana (c2) palangpång
(c1) / yata kasatriya turunan Kuruwangśa (c1) / watëk (c2) /
Bhārata ta sira // (c5) mang ⁷³ // (c5)

Mélem (m), (c4) inggih / inggih // (c4), (c5) sampunika //
(c5)

Waruna (c4) oh / cèt // (g3), (g2) watëk ikang déwata / (t1),
(m) udu udu udu (t1) / kinabehan kinabehan yatêki Wṛkodara //
(c4), (g3), (c5)

01.10,00

Dalang (m) 'wāk' // (c5)

Mélem (c4) inggih / a-ratu a-ratu / mangkin mangkin / yakti
pisan / (g2) sakadi / bebaosné / wenginé bisoré / nah puniki
yakti yakti (c4) // (c5), (g3)

Dalang (m) 'wāh' / (m) (c5)

01.10,40

(c4) 'wara wirī yē' // (c4), (c5), (m) "waduh" // 'wāh' // (c5),
(c1), (c5), (c1), (c5), 'wēk' // 'amijīl' (m) // 'wara wirī'
/ 'wē / wē // yē / yeik' // (c1), (c5), (c1), (c5, c5)

01.11,20

Swinodéwa sahananikang Gandharwā / (g2), (t2) kunang (c2),
 (c1) / makabehan / yêki tuhu-tuhu tapwan ana singsal (c2), (c1)
 / (c3) ndatan papacuhan yatêkang wṛtti sajati (c2) yêki (c3)
 parāpta / Narārya Wṛkorada / yêki katon yata tēkap ingong (t2),
 (c1) // (c5), (m), (c5)

Host of Gods waduh (c2) / yan mangkana (c2), (c1) / (c3) aeh /
 ebatang / pějahang pějahang (c1) // (c5), (g3), (m)

Dalang "wadūh" 'yē yē' 'aywā' "wa wa" (c1), (c5), (c1), (c5),
 'wā // wā' // (m)

01.12,00

Sangut a-ratu // (g2), (c5) sarantaban kerik tingkih bah (c2)
 / bedég aud kélòr (c2) ⁷⁴ / déwa ratu (c2) / watek déwaténé
 (c2) / sami madáging / madaging déwa ratu (c1) / karoda piduká
 (c1) / mabuat a-ratu (c2) / ring Sang Bimö (c1) / déwa ratu
 (c1) nâh / rauhing punikö tetambéné iriki (c2) ⁷⁵ / ring Su-
 arga (c2) Sang Swinodéwö (c2) déwa ratu // (c5), (m), (c5),
 (c4) a-rauh pēh / a-ratu durus durus / a-ratu // (c4), (g3),
 (c5)

01.12,40

Dalang 'wā' // (m), (c5), (c4) "Narārya Wṛkodará" / 'yē' //
 (m), (c4), (c5) 'yē yē wāk' // "yan sirá" // 'wā' / (c5), (c3),
 (c5) 'wā' // (m), (c5)

01.13,10

Bima pakulūn (c1) / iyik (c2) / waduh (c1) / (g2) ah ah ah
 ah / (m)

Waruna (m) wīh / Si Wṛkodara palangpang ta rakwa kita // (c5,
 c5) yan kita tapwan mawruh ta rakwa tēken inghulun / yêki (c2)
 Waruṇá Waruṇa / Catur Lokapāla Catur Lokapāla // (20 sec.)
 (c5), (g3) apa donta /

Dalang 'wā' //

01.14,00

Bima a-ratū (c5), (g4), (m) wak / Sang Hyang Waruṇā / Sang

Hyang Waruṇa (c1), (c3), (p) // parāptangku mangke (c2) / wit inutus (c1) tēkaping makaibungku (c1) amintā / aminta / yatêkang (c1) tīrtha kamaṇḍalu (c1) / bhīprāya (c2) / angēntasakēn yata (c2) / kleśaning bapangku / bapangku (c1) / (c4) waduh // (c5), (g2), (c5) kewala ana /

Waruṇa beh / bāh (c2) / (t1) samangkana tan pariwangde (c1) / (c3), (c4) pariwangde kita angēmasakēn ikang palatra //

Bīma (c4) yuwadin angēmasakēn ikang paratra / wānya yata / anyaruhakēn ikang pramāṇa (c4) // (c5), (g3), (m)

Dalang (m), 'wē // wē' // (c5)

Twalén aduh / (c4) Dah // Mredah // (c4)

Mredah apö Nang (c2) // (c3), (g2, g4), (m)

Twalén néh saja / (c3) nunian kerug-kerugē nunian to mirib Betarēnē kempelan jenengē Dah ⁷⁶ (p) / apan dangkāk // (c5) lahrū (c5) / kangkang // (c5, c5) kerug-kerugē nyak nyak ujan ratū // (c5), (g1)

01.15,00

Dalang 'yā'

Twalén (c5, c4) kadung ta Nanang entik / nyén paang // (c4, c5), (g3), (m)

Dalang 'yā' // (m) 'wē' // (m)

Bīma sugrā pakulun // pakulun // (g4), (c5) pakulun / Sang Hyang Waruṇa / kewala tabe / si aku tabe // (c5, c5, c4) kita yata (c4) / angrewēdi (ka)k-angrewēdi / pakulun pāduka Bhaṭāra / (c4) ri sēḍēng (c4) / inghulun mrotsahakēn ikang pawitra / kita angrewēdi (c2) / atandangakēn jurit ta (c2) / (c4) rakwa kita (c4) // (g3)

Waruṇa wāh (c1) / aywa aduh (c1) // (c5, c1, c5), (m), (c1, c5, c1, c5, c1, c5), (p)

01.16,00

Bīma (c4) kewala / tabe tabe tabe // (c4, c5) sugra wa // (c5, c1, c5), (m), (c5, c1, c5)

01.16,20

Waruna atuh // (g4)*Mélem* (m) sapunapi tu //*Waruna* h-antyan wāgmīnira yata prang yan silih-cidra ya apan (c2) / daṇḍanirā daṇḍanira / yêki kang mastaka / meh meh bēntar yata (c2) / tinēmpuh (c2) tēkap ikang daṇḍanira /*Mélem* (m) aduh / yakti // yakti // wiréh mula kasatriyéné punika ten mula / (c3) satata melatih rahina wengi ⁷⁷ / indik aprang (c2) / nah tingkah ing danurdara rusian-rusian mapanahan punikō (c2) / sami kaurukin (c2) / (c3) antuk guruné yén sapisira a-ratu (c1) / sané (nga) jaga ngajar (c1) // (c5), (g1), (m)

01.17,00

Dalang "dadyā" // (g3), (m) 'sā' // (m), (c5, c1, c5, c1) "dadyā" // 'wāh' // 'wē' / 'āh' // "parasamā // a-sami makabehan" // 'yē' // (m) 'yē' // 'yē' // (c5), (m)

01.18,00

Bima eh (c2) / (g2) oh ha ha ha / (g4), (t1) wong cinging yêki sang apō / apan si aku tapwan mawruh sang apō yêki makangaran (t1) ⁷⁸ /*Swinodéwa* inggīh / Narārya Wṛkodara (c1) // (c5, c5) hulun yatêki Świnodewā (t1) yata makangaran (c2) / maka ta (c1) (nguş) nguṣadha (c2) / yatêki ri wontēn ikang / Swargaloka (t1) // (c5, c5)*Bima* (t2) wēh / duh // (c5, c5) ha ha (g1) niṣphala kewala tabe si aku apan kita Bhaṭāra / (c4) Bhaṭāra (c4) / yen kita / tapwan mawruh / yêki yêki (m) pilihēn pilihēn // (c5) ⁷⁹*Dalang* "sakṣaṇā" // (c5)*Bima* anēng ēndi / untat ngarēp / (c3) // (g3), (c5), (m), (c5, c1, c5, c1)*Dalang* 'wē' // (c1, c5, c1, c5), (m), (c5)*Swinodéwa* nr. 2 kadyang punapa doning malēngĕk // (g4), (c5, c5)

Swinodéwa nr. 1 tapwan mawruh yata ya // (c5, c5, c4) tapwan mawruh ya / umagut kadigjayanira // (c4, c5, c5) agé // (g2) meh meh ngémasakén ikang palatrá palatra // (c5), (g3)
Dalang (m) 'yē' // (c5), (g4), (m)

01.19,00

Sangut (m) péh / pasaut atah / watek déwöné beli Wayan // watek Betara Betara dini mawarni-warni déwa⁸⁰ / anékawarna anékawarna (c1) / (c3)

Mélem (m) apö to /

Sangut (m) kénéé / nah / né yéné kéto / beneh mirib solah / I Bimöné ta mirib beneh / jenengé (c2) / jalan da ja nyemak endut (c2) / kéto / (c3) lasian subö da jemaké enduté pangé da masehin limö kétoé / jeg makaad / to aih // (c5), (g3)

01.19,40

Mélem tó // ē // (m)

Dalang 'wē' // (m)

Gods parasamā / marāryan ya // ⁸¹ (m)

Dalang "adūh" // (m), (c5)

01.20,00

Gods ndatan siddhā ya (c1) / (g4), (t1) apan wāgmīnira yata angadakakén jurit ri (c4) wontén ikang Swargaloka (c4) // (c5), (g3)

Dalang 'sahurirā' // 'wē' // 'wāh' // (m), (c5)

01.20,30

Sangut nah (c1) (m) / (g4) (t2) onyangán beli Wayan (c1) / jerih jerih jerih / beli Wayan (c1) / maka sami (c2) maka sami (c2) / nah jani ada pepauman / watek (c2) Nawasangöné⁸² (c1) Sambu (c1) / Wisnu (c1) / (c3) nah to (c2) / Sangkara (c1) / Mahadéwö (c1) / iwadin Ludra (c1) / nah Barahmö (t2) (c1) / nah ping kalih Sang Hyang Kuwéra (c2) / Iswara / àh déwa ratu (c2) // subö ké marasa (c2) ané jani mapaumán (c2) / bakal ngaturin / ngaturin / Idö / (c3) Betara Bayú Beta-
ra Bayu (c2) /

01.21,00

wiréh adö né Bimö di Bwah / di Bwahlokö (c2) saking pakardin
Idö / saking pakardin Idö / Betara Bayu (c2) / nah ditu ba-
kal Ida (c2) matur / nguningan (c2) nglataran (c2) unduk Bi-
mönë (c1) / kacorahan Bimönë madan makejang (c1) /

Mélem (m) bah men kéto ja beneh // (c5), (g1, g3), (c5) (15
sec.)

Sangut (c4) (m) inggih inggih durus (c4) // (c5), (m), (c5)
(15 sec.)

01.21,30

Dalang (c4) 'ya' // (c4, c5) 'ka Bāyulokā' // (m), (c5) (15
sec.)

Gods a-ratū / Sang Hyang Paramajñāna / (c4) Pramajñāna ⁸³ //
(c4, c5, c5) tulungēn / tulungēn yêki / watëk dewata kabeh //
(c4) a-ri pamariśuddhā (c5) ya (c1) // (c5), (m)

01.22,00

Dalang 'wa' / "a-rakwā // Sang Hyang Anilā rasika ⁸⁴ // (c5)
prāsamā (t1) tēkang Catur Lokapāla nguniweh (g2) watëk Nawa-
sanga makabehan (t1) // (c5, c4) parasamā (c4) ya (c1) / (c4)
kodagang tēkap Narārya Wṛkodarā (t1) yēka turunan Kuruwangśa
(t1)" // (c4, c5), (g3), (c5)

Mélem (m) (t2) a-inggih a-ratu Betara / (g4) maka sami pu-
niki watek déwata / sawénten iriki ring Swahloka ring niska-
la (c1) / (c3) karusakāng / antuk punika Sang Bima / saking
(c2) / Madyapadā (t2) // (c5), (g3), (c5, c4) wāh ha ha ha //
(c4, c5), (m)

01.23,00

Dalang 'wa' // (m) (15 sec.)

Gods (c5, c4) a-ratū (c1) / (g4) Bhāṭāra pakulūn / Bhaṭāra
pakulūn // (c4, c5, c5), (t1) antyanta mandabhāgya yatêki (c2)
iki watëk (c2) ikang (c3) dewata kabeh (t1) // (c5, c5) (t2)
kasāmyā kasāmya (t2), (c1) / (c3) tēkap ikang Narārya Wṛko-
dara (c1) / (c3) mangke (t2) k-apan parasama wus wrūh ya /

á-rikana (t2) / yata Narārya Wṛkodara (t1) ri wontĕn ikang
(c1) Madhyapada (t1), (c1) / (c3) sangkayaning pakulun pādu-
ka Bhaṭāra Sang Hyang (c2) Paramāṇa yata / ginawehakĕn //
(c5, c5), (t2) yā yan tatad (t2), (t1) kapupugakĕná (t1),
(c2) /

01.24,00

māka minakadi (t2) guṇanira doṣanira (c2) / (t1) yēka Narā-
rya Wṛkodara (c2) / meh arusak (c2) / yēki kang Swargalokō
(c2), (t1) / yan siddha (c2) / denta (c2) angamet (c2) / ya-
tikang tīrtha kamaṇḍalú (c1) // (c5, c5)

Mélem (m) inggih k-a-ratu Betarā / Betara / a-sampun (c2)
a-ratu (c1) / (t1) watek Catur Lokapala maka sami déwatĕné
maka sami / sampunika (c2), (t1) / kakaonang antuk Bimō / wi-
rĕh sakadi menawi té i ratu sampun pawikan / Betara sampun
pawikan / indik Bimōné ngrusak iriki ring Yamalokō / sampun /
kauning (c2) / (t1) Ida Sang Hyang Yama tur katingkebin antuk
jambangān (t1) ⁸⁵ / gelung Idĕné telah / karusakang (c2) /
nah punikō (c1) / malih (c2) sané mangkin (c2) jaga (c2) napi
mamuatang (c2) tirta kamandalu (c1) nah sampun a-ratu (c1) /
napi ja wstanĕ (c1) / (c3) ā̄ (ka) / umōhōtakĕn katombahāng
// wirĕh palangpang (c2) / Bimōné punika (c1) / wirĕh mretan
(c2) / watek déwatĕné maka sami (c1) / (t1) punika wĕntenĕ
tirta kamandalu (c1) / nikō kabuatang (c2) / nten (c2) si-
nangguh (wat) (c1) / antuk (c2) puniki (c2) / watek (c1) /
déwatĕné maka sami (t1), (c1) / (c3)

01.25,00

punika palangpang (c1) / Bimōné (c2, c1) / mangkin / (c4) ni-
ka (jaga kadaat) / sampun katanggulin // (c4, c5, c5), (t1)
katanggenin / punika pangrauh Bomō né jaga nunas tirta kaman-
dalu mangdan keni sampunang / ya sida antukĕ (c1) sapunika
maka sami a-ratú (c1) / (c3) telās gunan watek déwatĕné (c1)
/ jeg teguh timbul (c2) / malihnĕ kaungguhan / antuk uning
(c2) matingkah ing ayuadi (c2) / mayudō né punika (c2) / nah

malih / masios (c2) / malih teguh (c2, c1) / antuk duweg /
 a-sapunika / sapunika a-ratu (t1) / (c4, c3, c4) nah inggih
 wiréh a-ratu (c2) sampun (t1) pawikan watek déwöné / sami ka-
 wéntenan (g2) Bimönë punika (c1) saking / Betara Pukulun a-
 ratu sané ngwéntenang (c2) / yén sampun cokor i déwa mamuatang
 wantah ngardinin karahajengan (c1) / a-watek déwa né iriki
 (c1) / (c3) a-ring Suarga (c1) / (c3) mangda keni sampunang
 a-ratu (c2) / kakeniang (c2) / tirta kamandalunë sané kabua-
 tang antuk Betarënë (c4) maka sami punika (c4, c1) / menawi
 ké (té) sida (t1), (c1) / (c3)

Bayu (m) wadūh (c2) / ih (c1) / (t1) kita watĕk ikang dewata
 Catur Lokapāla (m) mwan yata / Nawasanga (t1), (c1) // ma-
 wruh yatĕki hulun (c1) / kita hīna / hīnabudhinta⁸⁶ / (t1)
 yan pagutakĕna kalawan ikang

01.26,00

Narārya (t1) Wṛkodara (c1) / (c3) wōh / (t2) mangke awas (c1)
 / sangkayaning kadohan (c1) / hulun / yĕki (c2) heman / tĕkap
 si aku yatĕki (c2, c1) / (c3) bhiprāya (c1) / (c3) ūmĕjah /
 yan tan pĕngkuh ta rakwa rasika (c1) / tan kewasa⁸⁷ / humō-
 hōtakĕn ya (c2) ta / minakadi (c1) / amintahakĕn ikang pawī-
 tra (c2) / beh (c1) / pĕjah (c2) / (c4) Narārya Wṛkodara (t2),
 (c4) // (c5, c5)

Sangu (m) inggih inggih a-ratu // nah / udūh i déwō watek
 Catur Lokapala (c2) / watek déwöné makejang (c1) / (c3) sam-
 pūnang i ratu nyelsel / pawacanan Palungguh Ida Betara Sang
 Hyang Bayū wstanë puniki (c1) / sampunang nyelsel / wiréh
 Ida tatas unīng / puniki Ida Sang Hyang Bayū (c2) / ring /
 katonān i déwöné / yén bandingan tekén ing I Sang Bimō / tuah
 té wantah lokō / nah kapatutané (c1) malihané / ā kawangsan
 Idĕné (c2, c1) / antuk Ida sané ngardinin / nah mangkin yén
 sampun /

01.27,00

tan dados tombahang / a-ri antuk Ida sampun nyamped / (t1)

yén ta rauh (c2) / tan pariwangdé Bimö né punikö / pacang ka-
sédayang / antuk Idá / Betara puniki (c2) / wiréh (c2) Ida
ngardi (c2) / di h-apan ka bakal Ida tuara nyidayang (t1) /
01.27,30

Bayu óh / lok /

Gods a-ratū uwah // (c5) ha ha // (m), (c5)

Bayu (c4) wadūh / eh / kawingking / nghulun patiha // (c4,
c5), (g1, g3), (m)

Dalang 'wā' // 'wāk' // (m) 'wāk' // (m), (c5, c4) 'wāk'
"kahananira" // 'wūs mangkē' // (m), (c4)

Mélem (m) a-ratū // Sang Hyang Paramana // (g4, g1, g2),
(c5), (m)

Dalang 'wāk' // (m)

Bayu pějahang / pějahang i (c5, c4) Wṛkodara // apan yēki
minakadi / in-

01.28,00

tiping / matsāryá / matsārya budhi ⁸⁸ // (c4, c5), (g3)

Dalang 'wadūh' // (m) 'wā' // 'wāk' /

Bayu apa // Bhīmasenā // (m) (c5, c4)

Mélem (m) nah jani pang tananga // (c4, c5), (m)

Dalang 'wā' // (m) "wadūh" / (g4), (c5) 'peh' //

Bima Twalén // (g2)

Twalén (m) cang // (g4), (p) ⁸⁹

Bima peh / I Twalén / (t2) dadi sing ngelah tinkat apa (t2)
/ (c3) cang // (p) ⁹⁰

Twalén (m) tiang / (c3) i ratu (c2) paicönë kaon (c2) //
aturnë (c2) tan (c2) becik / ⁹¹ tan sampunika (c2) / (c3)

Bima ah kadyang punapö dengku yan to // (c5, c5) a sinambe
ta rakwa kita //

Twalén (m) ah paman (c2) / Twalén (c1) kéntenë / (c3)

Bima beh / eh / kita paman Twalen //

01.29,00

Twalén a-ratū / betara Cokorda Madé titiäng / (c4) ha ha

(c4) /

Bima beh / duh (c1) /*Twalén* (m) men men / sapunapi i ratu paman *Twalén* (c1) /*Bima* h-aduh / (t2) yatêki bapangku prāptā (t2) /*Twalén* (m) ā / puniki ajin i ratu / sirā (c2) /*Bima* wah / (t2) Sang Hyang Bāyu / Sang Hyang Bāyu (c1) / tan wānyā yêki si aku palangpang kalawan ikang bapā (t2), (c2) / aduh (c2, c1) /*Twalén* (m) adāh (c1) / puniki man (c2) / kénkén (c2) /*Bima* bah / (t1) sing kéné paman *Twalén* (c2) (t1) / kewala / tan / asih (c2) / yêka bapangku / yata Sang Hyang Paramāṇa /*Twalén* (m) a-inggih minakadi kang (c1) // (c5, c5)*Bima* dongku yêki (c1) / (t2) kakinon / aku bhīprāya (c2) / angaturakēn ikang angga / lamakan h-angēmasakēn ikang pala-trā (c2), (t2) /*Twalén* (m) bēh / īh / déwa ratu / (t2) kéwala yén nénten su-écā / pacang puniki (c1) / Ida Sang Hyang Bayú (c2) / ring Palungguh i ratu (c2) / nunás

01.30,00

kabuatan i ratunē (c1) / tirta kamandaluné (c2) / i ratu jaga ngaturang (c2) a-raga (c2) (t2) (mangdan Ida ja) (c2) wiréh wénten i ratu (c2) saking Ida ngwéntenan (c2) / kénten (c1) /

Bima yogya / mangkana /*Twalén* (m) men titiang (c1) / titiang kénkén / 92*Bima* aduh / ha ha / kitá / (t2) a-ri wus inghulun yata atē-mahan wangkay yatêki (c2) uminggat yata (t2) // a-ri wontēn (c2, c1) / yêka Sang Hyang Paramāṇa // (c5, c5) Sang Hyang Paramāṇa ri wontēn ikang tahulangku (c2) / atēmahan wangkay (c2) / si aku (c1) / kita tumuluwi yata (c2) // (t2) umungsi yata dumunung / nggwaning maka (c1) / ibungku / mwang wang sānakku catur (t2), (c2, c1) /*Twalén* (m) inggih / nāh (c1) / i ratu / yén kalan i ratu sé-da kasédayang / yén tan suéca (c2) mangdoh (c2) / (c3) sampu-

nang ja sapunikö i ratu (c2) / yén (c2) kéwala / tan suécö
 (c2) / bakal (c2) / (t1) Ida Sang Hyang Bayu i ratu ngaturang
 ragö (c2) / yén sampun i ratu bakal sédö / titiang malipetan
 a-ratu (t1), (c1) / (c3) / (t2) nguningayäng (t2) / ring (c1)
 / (t1) merikö ka Banjaran Kembang Banjaran Santun (c2) / ring
 raka-rain i ratu (c2) / nah minakadi ring ibun i ratu (c2) /
 sapunika (t2) /

Bima yogya mangkana mangkana / (c4) engġetakġna (c4, c1) //
 (g2), (m)

01.31,00

Mredah (m) kġnkġn ka Nang /

Twalġn (m) aduh / déwa ratu / ngembeng-ngembeng / yġh mata
 (c1) // sing dadġ bakal / (c3) jagjag ta / yġnġ gelahġ mati /
 kal dini (c2) / mati (g4) kala (c2) / nyen paman nyen malipe-
 tan (c2) kemö uningang / uling kawit rauhing pamupüt (c2) /
 (c3) di kġnkġnġ nak / buka paman a tuara (na) nawäng (c1) //
 (c3, c4) ah sajä / (t1) yġn benya ngeling menġk (c4) yġhnġ
 kutek-kutek sigsigan bena déwa ratu (t1) / (c3) ⁹³

Mredah (m) atah aik / déwa ratu / kalang wakġ Nang / hi /
 (p)

Twalġn (m), (c4) ah aik / dö ja jalan ngeling apan / adö ka-
 tatuan anakġ anġ ngeling / sing ada pa maang luung / kéto //
 (c4, c5, c5) ⁹⁴

Mredah (m), (c4) nah api kéto kudiäng men Nang // (g1, g2)
 atah aratü / Nak Agung Madġ a-ratü / sampunang i ratü / (c4,
 c3) yġn marasä ratu pacang / (c3) nah ngaturang ragä a-ratu /
 mangda i ratu dados layon iriki (c1) / titiang kudiäng (c2) /
 (c3) titiang (c4) awak titiang wong hina-jadmö a-ratü // (c4,
 c5), (g3) ⁹⁵ (m)

01.32,00

Dalang 'om̄ sġmbäh̄ ning anātha / tinghalanā de trilokaśaraṇa
 wāhyādyātmikā sġmbäh̄' // ⁹⁶ 'wā' // (m), (g2), (c5, c4) "prak
 adulū" // (c4, c5), (g3) 'wāh̄' / wahaha // (m) (15 sec.) (c5,

c4) 'yē' / (t1) 'akweh swarga nadahnya ndān ininakakēn de-
ning upāya sandhi / sāma mwang dāna hetunyan awēlas atēgēg
tan tēkēng Indraloka / wruh yan popāya Sang Hyang Surapati
kapana ngdewa detyān patuta' // ⁹⁷ (t1)

01.33,00

Mélem (m) nah / (c4) jani kudianga / ēh cai / Sang Bimö (c1)
/ (c3) kéwala nu palangpang cai (c2, c1) / apan anakē kadi ba-
pö (c2) / subö nawāng (c2, c1) / sing adö utamaan tekéning u-
rip (c2) / ané neked / di déwékē (c2) / pican Ida Sang Hyang
Widhi (c2) / (c4) wahahaha (c4) / yén kéwala cai bengkung (c2)
/ (c4) sing bakal (c4) dadi (c1) / bakal kisidan (c1, c2) /
lamun ci baat bakal ngisidan tingkah cinē totonan (c2) / pa-
langpang cainē to (c2) / tekéning watek déwatēné makejang (c2)
/ (m) mati ci (c2) / (c4) ti ci ha ha ha (c4) / ⁹⁸

Sangut (m) péh I Mélem (c1) / kipeknē / ti ci ti ci // (c5),
(g3), 18 sec.)

Bima (m) adūh // adūh // (g2), (m)

Dalang (m) 'wāh' //

Bayu pēḍēk / pēḍēk // (c5), (g4), (c4)

01.34,00

Bima (m) arātū / pakulun Bhaṭāra pakulun // (c4, c5) wāh /
aeh / (c5) kaṣamakēna kaṣamakēna / (c3, c4) yatēki kang kahu-
la // (c4, c5), (m)

Bayu (c5) wōh / (t1) ngadēg ngadēg / ngadēg (t1) // (c5),
(g3), (m)

Twalén (c5), (g2) (m) a-ratū / a-ratu Betarā / titiang mami-
tang lugrā / ring Palungguh (c2) cokor i déwa (c1) / (c4),
(g4)

Bayu bēḥ / (t2) yatēki kitā (c4, c3) / wong hinajadmā (t2) //

Twalén (m) (t2) inggih titiang / (c3) ping empat wangsa /
titiang (t2) // (c4)

Bayu (c4) wōh yan (c1) / (t1) pangiringirang Bhīmasena (t1),
(c1) /

Twalén tiang / (m)

Bayu (t1) pangiringira / yata (c2) / Narārya Wṛkodara (t1) //

Twalén (m) apö pangiringè Dah (c1) / (p) ⁹⁹

Mredah (m) sing mula kéto akwéh dénikang wang (c2) ginawé wangsit (c2) / di jagatè (c2) / sing kéto (c2) nakè (c2) / pangiring ta (c2) / iringán (c1) /

Twalén (m) oh iring (c2, c1) / inggih titiang (c2) / (c3), (p), (t1) titiang parekan sané nyarengin pamargin Ida Sang Bimö (c2, c1) / titiang (c2) / adan titiangè (c2) / I Tuölén (t1), (c1) / (p) ¹⁰⁰

01.35,00

Bayu wāh (c1) / a-ri wus kita (c1) / angañjani kalawan (c2) / k-inghulun yatéki (c2) / (t1) wěnanng kita paparěng ¹⁰¹ alungguh aněng untat tuhanta (c2) / kita (t1), (c1) // (c3), (g2), (c5), (m), (c5)

Twalén (m) (c4) nggih / sugra // (c4, c5), (m)

Bayu (t1) kawingking (t1) // (g3, g4, 5 sec.)

Mredah (m) (c5, c4), (t1) mamitang lugrà / mamitang lugra // (g2), (c4, c5), (m) (c5) titiang iringan Idā / ratu (c4) Ida Sang Bimö ratu (c4) // (c5, c5), (g4)

Bayu (c4) waduh ha ha // beh // alungguh alungguh // (c4, c5), (g3)

Mredah (m), (c5, c4) mamitang // lugra / (m)

Bayu wah / kawingking // (c4, c5), (m)

Dalang 'yén ada dadap' // (m), (c5) ¹⁰²

Mélem (m) béh inggih / (g4), (c4), (t1) mamitang lugra / mamitang lugra / ri a-ning palungguh (cok) cokor i déwā cokor i déwa (t1) / (c4, c5), (g3), (m)

Bayu bah //

Sangut (m) sing nyak // (m) ¹⁰³ (c5, c4)' sangkěng kelāsā yar ton // (g4, g2) alā āyuning ulah lāwān amběk nikāng rāt' ¹⁰⁴ // ah a-inggih a-ratu / mamitang lugrà / mamitang lugra / (m), (c4)

Mélem (m) to to to to to I Sangut / to to to I Sangut / to to kéto tungkás ya // (c5)

01.36,00

Sangut (c5, c4) mamitang lugra / (m)

Bayu ah kawingking // (m), (g4), (c4), (t2) yêki hulùn / ba-panta takon kalawanta (c1) / tuhu ta rakwa kita (c2) / ho ho // (c5, c5) h-angambëkakën ikang durjanà / a-ri wontën ikang (c1) / Yamaniloka / parasamà yêkö (c2) / ërug ikang (c1) // (c5, c5) Yamaniloka / tëkapta (c2) / tëkapta (c2) / tuhu (t2) (c1) /

Mélem (m) éh cai Sang Bimö (c1) cai Sang Bimö / (t1) to wacan nan Palungguh Idö Sang Hyang Bayu (t1) / nas sugra titiang / (t1) jaga ngrahinayang éh saja ké anakë buka cai (c2) / ngrusakang (c2) / jagatë irika ring Yamaloka (c2), (t1) / Ida Betarà / (t1) sané mapitakén mapitakén (c1) // (m), (c5, c5) ca wis cawis (t1) //

Bima (t2) a-ratū (c1) / bapa pakulun (c1) / yakti yakti (t2) / (m)

Bayu apa matangyan (c1) /

Bima (t2) sa-awetning yata (c2) minakadi kakinon (c2) tëkap ikang ibu Sang Narīrājā (c2) Sang Narīrājā / (c4) Kuntī (c4, c2) Kuntī (c2) Kuntī (c2) / apan (c1) / amangguhakën / ikang pañcagati saṃsāra (c2) ¹⁰⁵ / këlëb (t2) / (t1) a-ri wontën ikang Yamaniloka (c2), (t1) / yêku k-inangkidakëna

01.37,00

(c1) / átëmahan wirodhö / watëk (c2), (t1) Kingkarabala mwan Jogormanik Dorakāla Mahākāla mwan Surātmö (c2) / parasamö yata ikang rākṣasā (c2) rākṣasa (c2) ngrëbutakënö si aku (c2) / yêki maka r-anakta (t1) /

Twalén (m) (t2) inggih a-ratu a-ratu / yakti yakti (c1) / a-sapunika / saking Ida buat pesan / saking rahajëng / nunas icà / ring prakanggéné irikö ring Yamalokö / dados / kabramantian (c2) / a-ratu kapintonin / nglukat (c2) atmö (c2) /

lebihan (c2) ring tetelu nénten je lebih (c2) / kéwala bancih
 (c2) / lanang istri (c2) / kénten (c1) / masa Ida tehen (c1)
 / awinan Idö (c1) punikö kakukuhang / i antuk Idënë (c2) ka-
 sakin / irikö / raris irikö (c2) / Idö / (c3) nolák (c2)
 sakadi pamidukan (c2) / watek (c2) / Yamöloköné irika watek
 (c2) raksasa (c1) / yaksa-yakséné / (t1) punika / nah nikö
 ké awinan (c2) / punika / raris kaédéngan / nah punikö (mara)
 marasa kaciwö Ida Sang Hyang Yamö / Betara Yamö /

01.38,00

irikö kaédéngang Maharaja Pandu kaentungang malih ka kawahë
 (t1) / irikö (c4) mainyeng-inyengan di kawahë kénten / (c4)
 téngkóbina raris (c2) / (c3) bancut Ida kawahë (c1) / (c3,
 c4), (t1) ané na punika (c2) geninë (c2) / sané kapunpunin
 (c4) lemah (c2) peteng (c2) / winongan dening apuy (c2) pu-
 nika gruug gruug (c2) / sané pulang-pulangina (c2) atmö (c2)
 punikö punika (c2) tengkobanga (c2) / nikö ké (c4) mawinan
 kénten (t1) / (c4) mangkin a-ri sampun / kakeniang punikö
 (c2) mamuatan (c2) mangkin (c2) tirta (c2) kamandalú / (c3)
 kénten /

Bayu (t2) aduh / peh (c2) / yan mangkana / kita (c1) / (c3)
 kewala pëngkuh ta rakwa kita (c1) / (c3) angulati-h-akën ya-
 ta (c4) ikang (ma) (c4) Mahāpawitra (c2) / pëjah kalaganta
 (c2) pëjah // (c5), (m), (c5) aywa kitá (t2), (c1) / angulati-
 h-akën ikang pawitra (c2) / apan mṛtan watëk ikang dewata
 (c2) / kamahātmyan watëk ikang dewata (c2, c1) / (c3), (t2)
 yêka ikang pawitra yatêku (c1) / (c3) // yan kita apëngkuh
 (c2) tan pariwangde kita angëmasakën ikang palatra (c2), (t2)
 / (c3) // umintar kita sangka ri ké (c2) / apan kita kalaláh
 (c2) ¹⁰⁶ / umungguh (c2) ri wontën ikang (c2) / Swargaloka
 (c2) / wang mabalung-balung kadi kita (c2) / (c3) ¹⁰⁷

01.39,00

Mélem (m) nah ha ha ha ha uh uh hi iha ha ha ha ha (c2) éh
 / yén suba kekétó (c2), (t1)' gedé salah cainë kudang tebal

(c2) kadén salah cainë nto (c1) / (c3) salah (c1) / binë cai nagih tirta kamandalù (c2), (t1) / kemö mai makåad sing ja maan / sing ja maan cai / kemö makåad (c2) / (t1) binë cai ngaba tai pengit (c2) / mai (p) / mabalung-balung / sing dadi anakë makelo dini (c2) anak mabalung-balung (c2, c1) / (c3) cutet Ida Betara Sang Hyang Bayu puniki / nénten pasuéca (c2) nah sakadi kabuatan i déwönë ¹⁰⁸ (t1) / Sang Bimö (c1) / (c3, c4) kéto (c4) /

Bima atuh / wah ha ha ha ha (c2) (m) / a-ratū (c2) / (t2) Bhaṭāra pakulun (c1) / yān tān āsih pakulun Bhaṭāra pakulun (t2) / pëjahang yēki Narārya Wṛkodara // pëjahang // *Twalén* (m) endén (c2) / t-i ratu pëjah (c2) / *Bima* ah (c2) / mēnēng (c2) Twalen (c2) // (c5, c5) kewala / (t1) ri kalan yata minakadi aninggalakēn / yata Sang Hyang (c2) / Tri- (c2) paramāṇa (c2) ¹⁰⁹ a-ri wontēn ikang sawea-waning śarīra (t1), (c1) / aywö bheda

01.40,00

sakariki tibakēna ri wontēn ikang mastaka //

Twalén (m) á // (t2) amunikö ratu kapagehan Idā / mamuatang ibun Idā (c1) / kabuatan ibun Idā (t2) / (t1) nah yén i ratu ya sampun tan wénten lejuh (c2) titiang tan wénten palangpang (c2) ring Palungguh i ratu (c2) / kadi mangkin (c2) / wiréh wéntenë titiáng (c2) / nah (c2) gatra (c2) ké sané uningayang titiang (c2) ring Palungguh i ratu (c2) / cokor i déwö sané ngwéntenang anakë kadi titiáng (c2) / titiang mangkin / tan purun (c2) palangpang ring i ratu (c2) / i ratu tan pasuéca ring kadi kabuatan titiang (c2) / (pa) pademang titiang (c2) / sapunika (t1) / kéwanten ri kalan i ratu nyédayan / Idö gus-tin titiang (c2) sampunang (c2, c1) / tiosan ring dandan Idéné puniki / (t1) aturan / I Kalamaya pecak (c1) / duk ngardinin (c2) / (c3) purinë ring Kawindraparastā ha (c1) / (c3) kénten a-ratu kénten (c2) / sané (c2)

01.41,00

panak sangging Wiswakarma kénnten sané (c2) kaluputan duk (c2)
panggeseng (ka) alas (c2) Kandawö (c2, c1) / kénnten / tan
kénnten (t1) ¹¹⁰ /

Bima yogyá / yogyá / (c3)

Twalén (m) (t1) titiang nglawanin ratu ngembeng-ngembeng /
yéh matan ti / atah (t1), (c1) / (c3), (m)

Bayu atuh / beh / (t1) sangkayaning nêkêng hati ta rakwa ki-
ta / mangkana (t1) /

Bima nêkêng hati / yata ka ya (c1) /

Bayu (m) atuh / beh // (c5, c5)

Bima (c4), (t1) e yêki arêp (t1) // (m), (c4, c5) yêki arêp
kalaganta //

Dalang "wadūh" // (g1) "dadyā" // (g3), (m) (c5, c4)

Mélem (m), (g2) tūh / nâh ané jani // (c4, c5, c4) yén kéto
/ nyerâh / ha ha ha ài (c1) / déwa ratu // (c4, c5), (m), (g3,
8 sec.)

Mredah (m), (g2), (c5) aduh (t1) déwa ratu bengöng / a-ratu
titang sing ada anak elasan ring punikâ (c2) / sakadi anaké
ngelah (c2) a kabiodayan ¹¹¹ (c2) mäs (c2) maniké (c2) puni-
kö (c2) / yén tingalang padanaang tekéning anaké ané tiwas-
tiwas (c2) / abot (c2) a-ratu abot (c2) / salih

01.42,00

kéto paramanö paling tenget (c2) a-ratu (c2, c1) // (c3) lak-
sa sinunggâl (c2) ten wénten anaké sampunika sakadi Idö Sang
Bimö (c2) / kapagehan Idéné (c2) / mamuatang sarât (c2) ibun
Idënë (c2) déwa ratu (c1) / (c3), (g4) purun Ida nyaruang
jiwa (c2) / déwa ratu (t1), (c1) // (c5) atah déwa ratu /
titiang mapangenan (g2), (c5, c4) déwa ratu / (c4) mapange-
nan // (c5), (g3, 5 sec.), (m)

Dalang "yoga dhāraka" // (m) (c5, c4)

Bima a-ratū // (c4, c5), (m), (c5, c4)

Dalang "ngranāsikā / Narārya Wṛkodara" // (c4, c5, 5 sec.),

(c5, c4)

Bima a-ratū / aywa aywa peka (c2) / sakari mastaka tibakēna
(c2) / (c4) ikang daṅḍa (c4) / (g4), (m)

Twalén (m) a-ratū / (g2), (c4) a-ratu Betara (c4) / (g4) sam-
punang siosan ring (c1) / (c3) parabun Idēné (t2), (c2) tiba-
kin (c2) / (c4), (t1) a-ratu sanjata / a-ratū (t1) ak / (c4,
c5), (g3), (m)

01.43,00

Dalang 'yā yā yā' // 'śīghrā' (m) 'wāh' // (m) 'yā yā yā' //
(m) 'we' / "dadyā" // "aūh" // (c5, c1, c5, c1, c5, c1, c5),
(m)

Bayu aduh // (c5, c1, c5, c2, c5, c2, c5), (m) (20 sec.)
(g2) pějāh / óh / oh // (c5), (g4), (t1) apā rinasa tēkapta
(t1) / Delēm / (c3), (g2) Delēm (c1) / (c3), (m)

Mélem titiang (m)

Bayu wāh / (t1) atag atag atag atag (t1) // watēk (c1) Nawa-
sanga (c1) / (c3) (t1) binuñcangakēna / makawang kaynira / dak
sēmuratakēn ri wontēn ikang Māyapada (t1)¹¹² // ha atag //

Mélem (m), (c4), (t1) inggih inggih inggih / yan a a jani
lan (t1), (c4) // (c5) (m)

Dalang (c5, c4) "dadya" // (g3), (c4, c5), (m) (g1: mésem,
sorrow), (g2)

01.44,00

'manangīs (c2) / gandané kasilih-asīh' // "aūk" 'wā' //
(m)¹¹³

Mredah ngāh ngā (m), (c1) / (c4) men kénkén Nang ba kadi
bebesen idá madan (c1) /

Twalén (m) (ba) sing kalis¹¹⁴ / (c4), (t1) ben Nanang nga-
lahin idá déwa ratū / ratū Nak Agung Madé ratu (t1), (c1) /
yén dijá déwa ratu cokor (c2) / i déwa rauh (c1) / a-ratu (c1)
/ (c3) paramanan Palungguh cokor i déwö (c1) / kéwanten (c1) /
taulan i déwóné degén iriki (c2) / téngténg jambot titiang¹¹⁵
a-ratu titiang (c1) / (c3) langganö titiang nénten (c1) /

ngiringang sakadi tuduhan i ratu duk / k-i ratu kantun nye-
neng a-ratu // (c5), (m)

Dalang (m), (c5, c4) "mawrūh (c4, c2, c3) // (c5) Sang Hyang
Nawaruci¹¹⁶ / apan ak (c1) / tan ślēd yata asih-kumasih kala-
wan Narārya Wṛkodara" // (c5, c5)

Nawaruci nanāk (c1) / puwa ha ha ha // (c5, c5) āywa ta rak-
wa kita jēnēk-jēnēk alungguh (c2) ring Bañjaran Kembang Bañ-
jaran Santun (c2) // (c5, c5) umantuk ta yata śīghra-śīghra /
maka yata h-ātmenta / ri wontēn ikang tahulanta / mangkana
jaḥ tasmāt ta /

01.45,00

Dalang 'yē' // (c5), (g1, bebatélan, quick), (g3), (m)

Bima (g2) wah / wah // (c5, c4)

Twalén (m) ih / aih aih / nyén i ratu ngurip ratu / (g4)
enyén i ratu / ngurip / (p), (c4)

Bima āpö patakön / cai (c1) cai mati san / (p)¹¹⁷

Twalén (m) tan wénten (c2) / titiang jejeg (c2) / ngeling a-
ratu (c1) / jeg kidemang titiang matan titiangē (c2) / (p)
binē titiang ngayahang kiāp / a-ratu / (c3), (p) kabakatan
titiang / (c3), (p) yén sing ayahang titiang (c4) kiap titian-
gē (c4, c1) /

Bima (m), (c4) pwatuh (c1) / (t2) tapwan mawruh / mangke /
si aku (c2, c1) / manawa sangkayaning (c2) / abēnēr yata ulah
si aku (c2) / ha mangke

01.46,00

(c2) / bhiprāya (c2) palangpang (c2) kalawanikang bapa (62),
(c1) / (c4) yan kewala tan olihá / (c4) yan tan ana sanmatan-
ikang Hyang (c1) / (c3) oliha ya tikang pawitra / tan muwah
(c2) walik yata (c2, c1) / (t1) wyadin ta deha angēmasakēn
ikang palatra mara wontēn ikang Swarga (t1) mangkanā (c2, c1)
// (g3)

Twalén waduh (c1) (m) / aduh déwa ratu / kéwala (t1) yén sing
māan (c2, c1), (g4) yén sing ada pasuécan (c4) Ida Betara (c4,

c2) lénan tekéning Sang Hyang Bayunè to (c2) // (c5, c5) kagét liu jenengè Betarènè / (c4) yén akuda jeneng liunè (c4) // (c5, c5) kagét nyén mamatutang (c2) // (c5, c5) wiadin ta (c2) ngemasin mati nyén dini di Suarga paang // (c5, c5) saking mamagehang // (c4) apan ibun aku sing dadi pangraos péndoè 118 // nak acepok-acepok degén // ingèt aku / tekéning duké ditu / a a séwamara ges maan Durupadinè / kéto nak acepoka / tiang ngamaan nasi / nah nasi bakat i déwa dum ajak onyö / sangkala duumè Durupadiè // nah to kéto / atah déwa (t1) // (c5, c5)

Mredah (m) atah saja // (g3), (c5)

01.47,00

Dalang 'wē' // (m) 'tāt̄kālā' // (g4), (m), (p), (12 sec.) (c5)

Mélem (m) kénkén Ngut // (m)

Sangut (m) aduh déwa ratu (c1) / wiréh / i ratu Sang Hyang Bayu wéh / bin tiang idup (c2, c1) / ping satus tiang mati (c2, c1) / ping siu bakal bin murip (c2, c1) / apan tiang ngajak (c2) doktér (c2) / kéto (c1) / (p) 119

Mélem (m) aih / nyén pasuécö to /

Sangut (m) singè benehè jenengè (c2) pasuécö jenengè (c1) / (c3) nyén beneh yö (c2) / (c3)

Mélem (m) beneh né kénkén to / subö sakala kéto / (p) muak-maik / 120

Sangut (m), (t1) dong (c2) sing jenengè (c2) / yén saja ya muak-maik ento (c2) mirib turut to (c2) / singè tulus (t1), (c2, c1) / nglantur yö (c2) / pragát (c2) subál sing kéto li-sik angkihnè sing kéto (c1) / berek kétoè (c2) / (c3) (t1) garangè ban buyungè uledè (c4) / para sing kéto (t1) / (m)

Mélem (m) to to to to (c4) / uningan uningan uningan // (g3), (c5, c5), (m)

Sangut (m), (c4) inggih ratu Betara / malih malih murip / (c4), (g2)

Bayu atuh (c2, c1) // (g3), (c5, c5, c4) umulih ikang paramāṇa // (c5) // (c5),

01.48,00

(g4) Wṛkodarā // eh (t2) kita mwah maurip sang apa asih-kumasih kalawanta / (c4) mangke apan (t2) / (c4) ana ta rakwa kita (c1) / si aku (c2) yêki mangalahakĕn (c2) // (c5, c5, c4) (mang) mangke (t1) paramāṇanta inuyup yata sangkayaning kadohan (t1), (c1) / (g3), (c5), (m)

Dalang 'wā' // (m)

Bayu (t1) Śambu ring Wiṣṇu / Śangkara ring Mahādewa / Ludra ring Brahma Mahesora ring Īśwara (t1) / wah // ¹²¹

Dalang 'wā' // (m) "tapwan" // (c5, c1, c5, c1, c5, c1, c5), (g4), (m), (c5)

Bima paman Twalĕn /

Twalĕn (m) titiang / a-ratu titiang /

Bima aduh / peh / angĕlih // sandhining śarīra parasama graha yêkō // (c5, c5)

01.49,00

tan kewasa yêki // (c5, c5) angritipakĕn-ngritipakĕn (c1) / angĕlih kĕngelan (c1) / rinasa h-atĕp (t1) Sang Hyang Basundharī kalawan ikang ākāśa (t1) / mangkana (c1) / mangkana / (c3)

Twalĕn (m) adāh da da da // (c5, c5), (m), (c5, c4) adūh / (m) adah bin / sedih / mamĕndo Dah // (g2), (c4, c5, 3 sec.)

Bayu tūh // (c5), (g4) apa rinasa tĕkapta // (c5, c5)

Dalang 'wā' // (c5, 4 sec.), (g3), (m)

Mĕlem (m), (c5), (g4) idup / idup / ĩh / (p) cai (c1) / wuha ha ha ha (c2) / (m) Bimōsenō / kĕné cungh ci (c1) / irlilalala ha ha (m) / (p) (c4) arah / (g2) wih / uwah (c4) watek Catur (c4) Lokapalĕné makejang / maka sami entungang-entungang / pang da ngrĕwedin (c4) // (c5), (m), (g3), (m)

01.50,00

Nawaruci (g2) nanāk / (c5), (g4), (t1) nanak ta rakwa / (c4)

pawungu ta rakwa (t1) // (c4, c5), (g3 13 sec.)

Dalang (m) 'wā' // "dadyā" // 'wā' // (12 sec.)

Twalén (m), (g2), (c5, c4) mapa ratu (c4, c1) / né ta i ratu gantiné i ratu séda (g4) ngeta séda (c2) i ratu / (t1) ngeta (c2) suba (c2) da bangè mamantra kéné kéné (c2) jeg (c2) tong-sok (c2) k-a-ratu (c2) (t1), (c1) // (c5), (g3), (m)

01.51,00

Dalang (c5, c4) 'wara-wiri' // (c4, c5), (m), (c5, c1, c5, c1, c5, c1, c5) (p)

Mredah (m) (c5) man (c2) / (t1) kénkén ja keneh cië (t1) // (c5), (p), (m)

Dalang (c5, c4) (t2) 'wā' // (c4, c5, c5) (p) 'wā' (t2) // (m) 'wara-wiri' 'yē āya' // "sirang" // 'wā' // 'wā' // (p) (c5, c1, c5, c1, c5), (m)

01.51,40

Bima (c5, c4) Bhaṭāra pējah (c2) / (c3), (t1) kewala tabe tabe / tabe si aku tabe // (c5), (g2)

Bayu (m) (c5, c4) uwah / wah / wah / apan kita / (t2) talpaka kalawan ikang guru / (c4) waduh / wah / dadya ta kita / (g4) wāni talpaka kalawan / ulun nguniweh watëk dewata // (c4) owah // apan kita talpaka kalawan (c4) ikang guru (t2), (c1) / 122

00.52,00

Bima wih / (g2), (t2) yēki dudu guru gagoron ngaranira (t2) 123 // (c5, c5), (t1) gurungku tēmēn yatēku (c1) / Mahārāja Paṇḍu sang alumah a-ri wontēn ikang Śataśṛṅga / (c4) mangkana kewala tan (t1) // (c4, c5), (g3)

Dalang (m) "dadyā" // (t2) 'wāk' // 'wā' / 'iyāh' // 'wēik' // 'apāh' (t2) // (c5, c1, c5, c1, c5)

Bima (t1) ah tabe si aku (t1) / wah // (c5, c1, c5, c1, c5), (m)

Dalang (t2) 'āh āh' 'wā' // 'wāk' / 'yāh' // 'āh' // (c5, c1, c5, c1, c5) "irikā"

01.52,50

(t2) // (m), (g2), (t2) "paḍa paḍa tinĕmpuhan ikang danḍa mastakanira / (c4) angĕmasakĕn ikang, (t2)" / "adūh" // (g3), (c4, c5), (m) ¹²⁴

Mĕlem (m), (p), (g4), (c5), (t2) a-ratu Betarā à aik (t2), (m) // (p), (g2), (t1) mara busan cokor i déwa klincak-klin-cak arāh (c1) / (c3) iyāh (t1) // (g3), (m)

Sangut (m), (g2) éng éng éng éng éng // tulūng / I Rangda ring Dirāh (c1) / (p) ¹²⁵

Mĕlem (m) ah cicing // (c5), (g3), (m)

Nawaruci (m), (g2), (c5, c4) aoh / oh / aruh // wah // (c5), (g3), (g2), (m), nanāk (c1) / wadūh //

01.54,00

Siwatma ĕh / (t2) nanak Sang Hyang Pramāṅā / (c4) oh // ay-wa kita yata (t2) minakadi angĕmasakĕn ikang palatra / umantuk ātmanta // om jah tasmāt // (c5)

Dalang 'yē' // (m)

Bima (g2) oh amet sañjata // (g3), (m)

Dalang (c5, c4) 'wara-wiri' / 'hir' / 'wak' / (c5, c1, c5, c1, c5, c1, c5), (m)

Bima (g2), (c5, c4), (t1) Bhāṅāra pakulun / tabe tabe tabe / (t1) // (c4, c5)

Dalang 'wak' // 'wē' // 'aik' / 'āh' / 'wē' // (c5, c1, c5, c1, c5), (m)

Bima (g2), (c5) beh // aih uwah / ha ha ha / engĕtakĕna / tabe / ah ah tabe / tabe // (c5), (g3)

Dalang 'aik' // 'āh' // (m), (c5, c1, c5, c1, c5, c1, c5), (m)

Bima tabe // (m), (c5, c1, c5, c1, c5, c1, c5), (m)

Dalang 'wak' / 'āh' / aūh / uwāk' //

01.55,00

Bima tabe / tabe / (c5, c1, c5, c1, c5, c1, c5), (m)

Dalang 'āh' // (m)

Bima oh / tabe si aku tabe // (c5, c1, c5, c1, c5), (m)

01.55,40

Sangut (m) arūh / (g2), (c5, c4), (t1) '———— an sang
Pārthâtapêng Indragiri pininanging dewatā yan pralabdha /
hetunyan kōn ikang daityā kṛtayaśa dangu mṛtyū matwang tumon
yā (t1) // (c4, c5), (g3), (m) ¹²⁶

01.56,10

Dalang (m), (c5, c4) "wadūh (c4, c1) / (t2) a-ri wus katon
tĕkapira Sang Hyang Śiwātma Sang Hyang Śiwātma (t2) " (c2) /
Śiwatma adāh ha ha / (c5, c5), (g2) nanāk (c1) / nanak / wāh
/ kami yatĕki bapa ke yĕki Sang Hyang (c2) Sang Hyang Śiwā /
Sang Hyang Śiwa / adūh // (c5, c5) aywā kita atukar kalawan
Narārya Wṛkodara / adah (t2) / (c5), (g3) ha ha ha // (10
sec.), (m)

01.57,00

Dalang (g2), (c5, c4) 'yē' / 'wāh' // "badūh" // 'āh' //
(c4, c5), (g3)

Śiwatma uwah / ha ha ha (t2) Wṛkodara wadūh // (g4), (c5)
wadah ha ha ha // nanāk nanak ninghulun / ta rakwa kita (c1)
// (c5, c5) Sang Hyang Samberaṇā Sang Hyang Samberaṇa ¹²⁷
uwah ha ha ha (c1) // (t2) apan sira rāma k-inganika waswas /
yata / a-riwoh prawṛttinirang Narārya Wṛkodara (t2) / adah ha
ha ha (c1) / (t2) antyan antyan śuci śuci (c1) śāntika śānti-
ka śāntika (c2) / śuci dewa śuci (c1) / (c3) adāh asra ¹²⁸
kwehira (c2) sinunggal tan ana wang (c2) mangkana (c1) // (c4)
wah ha ha ha / (c4) kadi watĕk ikang / Narārya Wṛkodara / a-
dah (c1) / satya satya dewa satya (c1) // awehakĕna k-ikang
minakadi kang donira ikang pawitra / kewala ana sakĕḍik / sa-
kĕḍik juga (c1) / (c4), (g2) uwah ha ha ha

01.58,00

Bayu (m), (c4), (t2) a-ratū / Bhaṭāra pakulun / Sang Hyang
Śiwātma (c1) // (c3), (g4) dōning atampuh atukar yatĕki /
sampun rinasa rinasa ring (karasa ing) twas (c1) / yata (t2),

(t1) Narārya (c2) Wṛkodara ya katuhwan budhinya (t1), (c2) /
 (t2) apān kawēdi-wēdi / dening (t2), (t1) watĕk ikang Catur
 Lokapāla Nawasanga makabehan (t1), (c2) / (t2) sinangguh ya-
 tĕki (t2), (c1) // (c4) maka (c4) h-anakta yata minakadi ahel-
 wan yata sapaḡsa kalawan I Wṛkodarā (ka) I Wṛkodara (c1) /
 aduḡ (t2), (c1) / (c3) ginawehakĕn yata ikang (c1) ĕrug ikang
 Swarga mangkanā (c2, c1) / mangkana /

Sangut (m) inggĭh a-ratu / (g2), (t2) a-ratū k-a-ratu Beta-
 ra pakulun a-ratu Betara pakulūn // inggĭh k-a-ratu (g4) sa-
 kadi pawacanan Palungguh Betaran titiang / tan wĕnten titiang
 (c1) // (c4, c4) nénten nasar (t2) nénten ngiwangin a-ratu
 sakadi pawacanan palungguh cokor i déwa (c2) duaning duaning
 titiang malaksana sampunika (c1) / nah sakadi magenjengan (c2)
 ring a-ratu punika (c2) Sang Bimö ring Pandawa turunan Kuru-
 wangsö (c2) / (t1) takut titiangĕ kaédĕngang a-ratu antuk dé-
 watĕné maka sami (c2) / yĕn sampun cokor i déwā Betara paku-
 lun a-ratu titiang ngandikang (c2) / sandang becikĕ (c2) pesan
 a-ratu (c4) sandang becikĕ pesan (t1), (c4) // (c5), (g2),
 (c5), (t2) wirĕh / (c4)

01.59,00

Idö Sang Bimöné punika (c4) siuné (c2), (g4) jadmĕné méh ta
 ketinĕ (c2) aukud (c2) tan wĕnten (c1) / anak mandingin (c1) /
 (sa) kapagehan kasatian (c2) Sang Bimöné (t2), (c1) / awinan
 (c2) parasida (c2) a-ratu (c1) / patut pisan a-ratu kapaicain
 / nah sakadi (buat) kabuatan Ida Sang Bimö (c2) / (c4) a-sa-
 punikö ratu a-sapunikö // (g2), (c5)

Siwatma (c5, c4) wāh / nanāḡ nanak Narārya Wṛkodara / ā mang-
 ke / (g4, g2), (t2)

02.00,00

yan kita yata maka ngamet rikang pawitra (t2) / a-ri wontĕn
 ikang unggwanira k-apan kinĕmit dening watĕk ikang (c1) / (c3)
 pwaha ha ha (c1) / (g4) watĕk ikang jaga-jaga // (c5, c5) oh
 ibĕkan ibĕkan / antyan durlabhanira durlabhanira (c2) / (t1)

wadah sira rāma inganika mangke (c2) / awehakēn ikang pawit-
ra (c2) / kewala (c2) sakēḍik (c2) juga (g1) / (t2) lamakan
siddhā (c2) kahēntas (t2) (c2) ana (c2) / klesá (c2) rumakēt
a-ri wontēn ikang (c1) / bapanta (c2) bapanta (c2) ātmaning
bapanta (c2) /

Bīma (c4) aduh / (g3) a-ratū a-ratū // (c4, c5, c5)

Twaḷén (m) (g2) inggih / oh kéto Mredah / cening cening i
dévō Sang Bimö / (t1) to to to jani bapö (g4) pasuéca (c1) /
subö tawang bapö (c2) subö keték (c2) bapö (c2) / nak ragan i
dévō sing ja ada(pa)anak pagēhan tekéning i déwō (t1) / i dé-
wō paling pageh suci nirmala (c2) / nyaratāng / nah sakadi pi-
sarat (c1) mémén i déwō (c2) Sang (c2) Kuntī (c2) Sang Kuntī
(c1) / (c3) anak subö (c2) madwijati (c2) lekad (c2) péndoë
(c2), (c4) ¹²⁹ mapodgala madiksa madiksa // (c5), (g2), (c5)
yéni i déwa bakal ngalih

02.01,00

tirta kamandalu (c4) aduh (c4, c1) / (c3) durlabö (c2) àh
(c1) / madurgamö pesan déwō (c2) madurgamö pesan (c2, c1) /
apö (c1) ditu (c1) / jantra lenged to bakal celepin (c2) / i
dévō (c1) / (c3, 4) gléwang keris ngancuk-ngancukang / nah
apö buin (c4, c1) / naga (c2) wénten (c2) apö adanë / (t2)
wénten keketeg (c2) / wénten kamangmang (c2) / wénten tangan-
tangan (t2), (c2) / to / tō / (c4) bakal (c4) ngané bakal /
(c3) nyerantain i déwō (c2) / sináh i déwō / (t1) nah bapö
jani (c2) tresna kén (c2) kéwala adö (c2) déwō kéwala adö (c2)
akedik (c2) juga // (c5), (g3), (m)

Dalang (m), (c5, c4) "irikā" // "tumurùn" // 'wā' // (c4,
c5, c5, c4), (t2) 'ōṃ ākāśā ṃ ākāśā nīrbā' (t2) ¹³⁰ / "kātur
īng sira Narārya" / (m)

02.02,00

Bīma (t2) a-ratū (c4) Sang Hyang Sinuhun / Sang Hyang Wēnang
(t2) (c1) / (c3), (g2) ápan Bhaṭāra pakulun / h-anitahakēn hā-
nitahakēn ikang rāt (c1) / (c3, c4) Tribhūwana (c4) / bhūr

bwah swah / jagat tiga // (c5), (g3, g2) a-ri asih Bhaṭāra
pakulūn / (c3), (t1) ndatan kasah a-ri wontēn ikang wunwunan
(t1) ¹³¹ yata (c1)

Sīwatma adūḥ / (t1) haywa kita jañjan jambat nanak aduh (t1)
// (c5, c5)

Bīma (m) singgih tinarimā /

Sīwatma wò / wāh // dewö-dewö // enggal-enggal / śīghra-śī-
ghra ta rakwa kita / (c3) oh / tuminggal / umintar sangkaya-
ning / (c3) Swarga yēki / apan tan wēnang / (bok) wang maba-
lung-balung kadi kita / (c3) kalalah / (c4) anēng kene /

Mélem (m), (c4), (t2) makelo dini sing dadi / (c3) makaad i
dewö / (c3) dijö / ménmén i dewö tugelan i dewö makejang (t2) /

Sīwatma ah / (t2) astwa kita trṭpti (c2) / trṭpti / (c4) śān-
tika śāntika / wah rahayu rahayu (t2) / (c4)

Bīma (t2) a-ratū amwīt / amwīt mwāh (t2) // (g3), (c4, c5),
(m)

02.03,00

Twalén (m) aduh (c5) / (t2) maka sami (c1) / (g4) uli di /
(t1) uli di sambuk / teked (c2) ka kaun-bulu (t2), (c2) teked
(c2) ka isi (c2) makajang buka (c2) bungkul ¹³² (c2) i ratu
(c2) gen nyidayang (c2) labda (c2) karya (c2) puniki (t1) (c1)
/ yakti k-i ratu (c2) maka putran (c2) Ida Sang Hyang (c2) /
Tri- (c2) Paramana (c2) / a-ratu / (g2), (c4) aduh mangkin ka-
tur ring Ida ibun i ratu mangkin / mangda sida kaentās / (c4),
(g4), (t2) sidá sida / yén temitis uli di suargān / mangkin
sidá déwa ratu (c1) / (c3) ka (sa) mantuk ka Sangkan-paran
¹³³ (c2) Sangkan-parané punika (c2) uli dija wit-wité (c2) /
yén saking (c2) Suargan (c2) mangda nika (c2) kaduluh (c2)
mangkin (t2) / uli di wit-wité (c2) awinan (c2) mangkin (c2)
nika (c2) kamarginin (c2) kaparanin (c2) / (c4) ulih ka Suar-
gan ka Suargan paran //

Bīma waduh // waduh // (g3), (c4, c5), (m)

02.03,30

Dalang 'yē' // 'yē' // 'yē' // 'wā yā' // "dēh" // 'yē'
 "sya wah" // (c4), (g2) "nora ta lyan jumujug yata ri wontēn
 ikang / nggwaning ibunira

02.04,00

ri wontēn ikang Bañjaraṅ Kēmbang Bañjaraṅ Santun" (t1) / (t2)
 'ri mangkē' (t2) // (c4, c5) (t2) 'ri tēgāl' (t2) // (m) 'wā' //
 (c5)

Kuntī (t2) walyā arāh (c1), (c4), (g2) walyā nanak (t2) / na-
 nak inghulun kita // (c5, c5) (t2) Si Yudhiṣṭira / (c3) mwāng
 yata minakadi Si wara Dhanañjaya / wara Dhanañjaya (c1) / (c3)
 yēki maka wang (c2) sānakta (c4) yata (c4) / labdha-kārya ya-
 ta / (c3) tuhu-tuhu (c2) / nanāk (t1) tuhu-tuhu ta rakwa kita
 (t1), (c2) makatamajanira Sang Hyang Paramāṇa Paramāṇa (c2),
 (t1) labdha-kārya (c1) / antyān ta / bhāgya yatēki makaibun-
 ta (t2) // (c5), (g3), (m)

Dalang 'wā' // (3 sec.) (m)

Dharmawangsa (t2) yayī Narārya Wṛkodara // (m) ¹³⁴

02.05,00

Arjuna (c5, c4) kakā // ¹³⁷

Dalang (c5) 'yē yē / aia yē yē' // (c5), (m)

Arjuna kakā ¹³⁵ / (g4) (t2) Sang Hyang Prabajñāna Prabajñāna
 tamaja ta rakwa ¹³⁶ kita (t2) // (c5), (g3)

Nakula / Sadēwa (c5), (t2) singgih / (c4) Sang Hyang h-Anila
 ta / (g4) sutā ta rakwa (t2), (g3) (t1) —————(t1)
 antēn ¹³⁷ inghulun ta rakwa kita / Wṛkodara / tuhu-tuhu ta rak-
 wa // makātmanjanira Sang Hyang Paramāṇa / Sang Hyang Paramāṇa
 // (c4, c5), (m)

02.06,00

Dalang (m) 'wā' // (3 sec.)

Bima (c5, c4) uwāh ha ha / (c4) Twalen / (t2) parasamā (g4)
 makā / ibungku / kakangkū / antēnkū / aduh parasama / h-anguca-
 pakēn (c2) / śāntika / (c3) yēki yēki si aku (c2, c1) / an-

tyan ta girangira (c2) // śāntina ri aku yêka / anodya yata
 prawṛtti aku (c2) labdha-kārya / āgya / ah si aku rēṇa juga
 (t2) /

Twalén (t2) nggih (c2) titiang (c2) tu (c2, c1) / ha / rasa
 bungah (g2) tan nganggo (c1) / (c3, c4) aduh déwa ratu (t2)
 / 138

Mredah (t1) péh / panyawis déwa ratu / durus / durus / kaen-
 tas (t1) / (m)

Dalang (m) 'yā' // (g3), (c5)

02.07,00

Twalén (t2) singgih / urip / puput (t2) // (m)

02.25,00

(g4), (m)

02.26,00

(g1, *aji kembang*, flower formula), (m)

02.27,00

(m) 139

02.28,00

(m) 140 (m)

Dalang (t1) "om pukulun Sang Hyang Tri-Puruṣa manuṣa nahēn
 anglukat / ekamala dwimala trimala caturmala pañcamala ṣaḍmala
 saptamala aṣṭamala nawamala daśamala / kabeh sama kalukat de-
 ning Sang Hyang Tri-Puruṣa" (t1) 141 (m)

Twalén (m), (t2) 'sang atapa śakti bhakti / asthiti pūrwa
 Śāngkarā / 142

yan mati yan maurip manih / wiśeṣā / ring bhūwanā /
 putih timur abāng wetan / rahina tatas apadāng / 143

yan umanis marēp mangetān-ān / Hyāng Iśwara astuti nirā /

yan paing marēp dāk-dākṣiṇā / Brahma Hyāng Brahma astuti nirā /

yan pwon marēp pāścimā / Mahādewa astuti nirā /

yan wage marēp utarā / Hyang Wiṣṇu astuti nirā /

kaliwon marēp ing madhyā / Hyang Śiwa astuti nirā' / (t2) 144

"wus puput (t1) tang pañca-wāra umungguh anēng śarīra—(t1)

apan Bhaṭāra Śiwa —————" (m)

02.31,00

(m) (t2) 'ring pūrwā kang tuñjung śwetā / Hyang Īśwara dewatanira /

ring pupusuhan pṛnahirā / alinggih sirā kālihān̄ /

ring gneyan tuñjung dadū / Mahesora dewatanira /

ring paparu pṛnahira / alinggih sira kālihān /

ring dakṣiṇa tuñjung rakta / Hyang Brahma dewatanirā /

ring ati pṛnahirā / alinggih sirā kālihān̄ /

ring neriti tuñjung jinggā / Hyang Ludra dewatanirā /

ring ususing gung pṛnahirā / alinggih sirā kālihān̄ /

ring paścima tuñjung pītā / Hyang Mahādewa dewatanirā /

ring ungsilan pṛnahirā / alinggih sirā kālihān̄ /

ring wāyabhya tuñjung śyāma / Śangkara dewatanira /

ring limpa pṛnahirā / alinggih sirā kālihān̄ /

ring utara tuñjung kṛṣṇa / Hyang Wiṣṇu dewatanira /

ring ampru pṛnahira / alinggih sirā kālihan /

ring ersanya tuñjung birū / Hyang Śambu dewatanira /

ring inēban pṛnahira / alinggih sirā kālihān̄ / 145

ring madhya tuñjung amañca-waṛṇā / Hyang Śiwa dewatanirā /

02.32,00

ring tumpuking ati pṛnahira / alinggih sirā kālihān̄' / (t2),

(m) 146 "rī wau sapuput / kang Aji Kēmbang swarga / (t1) wangi

iniworan gandha jabad kasturi dhūpanira mawor lawan gulgula /

mrik sumirit tang gandha kukuse tumēkēng tawang / sinusupakēn-

ing swarga sakwehaning watēk ikang dewata (t1) / (t2) tūmurūn

(t2) / (t1) ring Madhyapada angawa kang tīrthāmṛta / kuṇḍi ma-

ṇik kang waḍah tinampa dening Hyang Śiwa / sang aturu ring pa-

saren / akrap-krap 147 ulun angadēg ing natar / amet tang

Ganggā suci 148 / amunggēl rwaning waṇḍīra 149 pinaka-lēpaha-

nira toya suci nirmalā pinaka paśucyanira ri wus wus adyus

ring Tlagan Oja 150 / ilanganing mala pātaka / ipen ala ujar

ala tulah-sarik ila-ila / tuju tēluh tarañjana pūrṇā jāti nir-

mala sakweh hanêng pātaka kleśa siratin tīrthāmṛta / linukat
 dening Sang Tiga Brahma Wiṣṇu Īśwara / matēmahan kukus / ku-
 kuse mantuk ka śūnya / ek———— nira Sang Hyang paweha-
 kēn ikang pawitra / umēntasakēn ikang sarwa wastu / (t1)
 (t2) pukulun / Sang Hyang Tri-Puruṣa (t2) / (t1) ingsun ang-
 lukatakēn ikang pomahan udug edan / buyan sangar / timpang
 tiñjik / bēgo bisu / manyu kuming apan sira Sang Hyang Buddha
 angrēgēpakēn ikang pawitra / Bhaṭāra Śiwa anyiratakēn / Bha-
 ṭāra Wiṣṇu anglukatakēn ikang sarwa wastu kabeh " (t1)——
 ——(t1) / 151

Dalang (m), (t1) "————" (t1) 152, (m)
 (m), (t1) "————" (t1) 153, (m)
 (m), (t1) "————" (t1) 154, (m)

02.37,00

(m)

3.5 Translation

00.00,00

The lamp has already long been lighted before; the *gendér* players have seated themselves. The offerings to the *gendér* have been placed close to them. The two assistants of the *dalang* have taken their seats. The melody called "description" starts. The *dalang* enters the *panggung* and seats himself cross-legged in the middle behind the screen. Of the *banten wayang* offerings he places the *daksina* with the coconut in front (see plate 14), and the *pras*, the three *canang* and the *katipat* on the chest (see plate 15). He places the libation-offerings, consisting of *segehan* and including a bottle containing liquor, in front and inspects them (see plate 14). He then lights the two sticks of incense placed in the offering called *daksina*. He takes them out with his left hand. With his right he picks up a red flower and with it he waves the incense over the offerings. After this he throws the flower away. He now places the offering *daksina* directly in front of himself and utters a *mantra*. He picks up a red flower again and with it he waves the incense over the *daksina*. He throws the flower away. Then he puts the sticks of incense back in the *daksina*. He now manipulates the libation-offerings. He sprinkles some of the contents of the bottle on the floor and over the *gedebong* on his right. He takes a betel-quid and chews it while pronouncing a *mantra*.

After that he spits in the direction of the *gedebong*. He seats himself comfortably, uttering *mantra*. He then hands the offerings to his main assistant who is seated behind him on his right.

00.05,00

The *gendér* play the melody "opening". With his left hand the *dalang* taps on the lid of the *wayang*-chest three times (*nebah gedog*), uttering a *mantra*. He then opens the chest, takes off the lid and lays it down on his right (right from the *dalang*'s point of view). The broader end of the lid is placed right against the *gedebong*. The *dalang* opens the piece of white cloth (*ules-ules*) in which the puppets are wrapped.

00.06,00

He takes the hammer in his right hand and starts tapping. He then puts the hammer down beside the chest.

00.06,40

He takes the *kekayonan* and the god Acintya out of the chest and places them on the lid on his right. He takes out the white *pamurtian* Siwa and inserts it in the far right side of the trunk. He takes out the blue *pamurtian* Wisnu and inserts it in the far left. He takes out the god Guru and inserts it in the right-hand side next to the *pamurtian* Siwa. He takes up the *kekayonan* and holds it against the back of the oil-lamp. He sways the upper part of his body to and fro so that the lamp starts swaying gently. He utters a *mantra*.

00.07,40

He taps with his left hand. He moves the *kekayonan* up and down pressing it first against the right and then against the left side of the screen (*nyolahang kekayonan*). He taps the tip of the *kekayonan* on the screen, four times on the right and four times on the left.

00.09,00

He makes twirling movements with the *kekayonan* in the middle of the screen (*pamuteran kekayonan*). He then plants it firmly in the middle of the trunk. He sits still, tapping loudly.

00.09,50

He takes the god Acintya and inserts the puppet in the trunk against the *kekayonan*. He takes the rest of the puppets out of the chest and inserts them on the left and right sides of the trunk. The puppets belonging to the right and left sides not being used during this performance are set up in an orderly row on the far right and left of the trunk respectively (see plate 17). Their faces are directed away from the *kekayonan*.

00.14,00

The puppets being used in the play are set up in the open spaces between the rows of puppets on the far right (see plate 16) and left of the *kekayonan* in the centre, facing away from the *kekayonan*. To the left are placed the god Bayu, Narada,

Bisma, the gods Waruna and Swinodéwa, and to the right the five Pandawa and their mother Kunti. The servants of the right and left party, being Twalén and Mredah, and Mélem and Sangut respectively, are placed on the lid of the chest.

00.17,30

The *dalang*'s assistant on his left starts to take the puppets which are going to be used in tonight's performance out of the trunk and places them too on the lid.

00.25,00

All the puppets except the *kekayonan* and the god Acintya have now been taken out. The *dalang* drinks some coconut-oil for the lamp from the bottle placed behind him. He takes off his shirt, folds it up and places it under himself.

00.26,00

He takes the god Acintya out and inserts the puppet on the far right side of the trunk (see plate 18).

00.27,00

He takes the *kekayonan* out. He moves it up and down from the left to the right and twirls it.

00.28,47

From now on, the *dalang* operates the hammer with his right foot. The *gendér* play the melody "the fragrant forest".

00.28,50

Dalang 'Well then, at day-break the sonorous sound of the drums and conches is heard.' (The *dalang* moves the *kekayonan* from the middle to the far right of the screen and inserts it in the *gedebong*.)

00.29,00

'The troops move forward shouting loudly.' (Bima enters from the right.) 'Everybody is eager to be the first.' (Bima is inserted in the *gedebong* at the right.)

00.29,32

'The kings are already fully attired.' (Twalén enters from the right and moves to the centre of the screen. He turns himself so that his face is directed towards his Lord Bima.)

'All advance in their countless chariots,' (Twalén honours his Lord with a *sembah*)

00.30,37

(Mredah enters from the right and moves to the centre of the screen. He directs his face towards his Lord.) 'With King Yudistira in front Bimaséna, Nakula and Arjuna advance.' (Mredah is inserted behind Twalén. He honours his Lord with a *sembah*.)

00.31,17

"Well then, how much time has elapsed since the completion of the Eighteen Books? These were compiled as one knows by the venerable Waisampayana. Then the holy *wayang* originated, characterized by motion by the will of the highest God. It constantly penetrates the worlds and its inhabitants like

the lightning. The God of the Interior Void emerges. He cuts the story into pieces.

00.33,00

Let us tarry no longer, we shall tell now of a descendant of the Kuru-race, whose name is Nararya Wrekodara. Where is he at the moment? It is said that he has already passed heaven. He abides in the Field of Flowers accompanied by his two servants Twalén en Mredah. Why is he there? Because he has conquered. Conquered what? The realm of Yama, that is what Nararya Wrekodara has conquered. Because of that he was able to drag his father King Pandu out of the Copper Cow-Headed Cauldron, into which he was plunged in Yama's realm. However, after he had rescued the bones of King Pandu, the latter was honoured with a *sembah* by the brothers and his spouse, the Queen. She was the first who made a *sembah*. Thus all of them happily made a *sembah* in front of the whole of King Pandu's body. Well, he was able to walk but could not yet speak at that time. But now, by order of the Queen, Bima's mother, Bima is in search of the holy water, which is to be found in Siwa's realm." (The *gendér* play the melody "council".)

00.34,17

"And now", 'While the worthy brahman was content and delighted to be overwhelmed by a shower of arrows, he was not struck by the falling arrows, nor was he wounded. Then Kresna instructed Parta to cease holding his bow'.

00.36,00

Ah ha ha ah ha ha "Well then." (The *dalang* points with his forefinger and middle finger at Bima.) "Unrevealed, invisible are the workings of his heart. When swallowing it up, one does not succeed, when trying to understand, it remains incomprehensible. He does not restrain himself. His mind rejoices when he speaks.

Let us now speak of the experiences of Nararya Wrekodara. He abides, as one knows, in heaven, in heaven, constantly giving audience to his two servants Twalén and Mredah. Since he is stupefied, silent, dumb, he does not speak. His servant, however, is eager to know whether his master is inclined to tell him what is really happening. Now he keeps shaking his master's feet."

(The *gendér* play the melody "council".)

00.37,20

'His answer was very short. Indeed, was the word of the foremost of the sages'.

00.38,00

Twalén (Twalén's right arm is moved up and down. During the whole conversation the *dalang* pulls the cord fastened to Twalén's lower jaw, so that it moves up and down. During the conversation the music stops.) Well, well, well, well Lord, now the old man, the old man, who is utterly stupid, honours you

with a *sembah*, honourable Lord. This *sembah* of mine, a man of low birth, is a sign of honour. Pray, accept my devotion, my Lord.

Bima (He is taken out of the *gedebong*. His body and arm are moved towards Twalén.) Hey, so be it, uncle Twalén.

Twalén (His arm and jaw are moved.) Oh, yes, my honourable Lord.

Bima Eh, don't go on and on while speaking to your Lord, because I truly know that this conduct of yours is in keeping with the duty of a servant to his master. Go ahead, I give you permission to speak.

Twalén (His arm and jaw are moved.) Yes, my Lord, Lord of mine. Well, I have just been overwhelmed with your blessing. I am so happy to serve you, honourable Lord. Because there has been a boon of yours, giving me a blessing, I continue, I dare to ask you why you abide here early in the morning and summon me here in what is called the upper-world, in heaven, in the transcendental world.

00.40,00

I know already very well why you left the palace there in what is called the middle-world, in Indraprasta. Well, as soon as you were there in Yama's realm, you really succeeded, you accomplished your aim. That, at least, I know for sure. Now again, abiding here in heaven, in the Field of Flowers, you summon me. What is your intention? Please tell it to me, so that I may know it, so that I can discuss it with your servant Mredah.

Bima (His body is moved towards Twalén.) Hey, ha ha ha, so be it, uncle Twalén.

Twalén (His jaw is moved.) Yes, my Lord.

Bima Well, the reason why I called you straight away to pay your respects to me,

Twalén (His jaw is moved.) Eh, that you summoned me immediately,

Bima (His arm is moved.) Ah, is none other than that I want to speak to you.

Twalén (His jaw is moved.) is because of nothing else than that you want to confer with me.

Bima (His arm is moved.) Ah, that is right, that is right, because after having been able to remove the misery of my father, who was in Yama's realm,

Twalén (His jaw is moved.) Well, after having freed, taken away your father from Awéci-hell,

Bima and after he was honoured with a *sembah* by the brothers and my mother, and I was deceived by Nakula,

Twalén (His jaw is moved.) Well, you greeted the soul of your forefather King Pandu who expired on the mountain Satasrengga and honoured him with a *sembah* together with your family, after having dragged him out of the Copper Cow-Headed Cauldron.

Well, luckily you thus succeeded in restoring your forefather King Pandu's appearance to what it was before.

Bima (His arm is moved.) Ah, that is right, that is right, but it is like this, he is not capable, not able to speak.

Twalén (His jaw is moved.) Em, because he can't speak, he just keeps silent.

Bima (His arm is moved.) That is why I was ordered by my mother the Queen to search for the holy water which is in Siwa's realm.

Twalén (His jaw is moved.) Em, well, for that reason your mother and all your brothers who abide here in the Field of Flowers insisted with all their hearts on your searching for the holy water in every place in what is called Siwa's realm, Lord.

00.43,00

Bima (His arm is moved.) That is right, that is right.

Twalén (His jaw is moved.) Well, Lord, if it is true, well, I want to tell you that it is said that it is very difficult to obtain that holy water, because it is protected by all the gods. Besides, they say, there is a rotating wheel guarding the holy water. There are snakes, there are thigh-ghosts, there are head-ghosts. That is what I heard about it. Well, if that is true, how are you going to manage to meet your mother's needs for which you strive so hard? That is it, my Lord.

Bima (The upper part of his body is moved towards Twalén.) Hey, ha ha ha ha, it's true, uncle Twalén, my mother gave me the order. There is nothing like the love between mother and child. A mother is the one who is the most sincere in her love for her child. That is why I pledge myself to loyalty, because loyalty is one's foremost duty, such it is.

00.45,00

Twalén (His jaw is moved.) Well, Lord, Lord, since, when speaking of mother and child, the love of a mother for a child, being the highest love, is unsurpassable. Because you are a son of your mother, well, now that your mother is in need, you will strive for what she wants. Since you are very well aware of that and now you have already promised it, you pledge yourself to loyalty, because loyalty is the most important thing when speaking about duty.

Bima (His arm is moved.) That is right, that is right.

Twalén (His jaw is moved.) Further, in that case, who is going to accompany you? Your brothers and your mother are already here. You have a feeling, you think that you are tired. In the past you vanquished the god Yama there in Yama's realm, including the Kingkara-troops and in addition to them Suratma, Jogormanik, Dorakala and Mahakala. All of them were conquered, the host of Kingkara-troops guarding Yama's realm, for you

were wrong to release all the souls. Jogormanik once made a condition, no more than three souls. You released so many of them, but to you, I feel, they were no more than three, because they are male, female and hermaphrodite. That is it, Lord. Consequently there was a fight, a combat with all the gods, the god Yama included. Well, you vanquished all of them. In my opinion, I do not believe you will be punished, if you again venture to go to Siwa's realm, in order to ask the most precious thing there, the elixir of all the gods. That is what you need, because your mother required it, as she said, but I am suddenly very afraid.

00.47,00

Bima (His arm is moved.) Hey, ha ha ha ha, do not be like that, uncle Twalén. Because it is my mother who commands, I just obey. Obedience is the most important thing. This life of mine is firmly attached to my whole body. No one else except me controls it, as I strive to carry out the order of my mother and my elder brother King Darmasunu.

Twalén (His jaw is moved.) Well, in that case, in short, you dare to sacrifice your life in striving for what your mother and your whole family want, that is to ask for the holy water in order to release him who is swallowed up in Yama's realm, your forefather King Pandu...

Bima (His right arm is moved.) Ah, that is right, that is right.

Twalén (His jaw is moved.) Well, in that case, please allow me, who am utterly stupid as I am a member of the fourth class, a man of low birth, to prepare myself. Give me some time so that I can consult with your servant Mredah.

Bima (His arm is moved.) Yes, but be quick, be quick. (Exits left.)

00.48,00

Twalén (His arm is moved, as well as his jaw. He turns to the right, so that he faces Mredah.) Mredah, get up, you.

Mredah (His jaw is moved.) Yes, father.

Twalén (His jaw is moved.) Oh, my God, that is how he is, when speaking about his excellence, the excellence of him, Bima. He is really excellent!

Mredah (His jaw is moved.) Yes, he is. He is second only to Prama-Siwa. He is like the one called the god Bayu, isn't he? He, who completes the work. Besides, Bima is very well acquainted with those born together with him from his mother's womb. Who are they? Well, starting from the east,

Twalén (His jaw is moved.) Who are they?

Mredah The amniotic fluid, that is Mrajapati. Together there are Anggapati, Banaspati, Banaspati-raja corresponding with the north, including their syllables. He already understands. Well, that is why he is willing. As it is called, he knows, he remembers, for he is actually the God of Life, isn't he?

But at present, in view of the present situation, O God, I am still afraid.

Twalén (His jaw is moved.) Afraid?

Mredah (His jaw is moved.) Beforehand,

Twalén (His jaw is moved.) Really, Dah? Have you heard of the five *tanmatra*? Because Bima beforehand knows the behaviour, the story of a sincere man, he does not forget it easily, Dah. If you don't know something, you may learn, but when you know it already, it is not easy to forget it. Bima just knows, he keeps it in his mind. He is the God of Memory, isn't he? For the memory of what one smells, or whatever it is called, one tastes, sees and feels, and further, of sound, of what one hears - these are embodied within him, aren't they, and to some extent controlled by him. For perception causes misery and this is remembered by thought, isn't it, Dah?

Mredah (His hand is moved, as well as his jaw.) Yes, well, cut your story short now, father, what is more, I, being your son, am stupid. You are also stupid, father, stupid, being a man of low birth whose duty is that of a servant. Wherever Bima shows me the way, father, I follow him.

Twalén (He is turned, so that he faces Bima who enters from the right.) Well, but now, my Lord, you really should prepare for departure. Please let me prepare myself to follow you. Ask your mother permission to leave, here in the Field of Flowers. May she bless your path, o Lord, so that you really reach your goal, o Lord. Just so.

Bima (His arm is moved.) Hey, ha ha ha ha ha, that is correct, you are right. You are very capable of fulfilling your duty as a servant. You are right. That is why you were dearly loved by my father King Pandu, who died in Satasrengga.

00.51,00

Twalén (His arm is moved.) Oh, don't praise me, Lord. (He exits right. The melody "departure" starts.)

Bima (His body is moved, he exits left.) Hey, ha ha.

Dalang "There he goes, Nararya Wrekodara. He asks permission to leave, permission to leave". "Oh, he goes away, oh".

Twalén (He enters from the right, carrying his weapon the arrow.) O God. (He exits left.)

Mredah (He enters from the right, carrying his shield, and exits left.)

Bima (He enters from the right, armed with a club.) O, mother of mine, the Queen, quickly, quickly, quickly. Your son Nararya Wrekodara intends to depart. I take leave at your feet, I give my polite greetings to my elder brother Naréndra Darma-putra and to my younger brother Dananjaya, the middle son, who is indispensable for the Pandawa. Well, now I take leave. Please be so kind as to pray that really, really your aim, that is to search for the holy water, the holy water, will be achieved. That's it, that's it.

Dalang (While Bima moves to the left.) "The words are excellent" (Bima exits left.)

Bima (He re-enters from the right, followed by *Twalén*.) All right, quickly, quickly, quickly, get ready, get ready to follow my path to Siwa's realm, Siwa's realm in order to ask the holy water of the Four World-Guardians and the Nine Guardians of the Quarters, and the god Ludra in particular.

Twalén (His jaw is moved.) Yes sir, I ask your blessing, I follow you, I follow you.

00.52,50

Dalang (He shouts, while Bima and *Twalén* exit left.)

Twalén (He re-enters from the right, armed with his arrow.)

O Lords, O Queen, all of you here, you five, I a man of low birth,

00.53,00

being your servant; I also very humbly ask your permission to take leave. I will take leave to follow your son who seeks to accomplish what you want. May you bless us, bless us indeed, so that we can fulfil your wishes. So be it, so be it, o Lord, so be it.

Dalang (*Twalén* exits left; the *dalang* shouts; *Twalén* then enters again from the right armed with his arrow.)

Twalén (His jaw is moved.) *Mredah!* (His arm is moved.)

Mredah (He enters from the right.) Yes father. (Both exit left, while the *dalang* shouts. *Mredah* re-enters. His jaw and his arm are moved.)

Mredah Following their *sembah*, o Lady of mine, I ask permission to leave. With every expression of obedience I follow Bima's *sembah* and that of my father. Just so. (He exits left.)

Twalén (*Twalén* enters from the right; his lower jaw is moved.) Kindly wait a while in the Field of Flowers, o Queen. (He exits left.)

00.54,00

Dalang (Bima enters from the right armed with his club; he exits left. The *dalang* shouts.) "There he goes having greeted all the _____Nararya Wrekodara_____really, really the feeling_____" (*Twalén* armed with his arrow again enters from the right; he exits left. *Mredah* again enters; he exits left, while the *dalang* shouts. The *dalang* now takes the *kekayonan* out of the *gedebong*.) "Ah there he goes." (The *kekayonan* is moved across the screen, its tip is pressed against the screen.)

00.54,40

"Let us not speak of Nararya Wrekodara's journey. He is on his way. Disturbance. All the gods, the Four World-Guardians and the Nine Guardians of the Quarters are angry at what he has done.

00.55,00

All the gods together already know about the deeds of Nararya

Wrekodara at the time when he devastated everything in Yama's realm. It was told by the God of the Dead. From the very beginning he revealed everything and (?) his servants like now (?). That's it." (The *kekayonan* is inserted in the *gedebong* on the right. The *dalang* takes Mélem and Sangut and arranges their sticks.)

00.56,58

'As if the sun were enveloped in darkness'. (Mélem enters from the left together with Sangut. Mélem is inserted in the *gedebong*, left. Sangut dances. The melody played is called "fluttering".)

Sangut 'The calendar means death, death means the end, the end, finished as they say'. (He stops dancing and is held on the right side of the *gedebong*, facing Mélem.)

Mélem (His jaw is moved.) Hey, you, Sangut, you are like a kite wavering in the air, ha ha ha ha! You stupid Sangut, don't you know you are a man with an ugly appearance and an ugly heart? Besides, you are just stupid, a silly fellow, a silly fellow. Ha ha ha.

Sangut (His jaw is moved.) You are right, brother. If I continue the song, which - because I am not a member of an Arja-club - of course is lame,..... But it is better than for instance looking at pigs fighting, ha ha ha ha ha. (The music stops.)

Mélem (His jaw is moved.)

00.59,00

God, your fault is that you simply fritter away your time, ha ha, waste your time. That is because you are stupid, stupid, ha ha ha, God. All the gods are having a very important meeting together, because the Four World-Guardians and the Nine Guardians of the Quarters are all hostile, ill-disposed to the deeds of a man from the middle-world, that Pandawa-knight who is named Bima, God, ha ha, God. It is he who makes everybody including myself, what's it called, indignant. So, there is a rumour, it is already common knowledge, all the gods have realized that this Bima, having vanquished Yama's realm, will come here again to search for, what's it called, the water which is in the vessel from the gods, and which is esteemed so highly by all the gods. How far-reaching Bima's guilt is, ha ha, how far-reaching his guilt is. He always announced, this Bima, that his motive was at all times bravery, as is usual there on earth. He shouted, he shouted, that it is always the law of his *karma*, the law of his *karma*, that, 01.00,00

Sangut (His jaw is moved.) That is quite right. Where there are righteous people, there is protection from what's it called, god, isn't there? If he had acted wrongly, being just a man from the middle-world, born of a noble race, wouldn't this Bima have been eliminated by the Seven Gods, by Jogor-

manik, Dorakala, Mahakala and by the Kingkara-troops and Suratma? But all of them were subdued, vanquished by Bima. Doesn't this mean that he is probably in the right?

Mélem (His jaw is moved.) Well, right according to you. It's at least right according to you. In the case of someone disturbing the peace here in heaven, how can that be called right?

Sangut (His jaw is moved.) These are only his outward actions.

Mélem (His arm is moved, as well as his jaw.) Well, you, you, Bima, making yourself known as Bima from heaven, who would drag out, what's it called, your father's soul, which was plunged there into the Copper Cow-Headed Cauldron, serving as dregs, deposit, isn't it. Well, if you are really Bima, according to me - didn't Jogormanik say that - according to me Bima is white, but you are utterly black, blacker than ink, aren't you? Well, now there is, there is a conference between all the gods here. They all know very well about Bima, what's it called, from there, the world of the mortals, from Hastinapura, who is said to be able to release souls. If you really can release the souls, do it - but no more than three. How many million souls didn't he release? So he is guilty. That was his mistake. So, was Bima right when he said: Yes Lord, what's it called, Lord Jogormanik, well, I don't feel wrong, guilty. I did what you wanted by saying not to release more than three souls. I did release, as far as I know, only male, female and hermaphrodite, three. Who else?

Sangut (His jaw is moved.) Wouldn't that be correct, for he was victorious, wasn't he?

Mélem (His jaw is moved.) That is your opinion. Your opinion is always different. You are always against. If I say white, you say black.

Sangut Is it?

Mélem (His jaw is moved.) Yes, it is. Now I heard about Bima, that you take his side, you take his side. I've taken a note of that, I've taken a note of that. You will get what is coming to you, you'll get what is coming to you! In thought I have taken action against your thought. I have already taken action, ha - for later on, if Bima dies, then you will what's it called, reap the fruits of your opposition, that's what
01.03,00

you will get, ha ha. (His arm is moved.)

Sangut (His arm and body are moved. His jaw is moved.) If it be so, it's all right too. Perhaps I have already reaped the fruits of my deeds, perhaps I have received my *karma*, haven't I? Well, it is like this, everybody is subject to the law of *karma*. You are also subject to the law of *karma*. 'Nobody experiences anything unless *karma* is its cause.' (He dances.)

Mélem (His arm and his jaw are moved.) Ha ha, you always have an answer to everything. You always make up things that

don't exist.

Sangut (His jaw is moved.) If you don't provide facilities for gambling, how will you share in the profits?

Mélem (His jaw is moved.) O God, if there is such a commotion, Bima will surely die. Suppose he really needs the holy water, so very important, which he does not yet possess, and asks, asks for it - in short, if he turns everything topsy-turvy - is there a chance he will stay alive if his guilt amounts to as much as that? Think it over for the moment.

Sangut (His jaw is moved.) I can't think it over, I can't think it over. Isn't it always that you think it apt to give a lot of lip, when there are gifts to be distributed? You seize the opportunity to hold out your plate. That's why you are so fat. Your mouth is flattened because of

01.04,00

gorging on food. Aren't you cleverer than me?

Mélem (His jaw is moved.) O, really. Suppose it's true for a moment. Sure, it's true for a moment. Face your deeds once more, Ngut. Use your eyes. You have bad eyesight because you are old! (His arm is moved towards his eyes.)

Sangut (His jaw is moved.) O, maybe your ears can't hear so well?

Mélem (His jaw is moved.) No, not yet, I think, not yet, ah!

Sangut (His jaw is moved.) Ah, Bima is indifferent towards life. If he weren't the appropriate man, he wouldn't be so indifferent.

Mélem (His jaw is moved.) A criminal who is indifferent? What if he was not indifferent?

Sangut (His jaw is moved.) Then he is just different. The appropriate man is utterly indifferent towards life. To die, that's fine, to live, that's fine too. It is a matter of the law of *karma*, doesn't it seem so? (His arm is moved.)

01.05,00

Mélem (His jaw is moved.) O God, o God. (*Sangut* and *Mélem* exit right. The melody "quick" starts. It stops in the course of the conversations following, but starts again from time to time.)

Sangut (Enters from the left.) Yes, just so. (Exits right.)

Mélem (Enters from the left.) Yes, o God, o God. (Exits right.)

Dalang "There he comes". (Bima enters from the right armed with his club.)

Bima Uncle *Twalén*!

Twalén (Enters from the right.) Yes, my Lord. (Goes to the left and turns, so that he faces Bima.)

Bima (His hand is moved.) Hey, ha ha ha ha ha, swift is my path, uncle *Twalén*, for excellence serves as a road. I arrived according to my wish.

Twalén (His jaw is moved.) Yes, because your road is excellent

you arrived straight here in Siwa's realm, as you wanted.
Yes, yes.

Bima Hey, ha ha ha ha ha. (His arm with the club is moved.)
O, you Gods, all together, the Nine Guardians of the Quarters,
and the Four World-Guardians, Kuwéra, Waruna, Indra and the
host of Gandarwa, Widyadara, Widyadari, all together, it is
I who have arrived for the holy water, the holy water, that
is what I ask, what

01.07,00

I ask, the holy water, because I intend to release my father.
He is impure, impure. Many stains are upon the whole of his
body. Just so, just so. (His body sways to and fro.)

Twalén (His body is moved, as well as his jaw.) O God, o
God, that is not obscure, not obscure. What is clear, o Lord,
what is clear, o Lord, that is your thought, o Lord, clearness
of mind. O, all of you, all of you, don't blame me, don't
blame me. My Lord intends to ask for holy water in order to
purify every place stained with impurity on the body of him
who was freed there in Yama's realm, King Pandu. Please,
please, just a little bit, o Lord, because his mother needs
it. Just so, just so.

01.08,00

(Exits right together with Bima. The *dalang* shouts. Mredah is
taken, his sticks are arranged.)

Mredah (He enters from the right.) Yes, o Lord, o Lord, for-
give me. (Exits left.)

Mélem (Enters from the left.) O God.

Host of Gods (The puppets Gatotkaca and Drestadyumna, re-
presenting the host of gods enter from the left.) Waruna,
Waruna!

Mélem (He is turned to the right so that he faces the gods.
His jaw is moved.) Excuse me, excuse me, your conference
really seems to be endless. O, you gods, who assembled yester-
day evening discussing the evil deeds of Bima. He came here
from the world of the mortals to the invisible world. Just
so.

Host of Gods He requests the holy water. O, what a daring
man he is. (The host of gods and Mélem exit right. Waruna
enters from the left followed after a while by Mélem.)

01.09,00

Waruna Hey, you, servant Délem.

Mélem (His jaw is moved.) Yes, my Lord, here I am.

Waruna Ah, what is the reason why you shout so loudly, why
you scream at me from afar at the top of your voice?

Mélem (He is moved to the right of the *gedebong* and is turned
so that he faces Waruna.) Yes, my Lord, my Lord, ha ha ha ha,
o, you Lord Waruna, excellent amongst the Four, the Four World-
Guardians. Yes, it is sure, very, very sure according to what
they say, very earnestly say, there is no doubt that this

Bima will indeed come. Sure, really, I think so, possibly, really, I surmise, be it right or wrong, that he is in search, in need of the holy water, the holy water.

Waruna (His arm is moved.) Well, in that case, isn't that knight, a descendant of the Kuru-race and a member of the Baratana-family, reckless?

Mélem (His lower jaw is moved.) Yes, yes, he is.

Waruna O, hey, come on, you, host of gods, hey, together, together. There he is, Wrekodara.

Dalang 'Hey.'

01.10,00

(Waruna exits right.)

Mélem Well, Lord, Lord, wait, wait, this corresponds now with what was said yesterday evening, yes, it is true, it is true.

Dalang 'Hey.' (Mélem exits left.)

01.10,40

'Hither and thither'. (Different gods enter from the left and exit right, one after another.) "He comes forth", 'hither and thither'. (The two Aswins enter from the left.)

01.11,20

Swinodéwa O Gandarwa, all of you, it is really true, it is real, it is not fictitious, the tidings are true, Nararya Wrekodara has come, I have seen him. (Exit right.)

Host of Gods (Enter from the left.) In that case, cut him up, kill him, kill him. (Exit right.)

Dalang 'hey'... "no". (Gods enter from the left and exit right.)

01.12,00

Sangut (Enters from the left. His jaw is moved.) O God! They have come out from all quarters, all of them. None stays behind. O God, all the gods bear anger, wrath toward Bima, o God, the healers, the Aswins, here in heaven included, o God. He has come, o Lord. Go ahead, o Lord.

01.12,40

Dalang (The *dalang* shouts, while Sangut moves to the right. Exits right.) 'Ah', "Nararya Wrekodara", 'hey'. (Waruna enters from the left.) "If he". (Bima enters from the right, armed with his club.)

01.13,00

Bima O, it is you! (He moves his club in the direction of Bayu.) Hey, ah ah ah!

Waruna Hey! (His arm is moved.) You, Wrekodara, you are reckless. In case you don't know who I am, well, I am Waruna, Waruna, one of the Four World-Guardians, the Four World-Guardians. What is your intention?

Dalang 'Ah'.

01.14,00

Bima O Lord! (He moves his club.) Ah, divine Waruna, divine Waruna, now I have come because my mother sent me. I have to

ask, to ask, for the holy water so that with it we can remove the stains from my father, from my father. Just a little of it.

Waruna Hey! If that is the case, you will surely, surely die.

Bima Although I may die, I dare to sacrifice my life. (He moves his arm with the club.)

Dalang (Bima threatens Waruna with his club.) 'Hey, hey' (Waruna and Bima exit. Twalén enters from the right.)

Twalén Hey, Dah, Mredah!

Mredah (Enters from the right.) What is it, father? (He is turned to the left so that he faces Twalén.)

Twalén (His jaw is moved.) Really, I just heard the thunder, a few moments ago. It was as if the gods flung open wide the sluices, for there has been dryness, the dry monsoon, a great drought. The sound of the thunder announces that it will rain, God.

01.15,00

Dalang 'Ha'. (They start to move to the left.)

Twalén Even if I begin to grow with it, I don't mind. (Both exit left.)

Dalang 'Ah'. (Waruna enters from the left.) 'Hey'. (Bima enters from the right, armed.)

Bima Please, forgive me, forgive me. O, you divine Waruna, don't blame me, don't blame me. You are the one who is in the opposition, in the opposition, it is you o Lord; while I strive for the holy water, you offer resistance by preparing yourself for a fight.

Waruna Ah, no, hey! (Fight between Bima and Waruna.)

01.16,00

Bima Don't blame me, don't blame me, please, excuse me! (Fight. Bima and Waruna fight, while the *dalang* shouts. Bima runs away to the left having hit Waruna on the head. Mélem enters from the left. Bima exits.)

01.16,20

Waruna Hey!

Mélem (He is moved to the right and faces Waruna. His jaw is moved.) How do you feel, Lord?

Waruna He is extraordinarily well versed in outmanoeuvring someone in a fight, for he nearly had my head split with his club, with his club. It was hit by his club.

Mélem (His jaw is moved.) O, that is right, that is right. It is because he was always training day and night, like a real knight, in order to become a skilled fighter. Well, the skill in the use of arms, the technique of archery, all these things he learned from his teacher. Who instructed him?

(Waruna and Mélem exit right, while the *dalang* shouts.)

01.17,00

Dalang "Well then", "well then". (The Aswins enter from the left.) "Together, all together". (Exit right.) 'Hey'. (They

enter from the left, while Bima enters from the right, armed.)
01.18,00

Bima Ha ha ha, who are these little squeakers? I don't know them. What is your name?

Swinodéwa (nos. 1 and 2) Well, Nararya Wrekodara, we are the Aswin, that is what we are called. We are the healers of heaven.

Bima Ah, ha ha ha, there is no point in fighting against you, just don't blame me, for you are both gods, aren't you? If you don't know who I am, just choose, choose a spot on my body to hit me.

Dalang 'Quickly'.

Bima Where, at the back or in front? (His arm is moved forward and backward.)

Dalang 'Hey'. (While the *dalang* shouts, Bima makes threatening movements. The Aswins try to fight against Bima, but they withdraw to the left.)

Swinodéwa no. 2 Why do you hesitate?

Swinodéwa no. 1 I don't know, I don't know how to break his power. Come on quickly, I am nearly dead, dead.

Dalang (Shouts, while the Aswins are moved to the right; exit.) 'Hey'. (Bima exits left. Sangut and Mélem enter from the left.)

01.19,00

Sangut (His jaw is moved.) Well, the answers of the host of gods, of the host of gods were different, varied, varied.

Mélem (His jaw is moved.) What were they like?

Sangut (His jaw is moved.) Like this, well, if this is the case, perhaps Bima is right in his behaviour, maybe he is right. Come on, let us not pick up mud, they said, it is better not to soil our hands than to have them washed later, they said, and they simply went away. That's it.

01.19,40

Mélem Did they?

Dalang 'We'. (While the *dalang* shouts they exit right, both Mélem and Sangut. The gods enter from the left. The *dalang* holds the main sticks of several puppets in one hand.)

Gods Everyone makes a halt! (Exit right, while the *dalang* shouts.)

Dalang 'Hey'. (The gods re-enter from the left.)

01.20,00

Gods We will not succeed, for he is well-versed in fighting in heaven!

Dalang 'Their answer', 'Hey'. (The gods exit right; other gods enter and exit; Sangut and Mélem enter from the left. They face each other.)

01.20,30

Sangut (His jaw is moved.) Well, everyone, brother, took to his heels, took to his heels, everyone, everyone. Well, now

there is a meeting of the Guardians of the Nine Quarters, of Sambu, Wisnu, Sangkara, Mahadéwa and Ludra, of Brahma and also the god Kuwéra, of Iswara, o God. They have the feeling, (that they are on the losing side). So now they discuss calling in the

01.21,00

god Bayu's aid, for Bima's being in the middle-world is because of, because of the god Bayu's disposition. Well, there they will tell, inform, report in detail on, what's he called, Bima's behaviour, on his wickedness, everything.

Mélem (His lower jaw is moved.) Well, it is right like this.

Sangut (His lower jaw is moved.) Yes, yes, come on. (Both exit right.)

Dalang "Ha, to the realm of Bayu!" (Different gods enter from the left and exit right.)

Gods O, divine Pramajnana, Pramajnana, help, help this host of gods. Free them from their troubles. (Exit. The *dalang* takes all the puppets representing the host of gods in his left hand. He takes up Mélem with his right.)

01.22,00

Dalang 'Hey'. "He is really the God of the Vital Air. All together, the Four World-Guardians and all the Nine Guardians of the Quarters, all together have been vanquished by Nararya Wrekodara, a descendant of the Kuru-race".

Mélem (Enters from the left. His jaw is moved.) Yes, o God, the host of gods, all of them who abide here in the upper-world, in the transcendental world, have been subdued by Bima from the middle-world, ha ha ha ha. (Exits right.)

01.23,00

Dalang (The gods enter from the left.) 'Ah'. (They are inserted in the *gedebong* on the right. Bayu enters; he is inserted in the left-hand side of the *gedebong*. Mélem enters; he is inserted behind Bayu; Sangut enters; he is inserted behind the gods.)

Gods O, you Lord, you, Lord, the host of gods all together are most unfortunate. Misfortune, misfortune, has been brought upon us by Nararya Wrekodara. Now we are all informed of the fact that Nararya Wrekodara of the middle-world is an incarnation of you, the God of the Vital Air. Suppose he succeeds in taking the holy water, then

01.24,00

the destruction of heaven is very near, unless someone tackles Nararya Wrekodara's virtues and vices in particular.

Mélem (His jaw is moved.) Yes, Lord, the Four World-Guardians and all the gods together have in this way been defeated by Bima, for, as you possibly know, maybe you know already, that Bima has conquered Yama's realm here, you are informed of what happened to the god Yama and that he got the contents of the Cauldron poured out over him. His headdress was completely

broken. Well, now again Bima is going to search for the holy water. Well, o Lord, it is, what is it called, kept concealed, it is taboo because that Bima is so venturesome. It is the elixir of all the gods, isn't it? The holy water, that is what he needs. Don't all the gods

01.25,00

regard him, Bima, as reckless? At present the holy water is hidden, blocked in view of the arrival of Bima, who will ask for the holy water, so that he will not succeed. Just so. The virtues of the gods are all gone. Bima is simply invulnerable, besides he is endowed with knowledge, he is skilled in combat, in fighting. Well, next to that he is also invulnerable because he is clever. Just so, just so, o Lord. Well, so all the gods already know, that it was you who brought Bima into being. You are embodied in him. If it is your intention to promote only the welfare of the gods here in heaven, please take care he does not gain possession of the holy water required by all the gods. Perhaps you will succeed (in preventing it).

Bayu (His arm is moved.) O, you, the Four Guardians of the World and the Guardians of the Quarters, I know that you are powerless in fighting against Nararya

01.26,00

Wrekodara. Now, pay attention, I'll do it from afar, it is easy for me, I intend to kill him. If we are not able to restrain him from asking for the holy water, because he is determined, then Nararya Wrekodara will die.

Sangut (His jaw is moved.) That is it, Lord. O, you, the Four World-Guardians and all the other gods, do not feel disappointed about the words of the god Bayu, do not feel disappointed. For the god Bayu is well aware of your imperfection in comparison with Bima. It is widely known that Bima's righteousness and his descent are embodied by you (the god Bayu). Well, in case Bima cannot be stopped at present, now that the god

01.27,00

has forbidden him, if he comes, he will surely be killed by the god. The god can certainly do that, because he is embodied in Bima.

01.27,30

Bayu O, hey, it is widely known,

Gods Lord, ha ha! (The *dalang* takes them out of the *gedebong*.)

Bayu Hey, stand behind me, follow me.

Dalang "His place", 'After that'. (Bayu is turned; he exits left. He is followed by the gods. They re-enter and exit right, while the *dalang* shouts. Mélem and Sangut are taken out of the *gedebong* and exit right. Mélem re-enters from the left.)

Mélem O Lord, the God of the Vital Air! (Exits right.)

Dalang (While the *dalang* shouts, Bayu enters from the left.)

01.28,00

Bayu I'll kill him, kill him, Wrekodara, for he is utterly wicked, utterly wicked.

Dalang 'Hey'. (While the *dalang* shouts, Bayu exits right. He re-enters from the left. Bima enters from the right armed with his club.)

Bayu What do you want, Bimaséna? (Both exit right.)

Mélem (Enters from the left.) Rub it in! (Exits right.)

Dalang 'Hey'. (Bima and Bayu re-enter from the left. Bayu chases Bima. Both exit right. Bima re-enters from the right followed by Twalén.)

Bima Hey, you there, Twalén!

Twalén Yep! (He is moved to the left and turned, so that he faces Bima.)

Bima Well, this Twalén has no manners, "yep"!

Twalén (His jaw is moved.) Sure, like master, like man, isn't that so?

Bima What should I do, if I want to call you?

Twalén (His jaw is moved.) Well, like this, uncle Twalén!

Bima Well, uncle Twalén!

01.29,00

Twalén (His jaw is moved.) Lord, at your service! ha ha!

Bima Hey, well!

Twalén (His jaw is moved.) Further, why are you calling me?

Bima It is because my father has come.

Twalén (His jaw is moved.) Ah, is this your father then?

Bima Yes, the divine Bayu, the divine Bayu. I dare not challenge my father.

Twalén (His jaw is moved.) What are you going to do, then?

Bima This, uncle Twalén, but if my father, the God of the Vital Air does not favour me,

Twalén Yes, if he,

Bima This is my aim, I was ordered, I intend to offer myself,

Twalén (His jaw is moved.) O God, but if the god Bayu is not well-disposed toward your asking for

01.30,00

what you want, the holy water, you will offer yourself, so that he... for you exist thanks to his creation, don't you?

Bima That is right.

Twalén (His jaw is moved.) Further, what will become of me?

Bima Hey, ha ha. You? After I have become a dead body, after the God of the Vital Air, the God of the Vital Air, has left me, he who manifests himself in my body; after I have become a dead body, you must then return and go to, proceed to the place where my mother and my four brothers abide.

Twalén (His jaw is moved.) Well, yes my Lord, if you die, if you are killed, if you are not favoured - far from it, God forbid, Lord - if the god Bayu is not well-disposed toward you, then you will sacrifice yourself. When you are dead,

I will go back to inform your brothers and particularly your mother, there in the Field of Flowers. Just so.

Bima That is right. Remember it! (Exits left; Mredah enters from the right.)

01.31,00

Mredah (His jaw is moved.) What happened, father?

Twalén (His jaw is moved.) O, God, the tears well up in my eyes. He has to die, it has to be so. If I die, if I die here, you have to go back later on and tell everything from beginning to end. How would someone like you not know? Truly, when we servants cry, it is muddy water that wells up in sobs.

Mredah (He shakes, his jaw is moved.) O God, I have to cry too, father!

Twalén (His jaw is moved.) Well, let us stop crying, for it is a fact that crying is useless. Just so.

Mredah (His jaw is moved.) Well, even if it is so, what can we do, father? Lord, don't do it, don't do it. If you feel like sacrificing yourself, so that you become a dead body, what about me? I, I am a man of low birth, Lord. (Both exit left.)

01.32,00

Dalang 'Om, may the *sembah* of someone who has no protector be seen by the Patron of the Three Worlds. Material and transcendental is the *sembah*'. 'Ah'. (Twalén and Mredah re-enter and exit left.) "learly visible", Ha ha ha ha! (Mélem enters from the left, exits right.) 'Many heavens had been destroyed by (the demons). But they were made quiet by means of stratagems, ruses, treaties and gifts. That is why they had compassion. They were embarrassed to go to Indra's heaven. However, they were aware of Surapati's stratagem, for how could gods and demons meet?' (Mélem and Sangut enter from the left.)

01.33,00

Mélem (His jaw is moved.) Well, how now? You, Bima, you still dare to be reckless? For a man like me knows already that nothing is more excellent but the life that adheres to someone, a favour of God. But if you are determined, you don't want to change, if it is difficult for you to change your behaviour, your resistance in the face of all the gods, then you will die, will die, ha ha. (He is moved up and down.)

Sangut (His jaw is moved.) That Mélem, he shakes his head saying, "You will die, you will die". (He is moved up and down for a while.) (Mélem and Sangut exit.)

Bima (Enters from the right.) Hey, hey! (Exits left.)

Dalang (While he shouts, Bayu enters from the left and Bima from the right, armed with his club. He is followed by Twalén and Mredah. They are all inserted in the *gedebong*, Bayu on the left, and Bima on the right facing him. Twalén and Mredah are on the right too, behind Bima.)

Bayu Come nearer, come nearer.

00.34,00

Bima (The puppet is taken out, the hands are moved.) O, Lord, forgive me, forgive me. Here I am, your servant. (He is bent forward.)

Bayu Stand up, stand up, stand up. (Bima stands up; he is inserted again.)

Twalén (He is taken out of the *gedebong*. His lower jaw is moved.) Lord, I humbly ask you to forgive me. (He is bent forward.)

Bayu Hey, you are a man of low birth.

Twalén (He stands upright; his jaw is moved, his hands are held together, making a *sembah*.) Yes, I am a member of the fourth class.

Bayu Well, if you are the suite of Bimaséna,

Twalén I beg you pardon?

Bayu The suite of Nararya Wrekodara,

Twalén (His jaw is moved.) What does "suite" mean, Mredah?

Mredah (His jaw is moved.) Isn't it always so that people make all kinds of obscure words in the world? Suite means attendant.

Twalén (His jaw is moved.) O, attendant. Yes, I am the servant attending Bima on his way. My name is the odd old man.

01.35,00

Bayu Ah. Having honoured me with a *sembah*, you may seat yourself behind your master, on the same level. (He points at *Twalén*.)

Twalén Yes, excuse me. (He is moved back a bit.)

Bayu Behind him! (He is inserted behind Bima.)

Mredah (He is taken out of the *gedebong*. His hands are held together to make a *sembah*. His lower jaw is moved.) Please, excuse me, excuse me, I am the attendant of Bima, Lord.

Bayu Hey, ha ha! Sit down, sit down.

Mredah Forgive me. (He is moved backwards.)

Bayu Behind him! (Mredah is moved a bit behind *Twalén* and inserted.)

Dalang 'If there is a (?)' (*Mélem* enters from the left and is turned, so that he is in front of Bayu. He makes a *sembah*.)

Mélem (His jaw is moved.) Yes, forgive me, forgive me, honourable Lord, Lord. (He is inserted in the *gedebong* behind Bayu.)

Bayu Hey!

Sangut (He enters dancing from the left.) I don't want to. 'As we have met with good and bad in the World'. Well, Lord, forgive me, forgive me! (He stands in front of Bayu, but does not make a *sembah*.)

Mélem Look, look at Sangut! Look, look at Sangut. How difficult he is!

01.36,00

Sangut Forgive me. (He makes a *sembah*.)

Bayu Behind! (Sangut is inserted on the left, behind Mélem.) I, your father, ask you Bima, if it is true that you behaved yourself like a wicked man in Yama's realm. Is it true that you devastated Yama's realm completely?

Mélem (His jaw is moved.) "Hey, you Bima, hey you Bima", those were the words of the god Bayu. Forgive me, I will elucidate them, "Is it sure that someone like you has devastated the world there in Yama's realm?" It is the god who asks it, who asks it, give an answer, an answer. (His arm is moved.)

Bima (His arm is moved up and down.) O Lord, honourable father, it is true, it is true.

Bayu What was the reason for it?

Bima The reason why I was ordered by my mother the Queen, the Queen, Kunti, Kunti, Kunti, is (that Pandu) who was plunged into Yama's realm

01.37,00

experienced the five kinds of misery. I dragged him out. The Kingkara-army, Jogormanik, Dorakala, Mahakala and Suratma and all the *raksasa*, the *raksasa* became furious and they pounced on me, your son.

Twalén (His jaw is moved.) Yes, Lord, Lord, it is true, it is true, it is like this. Because he was very much in need, he very kindly asked the authorities there in Yama's realm for a boon. Then they were enraged, (but they agreed) on condition that he should not release more than three souls. They were no more than three, because they were only hermaphrodite, male and female. Just so. He didn't feel himself wrong. That is why he was determined. Because he was tormented there, he resisted there, so to speak, the angry hosts of Yama's realm, the host of *raksasa* and *yaksa*. Well, as a result the King was then shown, but he fell back. The god Yama felt disappointed,

01.38,00

the god Yama. King Pandu was shown there and thrown back into the Cauldron. (Bima) vainly searched around in the Cauldron. Then he lifted up the Cauldron and poured the contents out over the god Yama. The Cauldron with its fire kept burning day and night, placed over a crackling fire, the Cauldron into which the souls were thrown, was tipped over for that reason. Now Bima, having seized the soul, is in need of the holy water. Just so.

Bayu Well, in that case you are only a stubborn fellow searching for the superior purifying water; you will be killed, you will be killed. You are not allowed to seek the purifying water, for it is the elixir of the gods, the most excellent treasure of the gods, that is this purifying water. If you persist you will surely die. Go away from here, for you are impure, a man with bones like you being here in heaven.

01.39,00

Mélem (His jaw is moved.) Yes, ha ha ha ha, if that is the case, your guilt is enormous. I wonder how many times your guilt has doubled? You are guilty once again, now you are asking for the holy water. Go away, you cannot get it, you cannot get it. Go away. Once again you come here carrying stinking excrements, bones. People with bones are not allowed to stay here for long. In short, the god Bayu does not favour your intention, Bima. That's it.

Bima Hey, ha ha ha, honourable Lord, if you do not favour me, kill me, Nararya Wrekodara, then kill me.

Twalén (His jaw is moved.) Lord, postpone your dying.

Bima Ah, keep quiet Twalén. However, if you, Bayu, cause the threefold life that is in my whole body to leave me, do it with nothing else than

01.40,00

this. Hit me on the head with this club.

Twalén (His jaw is moved.) O Lord, such is his firmness, striving for what his mother wants. "Well, if you are not determined, I also will not resist you at present. For according to what I heard, my being is because of you. It is you who brought me into being. I cannot resist you now. You do not agree to what I want; therefore, just kill me". That's it. But if you kill my Lord, do it with nothing else than this club of his, a present from Kalamaya in former days, when he constructed the palace in Indraprasta. Isn't that true, he was the son of the architect Wiswakarma,

01.41,00

wasn't he, who escaped when the Kandawa-forest was on fire, isn't that true?

Bima That is right, that is right.

Twalén (His jaw is moved.) I try to keep back the tears welling up in my eyes, Lord. O! (His hands are moved towards his face.)

Bayu Well, do you speak now as your heart dictates?

Bima Yes, I do.

Bayu (He is taken out of the *gedebong*; his arm is moved.)

Well, hey! (He makes threatening movements.)

Bima (He is taken out of the *gedebong*. His hands are moved.)

Well, prepare yourself! Prepare yourself!

Dalang 'Hey'. "Well then" (Bima hands his club to Bayu. Both exit.)

Mélem (He is taken out of the *gedebong*. He is moved, so that he shakes. His jaw is also moved.) Well, now, if this be the case, he delivers himself (to Bayu), o God, ha ha ha ha, hey! (Exits, with Sangut.)

Mredah (He is taken out of the *gedebong*. His jaw is moved.)

O God, how surprised I am. My God, no one is less attached to life than he. Take for instance someone who possesses

riches, such as gold and silver. If he has to give it away, to give it to the poor,

01.42,00

such is already hard, Lord, hard. The more so as life is most sacred. Not even one in a thousand is like Bima in his determination to achieve what his mother wants. He dares to sacrifice his life, O God, O God, O God, how sad I am, how sad I am.

(Exits, with Twalén.)

Dalang "He enters a deep concentration" (Bima enters from the right and stands still.)

Bima O God! (He moves his hands.)

Dalang "Nararya Wrekodara is in meditation". (Bayu enters from the left, with Bima's club.)

Bima O God, do not be negligent, let the club come down just on my head. (His hands are moved.)

Twalén (He enters from the right and is inserted behind Bima. His jaw is moved.) God, let the weapon come down on his head only, God!

01.43,00

Dalang 'Ah' (Twalén exits.) 'Quickly' (Bayu chases Bima, exits, re-enters, exits.) 'Ah' (Mredah enters, exits.) "Well then!" (Bayu and Bima re-enter. They fight. Bayu hits Bima several times with the club.)

Bayu Hey! (He hits Bima on his head with the club. Bima falls down. He is inserted, lying on his back, in the right side of the *gedebong*.) He is dead! Oh! What do think of it? Délem, Délem! (Bayu moves towards Bima. Mélem enters from the left.)

Mélem (His jaw is moved.) Yes, my Lord,

Bayu Come on, come on, come on, summon the Gods of the Nine Quarters to come and fling away his corpse. I will scatter his bones over the middle-world! Summon them! (Exits.)

Mélem Yes, yes, yes, let us do that. (Exits.)

Dalang "Well then". (Twalén enters from the right. He stops when he sees Bima (see plate 19). The melody "sorrow" starts.)

01.44,00 'He weeps; the perfumes feel pity' (?). (Mredah enters from the right, moves towards Bima and stands behind Twalén.)

Mredah (He makes shaky movements. His jaw is moved. The music stops.) Ow, ow! Further, what about what can be called his last words, father?

Twalén (His jaw is moved.) It is very difficult for me to leave you, lord. Wherever your life may go to, nevertheless your bones are still here. Please help me Lord, I rebel, I do not obey your order made when you were still alive. Lord! (With his hand he touches Bima's corpse.)

Dalang "He knows", "The divine Nawaruci, for his love for Nararya Wrekodara did not decrease". (Nawaruci enters from the middle. He is pressed against the screen, high above Bima (see plate 20).)

Nawaruci My son, ha ha ha. Do not linger by staying so long in the Field of Flowers. May your vital spirit return rapidly to your body. So be it now.

01.45,00

Dalang 'Ah'. (The melody "fighting" starts again. It stops during conversations, but is taken up again from time to time. Nawaruci exits.)

Bima Hey, hey! (He gets to his feet.)

Twalén (He moves to the left, followed by Mredah, who is inserted behind him. His jaw is moved.) Hey! Who brought you back to life again, Lord, who brought you back to life again?

Bima How can you ask that? Have you been dead too?

Twalén (His jaw is moved.) O no, but I wept all the time. I had my eyes closed continually, besides I gave way to my drowsiness. I have to pay for it, when I do not give way to my drowsiness.

Bima (His arm is moved.) Hey! I do not yet understand it now. Perhaps it is because

01.46,00

my behaviour was right. But now I intend to rebel against my father. But if I am not successful, if the gods do not favour me with obtaining the holy water, I will not return, or rather I will die here in heaven. Just so.

Twalén (His jaw is moved.) O God. But, if I do not get it, if I do not get a favour from the other gods, except for the god Bayu... perhaps there may happen to be many gods, no matter how many. Whoever it is who agrees... Otherwise it is better to die here presently in heaven as a result of my resolve. For my mother is not allowed to go back on what she has once said. She may only speak once. I still remember what happened then after Drupadi's choice of a husband, at the time we won her. Kunti cannot go back on what she said once. "We have got alms", (Bima and Arjuna said). "Well, if you get alms, you should share them among you all" (Kunti said). That is why they shared Drupadi. Just so. Yes, o Lord.

Mredah (His jaw is moved.) Yes, that is right.

01.47,00

Dalang 'Ah' (Bima and Twalén exit left.) 'At that moment'. (Mredah is moved to the left and runs into Sangut who just enters. Sangut falls down and pretends to be dead. Mredah exits. Mélem enters. He looks at Sangut.)

Mélem (His jaw is moved.) What is the matter, Ngut? (He is moved towards Sangut and bent down.)

Sangut (He gets to his feet. His jaw is moved.) O God, because of the god Bayu... O, I have returned to life. Even if I die a hundred times, I will be brought to life again a thousand times, for a doctor is attending me.

Mélem (His jaw is moved.) So, who gave him a favour?

Sangut (His jaw is moved.) Perhaps he was favoured because

his behaviour was correct. Whoever is in the right,
Mélem (His jaw is moved.) Right in what sense? That is obvious already. Nonsense.

Sangut (His jaw is moved.) Perhaps that is not true. If perhaps this nonsense had really continued, wouldn't Bima have ended up dying and then, it would be finished, over, wouldn't it? His breath over, understand? Decayed, understand? Attacked by the flies and the worms too, understand?

Mélem (His jaw is moved.) Hey hey hey, tell him, tell him, tell him! (Bayu enters from the left. Sangut and Mélem to the right, facing him.)

Sangut Yes, Lord, he came to life again, again.

01.48,00

Bayu Well, the life returned. Hey, Wrekodara, are you alive again? Who was so well-disposed to you? But now, I am going to kill you, because you still exist. Now I am going to swallow up your life from afar. (He is moved backward, and exits to the left. Mélem and Sangut exit left while the *dalang* shouts.)

Dalang 'Ah!' (Bayu re-enters from the left.)

Bayu Sambu goes into Wisnu, Sangkara into Mahadéwa, Ludra into Brahma, Mahésora into Iswara. Ah! (Exits right, chasing Bima.)

Dalang 'Ah' (Bima and Bayu re-enter. Fight between Bima and Bayu.) "Not yet". (They hit each other; Bima falls down on the right. Bayu exits.)

Bima (He lies down at the right of the *gedebong*.) Uncle Twalén!

Twalén (He enters from the right, together with Mredah. Mredah is inserted on the left.) Yes, my Lord.

Bima O, I am paralysed, all the joints of my body hurt. I am not able to

01.49,00

move. I am paralysed, exhausted. I feel as if crushed between sky and earth. Just so, just so.

Twalén (His jaw is moved.) O no, help! (Bayu enters again. He gives Bima a terrific blow. Bima is inserted in the right side of the *gedebong*, as if he is lying on his back.) O, again, I am so sad! A second time, Dah!

Bayu Hey! Do you still feel anything?

Dalang 'Ah!' (Bayu exits; Twalén and Mredah exit. Mélem enters from the left.)

Mélem (He stands before Bima, his jaw is moved.) Are you still alive, are you still alive? You? Haha ha ha. (Points with his hand at Bima.) Bimaséna! Here, your nose, hi hi hi hi! (He hits Bima on the nose.) Come along, all of you, the Guardians of the Four Quarters, sling him away all together, so that he is no longer in the way. (Exits, Twalén enters; he is inserted left of Bima. Nawaruci enters from above. He is press-

ed high against the screen above Bima.)

01.50,00

Nawaruci My son, my son, rise up.

Dalang (Nawaruci exits while the *dalang* shouts.) 'Ah!' (Bima gets to his feet.) "Well then", 'Ah!'

Twalén (His jaw is moved.) How do you feel, Lord? If it is your time to die, well just die. But do not just give him, Bayu, the opportunity to utter any *mantra* whatsoever. Just push him away. (Bima and Twalén exit.)

Dalang 'Hither and thither'. (Mredah enters from the right with his shield. Mélem enters from the left. They fight.)

Mredah You are welcome! (He gives Mélem a blow.)

Dalang 'Ah', 'Ah'. (They fight. Mredah knocks Mélem down. He gets up at last and runs away to the right.)

01.51,00

'Hither and thither'. (Mélem enters from the left, followed by Mredah; both exit.) 'He!' (Bima enters from the right, Bayu from the left.)

01.51,40

Bima I am going to kill you. Excuse me, excuse me, excuse me!

Bayu How is it possible that you defy your father? How is it possible that you dare to resist me and the host of gods. I am surprised that you defy your father!

01.52,00

Bima O no, this one is not a father - a chatterbox, that is what he is called. My real father is King Pandu, who died in Satasrengga. But now, if I do not.....

Dalang "Well then", 'Ah!' (Bima starts fighting with Bayu; the *dalang* shouts.)

Bima Excuse me! (He hits Bayu several times.)

Dalang 'Ah!' (Bayu and Bima exit and re-enter, several times.)

"There they go". (Bima hits Bayu, Bayu hits Bima with the club.) "Both their heads are hit by the club. They have passed away to the

01.52,50

beyond." "Hey!" (They both fall down. Bima is inserted on the right side of the *gedebong* and Bayu on the left side. They lie on their backs. Mélem enters from the left. He stops and looks at Bayu.)

Mélem (His jaw is moved.) Lord, how terrible. A few moments ago you were still going about. It is terrible. (He shakes, moves his hands.)

Sangut (He enters from the left. He shakes. His jaw is moved.)

Boo, boo, boo, boo, help, the Widow of Dirah!

Mélem Idiot! (He gives Sangut a blow. Twalén enters. He is inserted in the *gedebong*, close to Bima. Nawaruci enters from above. He is pressed high above Bayu against the screen. Siwatma enters and is pressed high above Bima against the

screen.)

Nawaruci Ah! Oh! My son, o!

01.54,00

Siwatma My son, the God of the Vital Air, do not pass away to the beyond. May your life return. So be it. (Nawaruci and Siwatma exit.)

Dalang 'Ah'. (Bayu rises, Bima rises as well. Twalén, Mélem and Sangut are taken out of the *gedebong* one by one; they exit.)

Bima Let us take up arms. (He moves towards Bayu.)

Dalang 'Hither and thither'. (While the *dalang* shouts Bayu and Bima fight. They exit and re-enter.) 'Ah'.

Bima My Lord! Excuse me, excuse me, excuse me. (He hits Bayu.)

Dalang (While the *dalang* shouts they hit each other; they exit and re-enter.)

Bima Ah, ha ha ha, take care, excuse me, ah ah, excuse me, excuse me.

Dalang 'Ah' (While the *dalang* shouts they hit each other; they exit and re-enter.)

Bima Excuse me.

Dalang 'Ah'. (They hit each other.)

01.55,00

Bima Excuse me, excuse me! (He hits Bayu.)

Dalang (While the *dalang* shouts, they hit each other; they exit, and re-enter.)

Bima O, excuse me, excuse me. (He hits Bayu and Bayu hits him. They both fall on their backs. They come to their feet again. They are inserted in the *gedebong*.)

01.55,40

Sangut (He enters from the left.) O God! 'Partha who performed asceticism on Mount Indragiri would be summoned, if he succeeded. Therefore he (Niwatakawaca) ordered a demon, who achieved glorious deeds in the past, and who was regarded respectfully by death'. (He is inserted in the *gedebong* on the left. Mélem enters from the left. He is put behind Sangut.)

01.56,10

Dalang (Siwatma enters from above. He is pressed against the screen.) "After the divine Siwatma had seen this, he spoke,"

Siwatma Well, my son, my son, well, I am your father, the god Siwa, the god Siwa. (To Bayu) You should not fight against Nararya Wrekodara.

01.57,00

Dalang (While the *dalang* shouts, Twalén and Mredah enter. They are put behind Bima.)

Siwatma O, ha ha Wrekodara! (To Bayu) My son, you are my son, you divine Sambérana, the divine Sambérana, ha ha. I perceived the deeds of Nararya Wrekodara. Ah, utterly pure, pure, serene, serene, pure, a pure man is he. Not one in a thousand is like this, ha ha, like the nature of Nararya Wrekodara. Loyal,

loyal, a loyal man is he. Bestow upon him what he requires, the purifying water, but only a little, just a little bit.

01.58,00

Bayu O, my Lord Siwatma, as a result of the fight, the combat, I have realised, realised in my heart that Nararya Wrekodara was sincere. But I was afraid that the Four World-Guardians and the Guardians of the Nine Quarters, all of them, would think that I had joined, was on the same side as Wrekodara, Wrekodara, to cause the destruction of heaven. Just so, just so.

Sangut (His jaw is moved.) Yes, o Lord, Lord of mine, Lord of mine, I act according to your words. I was not wrong, I did not oppose your words. The reason, the reason why I acted like that, why I had a fight with him, Bima, with a Pandawa, a descendant of the Kuru-race, is that I was afraid of being blamed by all the gods. Now you, my Lord, have ordered me, it is all right then, it is all right then. For not one in a

01.59,00

thousand is able to equal Bima's determination and loyalty. That is why it is really, Lord, very correct that Bima be endowed with what he needs. Just so, Lord, just so.

Siwatma My son, my son Nararya Wrekodara, if you now want to take the purifying

02.00,00

water that is in its place,.... It is very difficult to obtain, difficult to obtain, because it is protected by a host of guardians, crowds and crowds. Well, now I give you the purifying water, but only a little, so that you may succeed in wiping out the stains adhering to your father, your father, to the soul of your father.

Bima O, Lord, Lord.

Iwalén (His jaw is moved.) Yes, that's how it is, Mredah. "My son, my son, Bima, now I favour you! I know already, I have checked, that there exists no one more determined than you. You are extremely determined, pure, spotless, striving for what your mother Kunti, Kunti, Kunti, desired. She is someone who is already twice born, born two times, inaugurated, initiated, initiated. When you go and search for the holy water, o,

02.01,00

it is difficult to approach, Lord, very difficult to approach. What do you find there? There is a rotating wheel, you have to slip through it, Lord. There are *klewang* and *kris* stabbing at you, what is more, snakes. There are what are they called, there are thigh-ghosts, there are head-ghosts, there are hand-ghosts. They will, they will stop you, that is clear. But I favour you with a little bit, just a little bit.

Dalang "There". "It descends". (The *dalang* takes Siwatma and puts a leather bottle in his hand (see plate 21); Siwatma re-

enters.) 'Om, om the sky is spotless', "It is handed to Nararaya". (Siwatma hands the bottle to Bima.)

02.02,00

Bima O, exalted Lord, Almighty, you, my Lord, rule, rule the world, the threefold world, the beneath, the in-between, the above, the three worlds. Your love is upon me forever.

Siwatma Do not go on and on, my son. Hey!

Bima I am very grateful.

Siwatma Hey, you, you swiftly, swiftly, quickly, quickly, you go. O, leave, depart swiftly from heaven. For a man with bones like you is not allowed here.

Mélem (His jaw is moved.) You are not allowed to stay here for long. Go back to where your mother and all your brothers are.

Siwatma Harmony, harmony, peace, peace, welfare, welfare be with you.

Bima Lord, I ask leave to go, I ask leave to go. (All exit.)

02.03,00

Twalén (He enters from the right together with Bima. Twalén's jaw is moved.) Only someone like you can be successful, from the beginning to the end, completely, entirely. Really you are the son of the God of the Threefold Life, Lord. Now hand the holy water to your mother, so that Pandu can be released. Success, success. If you are born in heaven, you can return now to the land of origin, the land of origin, that is where you descend from. If you are from heaven, follow that road now to where you come from. So, that's where you should head for, go to now. Go back to heaven, back to heaven.

Bima O, oh!

02.03,30

Dalang (While he shouts, Bima and Twalén exit.)

02.04,00

"He proceeds to no other place than to the abode of his mother in the Field of Flowers". (Twalén and Bima re-enter, exit again.) 'Now', 'In the Field'. (Bima re-enters. He is inserted in the left side of the *gedebong*. Kunti enters from the right and is inserted on the right, facing Bima. Twalén enters and is placed behind Bima. Mredah enters and is placed behind Kunti.)

Kunti O, back, back is my son. You, my sons, Yudistira and the excellent Dananjaya, the excellent Dananjaya. He, your brother has succeeded. You are really, my son Bima, really the son of the God of the Vital Air, the Vital Air. You have succeeded. How extremely happy I am. (While the *dalang* shouts, Darmawangsa enters. He is inserted behind Kunti.)

Darmawangsa You, brother Wrekodara! (Arjuna enters, while the *dalang* shouts. He is placed behind Darmawangsa.)

02.05,00

Arjuna Brother! (While the *dalang* shouts, Nakula and Sadéwa

enter and are placed behind their brothers.)

Arjuna Brother, the son of the divine Prabajana, Prabajana you are!

Nakula/Sadéwa Truly, you are the son of the God of the Vital Air (——) my brother Wrekodara. You are really the son of the God of Life, of Life.

02.06,00

Dalang (While the *dalang* shouts, all exit. Bima, Twalén and Mredah re-enter. Bima is inserted on the right, Twalén and Mredah on the left, facing Bima.)

Bima O, ha ha ha, Twalén. All of them, my mother, my elder brother, my younger brother, o, all of them say that peace be with me, be with me. Extraordinary is their rejoicing. Peace is with me. They say that my enterprise has been successful. O, I also am relieved.

Twalén (His jaw is moved.) Yes, I am very satisfied, Lord.

Mredah (His jaw is moved.) Well, it is all over Lord, go ahead, go ahead, Pandu is released!

Dalang 'Ah'. (Bima and Mredah exit, while the *dalang* shouts.)

02.07,00

Twalén Yes, he lives, the end! (Twalén exits. The *dalang* plants the *kekayonan* in the centre signifying the end of the play. He places the god Acintya against it. He then inserts Twalén and Mredah on the right side of it, both of them facing the *kekayonan*. He places Siwa, Mélem and Sangut on the left, also facing the *kekayonan*. Then he puts the puppets on the far left and right sides of the *gedebong* back into the chest one after the other. After that he puts back the puppets used during the performance. He takes Mélem, Sangut and Mredah away from the screen and puts them back into the chest. He closes the chest.

02.25,00

An assistant hands the *dalang* the offerings for making the holy water. The *dalang* places the vessel (*jun péré*), *pras*, *lis*, a flower-tray and sticks of incense in front of himself. He arranges the rest of the offerings on top of the chest and inspects them. He lights two sticks of incense and puts them in the *gedebong*. While doing this he utters a *mantra*.

02.26,00

He inspects the puppets on the screen. The melody "flower-formula" starts.

02.27,00

He drinks some water and chews a betel-quid saying a *mantra*. He seats himself at ease.

02.28,00

He takes Twalén out and puts him on his lap. He places a white flower in Twalén's left hand, saying a *mantra*. He takes Twalén with his right hand and holds him upright above the vessel, lifting it with his left hand. He bends his head close to

Twalén's in order to give the impression that the *mantra* are spoken by the puppet.)

Twalén "om, you divine Tri-Purusa, a man wishes to be purified, the one-fold, two-fold, three-fold, four-fold, five-fold, six-fold, seven-fold, eight-fold, nine-fold, ten-fold impurity, it is all together purified by the threefold God." (The *dalang* moves Twalén's arm, so that the flower falls into the vessel. He puts the vessel down, and picks up a red flower, placing it in Twalén's left hand. He takes the vessel with his left hand, holding Twalén above it.)

Twalén 'He who performs penance, vigorous and faithful, and exists, creates and dies (?),
When he dies and lives again, mighty he is in the world.
White is the east, the east is red when the day is clearly visible.

When it is *manis*, he directs himself to the east, the divine Iswara he praises,

When it is *paiŋg*, he directs himself to the south, Brahma, the divine Brahma he praises,

When it is *pon*, he directs himself to the west, the divine Mahadéwa he praises,

When it is *wagé*, he directs himself to the north, the divine Wisnu he praises,

When it is *kliwon*, he directs himself to the centre, the divine Siwa he praises.'

"The end. The five-day week resides in the body—————

02.31,00

(The *dalang* moves Twalén's arm so that the flower falls down into the vessel. Putting the vessel down, he picks up a white flower and places it in Twalén's hand. He takes the vessel with his left hand, holding Twalén above it.)

'In the east the white flower, Iswara is his god.

In the liver is his abode, there they both reside, (god and goddess).

In the south-east a pink lotus, Mahésora is his god.

In the lungs is his abode, there they both reside.

In the south a red lotus, Brahma is his god.

In the heart is his abode, there they both reside.

In the south-west an orange lotus, Indra is his god.

In the large intestine is his abode, there they both reside.

In the west a yellow lotus, Mahadéwa is his god.

In the kidneys is his abode, there they both reside.

In the north-west a green lotus, Sangkara is his god.

In the spleen he abides, there they both reside.

In the north a black lotus, Wisnu is his god.

In the bile he abides, there they both reside.

In the north-east a blue lotus, Sambu is his god.

In the valve he abides, there they both reside.

In the middle a five-coloured lotus, Siwa is his god.

02.32,00

In the depths of the heart he abides, there they both reside.' (The *dalang* moves Twalén's arm, so that the flower falls into the vessel. Putting the vessel down, he picks up a blue flower and places it in Twalén's hand. He takes the vessel with his left hand, holding Twalén above it.)

Twalén "When the lotus-formula is ready, heaven is perfumed with scent. *Jebad*, *kasturi* and *dupa* are mixed with *gulgula*. Fragrant is the scent of the smoke that rises into the air and pervades heaven. The entire host of gods descends to the middle-world and with them the holy water, contained in a jewelled vessel. It is carried by the divine Siwa in the palm of his hand. He who sleeps in the sleeping-house wakes up. I leap up in excitement. I go and stand in the courtyard to obtain the pure liquid. I pick a *waringin* leaf, that serves as a chalice for the pure, spotless water, to be used for purification. After having bathed in the pond of magical power, annihilation of defects and sins; bad dreams, evil words, curses, malediction and sins, magic, witchcraft and sorcery disappear. One recovers one's original state of perfection, spotless. Let all the sins and stains be sprinkled with the holy water, become purified by the three gods, Brahma, Wisnu and Iswara. (?) becomes smoke, the smoke returns to the Void—— the god. He gives the purifying water to release every being. You, divine Tri-Purusa, I purify the dwelling-place, the idiots, and fools, the stupid and myopics, the lame and the crippled, the stammerers and the mutes, the barren and the impotent, for the divine Buddha meditates on the purifying water, Siwa sprinkles it and Wisnu purifies every being with it."

02.35,00

"After this———" (The *dalang* puts the main stick of Twalén into the vessel for some time. He writes the magical syllable *om* in the water, while saying a *mantra*.)

Dalang "———" (He inserts the puppet on the right of the *kekayonan*. The flower is still in his hand. He takes the god Siwa out and puts its main stick three times into the vessel, while saying a *mantra*.)

Dalang "———" (He inserts the puppet on the left of the *kekayonan*. He takes the *kekayonan* out of the *gedebong*, and puts its main stick three times into the vessel, saying:)

Dalang "———" (He inserts the *kekayonan* in the *gedebong* and taking the *lis* immerses its top in the vessel. He sprinkles some holy water over the three

02.37,00

wayang puppets on the screen. He hands the vessel to those who ordered the holy water. He then takes the three puppets out of the *gedebong* and puts them back into the chest. The music stops.)

3.6 Notes

1 The *dalang* was quite reluctant to tell me the *mantra* he uttered. He still considers them secret. For the text he probably used, see 2.8.2, nos. 1, 2 and 6 and Hooykaas 1973a: no. 50.

2 See 2.8.2, no. 10.

3 See 2.8.2, no. 11, and Hooykaas 1973a: no. 61.

4 See 2.8.2, no. 5.

5 See Hooykaas 1973a: no. 24.

6 See Hooykaas 1973a: no. 26.

7 If he drinks, a *dalang* normally takes water. In two Dharma Pawayangan (Tampekan: W5/3, 5b; Beng: W5/5, 14a) I find that "he is allowed to take four mouthfuls only, according to the rules of the *śiwaśāsana*-doctrine". Our *dalang* drinks coconut-oil which is used for the lamp to give it a clear flame. He believes that it may help to make his voice clear as well.

8 Quotation from BY: XXVI, 1a-d.

9 *Aṣṭadaśa parwa*. By the eighteen books are meant those of the Mahābhārata, although only ten of them were transmitted in Old Javanese, as already mentioned in 2.4.1 of this study. The *dalang* gives an indication here that the play he is about to perform is derived from the Mahābhārata, and not for instance from the Rāmāyaṇa or Malat.

Weśampāyana = Waiśampāyana. *Waiśampāyana* is the name of the sage who recited the Mahābhārata to King Janamejaya on the occasion of the snake-sacrifice (*sarpasatra*, cf. Ād.:2). He learned it from his teacher, the great Wyāsa, who was in fact the compiler of the Mahābhārata (Dowson repr. 1968:332). The *dalang* should have said here Wyāsa instead of Waiśampāyana.

The passage *pira....carita* is recited by all South Balinese *dalang* at the beginning of a play derived from the Mahābhārata. Most of them say, however, *yata inikēt dening rṣi: Kṛṣṇa Dweepāyana*, which is correct, as Kṛṣṇa Dweepāyana or Dwaipāyana is another name for Wyāsa.

10 *Dadya ta wētū Sang Hyang Ringgit amolah cara*. *Ringgit* or *angringgit* is in all parts of Bali always combined with *amolah cara*. (See for instance Hooykaas 1973a: no. 23y and no. 24d: *atangya* or *atangi Sang Hyang Samīraṇa angringgit amolah cara*).

11 *Sang Hyang Parama Kāwya* or *Kawi* is a name of the highest god, also called S.H. Widhi, Tunggal, Wēnang, Wiśeṣa, Taya, (A)cintya, or Kawīśwara (Hooykaas 1964:39; Parisada Hindu Darma Badung 1975:5). These names represent the *brahman*, the impersonal spirit, which is the first of the five articles (*pañcaśraddha*) of Hinduism.

12 *A-ri sadākālanira kadi gēlap a-rakwa tumrēp*. The subject of this sentence is not clear. *Tumrēp* may refer to Sang Hyang Parama Kāwya, but also to Sang Hyang Ringgit. Other *dalang* from South Bali, however, also use this phrase, but in the following way, *dadya ta wētū Sang Hyang Ringgit amolah cara kadi gēlap kumarasah tumrēp/sumurup ing...*, so I conclude that in this text Sang Hyang Ringgit is the subject of *tumrēp*.

Randu paraḥamaṇḍala. The Sanskrit prefix *pra* is pronounced as *para* by the *dalang*. *Praḥamaṇḍala* is the world of all creatures. Some problems are connected with the word *randu*. Comparing 22 recordings of this text from different *dalang* in South Bali, the following is heard,

randu praḥamaṇḍala	7x
ranu praḥamaṇḍala	6x
rangdu praḥamaṇḍala	5x
- praḥamaṇḍala	3x
- -	1x

The question now arises as to which is the correct word, *randu*, *ranu* or *rangdu*. *Randu* (KBWB I:700) is used mostly in combination with the prefix *sa*, *saranduning angga*, *saranduning śarīra*, which can be translated by all of the body. In KBWB I:679 *ranu* or *raṇu* is translated by lake. This translation does not make sense in our case, as the world is not represented by a lake. In Korn 1933:145, 174 *ranu katon* and *ranu tan katon* are found. *Ranu katon* is the visible realm of the blissful ones, which is located in a temple on earth. *Rangdu* or *raṇdu* is a name of the *kepuh*-tree, which is also out of place here. Considering the context, I prefer the reading *randu*, meaning the whole of, the contents of.

13 *Sang Hyang Śūnyāntala..... amunggēl ta rakwa kunang tattwa carita. Sang Hyang Śūnyāntala*. According to Gonda repr. 1973: 114, *antala* can be taken as *antara*, which means being in the interior, interval. The meaning of Sang Hyang Śūnyāntara gives some difficulties. In a *stuti* called the wisdom of the *praṇava* (Goudriaan and Hooykaas 1971:523-524), *śūnyāntara* represents the inner Void. Apart from the inner Void, there is the great Void (*mahāśūnya*) represented by the triad Śiva-Sadāśiva-Paramaśiva (OJ; Soebadio 1971:26, 30). Paramaśiva represents here *śūnya kevala* or *paramaśūnya*, which means the highest level of liberation, or the complete Void. In the Bhuwana Kośa (Goris 1926:81) it is said that it is Śūnyaśiva

who penetrates all beings. Hence a manifestation of Siwa must also be meant with Śūnyāntara. *Umijil ta Sang Hyang Śūnyāntala* probably means the God of the inner Void emerges (a manifestation of Siwa) and enters the *dalang*. The next questions one may ask are when and why the god enters the *dalang*. In the Dharma Pawayangan (Hooykaas 1973a: no. 5a) of South Bali one reads that *kawruhakēna kang dalang ring śarīra ning sūkṣma*, one must know that the *dalang* in the body is pure and incorporeal. *Sūkṣma* can be identified with *śūnya*, *Taya*, *Widhi* according to the Sundari Gading (Hooykaas 1974:10¹, 12^{12,13}). Hence one may conclude that during the whole performance the divine Void is in the body of the *dalang*. The question why the *dalang* is possessed by the God of the Void during the performance will be answered in Chapter 5.3.1.

Amunggəl ta rakwa tattwa carita, he cuts the story into pieces. This phrase is spoken by 22 *dalang* from South Bali recorded by me, and can therefore be considered a standard formula. With the story cut into pieces is meant that part of the Mahābhārata the *dalang* is about to perform, for instance, the churning of the ocean, derived from the Ādiparwa, or Bima goes to hell, derived from Bima Swarga. This is confirmed, in my opinion, by the next passage, *doning śīghra... pawitra* (see 3.4, 00.33,00) in which in short the contents of the story which is to be performed is given, namely Bima Swarga.

Ensink 1967-68 also treats the problem of Śūnyāntala and *amunggəl tattwa carita*. The actions of Sang Hyang Śūnyāntara, mentioned in the introduction to the *parwa* performances in South Bali, should be connected with the actions of Sang Hyang Licin mentioned in the *cupak* performance from Ubud (Ensink 1967-68:427, Coll. Gedong Kirtya no. K 2189:6b). Here we find that "*mijil Sang Hyang Licin anglangkara*, the Subtle One who embellishes" (Ensink 1967-68:427) comes into being. "The nature of this god may be better understood by a comparison with the North-Balinese *Sut. L [lelampahan wayang Sutasoma*, coll. Gedong Kirtya no. K 2290,H.]. Eight passages occur in this play that are considered to be spoken by Sañ Hyañ Sūkṣmāntara Viśeṣa (god Highest Subtle Interior)" (Ensink 1967-68:427). He concludes that it is the god, not manifesting himself in visible form, who "interrupts the course of action, describes and embellishes while saying a *panglangkara*. The god is invisible, in contradiction to the puppets which are visible" (Ensink 1967-68:428).

The conception that the *panglangkara*, which are supposed not to be spoken by the puppets, are in fact spoken by a subtle god, is of course true, since it is Siwa who speaks through the *dalang* during the whole performance. However, not only the *panglangkara* but all the texts are spoken by the god. Moreover, I do not agree with the opinion that the pieces into

which the story is cut, are represented by the *panglangkara*. In the introductions of South Bali, it is always the god who cuts something into pieces, and immediately after this statement reference is always made to the particular part of the Rāmāyaṇa or Mahābhārata, etc. which serves as a basis for the performance.

Sūnyāntara....*carita* therefore indicates that the god has entered the *dalang* to determine which part of the epic will be performed.

14 *Bañjaran Kembang Bañjaran Santun*. To the souls of the dead, or the ancestors (*pitara*) two ways are open, the southwestern, which leads to hell (*patala*, *naraṅka*, *Yamaloka*) and the north-eastern, which leads to heaven (*Śiwaloka*, *Wiṣṇuloka*). On their way to heaven they pass the pavilion of reflection (*balé pang-angĕn-angĕnan*) and the Field of Flowers (Hooykaas 1976:45-46). This Field is guarded by nymphs. If someone impure comes and picks the flowers, he will be punished (Hooykaas-Van Leeuwen Boomkamp 1955:245). In many Old Javanese and Balinese texts we find descriptions of heaven. The Field of Flowers is usually called *bañjaran kembang*, but we also find *bañjaran santun* (Coll. Balai Penelitian Bima Swarga LBN/DBK:lp 40b) or *bañjaran sari* (Hooykaas-Van Leeuwen Boomkamp 1955:244). The use of two different names for the same conception contains an element of emphasis.

15 *Cāmbra gohmukha*. As already mentioned in note 14, the south-western way leads to hell. The souls travel via the Field of Rebirth (*tĕgal panangsaran*, Bima Swarga LBN/DBK: lp. 7a). This is the residence of the *Cikra-bala*, also called *Kingkara-bala*, or *Citra-bala*, an army consisting of a host of men and animal-like demons chasing the souls. At the gate of hell there stands the demon Jogormanik with the club. The scribe Suratma is there too. He has noted down all the good and evil deeds of men. It is he who prescribes the punishments for the souls. In a special place the Copper Cauldron with Cow-heads (*tāmbra/tāmbra/cāmbra*, copper, *gohmukha*, cow-headed; *kawah*, *jambangan*, cauldron) is situated. In this cauldron the souls are boiled for some years (Bima Swarga LBN/DBK:lp. 13a). The reason why Pandu is punished can be found in Ād. 116. He killed a deer, which turned out to be the brahman Kindama in disguise. As the killing of a brahman is a great sin, Kindama called down a curse on Pandu.

16 *Wang sĕnak* or *gangsĕl sĕnak* is a denomination for the five Pandawa.

17 *Sawewaning* is used by the *dalang* instead of *sarwaning*.

18 Quotation from BY 20:1a-c.

19 This fragment *sinuksĕma....sapa* is used by nearly all *dalang* in South Bali. Our *dalang* made a mistake, as he himself admitted later on. He should say *inriyakakĕn tuṣṭa manahira kaya sapa* instead of *inriyakakĕn kaya tuṣṭa manahira ya sapa*. It is very difficult to understand the meaning of these phrases. In the first phrase *sinuksĕma....ati* allusions are probably made to the unrevealed god Acintya, Taya or Śūnyāntara present in the *dalang*'s body (cf. notes 11 and 13), and, therefore, also present in the character represented by the *wayang* puppet. The second and third phrase *a-ri....kahiḍĕp* give an explanation of the conception *sūkṣma*. The translation and interpretation of the last phrase *inriyakakĕn....sapa* is tentative. I am not sure of the meaning of *inriyakakĕn* and *kaya sapa*. *Kaya sapa* is often used in other stage performances in South Bali, for instance *calon arang* and *bebanyolan* (see Chapter Five). When a new character has entered an announcement is made in Old Javanese (*kagyat lingira kaya sapa*) just before he starts speaking in Balinese.

20 Wredah and Mredah are alternants. The names of the main servants from the left and right parties occur without a nasal, Twalén, Wredah/Ordah, Délem, Sangut, as well as with a nasal, Malén, Mredah, Mélem, Mangut. They are also often abbreviated, e.g. Dah, Ngut.

21 The meaning of *tan kapitĕgĕng* is unknown. It must be a synonym of *nĕng*, and *tapwan ana pangucapa*.

22 Quotation from AW: VI, 4a.

23 A.A. *Madé*. The Pandawa are addressed by their birth-order names. Yudistira is *Wayan*, the eldest son; Bima is *Madé*, the second son; Arjuna is *Nyoman* or *Madyasuta*, the middle one, the twins Nakula and Sadéwa together are *Ketut*, the fourth.

24 *Ki tuö*. Twalén is an old man of divine birth. This is expressed in many folktales (for instance W1/56). In the text he calls himself, therefore, *ki tua*, the old man, or I Tualén, the odd old man (cf. note 102).

25 The servants are members of the lowest class.

26 The *dalang* has made a slip of the tongue. It should be *mantuk ring*.

27 *Swahlōka* (OJ). According to the principles of the *sandhyā*-system (Goris 1926:30) the world is threefold and consists

of *bhūr* (OJ, Skt), netherworld, *bwah* (OJ, Skt *bhuvar*), the world in-between, and *swah* (OJ; Skt *svar*), the upper world. *Bwah* is here the manifest world. It can also be called *Madh-yapada* or *Mṛcapada*, the world of men. *Swah* is the unmanifest world, the realm of the gods and ancestors, which is also called in Old Javanese *swarga*, *Śīwaloka*, *Wiṣṇuloka*.

28 *Kawindraprasta* = *Indrapraṣṭhā* (OJ, Skt), the capital of the Pandawa.

29 *Ginoṣṭin*. The use of a verb is out of place here. It should be *goṣṭin inghulun*.

30 With *Wécidésa* is meant the hell *Awéci* (Skt *Avīci*, if it is a brahmanical, or *Avīcī*, if it is a buddhist hell; cf. Kern 1934:23). According to Kirfel repr. 1967:152, this hell is horrible because the souls are (only) tortured there by the demons. However, according to the Balinese conception, the Cauldron under which a fire burns is placed there, whereas in the Sanskrit sources the place of the cooking of the souls is the *Raurava* (Skt) hell.

31 *Inapus*.....*Nakula*. In Bima Swarga LBN/DBN:lp. 38b-40a at last Pandu and Madri's bones are found by Bima in the Cauldron. First Kunti makes a *sembah*, so that their bones come together. Darmawangsa makes a *sembah*, so that they get flesh, Arjuna makes a *sembah*, so that they can breathe, Nakula makes a *sembah*, so that they can sit down, and after Sadéwa's *sembah* they can stand. They cannot yet speak or walk. Bima refuses to make a *sembah* because of an oath. Nakula and Sadéwa devise a trick. Nakula remarks, "Bima, your fingers do not have the same length, show this to Sadéwa". (The thumb-nail on one hand broke during Bima's fight with Jogormanik). By doing so, Bima's fingers are pulled together by Sadéwa, so that he makes a *sembah*. Pandu and Madri can now walk as a result of this, but they will be able to speak only after their souls have been purified (*supat*) by the holy water.

32 *Sané séda ring Gunung Satasrengga*. cf. *Ād.*:121-123.

33 *Jantacakra, naga*. cf. *Ād.*: 43²⁰, 43²⁶. *Keketeg* and *kamang-mang* or *kumangmang* are additions made by the *dalang*.

34 *Léně* is Balinese. It should be *lyan* or *len*.

35 *Tamaja* is often used instead of *ātmaja*.

36 *Nara nara*. The *dalang* probably intends to say *naranātha*, the king of men. *Dharmasunu* = Darmawangsa.

37. *Entas*. This means literally to take the soul across to the other side (Hooykaas 1976:39).

38. *Prama-Siwa...muput karya*. Prama-Siwa = Paramaśiwa (OJ), the highest Siwa. (cf. note 13 of this study). Mredah wants to make clear how extraordinarily divine and powerful Bima is. He states, therefore, first that Bima is only below the highest Siwa. He then identifies Bima with the god Bayu, the God of Wind or of the Vital Air.

Muput karya. This alludes to the fact that in the final phase of creation the god Bayu, Bima's spiritual father, gives men their life spirit (*bāyu*, OJ). The expression *muput karya* is used only in South Bali in connection with a priest who completes a ritual, *Ida pedanda X muput karya*, the reverend priest X completes the ceremony. In most other parts of Bali the expression *mutus karya* is used.

39. *Medal uli di garban*. The *dalang* alludes to the four brothers or sisters (*kanda empat*) accompanying a man or woman from his conception till after his death (cf. Weck 1937:52-62; Hooykaas 1974:93-128).

The four brothers or sisters have specific names, locations, syllables and aspects. They can also be identified with parts of the foetus and of the human body (Weck 1937:61; Hooykaas 1974:93). This is shown in the following.

Location name	East	South	West	North
	Anggapati	Mrajapati	Banaspati	Banaspatiraja
syllable	SA(NG)	BA(NG)	TA(NG)	I(NG)
aspect	<i>bāyu</i> , wind	<i>agni</i> , fire	<i>pṛthiwī</i> , earth	<i>prāṇa</i> , vital air, spirit
foetus	<i>yéh nyom</i> , amniotic fluid	<i>getih</i> , blood	<i>banah</i> , umbilical cord	<i>ari-ari</i> , placenta
body	heart	liver	kidneys	bile

40. *Mrajapati...kajéné*. The *dalang* makes a mistake in his enumeration. Mrajapati is not associated with the east or with the amniotic fluid. It should be, *yéh nyom Anggapati maka samin punika Mrajapati Banaspati Banaspatiraja*. Mredah wants to emphasize that Bima is well aware of the existence of the power of his four brothers.

41. *Sang Hyang Paramana* = Sang Hyang Pramāṇa (OJ). With *pramāṇa* (OJ) is meant the life of the body (Gonda repr. 1973: 258; cf. note 39 of this study). According to Mredah, Bima is the incarnation of the god who gives life. *Pramāṇa* refers to the *daśapramāṇa*, the ten vital airs of Bayu's nature,

present in men. They are mentioned in the *Vāyustava* (Skt.; Goudriaan and Hooykaas 1971:415-418). So with the god who gives life the god Bayu is meant.

Purun, uning, ménget. Weck 1937:56 mentions that he who has treated his four brothers well, and has seen them manifest, obtains a specific magical power, so that he can order them to fulfil a dangerous mission. Because Bima knows (*uning*) about his four brothers, and because he has kept them in his mind (*ménget*), he will be able (*purun*) to fulfil his dangerous mission, namely the quest for the holy water.

42 *Panca-tanmatra.* The *pañca tanmatra* (OJ; Goris 1926:66; Soebadio 1971:150-151) represent the five proto-elements, *śabda*, sound, *sparsā*, touch, *rūpa*, form, *rasa*, taste, and *gandha*, smell. A proto-element is the essence or content of perception by means of one of the five senses. It consists of very fine grains. Usually the *pañca tanmatra* are enumerated in the order given above and not in the order given by the *dalang*.

43 *Sang Hyang Ménget.* Twalén wants to say that a sincere man is supposed to know (*tawang*) and to remember (*éling, ménget*) the basic elements of the micro and macro-cosmos ruling over his existence.

Sang Hyang Ménget is the personification of one of the three Distinguishing Marks, the *tripramāna*, called in Sanskrit *āgama*, tradition, religion, *anumāna*, syllogism, analysis, and *pratyakṣa*, perception. In Old Javanese they are called *tutur, mengĕt, manon* (cf. Goris 1926:115). A second association is that of *anumāna*, or *mengĕt* with *bāyu*, life spirit. The *dalang* alludes by comparing Bima with *Sang Hyang Ménget* to the fact that Bima's spiritual father is Bayu, the God of the Vital Air.

44 *Apan to ngawa nrakĕné....nyetĕ.* A man may suffer through his five senses (ear, skin, eye, tongue, nose). The remembrance of the suffering is kept in his memory.

45 *Bawakang bedikang critĕné.* This expression is a contamination of *bawakang nyatwa* and *bedikang omong*.

46 *Untuning Sang Pāṇḍawa* means literally that he represents the teeth of the Pandawa.

47 *Ngarestuakĕn,* from *restu*, blessing, Indonesian.

48 The Catur Lokapāla are represented by the god Indra, located in the east, Yama, located in the south, Waruna, located in the west and Kuwĕra located in the north (cf.

Goudriaan and Hooykaas 1971:935⁴).

The *watĕk* Nawasanga is represented by the following gods and directions, Iswara, east, Mahésora, southeast, Brahma, south, Ludra/Rudra, southwest, Mahadéwa, west, Sangkara, northwest, Wisnu, north, Sambu, northeast, Siwa, centre (cf. Damsté 1926:225). Rudra seems to be very important in Bali. In him the gods Brahma, Wisnu and Mahésora are embodied (Goudriaan and Hooykaas 1971:727).

49 *Sang Hyang Pretarāja* = the god Yama.

50 *Mwah yata.....kéwala*. This passage is not clear.

51 Quotation from *geguritan* Sarasamuccaya, *puh durma*, 3^{1a}. This canto was noted down by the *dalang* and kept in a special note-book together with other fragments of *geguritan* to be quoted during the performances. The version of this *geguritan* Sarasamuccaya, however, differs from those in the collections of the Gedong Kirtya, the University Library and C. Hooykaas.

52 This is a quotation from *wariga* Di Ranté according to the *dalang*. I have not so far been able to trace such a text.

The dance of Sangut is an item that has to occur in any performance (*wayang wong*, *topéng*) in which he plays a role. The dance must take place the first time he enters the stage.

Hinajadmö = *hina-janma*.

53 *Seka arja*, a club engaged in a kind of musical or opera called *arja*. The songs of such a comedy are characterized by "high-pitched wailing melodies, and a peculiar swinging cadence of the speaking voice" (De Zoete and Spies 1938:196).

54 *Idepan.....céléng mapalu*. This is a pun. The *dalang* refers to the expression *siap mapalu*, fighting cocks. Partaking in and watching cockfights is a favourite pastime in Bali. Fighting pigs (*céléng masiat*) are noisy and boring to the Balinese.

55 *Watĕk dewata sapta*. *Sapta* is a slip of the tongue by the *dalang*, since the *dewata sapta*, the seven gods do not exist.

56 *Pinaka niraya....uyung mengem*. *Panyampet kawah* here is the same as *entip* or *intiping kawah*, which means something like the burnt deposit of the worst sinners in the Cauldron (Kern 1934:29). *Panyampet* means literally plug.

Entip or *intip* refers to the inedible crust of rice at the bottom of the steamer after it has cooked too long.

Sing kéto Ida Sang Jogormanik refers to what is written in Bima Swarga LBN/DBK:lp. 29b.

Cai teka selem kotot. cara uyung mengem means literally, you

are utterly black like the bark of a *jaka*-palm immersed in water. The bark then gets a black colour.

57 *Titiang nglukat atmö...tetigö*. In most of the *dalang*'s stories Bima asks Jogormanik for two souls, male and female. The answer is in most cases (W1/3, 5-7, 12, 39, W2/4) that if he really is Bima, he is allowed to do so. Only in some cases (W1/1, 13; our *dalang*) are three souls asked for, namely, male, female and hermaphrodite. The *dalang* alludes to the following: Bima had asked for three souls. His request was granted. He then released all the souls. When Jogormanik says that Bima is dishonest, he is answered that in fact all the souls can be divided in three types, namely male, female and hermaphrodite, representing the exact number of souls granted.

58 *Beli kangin cai tekö kauh*, means literally if I am east, you are west. This expression is used frequently to indicate that someone is non-cooperative or confused.

59 *Subö tulisang di basang*. This is an expression meaning to note down, to take a note of something.

Ngalih gaé is also an expression, meaning to be paid back for something. Mélem means that Sangut, simply by remarking that Bima could be in the right as he is not yet defeated, has shown that in his heart (*keneh*) he has a preference for the Pandawa. Mélem is convinced that Sangut will be punished in his next life for his disloyalty. Mélem, known for his lack of activity, intends to punish Sangut, but in thought (*keneh*) only, so that he need not actually do anything.

60 *Buktiang*. Every deed (*karman*) has its result in a following life. This is called *karmaphala* in Old Javanese, the fruit of the deed that will be enjoyed (*bukti*) (Punyatmadja 1970:53).
Kuwala = kéwala.

61 *Nemu gelang*, means basically that the two ends of a bracelet meet each other. This expression is used to denote that the chain of re-birth, represented by a bracelet, has closed so that one starts a new round. There is no end to being reborn, as the fruits reaped during each life are always bad.

Hukum karmö. Most of the recent books and booklets of instruction on the Hindu-Balinese religion published by the Offices of Religion (*Kantor Agama*) in Bali are in the Indonesian language. The term *hukum karma* is the translation of *karmaphala* (Punyatmadja 1970:53). Although the *dalang* does not know Indonesian, he uses this term *hukum karma*.

62 *Tuara tepuk yan tan karmö*, according to the *dalang* this is a quotation from the *geguritan* Sucita. So far I have not found

such a *geguritan*.

63 *Yén sing ada maan ya pacukén*. This expression is used in gambling. *Pacukén* is that part of the winnings which is the share of the banker.

Ada, or *ngadaang* means to provide the facilities for gambling. In this context *ada* refers to *karma* and *pacukén* to *phala*. *Sangut* means that if one's actions are good, one will be amply rewarded.

64 *Di kalawing beli....nékor*. *Magéék* means to scold, to have a harsh voice, or to quack (of a duck) (*Kamus Bali-Indonesia* 1978:195). *Magéék-géék* is to brag, to indulge in boastful talk.

Tékor is a plate made of bamboo-leaves. *Nékor* means (1) to use a plate, (2) to go begging (*Kamus Bali-Indonesia* 1978:577).

Tapak; *Sangut* refers to the fact that Mélem's nose is flat. Mélem's fat appearance and his flat nose are always a point of ridicule and reproach.

65 *Klodang Ngut matan ciné to* means literally, shove your eyes to the south, *Ngut*. Mélem and *Sangut* always quarrel because they see things differently.

Puwikin = *pawikan*. The *dalang* should have said *sing pawikan*.

66 *Gantul degén*. This is a pun, but very difficult to translate. *Gantul* means literally, left-overs (of food), remains.

67 *Di* = *ādi*.

68 The god *Yama* is omitted in this enumeration.

Gunarwa = *Gandharwa*.

69 *Tan wénten bet tara bet*. This is a pun on the word *Betara*, Lord. *Bet*, dense, dark of a forest, refers to *Be(t)*- and *tara*, not, to *-tara*.

70 *Sūrya jajñāna* and *galang pakayun* are synonymous.

71 *Lamlam lucitënë*. *Lamlam* means literally to bathe for a long time with cold water (*Kamus Bali-Indonesia* 1978:328).

Lucitë = *locita*.

72 *Waruṇa aruṇa*. This is a pun. *Waruṇa* = the god *Waruṇa*. *Aruṇa*, excellent, sounds almost the same as *Waruṇa*.

73 *Mang*. *Mangkana* is meant here.

74 *Kerik tingkih* means literally, a *kemiri*-nut when taken out of its shell is easily detachable and remains completely intact.

Bah bedég means the *pager* falls at one blow to the ground, without leaving poles.

Aud kélor, means all the *kélor* leaves come off the stalk in one motion of the hand. This type of expression, based upon alliteration and assonance is called *sesongan* (Ginarsa 1971: 45-46).

75 *Tetambë*, the Aswins are the gods of medicine.

76 *Kempelan* means to go to the dam, check the sluices and remove objects blocking the flow of water. With *dangkak*, dryness, and *lahru*, dry monsoon and *kangkang*, great drought, the fact that Bima is still without *amṛta* (OJ) is indicated. The thunder (*kerug*) always announces rain. With rain *amṛta* is meant. The rain is compared with the irrigation-water flowing through the sluices, bringing fertility to the fields.

77 *Melatih*, one of the few Indonesian words used by the *dalang*.

78 *Wong cinging*. The Aswins are very small, so their voices are shrill and squeaky.

79 According to Bima the Aswins are too small and weak to be worth fighting.

80 *Déwa*. It should be *beli*, since Sangut speaks to Mélem.

81 *Mararyan*, *ari* is reduplicated here.

82 *Watek Nawasangö*. Sangut only mentions seven of the Nine Guardians. *Kuwéra* does not belong to the Nine Guardians, but to the Four World-Guardians.

83 *Sang Hyang Pramajñāna* = Sang Hyang Paramajñāna (OJ), another epithet of the god Bayu.

84 *Sang Hyang Anīla*, also an epithet of the god Bayu.

85 cf. Bima Swarga LBN/DBK:lp. 35b. Bima feels himself deceived by Yama, because he cannot find Pandu's soul. He gets angry. As a result he pours the contents of the Cauldron over Yama.

86 *Hñabudhi* means literally stupid.

87 *Kewasa* = *kawaśa*.

88 *Intiping matsārya*, for the original meaning of *intip* see note 58. *Intiping* here means badly, utterly.

89 It is very impolite of Twalén to answer Bima, the highest in rank, in this way.

90 Bima speaks Balinese here, which is incorrect. He should speak Old Javanese.

91 *Paicönë kaon aturnë tan becik* is a proverb. It means originally, if a higher ranking person gives a gift of poor quality to someone of a lower rank, the latter will give something bad in return. *Aturnë* means his words; it should be *aturannë*, his gift.

92 Bima, being of royal descent, is responsible for Twalén. Twalén is afraid he will be left to his fate after Bima's death.

93 *Menék yéhné kutek-kutek*, is a proverb. It is a nuisance when a man of low rank weeps.

94 *Anakë ané ngeling sing ada pa maang luung*, is a proverb. It means literally, if someone weeps nobody gives him fine things.

95 Mredah also expresses his fear of losing his protector.

96 Quotation from AW: X, 1a.

97 Quotation from AW: VII, 2a-c.

98 *Ci* is an abbreviation of *cai*, you. It can only be used to address very low ranking persons. Mélem says *ci* when addressing Bima to express his contempt for Bima. *Ti ci* is an abbreviation of *mati cai*. Mélem says this while shaking his head to ridicule Bima.

99 *Pangiring*. This is a pun. *Pangiring* has different meanings, (1) servant, (2) ending, suffix, (3) someone or something lying on his side. Twalén does not understand the meaning servant for *pangiring*. He is always lazy, so he thinks it means someone lying on his side.

100 *I Tuölnë*. This is a pun. Twalén pronounces his name in such a way that one hears *tuölnë* which means the odd old man. He refers to the fact that he is not an ordinary servant, but a divine person in disguise sent to earth to serve and protect the Pandawa (W1/55).

101 *Paparëng*. In fact a servant must sit on a lower level than his Lord. Since Twalén is a divine person, he is allowed

to sit on the same level as his Lord.

102 *Yén ada dadap*. The meaning of this phrase is not yet clear.

103 *Sing nyak*. Sangut enters, but he does not want to sit down behind his Lord, nor to honour him with a *sembah*. In his heart he is convinced that Bima is in the right. If Sangut seats himself behind Bayu after having honoured him, he openly shows allegiance to the party disapproving of Bima's behaviour.

104 Quotation from AW:VII, 7b.

105 *Pañcagati saṃsāra* refers to the five states of existence in the *Kāmadhatu*. They are called in Old Javanese, (1) *naraka*, a soul being punished in hell, (2) *tiryak*, animals, (3) *preta*, ghosts, (4) *dewa*, Gods, (5) *manuṣa*, men (cf. de la Vallée Poussin 1926:III 1a-d, 4a-d). Pandu experiences the state of *naraka* in the Cauldron.

106 *Lalah* = *lalar*, impure.

107 *Wang mabalung-balung*. Ordinary people with bones are not allowed to stay in heaven. Gods and souls are not supposed to have bones.

108 *Kabuatan i déwöně*. It should be *kabuatan caině* since Mélem always addresses Bima as *cai*.

109 *Sang Hyang Tri-Paramāṇa*. See note 43.

110 *Sampunang tiosan ring dandan Iděné puniki*. Cf. Bima Swarga LBN/DBK: lp. 44a. Kalamaya is the same person as Māya, the architect of the *daitya*, mentioned in Ād.:210. Māya here asks Kṛṣṇa humbly for his life when the Khāṇḍawa-forest is on fire. Out of compassion Kṛṣṇa releases him (*luput*).

Dandan, the story of the club and the story of Māya building the palace of the Pandawa is found in the *Sabhākriya parwa* of the Mahābhārata. This episode of the *parwa* is not extant in Bali. The *dalang* must have heard these stories from Sangka, who possesses English translations of all the Books of the Mahābhārata and during meetings often tells stories derived from them.

111 *Kabiodayan*, from the Old Javanese *abhyudaya*, which means prosperity.

112 *Māyapada* = *Madhyapada* (OJ), the world of men.

113 *Manangis gandané kasilih-asih*. This is a quotation used by many *dalang* but the source is so far unknown.

114 *Kalis* means literally attached to, adhering to.

115 *Téngténg jambot titiang* means literally *catch my forelock*. This expression is frequently used when someone searching for a job wants his friend's help to get a job at his office. *Jambot* may also refer here to the hair of Twalén. He has a huge forelock and a pony tail.

116 Nawaruci, Awaruci or Wararuci are names of the god (A)-cintya.

117 Bima speaks Balinese here; it should be Old Javanese.

118 *Sing dadi pangraos péndoë*. The *dalang* refers to the following episode in *Ād.*:181. Bima and Arjuna return to Kunti after the choice of a husband organized by Drupada. They say that they had got alms (*yan olih sirānasi*). Kunti thinks they received material gifts and she orders their gifts to be shared among the five brothers. After she learns that they won a wife, she regrets her hasty words, but she cannot take them back, because it would seem that she had told a lie (*tan dadi pwa sira mithyāwacana*). Maybe the word (a)*nasi* is a pun too. It may refer to rice (*nasi*) and to alms (*tasi*).

119 Sangut imitates what happened to Bima. With the doctor Nawaruci is meant.

120 *Muak-maik*, or *muat-mait*, means literally the utterances of a lunatic.

121 This type or magical formula is called *paideran* in Balinese (*ider*, to turn around). It is also pronounced when the *dalang* takes the *kekayonan* out of the chest and presses it against the back of the lamp (cf. note 6). Usually one starts from the northeast. The force of the Guardian of that direction (Sambu) is transferred to the Guardian of the north (Wisnu), then the twofold force is transferred to the Guardian of the northwest (Sangkara), etc. In the end the seven-fold force enters an object, for instance the *kekayonan*. The *dalang*'s *paideran* is not complete. Sambu's force (northeast) goes in Wisnu (north), but stays there, then Sangkara's force (northwest) enters Mahadéwa (west) and stays there, then, Indra's force (southwest) enters Brahma (south) and Mahésora (southeast) enters Iswara (east). The *dalang* does not complete the formula. He supposes that the audience understands that the concentrated forces of the gods enter Bayu to help

him in order to kill Bima.

122 *Talpaka kalawan ikang guru*. Here *guru* gives some problems. It can be translated by teacher, which is common, but also by father, which is only used by lower ranking persons to denote their father. *Guru talpaka*, to defy your teacher, is considered a great sin that is always punished.

123 *Dudu guru gegoron ngaranira*. This is a pun. *Magaguru-an* (not mentioned in the *Kamus-Bali Indonesia* 1978) means to go to a neighbour for a chat. Bima wants to stress that he does not recognize his relation with Bayu.

124 *Ikang,....palatra* must be added.

125 *I Rangda ring Dirah*. *Sangut* imitates the cries of the Rangda. He alludes to the *calon arang* play as a stage performance. The Rangda, representing the evil forces, is stabbed and knocked down. She lies for some time as if dead, but she always comes to her feet, for she is invulnerable and immortal. This is also the case with the god Bayu.

126 Quotation from AW:VII, 3b-c. The first part of this quotation is unintelligible.

127 *Sang Hyang Samberaṇa*. *Samberaṇa* = *sambīraṇa* (OJ) = wind. It is an epithet of Bayu.

128 *Asra* = *sahasra*.

129 *Madwījati, lekad pendo*. *Brahmana, ksatriya* and *wésya*, belonging to the higher ranks, have the privilege of undergoing specific initiation rituals and consecrations. The essence of such rituals is the purification of a person, after which he is reborn (*madwījati, lekad pendo*) in another phase of his life. However, these days, also *jaba* may undergo these initiations.

Especially during the cremation rituals, *ngaskara* (*saṃskāra*, consecration, Skt and OJ), the purification of the soul, is very important. According to Indik Pangabénan: lp. 72b⁴ (Coll. Hooykaas), a soul which is not purified (*tan ingaskaran*) will not return to his origin (*tan muliha ring witnya ngūni*). The soul must then wait in the *balé pangarip-arip*, as it is not allowed to enter heaven. It has to wait till its purification-ritual has been performed, so that the three-fold stains on his body can be removed (*kari ya tunggwa pangaskaranira maka pangilanganing pāpatiga śarīranira*; Indik Pangabénan: lp. 73a).

If a man belonging to those higher classes is cremated and his wife is still alive, she may undergo the *ngaskara*-ritual

together with her deceased husband. When she dies the *ngaskara*-ritual need not be performed again. The widow is not allowed to have relations with men or to remarry. Twalén refers here to the fact that Kunti joined the *ngaskara*-ritual on behalf of her deceased husband.

130 *Oṃ ākāśa nirba*. *Nirba* = *nirmala*. The *dalang* uses a fragment from an *ākāśastava* (Goudriaan and Hooykaas 1971: no. 046), beginning with *oṃ ākāśaṃ nirmalaṃ śūnyam*.

131 *Ri asih...wurwunan*, lit. your love is in my fontanel forever.

132 *Uli di sambuk teked ka kaw-bulu teked ka isi buka bungkul*, is a proverb. It means basically from coconut fibre to shell and pulp, in total.

133 *Sangkan paran*. The soul is supposed to return to where it came from, namely heaven. To return to heaven is the most important thing for a soul (cf. note 129). Twalén explains the meaning of the word *sangkan* (*wit*, *suarga*, Bal.) and *paran* (*kaduluh*, *kamarginin*, Bal.).

134 *Yayi* means literally younger brother.

135 *Kaka* means literally elder brother.

136 *Prabajñāna* = *Paramajñāna*. The *dalang* uses *b* instead of *m*.

137 *Antěn* means literally younger brother. It should be *kaka* here, since Bima is the elder brother of Nakula and Sadéwa.

138 *Rasa bungah tan nganggo* or *panganggo* is a proverb. This expression means originally to feel oneself beautiful even without being clad and without wearing jewels.

139 Cf. note 3.

140 The following *mantra* is called Aji Kembang, the Flower Formula, as nine lotusses are placed at the points of the compass. A text of this *mantra* is also found in Hooykaas 1973a:90, 3a.

141 *Tri-Puruṣa*, the trinity of Brahma, Wisnu and Iswara (Goris 1926:56). The *daśamala* (OJ), the ten stains, are located into the ten senses (ear, skin, eye, tongue, nose, mouth, hand, anus, pudenda, foot). They threaten a man, so that he will be thrown into the Cauldron after his death (Goris 1926: 66-67; Rawi 1969:24-26).

142 *Asthiti pūrwa śāṅkara*. Understanding this passage presents some difficulties. *Asthiti* (adj.), means firm (Gonda 1973 repr.:26), but it can be a verb or a substantive too. In this case *asthiti* may refer to one of the three cosmic conditions (Goris 1926:57), namely existence (*sthiti*). The other two are *utpatti*, creation and *pralīna*, destruction. If we accept the meaning existence for *asthiti*, then *pūrwa* may refer to *utpatti*, creation, since the east is associated with life. *Śāṅkara* presents difficulties too. In Hooykaas 1973a:88² the reading *saṃskāra* is given, but I have also noted *saṃhāra* (W3/10). The reading *saṃskāra*, ritual care, makes no sense here. *Śāṅkara* (OJ) is a manifestation of the god Siwa, situated in the northwest. He is considered a kind of god of fortune (KBWB II:410). The reading *śāṅkara*, therefore, also makes no sense. *Samhāra*, destruction, can be considered the third member of the above mentioned triad *utpatti-sthiti-pralīna*, which makes more sense here. I therefore prefer the reading *saṃhāra*.

143 *Putih timur abāng wétan*. The god Iswara resides in the east (see note 48). The points of the compass are also connected with the colours; the east is white (cf. Damsté 1926:255). Apart from this the east is connected with the rising sun; in this case its colour is red.

The same phrase I found in the *kidūng* Sebung Bangkung (coll. Hooykaas), which is ascribed to Dang Hyang Nirartha, a brahman from Java who settled in Bali in the 16th century. The first verse of this *kidūng* runs as follows, *anung-anung punapi araning anung / jutir kang ngarane kumrēbyak sajroning ati / putih timur ābang wetan Hyang Iśwara //* (Sebung Bangkung, Coll. Hooykaas, Z 1470: 1p. 1b).

144 *Umanis, paing, pon, wagé* and *kliwon* are the names of the five-day week. Each day is connected with a point of the compass. The days are here enumerated according to the *pradaksina*-system, starting in the east, via south, etc. back to the east.

Parts of the *mantra* are also found in Hooykaas 1973a:88, 89. *Om pukulun---puruṣa* corresponds with Hooykaas 1973a:88¹⁻⁶. *Sang atapa....śarīra* corresponds with Hooykaas 1973a:89⁴⁹⁻⁵⁹, but instead of the Old Javanese names of the points of the compass, the *dalang* uses the Sanskrit names.

145 *Inēban* means literally valve. The human body has two valves which play an important role in *yoga*-practices. The first one is the glottis in the throat, and the second one is the anus. Which one is meant here is not clear.

146 *Tumpuking ati* means literally the envelope of the soul. Parts of this *mantra* correspond with Hooykaas 1973a:89-90. *Ring pūrwa.....kālihan* corresponds with Hooykaas 1973a:89⁷⁵⁻

90¹⁴⁶, except for the fact that the lines 78-82 are not mentioned by the *dalang*.

147 *Akrap-krap* means literally to leap up in excitement and run.

148 *Ganggā śuci*. *Ganggā* (OJ) = the River goddess = the holy water (cf. Hooykaas 1966:86, 92).

149 *Waṅḍhira*. The *waringin* is a holy tree. It is planted in sacred places and close to temples. In the *mamukur*-ceremony devoted to the soul *waringin* leaves are used as a symbol of the soul (inf. Ida Pedanda Madé Singharsa, Panarukan). If somebody takes an oath, it is sanctioned by drinking holy water from a *waringin* leaf (Inf. Ida Pedanda Madé Singharsa, Panarukan).

150 *Tlagan Oja*. *Oja* = *tejas* = magical power.

151 Parts of this *mantra* are also mentioned in Hooykaas 1973a. *Ri wau sapuput.....Iswara* corresponds, but not literally, with Hooykaas 1973a:91^{146,147-176}. *Pukulun.....manyu kuming* corresponds with Hooykaas 1973a:90, 3b.

152 - 154 The *dalang* possibly says, *oṃ Śiwāmṛtāya namaḥ svāhā*, *oṃ*, hail to the holy water from Siwa, *svāhā* (cf. W3/10,7¹⁸).

Chapter Four

THE THEME OF BIMA SWARGA

4.1 *General introduction*

In the previous chapter all our attention was focussed on a particular performance of a *lelampahan wayang* Bima Swarga. In this chapter I will analyse the *theme* of Bima Swarga and investigate its distribution among various art forms. Such an analysis requires the introduction of a set of distinctions. First of all we need to distinguish between the concept of theme and its realization or presentation in different forms of dramatic, graphic and literary art. Secondly, a distinction has to be made within each art form between the theme as usually presented in that form on the one hand and its realization in a particular performance or in a particular instance on the other. This is necessary because each form of art can be expected to exert a certain structural influence on the general theme. For instance, limitations as to space inherent in the two-dimensional representation in graphic art may result in the theme being realized in a more piecemeal, less consequential fashion than in the oral form of a *wayang* performance, which offers rich possibilities for a very detailed and highly articulated presentation.

Consequently in the following pages, I shall make use of the term *story*, defined as the way in which the theme is realized and presented in a certain art form. I shall state, for instance, that all *wayang* performances of the Bima Swarga *lakon* contain the story of Bima Swarga. I use the term *lakon* here, instead of *lelampahan*, because the scope of this Balinese term is very wide. It can be applied to what is represented not only in the *wayang* theatre but also in the other forms of live theatre, and may also be used for what is represented in the graphic arts. In all these cases one may ask, *napi lelampahané*, what is represented?

This chapter is set out in the following manner. Paragraph 2 contains a specification of the data on which my analysis of the theme of Bima Swarga is based. In paragraph 3 an analysis of the theme of Bima Swarga will be presented, and this will then lead to a general characterization of the way in which the theme is distributed over the different art forms. This generalization is given in paragraph 4. In paragraph 5 the theme of Bima Swarga in a *lakon* is treated both as a

performance and as the story underlying a performance.

4.2 Data on the theme of Bima Swarga, the material

4.2.1 General

The data on the *lakon* Bima Swarga are of two kinds, (1) recordings of actual performances, and (2) recordings of oral versions of the Bima Swarga story as told by various *dalang*. It goes without saying that these oral versions cannot be viewed as forms of dramatic art, but they may furnish important evidence as to the way in which the Bima Swarga theme is presented in *wayang* form.

In the graphic arts, the theme of Bima Swarga can be found in painting, embroidery and in sculpture, particularly in the form of reliefs.

4.2.2 The material on Bima Swarga in wayang

The material consists of seven recordings of complete performances. Two performances of Bima Swarga which were given on two separate occasions by two of the *dalang* were recorded. One of these *dalang* is our *dalang* from Beraban.

<i>Village of origin of the dalang</i>	<i>Year</i>	<i>Type of performance</i>	<i>Registration no.</i>
Blahbatuh (Gr)	1972	<i>wayang lemah</i>	W2/1
Beraban (T)	1972	<i>wayang wengi</i>	W2/5
			(the performance of Chapter Three)
Beraban (T)	1978	<i>wayang wengi</i>	W2/69
Sukasada (B11)	1972	<i>wayang benang</i>	W2/2
Sukasada (B11)	1974	<i>wayang wengi</i>	W2/3
Nagasepa (B11)	1974	<i>wayang wengi</i>	W2/4
Pamaron (B11)	1975	<i>wayang benang</i>	W2/62

4.2.3 The material on Bima Swarga in the oral versions of dalang

The material consists of tape-recordings of the story of Bima Swarga as told by *dalang* from different regions in Bali.

<i>Village of origin of the dalang</i>	<i>Year</i>	<i>Registration no.</i>
Amlapura (Ka)	1973	W1/8
"	"	W1/10
Karang Blumbang (Lombok, Ka)	"	W1/5
Klungkung (Klk)	"	W1/7
Kamasan (Klk)	1975	W1/39
Sukawati (Gr)	1973	W1/6
Pacung (Gr)	"	W1/12
Bangli (Bgl)	"	W1/1
"	"	W1/2
Tunjuk (T)	"	W1/11
Wanayu (Bll)	"	W1/3
Tampekan (Bll)	"	W1/4
"	"	W1/9
Patemon (Bll)	"	W1/14
Banjar Sabi (Bll)	"	W1/15
Bungkulan (Bll)	"	W1/16
Pamaron (Bll)	"	W1/17, a, b
Padang Bulia (Bll)	"	W1/19
Dénpasar (Bd)	1974	W1/20
Mendoyo dangin Tukad (J)	1973	W1/13

4.2.4 *The material on Bima Swarga in the graphic arts Painting*

The most important source is the set of polychrome paintings on asbestos panels lining the inner side of the roof of the Kreta Gosa in Klungkung. The Kreta Gosa is a square pavilion (*balé*) with a roof consisting of four sloping sides. Before the conquest of Klungkung by the Dutch in 1908, sessions of the Court of Justice were held here under the guidance of the Déwa Agung of Klungkung. The pavilion which was devastated in 1908 was rebuilt in 1920 (*Djawa* 1938:49). As a result, the sessions of the Court were continued there, but now under the supervision of the Dutch. About 1930 the ceiling was covered with paintings by Pan Seken (inf. no. 94). In 1937 the pavilion was visited by the members of the Bali Congress. The paintings were then highly praised (*Djawa* 1938:49). In 1960 they were repaired under the guidance of Pan Semaris, a son of Pan Seken (inf. no. 94).

Of the older paintings from 1930, only two photographs are available. One was made by Walter Spies, and was published in a publication of the K(oninklijke) P(akketvaart) M(aatschappij), which probably dates from 1930 (Goris, undated).

It is not said which side of the roof was photographed. On the photograph at least four rows (see fig. 4, nos. 1-4), starting from the top, of one side of the roof are visible. The third and second rows are covered with paintings of the story of Bima Swarga. The second photograph was made by Hwa Heng from Dénpasar on the occasion of the Bali Congress in October 1937. It was published in *Djawa* 1938. In this photograph five rows are visible (fig. 4, nos. 2-6). Scenes from the story of Bima Swarga can be recognized in the third, fourth and sixth rows. It is not possible to determine how many horizontal rows were covered in total with paintings from Bima Swarga, as the photographs are both cut off at the bottom. I only know that there have always been nine rows in total, as according to Pan Semaris the number of rows was not changed in 1960.

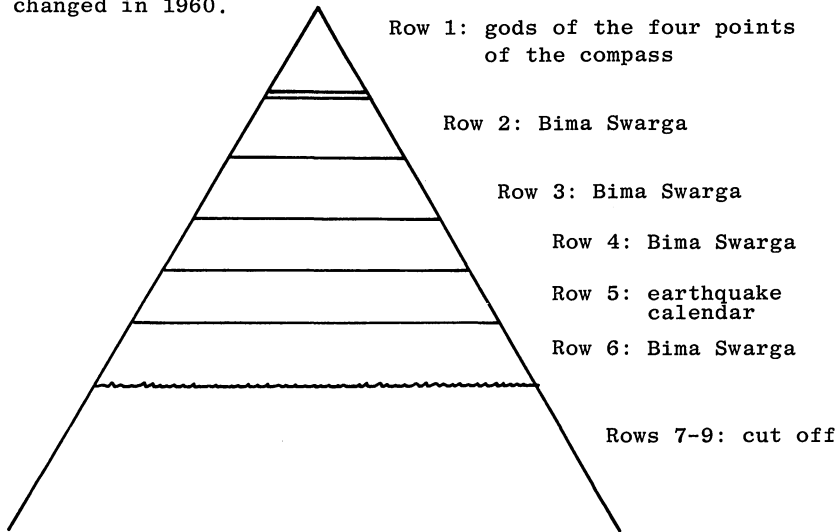


Fig. 4. Part of the roof of the Kreta Gosa, as in 1930 and 1938.

At present the ceiling is divided into nine horizontal rows of asbestos panels (see fig. 5). In the eighth, seventh, fourth and third rows the story of Bima Swarga is depicted in 121 scenes. The panels of the eighth and seventh rows, being on the lower side of the roof, are small and rectangular, apart from those in the corners bordering the four vertical beams of the roof. These are triangular. In the eighth and seventh rows 63 and 31 scenes respectively are depicted. Higher up the panels are larger and trapezoid, and they contain fewer scenes, 17 and 10 respectively. Due to lack of adequate measuring-equipment, it is not possible to give the exact dimensions of these panels.

The story of Bima Swarga starts in the eighth row of the eastern or most auspicious side. It is continued along the southern, western and northern sides respectively. The story also ends on the eastern side. The order of the scenes follows the *pradaksina*-path (a clockwise circuit, usually connected with life, as opposed to the *prasawya*, the anti-clockwise circuit, that is often associated with death).

On the eastern side of the third row the date of the completion of the restoration is written as: *a/k/tambir / i saka 1882//*, which signifies *anggara*, Tuesday, the third day of the seven-day week, *klion*, the fifth day of the five-day week, *tambir*, the 19th week of the *wuku*-year, *i saka 1882*, the year 1882 of the *Saka*-era, which corresponds to 28th June 1960 (inf. Ida Bagus Kayan, Krambitan). On the eastern side of the fifth row there is an inscription in Latin script in which the year 1960 is mentioned.

The Bima Swarga paintings from 1930 differ from the present ones, although the same story is depicted. In the photograph in *Djawa 1938* the northern side of the ceiling is probably depicted. In the second row Bima receives the holy water from Siwa, as is the case with the present painting on this side, but the figures are arranged in a different way. Moreover, in the painting from 1930 two buildings are depicted, one behind Siwa on the right and another behind Bima and Bayu on the left, whereas in the present painting there is only one building behind Siwa. The scenes in the other rows differ much more from the present ones, but the material available is not sufficient to go into detail.

In the photograph in Goris, it is probably the southern

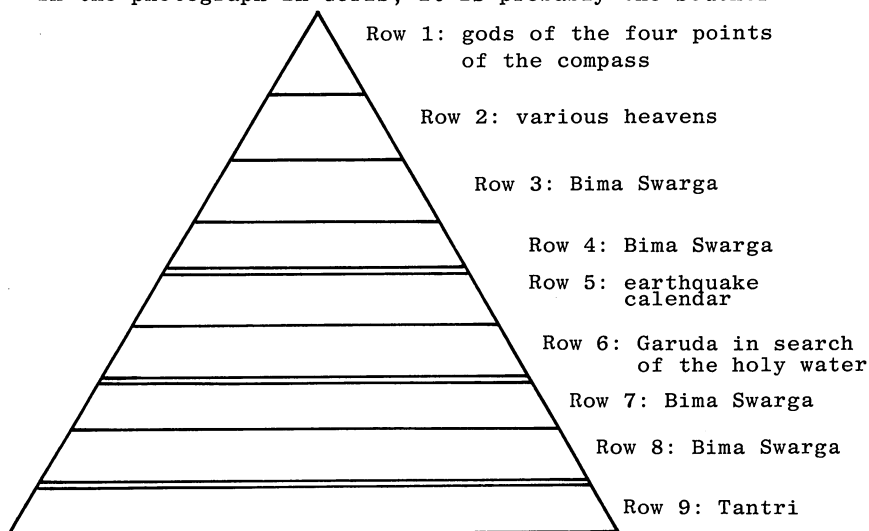


Fig. 5. Roof of the Kreta Gosa, state since 1960.

ceiling which is depicted. The scenes differ much more from the present ones on this side.

The way the scenes are distributed over the horizontal rows also differs. At present at the top (fig. 5, no. 1) the four gods of the points of the compass are painted, and in the next row (no. 2) four different places (*loka*) in heaven. It is not clear what was depicted in the top row of the paintings from 1930. In the second row heavens were probably also painted. The third and fourth rows of the present paintings as well as of the older ones both contain the end of the story of Bima Swarga (figs. 4 and 5, nos. 3 and 4). Under those two we find one row (figs. 4 and 5, no. 5) with an earthquake calendar, but worked out in different ways. In the sixth row of the present paintings we find the story of Garuda, whereas on the paintings from 1930 the story of Bima Swarga is continued with scenes in hell, forming part of the beginning of the story of Bima Swarga. Of the present paintings the beginning of the story of Bima Swarga is depicted in the seventh and eighth rows. The next row (no. 9) contains paintings with episodes from Tantri stories. It is not (yet) known what was depicted in the other three rows (nos. 6-9) of the paintings from 1930, but at least one more row must have been covered with scenes from Bima Swarga.

Little printed information is available about the present paintings. In 1978 a small brochure about the stories depicted in the Kreta Gosa and Taman Gili appeared. It has a preface by Ananda Kusuma written in 1976 (Kusuma 1976). The information given in this brochure is far from complete. In a tourist guide sold at the Kreta Gosa (Warsika 1979) there is a general introduction to the present paintings and some photographs are reproduced in particular of the punishments of hell from the story of Bima Swarga. The present paintings were photographed by me in 1975 and 1977.

In the polychrome paintings on cloth or bark the story of Bima Swarga is frequently depicted. The majority of the paintings originate from Kamasan. In this village a group (*seka*) of painters, originally in feudal service to the Déwa Agung of Gélgél, and later of Klungkung, is still active. Bima Swarga is depicted by these painters especially on *ulon-ulon*, *ider-ider*, *tabing*, and on smaller cloth paintings destined for sale to tourists. *Ulon-ulon* (*ulu*, head) are paintings on cloth for attaching to a wooden head partition of a ritual *balé*. They are almost square, 108 x 110 cm or 145 x 135 cm. *Ider-ider* (*ider*, to go round) are attached under the eaves of a ritual *balé*, or of a small building (*palinggih*) in a temple, into which a god descends during the annual festival. Their width varies from 20 to 30 cm, but their length may vary from between two to ten metres. A *tabing*, wooden partition, is used to cover the wooden side-partition of a *balé* or the stone

side-wall of a *balé*. Their dimensions are about 181 x 136 cm, or 181 x 80 cm. The smaller paintings for sale to tourists are about 90 x 150 cm (90 cm is the standard width of manufactured cotton).

Apart from Kamasan, there are also other areas of Bali where paintings on cloth were made or are still being made. These areas are, at present, Tegaltamu in the regency of Gianyar and, in the past, the towns of Karangasem, Bangli and Tabanan. The traditional canons of painting in these areas are not as strict as in Kamasan. Not only do these paintings differ stylistically from those of Kamasan, but they also vary with regard to the sizes of the pieces of cloth on which they are painted.

Cloth paintings with the story of Bima Swarga from the abovementioned areas can be found in many museum collections, including those of the Museums of Ethnology in Leiden and Rotterdam, as well as in private collections. For the purpose of this study the paintings from the museums in Leiden and Rotterdam and from my private collection have been used.

Embroidery

It is only in the regency of Jembrana that the cloth paintings from Kamasan are imitated in embroidery. This seems to be a recent development (inf. no. 82). The cloths are embroidered by brahman women and girls, particularly those of the *griya* Mambal and of the *griya* Bedulu. Bima Swarga is by preference depicted on *ider-ider*. One embroidery with this story serves as a model. New embroideries are copied from it. Such a copy is found in my private collection.

Sculpture

Sculptural representations of Bima Swarga are found as bas-reliefs on panels set in the walls surrounding either the inner or outer court of a temple or in the walls of the *balé kulkul*, alarm tower, of a temple. All the existing reliefs with Bima Swarga were photographed by me in 1975 and 1978.

In Pura Dalem Sidan in Gianyar, the story of Bima Swarga is depicted not only on the panels and corners of the *balé kulkul*, but the sculptures on it are also devoted to it. In total there are nine panels and eight statues with this theme.

Ten panels, each representing one scene from the story of Bima Swarga, are set in the outer wall of Pura Dalem Paminggèkan in Bangli.

Four of the panels in the wall surrounding the sanctum (*dalem*) of Pura Dalem Bantas Balé-Agung in the regency of Tabanan are devoted to the story of Bima Swarga. Seven scenes are depicted on these panels.

On one long panel in the outer wall of Pura Prajapati in Kuwum Mambal (Tabanan), episodes from three different stories are depicted. The story of Bima Swarga is, in this instance, combined with Nawaruci in which Bima is ordered by Drona to

search for the holy water, and with Garudeya in which Garuda searches for the holy water to release his mother.

4.2.5 *Literary sources*

The literary sources can be divided into texts both in prose and in verse.

Prose

A *lontar* with *satua kawi padalangan* (précis of *wayang* stories) from Tampekan (B11, W1/44) contains among other things a summary of the story of Bima Swarga. It proved difficult to determine the age of the *lontar*. According to the *dalang* who owned it, the *lontar* dated from the thirties.

Verse

In Van der Tuuk 1881:51, Cat. Brandes 1901,I:175, and Juynboll 1903:73-74; 1907:267-268, two groups of texts in verse are distinguished on the basis of their language. A distinction is made between texts written in Balinese and those in Old Javanese. Kern 1934:13, 14 calls the language of the latter group of texts Middle Javanese. In Cat. Pigeaud 1976,I:206, the language of the first group of texts is described as "with strong Balinese influence". According to Zoetmulder's definition (Zoetmulder 1974:441-443), the language of both groups of texts can be called *kidung* language, although in the group the language of which was called Balinese, more Balinese influence is evident than in the other group, the language of which was called Old or Middle Javanese. Recently I found three more texts originating from Java, one of them definitely from the Merbabu collection (Van den Berg 1872) and the others probably also. (Pigeaud 1968:881-893; Coll. Museum Pusat, Lemari Brandes: peti 89,1). The texts show the characteristics of *kidung* language. It is beyond the scope of this study, however, to go more deeply into this problem of language. I will, therefore, distinguish between two groups of texts (to be called group I and group II) mainly on the basis of their metrical structure and the way in which the theme is developed. The three texts from Java will be excluded on the basis of their origin.

In the texts of group I *kidung* language is found with much Balinese influence (these texts are the ones formerly called the texts in Balinese), and in the texts of group II *kidung* language is found with less Balinese influence (these were formerly referred to as the texts in Old Javanese and more recently as those in Middle Javanese).

Group I

The texts are in the collections of the Gedong Kirtya in Singaraja (nos. K 6, K 311, K 1227; according to Cat. Pigeaud 1976, K 1227 belongs to the group of texts with strong Balinese influence and K 6 is placed in the other group, which is not actually correct); of the Balai Penelitian in Singaraja

(no. DBK/025); of the Fakultas Sastra in Dénpasar (no. 318); of the University of Leiden (Cod. Or. 4136, 4137, 3951) and of Hooykaas, The Hague (nos. Z 480, Z 1384; at present Cod. Or. 12.952 and 13.843). Two stencilled editions exist in Bali, namely Karempang 1972 which was copied from a text in an unknown collection and Kusuma 1977, a copy made from no. 318 of the Fakultas Sastra collection.

All these texts have seven cantos in common. Their metres consist of two *macapat* metres used alternately. They are,

Adri

1	2	3	4	5	6	7	8	9
10 u	6 é/a	8 i	8 u	8 u	8 é/a	8 u	8 a	8 a

and,

Pucung or *Cecangkriman*

1	2	3	4	5	6
4 é/u	8 u	6 é/a	8 i	4 u	8 a

The first of the seven cantos is in the metre *Adri*, the second in *Pucung*, the third in *Adri*, and so forth. The cantos in *Adri* are longer than those in *Pucung*. The abovementioned texts all share the majority of the stanzas of the corpus. An introduction (*pangaksaman*) is added to some texts (K 6, K 1227, Z 480). Its metre is *Pucung*. An introduction with the metre *Adri* has been added to other texts (K 311, LBN/DBK:025, Z 1385, Fak.Sas no. 318, Cod. Or. 4137, 3951). One text (Cod. Or. 4136) has an introduction, the metre of which I have not yet been able to identify. Two more cantos have been added to the end of K 6. Their metres are *Pucung* and *Adri* respectively.

The introduction as well as the two concluding cantos of K 6 are not of importance for the theme *Bima Swarga*, since they contain an eulogy to the gods and to heaven in general. The story of *Bima Swarga* proper is contained within the seven cantos which all the texts have in common.

<i>Introduction</i>	<i>Corpus</i>								<i>Addition</i>	
0	I	II	III	IV	V	VI	VII	VIII	IX	
	(number of cantos)									
P	A	P	A	P	A	P	A	P	A	
K 6, 1227, Z 480								K 6 only		
A	A	P	A	P	A	P	A	-	-	
K 311, LBN/DBK:025, Z 138; FS 318; Cod. Or. 4137, 3951										
?	A	P	A	P	A	P	A	-	-	
Cod. Or. 4136										

A=Adri; P=Pucung; ?=unknown; FS=Fakultas Sastra.

Group II

As far as the texts belonging to group II are concerned, another problem arises concerning the name and contents of the texts. It should be observed that in none of the texts belonging to either group I or group II is a title, for instance *iki Bima Swarga carita*, mentioned. It was Van der Tuuk who first mentioned the name Bima Swarga and gave a description of its contents (Van der Tuuk 1881:51). He informs us that "in Bimaswarga [it, H] is related how Bima went to the Kawah in order to liberate Pandu whose corpse had been forcibly carried away by the dependants of Yama". However, he does not give very precise data about the versions used and how they came to be given the name Bima Swarga. We must concede, however, that Van der Tuuk's Balinese informants told him that texts with the abovementioned story should be called Bima Swarga. At present in Bali the story is still known by this name. In Brandes' catalogue of Van der Tuuk's manuscripts, the following information is given on the texts bearing the name Bima Swarga (Cat. Brandes 1901,I:175): Bima Swarga is the title of a poem with the metre *Sudamala* in which Bima releases his father from the Kawah. Apart from the version in *Sudamala*, another completely different version in Balinese consisting of four cantos using the metres *Adri*, *Sudamala*, *Pucung* and *Layonsari* exists. Such is Brandes' information. It would appear from the catalogue that by this version in Balinese the texts designated by group I are intended. Their metres are, as I have already indicated, *Adri* and *Pucung*. *Sudamala* and *Layonsari* are not used in them. Besides, these texts consist not of four, but of at least seven cantos. Thus these texts cannot be intended by the "different redactions in Balinese consisting of four cantos" (Cat. Brandes 1901,I:175). If we examine the remaining texts in the Van der Tuuk collection, the language of which was called first Old

Javanese and then Middle Javanese, it appears that they can be divided into (1) texts consisting of one canto with the metre *Sudamala* or *Anta Adri*, (Kunst 1925: Tabel XVI)

Sudamala or *Anta Adri*

1	2	3	4	5
8 é	7 a	10 o	9 a	9 é
or				
9 é				
or				
10 é				

and (2) texts consisting of four cantos, with the following metres, *Sudamala*, a metre not yet identified, but which has 60 - 63 syllables per stanza, *Sinom* and *Pangkur*.

Sinom

1	2	3	4	5	6	7	8	9	10
8 a	8 i	8 o	8 i	7 i	7 u	7 a	8 i	4 u	8 a

Pangkur

1	2	3	4	5	6	7
8 a	11 i	8 u	7 a	12 u	8 a	8 i

The first canto, in *Sudamala*, is identical with that of the texts mentioned under (1). They all contain the same story, that of Pandu's release by Bima, which is called Bima Swarga. The second, third, and fourth cantos deal with the adventures of the five Pandawa in heaven and hell. These adventures are considered by the Balinese informants, to be a separate story, called Pandawa Swarga.

The above texts with four cantos agree only to a certain extent with what is mentioned in Cat. Brandes 1901:175. They do indeed have four cantos, but their metres, apart from the canto in *Sudamala*, do not agree with the metres enumerated. Besides, the language of these texts is not Balinese. It is now evident that in Cat. Brandes there has been a confusion of the texts (their language, the number of cantos, their metres). This has influenced the opinion on what exactly can be regarded as the story of Bima Swarga. In Juynboll 1903:73-74, and 1907:267-268 (both articles are the same) one text consisting of four cantos (Cod. Or. 4132) is chosen as re-

presentative of the contents of the story of Bima Swarga in Old Javanese. The impression is given that the story of Bima Swarga consists not only of Bima's adventures in hell while releasing Pandu and Madri, but also of the adventures of all the five Pandawa together in heaven and hell. This is, as has been pointed out, incorrect. In this text the story of Bima Swarga is continued by that of Pandawa Swarga.

A second misunderstanding arises from the fact that Juynboll remarked that besides the Old Javanese version there exists a Balinese one (our group I), the contents of which correspond fairly closely with the Old Javanese version. This remark suggests that, also in the case of the texts of group I, the release of Pandu by Bima is then continued by the adventures of the five Pandawa in heaven and hell. This is not true.

Kern 1934:13,14 makes use of the same Codex 4132, which he calls Bima Swarga only. As he restricts himself to the torments of hell, which are enumerated in canto one, the actual Bima Swarga, no problem arises. However, in Cat. Pigeaud 1976,I:206, which is based on Juynboll's data, the impression is also given that all the texts belonging to what I call groups I and II deal with the story of Bima Swarga proper, continued by that of the Pandawa Swarga. As far as the texts actually belonging to group II are concerned, I can now propose the following. The texts with the story of Bima Swarga proper have the metre *Sudamala* and consist of one canto. They can be found either separately or in combination with another story called Pandawa Swarga. The texts in which the story is found separately are Cod. Or. 4133, 3974 (complete) and 4135, 3977, 3869 (incomplete) of the University Library in Leiden and K 1042 (complete) in the collection of the Gedong Kirtya in Singaraja. The texts which are continued by Pandawa Swarga are Cod. Or. 4132, 3975, 3816 (complete) and Cod. Or. 4134 (incomplete) of the University Library in Leiden.

4.3 *The theme of Bima Swarga; the main elements and the two main versions*

4.3.1 *General*

It appears that the theme of Bima Swarga contains two basic elements, (1) the release of Pandu and Madri from hell by Bima and (2) the admission of Pandu and Madri to heaven. These are treated in the two main versions of the story of Bima Swarga. All variations between the versions concern the manner in which the liberation of Pandu and Madri is brought about by Bima.

In the shorter version, from now on called version A, the

liberation and admission are achieved immediately, in one phase, without a previous journey to heaven by Bima in order to obtain the holy water generally considered to be the only means of obtaining full release. In the more elaborate version B the liberation takes place in stages and always includes Bima's quest for the holy water.

4.3.2 *The two main versions*

As the contents of these versions are perhaps not very widely known, it may be useful to give a summary of them here. However, I want only to treat the main elements of the story. For this purpose it has to be divided into episodes. We are then confronted with the problems of which criteria should be used to obtain a division of the story into episodes and on the basis of which medium (texts, oral stories, graphic arts) this can be done.

Initially I attempted to analyse the story on the basis of the texts alone. It turned out that a clear framework of the story could not be found in this way and that it was not possible to arrive at a non-arbitrary division of the texts into episodes. I do, however, leave open the possibility that further research into the framework of the texts will be more successful. I decided therefore to follow another course, and made a survey of every scene of the story depicted either on paintings or on reliefs. Each scene depicted was considered to be a separate element of the story. Using this guidance from the graphic sources, combined with the descriptions in the texts, the following framework was derived.

Version A

1. Kunti summons the Pandawa. She tells them that after their death their parents Pandu and Madri are still suffering in the Copper Cauldron in hell. They are being punished because Pandu once committed a great sin when he shot a deer that turned out to be a brahman, *bagawan* Kindama, in disguise. Since the killing of a brahman is the greatest sin that a Hindu can commit, Pandu and his wife are punished first on earth during their life-time and later in hell after their death. After twelve years of punishment Pandu and Madri are to be released. It is decided by mutual consent that Bima is the best person to go to hell to search for Pandu and Madri and to release them.
2. Bima's mother and brothers each enter a part of Bima's body (called *angkuprāṇa* in Old Javanese) in order to join Bima on his dangerous mission. In the texts the servants also enter his body but this is not the case in the graphic arts.
3. Bima then flies to Yama's realm.
4. He arrives at the Field of Rebirth (Tegal Panangsaran).
5. In an assembly of the servants of hell, punishments for sinners are determined by Jogormanik and Suratma.

6. Bima is shown the sinners. They are being punished in various ways by the servants of hell, namely by (1) being boiled in the Copper Cauldron, (2) hung upside down from a bamboo pole while a mouse nibbles at the rope, (3) hung by the neck from a bamboo pole while a demon or a mouse bites at it and while a fire burns underneath the sinner, (4) pecked in the eye by the bird Paksiraja, (5) attacked by the elephant Gajahraja, (6) having the kris-tree (*kayu curiga*) shaken at them by a demon, (7) being crushed between the clashing rocks (*séla matakep, batu macepak*), (8) falling from the wobbling bridge (*wot ugal-agil, titi gonggang*) under which a fire burns or (9) a cricodile lies in wait, (10) being fastened to the tree of hell (*kepuh rangdu*), (11) having the genitals burned, (12) having burned the head by fire or (13) by a hot iron, (14) being fastened to a tree and burned, (15) being grilled (*kaguling*), (16) being pursued by a hound (*asu*) for a man or (17) being raped by a dog (*asu gamplong, asu gaplong*) for women, (18) or by the bull (*sampi, sampi gumarang*) for women, (19) or by the boar (*céléng, bangkung, Si Damalung*) for women, (20) being pursued by a boar (*céléng*) for men, (21) falling victim to the abortionist monkey, (22) being cut by the sharp grass (*alang taji*), (23) being hit by a club or (24) by the stick of a bell-tower (*kulkul*), (25) or by a rice-pestle (*lu*), (26) being threatened and stabbed by a knife (*blakas, badama*), (27) so that one becomes minced meat (*lawar*), (28) being stabbed by a *kris* or *pedang*, (29) having the genitals chopped off, (30) being pierced by a bamboo pole in the fundament, (31) being bound and smashed, (32) hands and feet bound, the head only smashed, (33) having the head split open so that one's brains come out, (34) having the tongue torn out, (35) having the mouth pulverized, (36) having the hair ripped out, (37) pulling a heavily laden cart, (38) carrying a heavy load, (39) carrying a plough, (40) bearing a pot on one's head, (41) being loaded down with children, (42) receiving a head embellished with penises (for women), (43) being sawn in half from head to bottom for men or (44) from bottom to head for women, (45) being put in the Mud-Cauldron (*blegenda*), (46) being burned by eternal fire, (47) being driven mad, (48) becoming a female demon, (49) becoming a hairy caterpillar in a next life, (50) becoming a spotted kite in a next life, (51) becoming a bull (*sampi, kebo*) in a next life, (52) becoming a bird in a next life, (53) being menaced by a servant of hell, and (54) the breasts being sucked by a caterpillar (for women), (55) being devoured by a tiger, (56) being beaten with a branch of a tree, (57) being thrown into a river, (58) hung from a tree while being stabbed.

7. Bima sees that the souls of good men and women are praised.

8. Bima is also confronted with obstacles such as the clashing rocks or the wobbling bridge which prevent him from penetrating

deeper into Yama's realm in search of his father. Bima simply swallows these obstacles so that they cease to function.

9. Bima then has a meeting with a lieutenant of hell (Jogormanik or Suratma). He is asked what he is looking for in hell. Bima says that he wants only two souls, a male and a female (a variant: three souls, male, female and hermaphrodite). The request is not granted. The souls beg Bima for liberation.

10. Bima gets angry. He fights with the lieutenants of hell and their legions. He defeats them. After this the request is granted.

11. Bima goes to the Cauldron. He turns it upside down in order to rescue Pandu and Madri who are said to be being boiled in it. As a result all the souls being boiled in it fall out and are released. However, Pandu and Madri are not among them. Because Pandu's sin was so great they are both sticking to the bottom.

12. The souls just released thank Bima.

13. Bima's action is reported to Yama (a variant: to Jogormanik).

14. Bima is accused of trickery by Yama (Jogormanik), since he did not keep his promise to release the number of souls granted. Bima explains that he has released exactly the number of souls allowed, because in fact all the male, female (and hermaphrodite) souls each represent one group.

15. As a result a fight takes place between Yama and Bima (variant: Jogormanik and Bima). Yama (Jogormanik) is beaten. In exchange for his life he promises to release Pandu and Madri.

16. Yama acts as a trickster. He takes Pandu and Madri out of the Cauldron, shows them to Bima, but instead of giving them to him, he throws them back after having chopped them up.

17. Bima gets angry. He throws the contents of the Cauldron over Yama.

18. Yama flees.

19. Bima's deeds are now reported to Siwa Guru.

20. Siwa Guru sends a fire (a variant: the God Bayu) to kill Bima. Bima is killed, but he is brought to life again by Siwa Guru (a variant: Nawaruci, Tunggal).

21. Finally Bima is allowed to collect the bones of Pandu and Madri and to take them out of the Cauldron.

22. Kunti and the four other Pandawa leave Bima's body.

23. One by one they make a *sembah* to Pandu and Madri, so that their bones re-assemble and they are clothed in flesh once more.

24. They cannot yet speak, because Bima refuses to make a *sembah*.

25. Now Nakula and Sadewa act as tricksters in order to force Bima to clasp his hands, so that finally Pandu and Madri can speak.

26. Bima is angry. He wants to pursue his brothers, but Darmawangsa intervenes.

27. Pandu and Madri are in heaven, released, and the Pandawa go back to their kingdom.

Version B

Version B has 1 - 19 and 21 - 23 in common with version A.

20 has been shifted and is more elaborated in 36 - 39. The crucial scene is 24. Despite the *sembah* by Kunti and four of the Pandawa, Pandu and Madri cannot yet walk or talk. Their inability to walk has been added.

25*. Once Bima has been forced to make a *sembah* they can walk but not yet speak, so that a new task, providing them with speech, is given to Bima.

26. Is the same as in version A.

27*. Kunti and the four other Pandawa decide in a council that Bima must go to heaven to search for holy water in order to obtain the final release of Pandu and Madri.

28. Bima takes leave.

29. In heaven he meets the minor gods. They tell him that a mortal being is not allowed to enter heaven.

30. Bima starts fighting.

31. The host of gods goes to Siwa. They report Bima's deeds to him.

32. The gods return.

33. Bima fights the gods again and also the servants fight with each other.

34. The gods confer again and deliberate on what to do.

35. Bayu is asked by Siwa to kill Bima. As he is Bima's spiritual father, he must be able to kill him.

36. Bayu fights with Bima.

37. Bima is killed, but brought to life again by Tunggal (variant: Nawaruci, Narada).

38. Bima again prepares himself to fight.

39. Bima fights with the god Bayu.

40. He is killed once more, but brought to life again.

41. The gods deliberate on what to do.

42. Bayu is again sent for.

43. Bayu absorbs Bima's spirit, since Bima cannot be killed in an ordinary way by weapons.

44. As a result not only Bima but also all men and animals in the world of men lose their spirit, so that they become paralyzed.

45. Bayu is asked to remedy the situation. Bima comes to life again (a variant: with the help of Nawaruci, Tunggal or Narada).

46. Siwa grants Bima the holy water.

47. Bima takes leave.

48. He hands the holy water over to his family so that Pandu and Madri can speak again and thus obtain their final release.

49. Pandu and Madri go back to heaven escorted by heavenly nymphs and the Pandawa. They receive a seat (*linggih, méru*) in heaven.

50. The Pandawa and the heavenly beings do honour to Pandu and Madri. The Pandawa ask for leave to return to their kingdom.

As already pointed out, at the beginning B shares elements with A. If we consider the continuation of version B, it appears that, in fact, it consists of elements similar to those used in the common part. So it can be concluded that the structure of the common part is repeated in the elaboration. This can be shown by means of the following diagram.

Common part Versions A and B

Audience in the abode of the Pandawa by Kunti and the Pandawa.
Departure of Bima.

Bima in hell. Confrontations with the other party. Fights to achieve the goal.

The goal is achieved. Pandu and Madri are liberated. Their bones reassemble.

Version A

Pandu and Madri can walk and they go to heaven.

Version B, Continuation

Pandu and Madri can walk but not yet speak.

Audience in hell by Kunti and the Pandawa.

Departure of Bima.

Bima in heaven. Confrontations with the other party. Fights to achieve the goal.

The goal is achieved. Pandu and Madri are released by the holy water. They can walk and speak. They go to heaven.

4.3.3 *The concept of swarga*

The Balinese give the name Bima Swarga to both versions. At first sight the term Bima Swarga does not seem appropriate for version A, since in this Bima goes no further than hell. It seems more appropriate for version B, in which Bima actually goes to heaven (*swarga* in Old Javanese) to search for the holy water necessary to release his progenitors.

For the Balinese, however, the term Bima Swarga is correct for both versions. Their concept of *swarga* is that it is not heaven in the sense of paradise, but any place where gods live. It appears that in common parlance and thought hell (*naraka, kawah*) is located in the realm of the god Yama (Yama-*niloka*), which is also situated in *Swargaloka* (OJ), *Suargaloka* (Bal.), that is, the realm of the gods in general. This can be illustrated, for instance, by what the *dalang* says in 3.4, 00.33,00, *yan yata liwat irikang Swargaloka*, he (Bima) had already passed through heaven (where he liberated Pandu and Madri from the Cauldron). In inf. no. 60, the *dalang* from Sukasada defines the term Bima Swarga in the following way, *Bima ngreneh ajiné ring suarga*, Bima searches for his father

in heaven, and in W1/1-W1/6 I found: Bima goes to Yamaniloka (Yama's realm) in heaven (*suarga*) to liberate Pandu and Madri.

The term Bima Swarga, therefore, means according to Balinese ideas, *Bima ka surga*, Bima goes to the *abode of the gods*, and the story of Bima Swarga deals with the adventures of the central figure Bima in this abode. This is indeed applicable to both version A and version B.

4.4 *The theme, the versions and their distribution over the graphic arts*

4.4.1 *Painting*

The Kreta Gosa in Klungkung

As already mentioned, the story is depicted in 121 scenes. One section of the story may be reflected in one or more scenes. Thus, a scene can be, but need not be, identical with a section of the story. The division into scenes is easy to make, since there exist characteristic ornaments and signs to indicate them.

1. A vertical ornamentation (*pahyasan*) consisting of rocks (*kekarangan*), which are sometimes depicted with sharp, triangular ornaments called *sekar tajin gunung*, the rock's cockspur, or *pringgi* (inf. no. 95; see fig. 6a, b).
2. A vertical wall-ornamentation (*témbok*) (inf. no. 95; see fig. 6c).
3. The placing of the figures belonging to the different scenes back to back.
4. In a rare instance a leafy tree with creepers winding around the stem (*bun tan pawit*, creepers without beginning) (inf. no. 95). Such a tree is nearly always used to convey that a meeting between two groups of figures is taking place. It serves to distinguish between the higher and lower ranked members of the group or between those who request and those who grant, or between those who are strong and those who are weak. The presence of the tree indicates that there is no conflict between the two groups who meet or, in the case of a meeting between two groups belonging to opposing sides, that their conflict is latent. If the conflict results in a fight, the tree is omitted.

It appears that the scenes separated by rock or wall-ornamentations are in the majority of the cases identical with a section of the story and that by means of the characteristics mentioned under 3 and 4 divisions within a section are indicated. The representations of the torments of hell may serve as an example. All together they form one section of the story and hence they are as a whole separated by the wall-ornamentation. Within this the various scenes of the torments of hell are separated in the ways mentioned under 3 and 4. The number

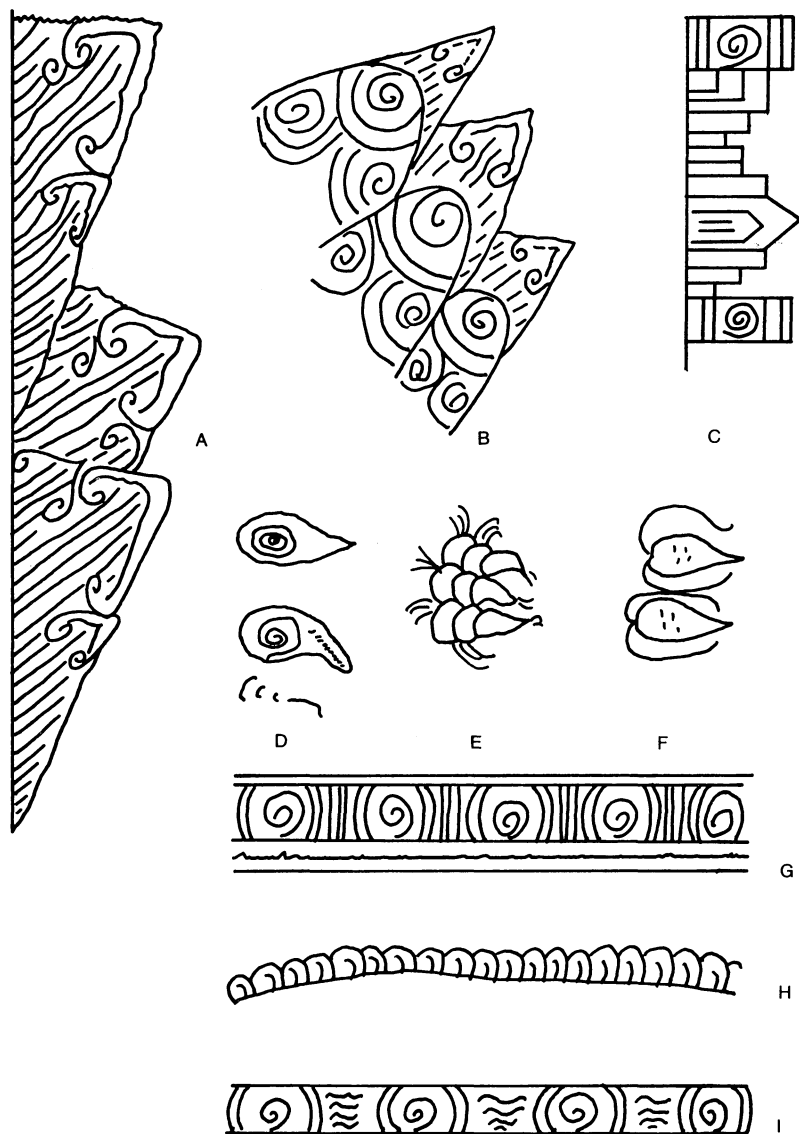


Fig. 6. Ornaments in painting.

- a. cock's spur ornament, Kamasan
- b. rocks with cock's spur ornament, Kamasan
- c. wall ornament, Kamasan
- d. heat-haze ornament, Kamasan

- e. idem, Karangasem
- f. idem, North Bali
- g. floor ornament, Kamasan
- h. idem, Karangasem
- i. idem, North Bali

of scenes on the Kreta Gosa is so great because a great many of the various punishments of hell are made the subject of different scenes.

Almost all figures depicted are provided with an inscription in Balinese script in which their names are mentioned. Apart from this, in many scenes texts are added which describe what is depicted. This makes identification fairly easy. It is self-evident that, in view of the amount of space available, the painter had a free choice in what he depicted.

For our purpose it is not necessary to give a description of the figures and an account of the various scenes in great detail. I shall restrict myself to a synopsis of the subject, and thereby refer to the numbers of the sections in the summary of both versions of Bima Swarga. The series of Bima Swarga starts, as already pointed out, on the eastern side of the eighth row from above. The order of the scenes depicted on a row is not always in strict succession from left to right. There is a tendency in the fourth and third rows to start on the left, then continue on the extreme right and place the last scene in the middle. The direction of the *sekar tajin gunung* ornamentation on the rocks is often an indication of the direction in which the next scene can be found.

Row eight

The first scene of the eastern side is depicted on the left (northeast).

- Scene 1: Bima, his mother and brothers are in council. Bima is ordered by his mother to go to Yamaloka as is indicated in the text added (summary no. 1, plate 22a, below).
- Scene 2: Bima then flies to Yamaloka as mentioned in the text on the panel. He is accompanied by his servants Twalén and Mredah (summary no. 3; plate 22b, below).
- Scenes 3 - 63: Bima is confronted with the souls of many sinners receiving various forms of punishment. In the scenes following on the eastern, southern, western and northern sides of the second row 51 of the torments of hell are depicted (summary no. 6: 1 twice, 3, 5, 6 twice, 8, 11 four times, 12, 13, 16, 20, 23 three times, 25, 26, 28 fourteen times, 34 twice, 36, 37, 40, 43, 44, 52 nine times, 53; plates 22c-32a, below; plates 43, 44). Bima also sees that some men and women (*atma putus*) are praised (summary no. 7, ten times, plates 23a, c, 24a, 25c, 28a, 29b, c, 30a, b, 32a below).

Row seven

The story is continued on the southern side of the seventh row from above.

- Scene 1: Bima meets Jogormanik (summary no. 9, plate 24c, above).

- Scene 2: The souls of males and females released by Bima (as stated in the text on the panel) honour him with a *sembah* (summary no. 12, plate 25a, above).
- Scenes 3 - 8: Bima fights with the guardians of hell. He defeats Jogormanik, Mahakala, Dorakala and their armies. The servants of both parties (Twalén, Mredah of the right party, and Mélem, Sangut of the left party) also fight each other (summary no. 10, plates 25b, c; 26a, b, c; 27a, above).
- On the western side of the seventh row:
- Scene 1: Two servants of hell during their flight (summary no. 10, plate 27b, above).
- Scene 2: Bima overturns the Cauldron (summary no. 11, plate 27b, c, above).
- Scene 3: The souls being boiled in it, but not Pandu and Madri, are released. They kneel down to thank Bima (summary no. 12, plate 28a, above).
- Scene 4: This is reported to Yama during a council (summary no. 13, plate 28b, above).
- Scene 5: Yama makes a threatening gesture with his hand at Bima (summary no. 14, plate 28c, above).
- Scene 6: Yama and his army on the way (summary no. 15, plate 29a, above).
- Scene 7: A fight between Bima and one of Yama's lieutenants (summary no. 15, plate 29b, above).
- Scene 8: Bima overturns the Cauldron again (summary no. 11, repetition, plate 29c, above).
- On the northern side:
- Scene 1: The souls released thank Bima (summary no. 12, repetition, plate 30a, above).
- Scene 2: Bima once again turns the Cauldron upside down to search for Pandu and Madri (summary no. 11, repetition, plate 30b, above).
- Scene 3: The souls released thank Bima (summary no. 12, repetition, plate 30c, above).
- Scenes 4, 5: Bima fights with Jogormanik, who tries to take hold of him. The servants also fight with each other (summary no. 10, repetition, plate 31b, c, above).
- Scene 6: Bima once more turns the Cauldron upside down (summary no. 11, repetition, plate 32a, above).
- Scene 7: Guardians of hell in council with Yama (summary no. 13, repetition, plate 31a, above).
- On the eastern side:
- Scene 1: Bima is attacked by the lieutenants of hell (summary no. 10, repetition, plate 22a, above).
- Scene 2: Also the servants fight with each other (summary no. 10, repetition, plate 22a, above).
- Scenes 3, 4: Bima fights with the guardians of hell and their

armies (summary no. 10, repetition, plate 23a, b, above).

- Scene 5: Guardians of hell in council with Yama (summary no. 13, repetition, plate 22c, above).
 Scene 6: Bima defeats Yama (summary no. 15, plate 22b, above).
 Scene 7: Bima throws the contents of the Cauldron over Yama. Pandu and Madri fall out of the Cauldron (summary no. 17, plate 23c, above).
 Scene 8: Bima carries off the souls of Pandu and Madri (summary no. 21, plate 24a, above).

Higher up the story is continued on the southern side of the fourth row from above. One should notice that two rows, nos. 6 and 5, are omitted. This is done purposely. In the next scenes Bima leaves Yama's realm and goes to the abode of the higher gods and it is more appropriate to depict these gods on the higher rows. At the same time, by omitting two rows, the fact that Yama's realm is so much lower than of the other gods is stressed.

Fourth row, southern side:

- Scene 1: Kunti and the Pandawa leave Bima's body (summary no. 22, plate 32b).
 Scene 2: Pandu and Madri lie on a bed of rocks, lifeless, while Kunti, Darmawangsa and Arjuna make a *sembah* and Nakula and Sadéwa force Bima to do the same. Below male and female servants kneel down and also make a *sembah* (summary nos. 23 and 25* combined, plate 32b, c).
 Scene 3: Bima threatens his brothers with his club (summary no. 26, plate 33a).
 Scene 4: A council of Kunti and the Pandawa (summary no. 27*, plate 33b).
 Scene 5: Bima leaves accompanied by his servants (summary no. 28, plate 33c).

On the western side:

- Scene 1: The host of gods in an assembly with Siwa. They report Bima's deeds in Yama's realm, as is written on the panel (summary no. 31, plate 34a).
 Scene 2: The gods return (summary no. 32, plate 34b).
 Scenes 3 and 4: Bima fights with the gods. Also the servants fight with each other (summary no. 33, plates 34c, 35a).

On the northern side:

- Scene 1: Bima fights with the gods (summary no. 33, repetition, plates 35b, c).
 Scene 2: The gods meet again (summary no. 34, plate 36a).
 Scene 3: The god Bayu kneels in front of Siwa (summary no. 35, plate 36b).
 Scene 4: Bayu fights with Bima (summary no. 36, plate 36c).
 On the eastern side of the fourth row:

Scene 1: Bima fights with the gods. Their weapons break (summary no. 33, repetition, plates 37c, 38a, b).

Scene 2: A meeting between Brahma, Bayu, Agni, Iswara and Indra (summary no. 34, repetition, plate 37a).

Scene 3: Bima lies down, killed, but Acintya is above him (summary no. 37, plate 37b).

Scene 4: Bima leaves (summary no. 38, plate 37b).

On the *third* row, southern side:

Scene 1: A deliberation of the gods (summary no. 41, plate 39a).

Scene 2: The gods with Bayu taking the lead have a meeting with Siwa (summary no. 42, plates 39a, b).

On the western side:

Scene 1: Bima kneels in front of Bayu. Bayu touches his head (summary no. 43, plate 40a).

Scenes 2, 3: The people on earth, the animals, the trees and the birds cannot breathe (summary no. 44, plates 40a, b).

Scene 4: Bima kneels in front of Bayu (summary no. 45, plates 40b).

On the northern side:

Scene 1: Bima, with Bayu and the other gods behind him, kneels in front of Siwa who holds a vessel. Siwa stands in front of a stone building (his *linggih*) and is accompanied by his wife Uma, and by their female servants (summary no. 46, plates 41a, b).

Scene 2: Bima takes leave, accompanied by his servants (summary no. 47, plate 41c).

On the eastern side:

Scene 1: Bima holds the vessel and shows it to his assembled family. Pandu and Madri stand behind (summary no. 48, plate 42a).

Scene 2: Pandu and Madri sit in front of a building (their *linggih*), while Kunti and the other Pandawa honour them with a *sembah*. Bima stands behind. According to the text written on the panel, Pandu and Madri go to heaven, after being honoured with a *sembah* by the Pandawa. They receive a seat (*méru*) in heaven. Kunti and the Pandawa then take their leave. The text concludes with the date, as has already been stated (summary no. 50, plate 42b).

In the paintings in the Kreta Gosa version B of the story of Bima Swarga is followed. The theme is the release in stages, first the liberation of Pandu and Madri from the Cauldron in hell, then their partial release by means of the *sembah*, and finally their complete release by the holy water, so that they receive a seat in heaven.

The fact that several scenes are depicted only once (Bima's death, scene 37 only) and other scenes more than once (the

turning upside down of the Cauldron, the gratitude of the souls released, Bima's fights with the gods, their councils to consider what to do) does not influence the way in which the theme is treated. These repetitions serve, on the one hand, to stress Bima's powers. He is able to release many souls, and to withstand the gods. On the other hand, they have an aesthetic function. The painter considered it fitting (*pantes*) to depict on each side of a row scenes of the same order, namely punishments (row 8), the Cauldron and the grateful souls (row 7), the fights and the councils of the gods (row 4) (inf. no. 94).

Paintings on cloth

As I have already mentioned, there are various centres in Bali which specialize in painting. In paintings from Kamasan, for instance, the episodes and their arrangement on the different sorts of cloth such as *ulon-ulon* and *ider-ider* show a great similarity. This is due to the fact that the rules governing the choice of episodes and their composition have always been, and still are, very strict. They are more or less fixed by tradition. Most of the painters outside Kamasan apply other standards. As a result the composition and the choice of episodes are rather different. For this reason, I shall distinguish between the paintings according to the Kamasan tradition and those which follow other standards.

Paintings from Kamasan

The variety of the episodes chosen from the story of Bima Swarga is not large. The number of scenes depicted in each painting is small. It is evident that this is due to the limitations imposed by the size of the cloths. Generally the *ulon-ulon*, the *taping* and the rectangular cloths for the tourist trade are divided horizontally into two or three rows. Each row is subdivided into scenes. The scenes may be separated by means of a rock ornament, similar to that in the paintings of the Kreta Gosa. If such a rock ornament is used, only two or three scenes are illustrated per row. The scenes depicting the torments of hell are separated internally in the same way as in the paintings of the Kreta Gosa, whereas the whole section dealing with hell is separated from the rest by means of the rock ornaments. The figures indicating each individual punishment are placed back to back and not separated by an ornamentation. This allows less space, so that four or five scenes with punishments can be depicted on such a row. In meetings and councils a leafy tree is placed between the two groups. To indicate the shimmering of the air, caused by the heat of the sun, a special ornament (*awon-awon* with *riris*) is used (inf. no. 95). The form which can be considered characteristic of Kamasan is given in fig. 6d.

The first scene of a rectangular cloth divided into rows is often placed on the left side of the bottom row. The order

of the scenes can be indicated by the direction in which the cock's spur ornamentation on the rocks is drawn (pointing to the left or to the right). This, however, need not always be the case, but usually the second scene is on the right-hand side of the bottom row, the third on the left-hand side of the second row, the fourth to its right again and so forth. On an *ider-ider* the scenes must, of necessity, be placed next to each other because of the narrow width of the cloth. The scenes are once more separated by vertical rock ornaments and in the case of the scenes with the torments of hell, by the placing of the figures back to back. In a few cases a tree is used as a separating ornament. Usually it is placed in between two groups who are meeting in council. The number of scenes on an *ider-ider* depends on the length of the cloth. No preference is shown as to the direction. Sometimes the first scene is placed on the outermost right-hand side of the cloth, so that the order of the scenes is from right to left, and sometimes the reverse is true.

The way the story of Bima Swarga has been worked out on all types of paintings during the last forty years is, on the whole, so stereotyped that it is not necessary to describe what is depicted on each of them individually. However, I found two older paintings which are an exception. It is not certain whether these two exceptions indicate divergent traditions within Kamasan. It is more likely that they represent an older depiction of the theme. This problem remains open for further investigation.

On the *ulon-ulon*, *tabing*, *ider-ider* and the rectangular cloths for the tourists the story is developed in the following way (Collection author no. 35, plate 45, Collection Rotterdam, plate 46):

Scene 1: The assembly of Kunti and the Pandawa (summary no. 1).

Scene 2: Bima's departure (summary no. 2).

Scenes 3 - 8 or 3 - 10: The punishments of hell (summary no. 6: 1, 3, 4, 6, 7, 8, 11, 17, 18, 23, 25, 28, 38, 43, 52, 53, 54, 55). Generally 6 - 8 punishments are depicted per cloth.

Scene 9 or 11: Bima empties the Cauldron over Yama (summary no. 17).

The assembly of Jogormanik and his servants to discuss punishments for the sinners (summary no. 5) and sometimes the meeting between Jogormanik and Bima (summary no. 8) may also be depicted (plates 45, 46). The scenes 1 and 2 are sometimes omitted (plate 46). There seems to be a marked preference for some particular punishments, as they can be found on all paintings, namely being boiled in the Cauldron (summary no. 6: 1), being hung either upside down or by the neck on a bamboo pole (summary no. 6: 2 and 3), the *kris*-tree (summary no. 6: 4), the clashing rocks (summary no. 6: 7), the sucking caterpillar

(summary no. 6: 54) and an animal (tiger, dog, boar or bull) chasing and biting a male or female figure (summary no. 6: 17, 18, 55). The final scene is always the emptying by Bima of the Cauldron over Yama. It is striking that in these paintings Pandu and Madri and their consequent liberation are never shown. The story does not progress beyond the punishments of souls and their liberation from the Cauldron. Thus, the theme of Bima Swarga is here reduced to the liberation of souls in general. This is called *atmaprasangsa* in Balinese, the bringing of the souls to rest. Paintings which only have scenes of the torments of hell, without Bima, are also called *atmaprasangsa*. In this case there is no specific story to which they refer.

In the Bima Swarga paintings just dealt with, the scenes depicted are shared by both versions A and B.

Exceptions

A painting on bark cloth from the Leiden Collection (no. 4491-53, plate 47), is an exception. It was collected by Resink some time before the sixties. The painting is horizontally divided into two rows. The first scene is on the lower right. The following scenes are depicted:

Scene 1: An assembly of Yama and the guardians of hell (summary no. 13).

Scene 2: The servants of hell and their lieutenants, armed, depart.

This scene is not represented in a section of the summary. It is likely that the sequence council - departure is so natural that it can be depicted after any kind of council, or meeting. The third scene is depicted on the second row left.

Scene 3: A duel between Bima and Yama (summary no. 15).

Scene 4: The servants also fight.

This scene is also not represented as a section in the summary. It is self-evident that a servant imitates his Lord. In the graphic arts this is nearly always the subject of a scene, while in written texts such episodes are generally omitted.

Scene 5: Bima fights with Yama (summary no. 15).

Version A as well as version B share these sections. The theme of Bima Swarga as has already been defined is absent here. Only some of the attempts of Bima to reach his goal are illustrated.

The next painting which diverges is also from the Leiden Collection (no. 4491-55; plate 48a, b). It is an *ulon-ulon* of 145 x 135 cm collected by Resink before the nineteen sixties. The cloth is divided into three horizontal rows. The first scene is depicted on the lower left-hand side. The second scene is on the right-hand side. The story is continued in the top row and finished in the second row.

Bottom row (plate 48b)

Scene 1: The council of Kunti and the Pandawa (summary no. 1).

Scene 2: Bima meets Jogormanik (summary no. 9).

Top row (plate 48a)

Scene 3: Kunti and Arjuna have left Bima's body (summary no. 22).

This scene is rarely depicted in paintings on cloth. Another possibility is that the figure on the left-hand side does not represent Arjuna but Pandu. However, usually Pandu is depicted with a crown, which is not the case here. The scene then might represent the honouring of Pandu by Kunti only while Bima stands behind. This scene is also rarely depicted in paintings on cloth.

Scenes 4 - 9: Bima is confronted with the sinners punished in hell (summary no. 6: 6, 19, 29, 44, 2, 7).

Second row (plate 48a, b)

Scene 10: Bima fights with Jogormanik (summary no. 10).

Scene 11: Bima turns the Cauldron with five souls upside down (summary no. 11).

Scene 12: The souls just released thank Bima (summary no. 12). The story of Bima Swarga beginning from the council in which it is decided that Bima should be the one to go to hell up to the liberation of souls from the Cauldron is illustrated here. The theme of Bima Swarga in this instance is the liberation of the souls in general by tipping the Cauldron over. Both versions A and B contain these episodes.

Paintings from other areas

Since paintings from areas other than Kamasan are not very well-known and rarely discussed in the literature, it is appropriate to deal with them in some detail here. Two paintings from the collection of the Leiden Museum of Ethnology will be considered here. They were collected by Resink before the end of the fifties. The first painting (no. 4491-56, 147 x 189 cm) probably originates from Buléléng (plate 50). This can be seen from the way the figures are depicted. They all have very long legs and bodies. Bima has a large moustache. The bodies of Bima, the lieutenants of hell as well as the servants are profusely covered with hair. Jogormanik wears a black and white checked shawl (*slimpet*). The older paintings on wood in North Balinese temples (Pura Dalem in Patandakan, Pura Béji in Sangsit; slides nos. 231, 245, 253, 283 coll. author), and the paintings on paper (Juynboll 1914: figs. I, II) also show these characteristics.

The scenes are separated by rock and wall-ornamentations different from those used in Kamasan (see fig. 6e, f, g). The way the ornamentation representing the heat-haze of the air (*awon-awon*) is depicted also differs from its representation in Kamasan (see fig. 6h).

The painting is divided by means of rock and wall ornaments into two horizontal rows. On the left-hand side only, a third row is depicted between the top and the bottom rows. The first scene is depicted on the bottom row on the right-hand side.

The story is developed in the following way.

Bottom row

Scene 1: Jogormanik and Suratma in a council note the punishments to be meted out to the sinners in front of them (summary no. 5).

Scenes 2 - 5: Various punishments of hell (summary no. 6: 4, 54, 17, 19).

Second row, left

Scenes 6 - 8: Various punishments of hell (summary no. 6: 6, 3, 7).

Top row

Scenes 9, 10: Pandu and Madri are honoured with a *sembah* by Kunti, Darmawangsa and Arjuna, while Nakula and Sadéwa force Bima to do likewise (summary nos. 23-25).

Scene 11: Bima makes a threatening gesture towards Nakula and Sadéwa; Arjuna holds Bima (summary no. 26).

In this case the story is developed from the punishments allotted to the souls in general as far as Bima's grievance against his brothers. It is hard to say which version has been followed, since these episodes are found in both of them. The theme of Bima Swarga which has been taken is the release of Pandu and Madri by means of the *sembah*.

The second cloth (no. 4491-54) is 269 cm long and 64 cm wide (plate 49a, b). It probably originates from Karangasem. This can be deduced from the way in which the rock ornaments separating the scenes have been applied and by the shape of the figures. These have the very long legs and elongated delicately shaped torsos, characteristic of other paintings of this region (see for comparison photographs 2678-2681 of the Archaeological Survey of Indonesia). In the middle, the painting is divided horizontally into two rows. The rows are divided into scenes by means of vertical rock ornaments. On the extreme right and left two scenes are depicted covering the cloth from top to bottom. The story starts on the bottom row on the right-hand side, left from the scene covering the cloth from top to bottom on the extreme right, and continues to the left-hand side. The painting has already been described in a catalogue of the Municipal Museum in the Hague (Haags Gemeente Museum 1961: no. 16), but I do not completely agree with the identification. The story is developed as follows.

Bottom row (plate 49b)

Scene 1: The council of Kunti and the Pandawa (summary no. 1).

Scenes 2, 3: The torments of hell (summary no. 6: 11, 1).

Top row, left (plate 49a)

Scenes 4, 5: The torments of hell (summary no. 6: 4, 5, 18, 19, 20, 55 are combined). A group of animals is hunting souls in order to devour them. Behind them there is the sharp grass (summary no. 6: 22).

Top to bottom, extreme left (plate 49a)

Scenes 6 - 8: The torments of hell (summary no. 6: 6, 4, 7).

Bottom row (plate 49a)

Scene 9: Bima defeats Yama (summary no. 15).

Top row (plate 49b)

Scene 10: Yama kneels in front of Siwa Guru to report Bima's deeds (summary no. 19).

Top to bottom, extreme right (plate 49b)

Scene 11: Kunti and the Pandawa, Bima included, honour Pandu (not Pandu and Madri as stated in Haags Gemeente Museum 1961) with a *sembah* (summary no. 25).

This painting illustrates the story beginning from the decision that Bima is the one who must go to hell up to the release of Pandu only which is accomplished by the *sembah*. It is not possible, however, to draw any conclusions as to which version furnished the original source of inspiration, as both share these particular episodes. The theme of Bima Swarga in this case is, once more, the release of Pandu by means of the *sembah*.

4.4.2 Embroidery

As I have mentioned, the embroideries of Bima Swarga are all based on one model. This is an *ider-ider*. It is 25 cm wide and 583 cm long (plate 51a, b, c). The scenes are separated either by a rock ornament with grass or a plant on top, or by a leafy tree. The *ider-ider* is furnished with embroidered texts in Indonesian. The names of the figures and, in the case of the punishment of hell, the particular sins of the souls are mentioned. The order of the scenes is from left to right. The story is set out in the following way.

Scene 1: Bima flies through the air; text: Bima Swarga (summary no. 2, plate 51a).

Scenes 2 - 4: Punishments of hell (summary no. 6: 17, the biting dog; text: someone who cannot weave; 6: 54, the breasts of a woman being sucked by a caterpillar; text: someone who is childless; 6: 9, the wobbling bridge under which lies a crocodile; text: someone who has had an abortion, plate 51a).

Scene 5: Bima meets Yama (summary no. 14, plate 51b).

Scene 6: Bima fights with the servants of hell; text: the guardians of the Candra Gemuka (= Gohmukha) (summary no. 10, plate 51b).

Scene 7: Bima lifts the souls out of water which is surrounded by rocks. Since, in the preceding scene, Bima has just fought the guardians of the Cauldron as one knows from the accompanying text, the water is probably meant to symbolize the surface of the Cauldron. However the Cauldron itself is not depicted in the usual manner, namely, as a tub with a cow's head on

either side (summary no. 11, plate 51b, c).

Scene 8: Four of the Pandawa honour the souls of Pandu and Madri, as is stated in the accompanying text. Meanwhile Bima stands at the rear with his club. He refuses to make a *sembah* (summary no. 23, plate 51c).

On the embroidery then, that part of Bima Swarga which is common to both versions A and B has been followed. The order of some of the scenes has been changed, for instance, Bima first meets Yama and only after this does he throw the souls out of the Cauldron. Probably the maker had another view of the order of the events. The theme is the liberation of the souls of Pandu and Madri from the Cauldron and their partial release. They are not yet completely released, because Bima has not yet made a *sembah*.

4.4.3 Sculptures and reliefs

Pura Dalem Sidan, Gianyar

The Pura Dalem of Sidan is located in the southern part of the village, the usual place for such a temple. The *balé kulkul* is built into the southwestern corner of the wall of the outer courtyard. The tower forms a square. The four sides face the four directions of the compass. The northern and southern walls of the outer courtyard of the temple join the tower in the middle of its northern and eastern sides (see plate 52). The tower itself consists of a square of red bricks, faced with *paras*-stone slabs. The base is topped by a wooden superstructure with a tiled roof. The base consists of four storeys which gradually slant inwards. The first storey is a plinth of brick of 295 cm long and 45 cm high. The second storey has been faced in both the middle sections and on each of the four corners with projecting slabs of *paras*-stone which have been carved in bas-relief. The third storey is also furnished with carved *paras*-stone panels set into the wall. On the western and southern sides the panels (117 x 20.7 cm) are placed in the middle and on the northern and eastern sides they are set more towards the northeast corner, and measure 90 x 20.7 cm. On the corners of this storey there are projecting stone-slabs with haut-reliefs (20 x 60 cm) and a free-standing sculpture on top of each. In the middle of the southern and western panels a raised *paras*-stone slab measuring 61 x 101 cm and carved in haut-relief has been set. On the corners and in the middle of the fourth storey *paras*-stone slabs bearing haut-reliefs are fixed. These measure 28.5 x 80 cm at the corners and 28.5 x 65 cm in the middle of the western and southern panels and 28.5 x 60.5 in the middle of the northern corner. The one in the centre of the eastern corner is 28.5 x 40 cm. It is very difficult to give the exact measurements of either the panels or the sculptures, as it is forbidden to climb on the buildings and the walls of a temple-

complex.

The reliefs and sculptures are polychrome, white, blue-grey and yellow paint having been used. In South Bali it was the custom in the late twenties and early thirties to paint reliefs and sculptures with these colours. This is known because dated sculptures and reliefs in this style can still be seen in many palaces in South Bali. Thence the sculptures and reliefs of Sidan can be ascribed to this period.

Part of the panels and slabs on the tower are furnished with decorative ornaments. The corner-pieces of the second storey have elephant-heads, the stone slabs in the middle on the southern and eastern sides of the second storey have ogre (*raksasa*) heads, and the panel in the north as well as those in the north and west of the third storey have leaves and flowers. The rest of the panels, slabs and sculptures are devoted to the story of Bima Swarga. The series starts in the second storey on the western side of the tower. The style of the figures is the so-called *wayang* style as defined in Chapter Two of this study. I will restrict myself to a brief description of the scenes depicted.

Second storey, western side (plate 53)

On the stone slab in the middle of the wall one of the punishments of hell, namely the clashing rocks, has been carved. In the very centre of the panel, the heads of souls are shown being crushed between the rocks while their legs protrude on either side (summary no. 6: 7).

Third storey, northwestern corner-piece (plate 54)

A naked woman kneels, while being gnawed on both sides by a dog. Here the punishment of hell depicted (summary no. 6: 17) is the *asu gamp'long* which pursues a woman who was unable to weave. The dog bites her and then copulates with her. The fact that two dogs are shown is just for reasons of perspective. Only if one stands exactly in the northwest corner is the whole corner-piece with both dogs visible. But if one stands more to the north or the west, which is often the case, only one side of the corner-piece is visible and thus one dog.

Southwestern corner-piece (plate 55 below)

A naked woman is kneeling. She is covered with caterpillars, of which two large specimens suck at her breasts. There are also two children, one on each side of her. The sucking caterpillar is the punishment for the soul of a childless woman (summary no. 6: 53). Firstly a child is given to her, so that her breasts will produce milk. Then, the caterpillars start sucking. The two caterpillars and the two children, one on either side are, like the two dogs, probably depicted for a sake of perspective.

Southeastern corner-piece (plate 56, below)

A naked woman kneels. She is being bitten on either shoulder by a boar. This is the punishment of an adulterous woman

(summary no. 6: 19). First she is bitten by the boar Si Dama-lung, then she collapses and the animal has sexual intercourse with her. The erect phalluses of the boars on the relief suggest their intention. Two boars, one on either side, are again depicted for reasons of perspective.

Northwestern corner-piece (plate 57)

Two demonic beings with a cross-cut saw, are sawing at the head of a naked man who is kneeling down. Two other demonic beings hold his feet (summary no. 6: 43). Being sawn in two is the punishment of the soul of a man who did not honour his ancestors.

Southern panel, divided into two parts by the projecting stone slab (plate 58, left, right)

On the left side of the projecting slab, a man kneels, his hands having been bound by a servant of hell, while he is beaten (summary no. 6: 31). On the right-hand side a naked man lies on his back on the floor, while a servant of hell beats his head on the rocks (summary no. 6: 33). Both these reliefs illustrate minor punishments for venial sins.

Eastern panel (plate 59)

On this panel two scenes are depicted with the figures placed back to back belonging to different scenes. On the left the chest of a naked male who is kneeling is beaten by a servant of hell with the hammer of a *kulkul*, alarm drum (summary no. 6: 24). On the right the head of a naked male, who is sitting on the floor, is smashed in by a servant of hell wielding a club (summary no. 6: 23). These also illustrate minor punishments.

Western projecting stone slab on the panel (plate 60, centre, below)

Bima grasps Yama tightly in his arms while he holds his legs fast with his left knee. Male and female souls surround them. Yama is defeated by Bima (summary no. 15).

Southern projecting stone slab on the panel (plate 58, centre, below)

Yama stands beside the Cauldron beneath which a fire burns. There are many naked souls in it. Two of them wear a head-dress characteristic of the nobility. The figure on the left represents Madri and that on the right Pandu. Yama holds Pandu's legs, as if to pull him out of the Cauldron (summary no. 16).

Top pieces (plates 52; 55, 56, above; 61, 62)

Four sculptures are mounted on top of the four corner-pieces. They represent the guardians of hell. It is not possible to discover who they are meant to be, as they are not provided with either the weapons or the attributes characteristic of a particular official.

Fourth storey

Southern side (plate 58, above)

Bima is shown standing in the centre. He can be recognized both by the cock-spur shaped ornaments on his upper arms and by his sharp thumb-nail. In his left hand he holds an unripe coconut cut open at the top (*nyuh gading makasturi*). During rituals such a coconut is used as a vessel for milk or holy water. Bima is depicted here with the holy water required for the liberation of his parents.

The sculpture in the southwestern corner represents a prince with a rather fierce expression. This is Darmawangsa (plate 60, above, right). The sculpture of a woman of royal descent is placed on the southeastern corner. The head, however, is missing (plate 58, above, right). Whom she might represent will be discussed in the following.

West

In the middle Pandu is represented (plate 60, above, centre). On the northwestern corner-piece there is a prince with a very tranquil expression. He represents Arjuna (plate 62, right)

North

In the middle there is a small prince representing either Nakula or Sadéwa (plate 63). On the northeastern corner (plate 63, left) there is a statue of a woman similar to that on the southwestern side. Her head is also broken off. There are only two women who could be represented in this series, Kunti and Madri. Probably the woman on the southeastern side, close to Bima represents Madri and the one on the northeastern side Kunti.

East

In the middle there is a relief with the hips and legs of a man. He is of royal birth to judge from his jewellery. The torso has been broken off but has been filled up with cement (plate 63, extreme left). Probably it represents either Nakula or Sadéwa.

In the reliefs and sculptures on this particular Pura Dalem, version B of the story of Bima Swarga is depicted, starting with the torments of hell, continued by the rescue from the Cauldron of Pandu and Madri and concluding with their final release effected by the holy water brought by Bima. The theme of Bima Swarga in this case is the ultimate release of Pandu and Madri by the holy water.

Pura Dalem Paminggèkan, Bangli

The temple lies to the southeast of the *désa* Blumbang, on the main road to Bangli. Eleven panels with bas-reliefs based on Bima Swarga are set into the western outer wall. From the southwestern corner as far as the main gate there are five small panels and from the other side of the gate to the northwestern corner six larger panels have been placed. The figures

are executed in the so-called *wayang* style. The reliefs were carved about 1910 by a man from Banjar Senggung in *désa* Ting-adi in Bangli (inf. no. 22). In most cases there is only one scene per panel but if this is not the case, the scenes are separated by placing the figures back to back. Parties in an assembly, with the exception of those on panel 11, are not depicted on either side of a tree, as in paintings. The air is indicated by a kind of *awon-awon* pattern.

Panel 1 (67 x 58 cm), and Panel 2 (99 x 58 cm) should be taken together (plates 64, 65). The assembly of Bima, Kunti and the other Pandawa is illustrated (summary no. 1). On panel 2 Bima, Kunti, Darmawangsa, Arjuna and Twalén are depicted, while Nakula, Sadéwa and Mredah appear on panel no. 1. It is a very rare occurrence that figures belonging to one scene are distributed over more than one panel.

Panel 3 (99 x 58 cm; plate 66)

Two guardians of hell, Jogormanik with a club and Suratma with a dagger, menace two sinners, while Bima stands to the right (summary no. 5). The punishments for newly arrived souls are discussed.

Panel 4 (99 x 58 cm; plate 67)

Bima stands in a pool of water crowded with souls. He throws one of them out of the water. Probably the water is meant to represent that spilled from the Cauldron. Here it is depicted in the same way as on the embroidery from Jembrana (summary no. 11).

Panel 5 (90 x 58 cm; plate 68a, b)

Bima fights with a guardian of hell. Two more of them flee. Twalén fights with a servant of hell (summary no. 10).

Panel 6 (90 x 58 cm; plate 69a, b)

On the right-hand side Bima fights a guardian of hell (summary nr. 10), while on the left a meeting between Yama and two guardians of hell takes place in which Bima's deeds are reported (summary no. 13).

Panel 7 (108 x 58 cm; plate 70)

The punishments of hell shown from right to left are: a naked man is being pierced by a bamboo pole (summary no. 6: 30); men and women are hung either by the neck or upside down from a bamboo pole under which a fire burns while servants of hell using a knife and a dagger try to cut the pole in two (summary no. 6: 2, 3), and, finally, a naked female is hospitably received by four heavenly nymphs (summary no. 7).

Panel 8 (108 x 58 cm; plate 71)

There are more punishments of hell, running from right to left: a naked man is attacked by two servants of hell, one of whom tears his hair out by the roots (summary no. 6: 36); another man is beaten with a club (no. 6: 23) by one servant while a second servant chops off his genitals (no. 6: 29); two souls are stabbed with a *kris* no. 6: 28); two servants

force open the mouth of a soul with a stick (no. 6: 35) and the vulva of a female soul is pierced by two servants (no. 6: 29).

Panel 9 (108 x 58 cm; plate 72)

The following punishments are shown from right to left. A female is led to the wobbling bridge under which a fire burns (summary no. 6: 8); a bird pecks out the eyes of two souls (summary no. 6: 4); a female is sawn in two with a cross-cut saw (summary no. 6: 44) and a woman falls into the water, because two servants have taken away the bridge (summary no. 6: 8).

Panel 10 (108 x 58 cm; plate 73)

The Cauldron is turned upside down. The fire still burns. Yama stands on the left with five of his main servants. Bima stands on the right. He makes a threatening gesture with his thumb at Yama. Four naked souls and his servant Mredah sit close to him. In front of the Cauldron are gathered the animals of hell, among them are the boar, the dog, the caterpillar, the elephant, the tiger, the snakes, the bull and the crocodile (summary no. 17).

Panel 11 (108 x 58 cm; plate 74)

In the middle Kunti, Darmawangsa, Arjuna, Nakula, Sadéwa, Twalén and Mredah kneel down to do honour to Pandu and Madri who are standing on the left. Bima stands upright on the extreme right of the panel (summary no. 23).

On these reliefs is depicted the story of *Bima Swarga* starting with the meeting during which it is decided that Bima is the one who must rescue his parents, up to the episode of the *sembah* by Kunti and the four other Pandawa. Versions A and B both have this part of the story in common. The order of the scenes differs from that of the sections of the story. Probably the panels should be taken in a different order, namely 1-4, 7-9, 5, 6, 10, 11. It is also possible that, according to this particular sculptor, the sequence of the story is different. The theme of *Bima Swarga* here is the release of Pandu and Madri by the *sembah* of the Pandawa.

Pura Dalem, Bantas Balé-Agung (Tabanan)

The temple is situated in the southeast of the *désa* Bantas. Panels with reliefs are mounted in the wall separating the sanctum (*dalem*) from the inner court (*jaba tengah*) of the temple. Scenes from *Bima Swarga* are illustrated on four of these panels, left of the main gateway. They were sculpted by I Ketut Wajik from Silakarang (regency of Gianyar) in 1971/72. The style is the so-called *wayang* style, but it has been mingled with naturalistic elements. The order of the panels is from right to left. Either there is one scene per panel portrayed or, if more scenes per panel are depicted, they are separated by floral ornaments. In the case of a

council or meeting between both parties a tree or a floral ornament is depicted. The story of Bima Swarga is portrayed in the following way.

Panel 1 (61 x 210 cm; plate 75)

The deliberation of Kunti and the Pandawa (summary no. 1), during which it is decided that Bima has to go to Yama's realm.

Panel 2 (61 x 210 cm; plate 76)

On the left are the punishments of hell. The soul of a man, his hands bound, is assaulted by a servant of hell armed with a knife (summary no. 6: 16) and the soul of a female is attacked by a monkey (summary no. 6: 21). On the right, Bima armed with his club meets Jogormanik. He extends his arm towards Jogormanik in a threatening gesture (summary no. 9).

Panel 3 (61 x 210 cm; plate 77)

Various punishments of hell are depicted. From right to left, a dog pursues the soul of a man (summary no. 6: 16), the *kris*-tree is shaken by a demon at the soul of a man (summary no. 6: 6), the soul of a woman hangs by her hands from a tree. A demon stabs at her with a *pedang* (summary no. 6: 58), the soul of a man is being sawn in half from head to bottom (summary no. 6: 43), a demon stabs the soul of a man with a kris in the chest (summary no. 6: 28).

Panel 4 (61 x 210 cm; plate 78)

On the left, Bima is standing in a pool of water in which three souls are visible. He lifts one soul out of it. Here again we come across the Cauldron represented by a small lake (summary no. 11). On the right, Bima and Yama stand on either side of a Cauldron under which a fire burns. Bima, armed with his club, makes a threatening gesture at Yama to indicate that he is angry. Yama's servants Mélem and Sangut honour Bima with a *sembah*. Probably the moment before Bima starts to throw the contents of the Cauldron over Yama is depicted here (summary no. 17). On these reliefs the story of Bima Swarga is set out from the council at the beginning of the story as far as the liberation of souls from the Cauldron. The part which version A and B share is depicted here. The theme of Bima Swarga is the release of souls in general from the Cauldron.

Pura Prajapati, Kuwum-Mambal (Tabanan)

The Pura Prajapati lies on the southeastern side of the cremation ground of the *désa* Kuwum-Mambal. The temple consists only of a sanctum, which is surrounded by a wall. The entrance is on the south. On both the left and right sides of the split gate (*candi bentar*) a panel with reliefs is set into the wall. On the right-hand panel, which is unusually long (310 x 58 cm), part of Bima Swarga is depicted (plate 79a-d). The story is here combined with other stories. The style of the reliefs is the so-called *wayang* style. In the middle of the right-hand panel the numbers 5 and 0 are placed on either side of Bima, (plate 79b), indicating the year in which the reliefs were

completed, namely 1950. The sculptor was Nang Rudya from *banjar* Tegallingah. On the right-hand panel various scenes are depicted. They are separated by a vertical scallop-ornamentation. The order of the scenes is first from left to right (scenes 1, 2), and then from right to left (scenes 3, 4, 5). The story is developed in the following way.

Scene 1: Pandu and Madri stand facing each other. They have to be released by Bima to get a place in heaven (summary no. 24, plate 79a).

Scene 2: The god Acintya sits in an attitude of meditation in some water. Bima stands on the right. Bima, in search of the holy water to release Pandu and Madri, goes down to the bottom of the ocean in the hope of finding it there. He meets the god Acintya. Bima asks him where the holy water can be obtained. The god explains to Bima that the holy water is guarded by the snake Taksaka and a fire, so that it is impossible to obtain it. Only the god Wisnu can help (plate 79b).

Scene 3: The divine bird Garuda makes a threatening gesture with his right arm (plate 79d).

Scene 4: Two balls of fire and a snake (plates 79c, right; d, left).

Scene 5: The god Wisnu is shown on the left with a phial placed on a pedestal in front of him (plate 79c). The story depicted in scenes 3 - 5 is the following. Bima goes to Wisnu to ask him for help. Wisnu agrees with Bima's plans to obtain the holy water. He gives him the bird Garuda to help him, as only Garuda is able to oppose the fire and the snake Taksaka which guard the holy water. Part of version B of the story of Bima Swarga is here combined with an episode from Nawaruci (Bima in search of the holy water for Drona has a meeting with the god Nawaruci at the bottom of the ocean), and with the story of Garuda (he fights with the snake and the fire after which he steals the holy water necessary to release his mother from slavery). The episodes from these two stories serve to give emphasis to the idea of release by holy water.

4.4.4 Analysis of the theme

In the foregoing paragraphs a survey has been given of the distribution of the theme of Bima Swarga among the forms of graphic art and of the versions used as a basis for this. It appears that there are several possibilities for rendering the theme. We can now draw the following conclusions on how this is done.

(1) *The release from hell, as well as (2) the release in heaven*

Here version B is followed. The release from hell consists of

the liberation of Pandu and Madri from the Cauldron, and the *sembah* made by Kunti and the five Pandawa. Only when Bima has obtained the holy water is their final release, namely a seat in heaven, reached. Both stages of release with all their aspects, are depicted on the Kreta Gosa in Klungkung. It seems that this could be done because the abundance of space available to the artist.

(1) *The release from hell*

Here we are presented with various stages of release, namely

- a. The liberation of souls in general from the Cauldron in which they were being punished. This is depicted in the majority of the Kamasan paintings. And
- b. The liberation firstly of souls in general and then the liberation of Pandu and Madri in particular, followed by their further release by means of the *sembah*.

For this two possibilities are presented. Either Bima also makes a *sembah*, or Bima stands behind and refuses to make the *sembah*. The first possibility is illustrated in the paintings from places other than Kamasan. The latter possibility can be seen on the embroideries and on the reliefs in Bangli and Bantas. What might happen afterwards, for instance either the granting of a seat in heaven to Pandu and Madri after Bima has finally made a *sembah* (version A), or Bima's departure for heaven to search for the holy water (version B), is never depicted. The viewer must fill in the rest for himself, either because he is supposed to know what happens, or because it is not considered important to depict the conclusion in detail.

(2) *The release in heaven*

This theme, when not explicitly in combination with the release from hell, is depicted only twice and in completely different ways. In the reliefs and sculptures from Sidan there are depicted not only some of the episodes from Bima Swarga which always occur, for instance the punishments of hell and Bima's fight with Yama, but there is also one episode which is rarely depicted, namely Yama as a trickster. The theme of the release by means of holy water obtained by Bima is introduced almost unexpectedly after this episode, indicated by the phial in Bima's hand in the sculpture on the fourth storey. The first part of the theme, the release from hell, is not depicted, but is suggested by this. In the reliefs of Kuwum-Mambal no episodes from the story of Bima Swarga are illustrated in the usual way. The presence of Pandu and Madri and of Bima and of the phial with the holy water merely suggest that the story is Bima Swarga. The viewer has to know version B in order to understand the meaning of what is depicted.

It appears that in most of the paintings, although the space is limited, the first phase of the theme is set out in a similar sequence of scenes, namely the meeting of Kunti and the Pandawa, the departure of Bima, and in hell, *atmaprasangsa*,

the meeting with a guardian of hell and the achieving of the goal, either liberation from the Cauldron or release from hell. In the embroideries and reliefs from Bangli and Bantas, the first phase of the theme is suggested but not fully developed. A similar sequence of the scenes can be observed, but the choice of the scenes is not as rigid as in the paintings, and much more piecemeal. In the other sculptures and reliefs this tendency is even more apparent. As a result much is merely suggested and left open to the imagination of the observer. The main reason why the way the story has been developed and the scenes set out is less rigid in sculpture than in painting is probably the fact that sculpting does not show evidence of one strong, central tradition, but of several individual local traditions. We may also deduce that, in the graphic arts, a geographical factor has played a role in the spread of the representations of Bima Swarga. All examples are from South Bali, namely the regencies of Klungkung, Gianyar, Bangli and Tabanan. Version B is found in Klungkung, Gianyar and Tabanan; the part of the story that both versions have in common is also found in the representations in Klungkung, Bangli and Tabanan. It is not surprising that no representations of Bima Swarga in the graphic arts are to be found in North Bali. A tradition of painting such as that of Kamasan does not exist in Buléléng. There are only two minor centres of painting, Nagasepa and Jagaraga. Nagasepa specializes in the painting of the flags and banners which are used during temple festivals and of wooden partitions for *balé* in ancestor and village temples. As I shall show later, Bima Swarga does not fit in with the character of these temples and the ceremonies performed in them. Jagaraga specializes in the painting of cloths for the decoration of cremation towers (*badé*, *wadah*). According to the local tradition only episodes from the Rāmāyaṇa and from Sutasoma can be used. In Nieuwenkamp 1905:208 there is an illustration of such a tower with scenes from the Rāmāyaṇa which was used during a cremation in Sangsit. In North Bali it is the exception rather than the rule to find panels with a series of reliefs set into the walls of temples. This seems to be specific to South Bali, particularly Tabanan, Badung, Gianyar and in former days Bangli. When we come across panels with reliefs in North Bali these have been executed by sculptors from Gianyar or Tabanan (Pura Béji in Sangsit and Pura Dalem in Jagaraga).

4.4.5 *Relation between theme or version and function of the representations*

Logically the next point to be examined is whether a relationship exists between the theme or version depicted and the function or purpose of the paintings or the reliefs.

In the Kreta Gosa the Court of Justice assembled to discuss

the punishments of criminals. The paintings based on the elaborated version B of Bima Swarga give an extensive survey not only of sins and punishments but also of all the means of obtaining release. They are therefore very suitable for this building. The function of the paintings themselves is decorative, that is they serve simply as an illustration. Both the cloth paintings and the embroideries with Bima Swarga can be displayed only during death rituals. The paintings are then fixed on and in the ritual *balé* within the compound of the private house in which the deceased or his substitute lies in state. After the ritual has been completed, the paintings have to remain in place for three more days. This is the period of "cooling off" after a ritual. The sculptures and reliefs with Bima Swarga are found on the walls of Pura Dalem and Pura Prajapati, temples devoted to the god and goddess of Death.

To understand properly the relationship between Bima Swarga, the death rituals and the temples dedicated to death, it is necessary to consider the essentials of such rituals. The essence of a cremation is firstly to redeem (*nebus*) the material body of the deceased and secondly to buy entry for his soul into heaven (*ngentas*). Immediately after death, while one's material body still remains on earth, it is the possession of the goddess Pretiwi (Earth), of Prajapati (the god of corpses), who resides in the Pura Prajapati, and of Durga (the goddess of burial and cremation places) who resides in the Pura Dalem (coll. Hooykaas, Puja Pitra Sanur: 24, 30, 33). At the same time one's soul goes to hell for some time to be punished for evil deeds. In order to release the soul from punishment, the material body has to be redeemed by means of offerings to the gods of the Pura Prajapati and the Pura Dalem and the soul has to be ransomed from hell by offerings. At each stage body and soul are purified by means of various types of holy water. Finally, in order to give the soul a seat in heaven, the family has to acquire a place for it by means of offerings. This final change of condition is also accompanied by the purification of the soul with holy water (Hooykaas 1976:45).

After cremation death rituals on behalf of the soul itself (*karya nyekah*) are carried out. They should take place at least on the 12th and the 42nd day after the cremation and later, if one has enough money to pay for these costly ceremonies. In these ceremonies the complete redemption of the soul is confirmed and its seat in heaven is symbolically connected with the seat of the ancestors in the house or clan temple. For this purpose a substitute for the soul (*sekah*) is cremated. The ashes are buried close to the seat of the ancestors in the temple. Offerings are used as a ransom and holy water is used for purification.

It is now clear why the story of Bima Swarga is chosen for the paintings and reliefs. Its two themes of release, firstly from hell and secondly in heaven, harmonize closely with the two phases of release of the deceased as expressed in his death rituals.

The next question to be asked is whether the preference in the graphic arts for a certain theme of release or for a certain version of Bima Swarga can be related to the character of the ritual or of the temple. As already indicated, the theme on most of the cloth paintings and on the embroideries used during the death rituals covers only the first phase of the story, and even then the complete release of Pandu and Madri after Bima's *sembah* is rarely depicted. As far as the reliefs and sculptures on Pura Dalem and Pura Prajapati are concerned, either the first phase or the second phase of the theme is appropriate. It does not seem that a close relationship between a type of release (from hell, in heaven) depicted and the nature of a ceremony or temple has to be expressed. Both themes seem to be equally suitable.

4.5 The theme of Bima Swarga and the versions in a lakon

4.5.1 Bima Swarga in the performance as such

It has to be realized that a *lakon* Bima Swarga is an expression of the theme of Bima Swarga in *wayang* by a particular *dalang* and on the occasion of a particular ceremony. The duration of a *lakon* varies from about 50 minutes to more than four hours. All these factors can effect the development and the elaboration of the theme.

To begin with a comparison will be made of the performances recorded firstly with regard to the way the story of Bima Swarga has been developed, secondly the duration of each performance, and thirdly the occasion on which it is given.

The first performance to be analysed here is that given by the *dalang* from Beraban which has been rendered in Chapter Three. It appears that he starts his performance at a certain point in the middle of the story and that during the conversations of the characters and during the *panglangkara* he occasionally refers to what has preceded. The references to what has preceded will be grouped in a separate column. As far as the two performances by the *dalang* from Sukasada are concerned (W2/2, 3), it appears that, although they were held at different times (in 1972 and 1974), the way in which the story has been developed is exactly the same. The ways in which the story of Bima Swarga has been worked out in each *lakon* and its duration are set out in the following diagram.

<i>Beraban</i> (3.4) 3.11 hrs	<i>References to</i>	<i>Beraban</i> (W2/69) 2.49 hrs	<i>Blahbatuh</i> (W2/1) 0.50 hrs
Assembly (no. 27*)	Assembly (no. 1)	Assembly (no. 1)	Assembly (no. 1)
-	-	Kunti and the four Pan- dawa enter Bima (no. 2)	-
Departure (no. 28)	-	Departure (no. 3)	Departure (no. 3)
Bima in heaven, meeting with the gods (no. 29)	Bima in Tegal Panangsaran (no. 4)	Bima in Te- gal Panang- saran (no.4)	Bima in Tegal Panangsaran (no. 4)
Fights (no. 33)	-	-	-
Bayu asked for help (no. 35)	-	The souls punished (no. 6)	The souls punished (no. 6)
Fight of Bayu with Bima (no. 36)	-	Suratma fixes the punish- ments (no. 5)	-
Bima killed but brought to life again (no. 37)	Bima meets Jo- gormanik (no. 9)	Idem, Surat- ma (no. 9)	Idem, Jogorma- nik (no. 9)
Bima prepares for another fight (no. 38)	Fight (no. 10)	Fight (no. 10)	Fight (no. 10)
Fight (no. 39)	-	-	The request granted
Bima killed but brought to life (no. 40)	-	-	End of the performance
Bayu absorbs Bima's spirit (no. 43)	All souls re- leased (no. 11)	All souls re- leased (no. 11)	

<i>Beraban</i> (3.4) 3.11 hrs	References to	<i>Beraban</i> (W2/69) 2.49 hrs
Everyone is breathless (no. 44)	-	Souls thank Bi- ma (no. 12)
Bima brought to life (no. 45)	Bima's deeds re- ported to Jogor- manik (no. 13)	Bima's deeds re- ported to Jogor- manik first, then to Yama (no. 13)
Fight, both Bima and Bayu killed	Bima accused of trickery (no. 14)	Bima accused of trickery (no. 14)
Both brought to life again by Siwatma (variation of no. 45)	-	-
Bima receives the holy wa- ter (no. 46)	Fight (no. 15)	Fight (no. 15)
Bima leaves heaven (no. 47)	-	Yama as a trick- ster (no. 16)
He hands the water to his family (no. 48)	Bima turns the Cauldron over Yama (no. 17)	-
End of the performance	-	Yama flees (no. 18)
	-	-
	-	-
	-	Kunti and the Pandawa leave Bima's body (no. 22)

References to *Beraban*
(W2/69)
2.49 hrs

Pandu and Madri liberated (no. 21)	Pandu and Madri liberated (no. 21)
The <i>sembah</i> (no. 23)	The <i>sembah</i> (no. 23)
Bima's refusal (no. 24*)	Bima's refusal (no. 24*)
Nakula and Sadé- wa as tricksters (no. 25*)	Nakula and Sadé- wa as tricksters (no. 25*)
-	Bima is angry (no. 26)
	The goal is reached (no. 27*) Pandu and Madri are liberated and can walk. They are allowed to go to Banjaran Kem- bang, where they have to wait un- til Bima comes back from heaven with the holy water
	End of the performance

Sukasada (W2/2,3)
4.12 hrs/4.30 hrs

Nagasepa (W2/4)
4.27 hrs

Pamaron (W2/62)
5.12 hrs

Assembly (no. 1)	Assembly (no. 1)	Assembly (no. 1)
Kunti and the 4 Pandawa enter Bima (no. 2)	Kunti and the 4 Pandawa enter Bima (no. 2)	Kunti and the 4 Pandawa enter Bima (no. 2)
Departure (no. 3)	Departure (no. 3)	Departure (no. 3)

Sukasada (W2/2, 3)
4.12 hrs/4.30 hrs

Nagasepa (W2/4)
4.27 hrs

Pamaron (W2/62)
5.12 hrs

Bima in Tegal Panangsaran (no. 4)	Bima in Tegal Panangsaran (no. 4)	Bima in Tegal Panangsaran (no. 4)
The clashing rocks swallowed (no. 8) by Bima	-	The assembly of Jogor- manik, in which he determines the punish- ments of the souls (no. 5)
The souls punished (no. 6)	The souls punished (no. 6)	The souls punished (no. 6)
-	-	-
Bima meets Jogor- manik (no. 9)	Bima meets Doraka- la, Mahakala (no. 9)	Bima meets Jogormanik (no. 9)
Fight (no. 10)	Fight (no. 10)	Fight (no. 10)
Bima meets Surat- ma (no. 9, rep.)	Bima meets Jogor- manik (no. 9, rep.)	-
Fight (no. 10, rep.)	Fight (no. 10, rep.)	-
All souls released (no. 11)	All souls released (no. 11)	All souls released (no. 11)
-	-	-
-	Reported to Jogor- manik (no. 13)	Reported to Yama (no. 13)
Bima accused of trickery (no. 14)	Bima accused of trickery (no. 14)	Bima accused of trickery (no. 14)
Fight with Jogor- manik (no. 15)	Fight with Yama (no. 15)	Fight with Yama (no. 15)
-	Yama as a trick- ster (no. 16)	Yama as a trick- ster (no. 16)
-	Bima turns the Cauldron over Yama (no. 17)	-

Sukasada (W2/2, 3)
4.12 hrs/4.30 hrs

Nagasepa (W2/4)
4.27 hrs

Pamaron (W2/62)
5.12 hrs

-	Yama flees (no. 18)	Yama flees (no. 18)
Bima's deeds reported to Siwa (no. 19)	-	-
Fire (W2/2), Bayu is sent for (W2/3 only) (no. 20)	-	-
Kunti and the Pandawa leave Bima's body (no. 22)	Kunti and the Pandawa leave Bima's body (no. 22)	Kunti and the Pandawa leave Bima's body (no. 22)
Liberation of Pandu and Madri (no. 21)	Liberation of Pandu and Madri (no. 21)	Liberation of Pandu and Madri (no. 21)
<i>Sembah</i> (no. 23)	<i>Sembah</i> (no. 23)	<i>Sembah</i> (no. 23)
Bima's refusal (no. 24)	Bima's refusal (no. 24)	Bima's refusal (no. 24)
Nakula and Sadéwa as tricksters (no. 25)	Nakula and Sadéwa as tricksters (no. 25)	Nakula and Sadéwa as tricksters (no. 25)
Bima is angry (no. 26)	Bima is angry (no. 26)	Bima is angry (no. 26)
The aim is reached (no. 27)	The aim is reached (no. 27)	The aim is reached (no. 27)
Pandu and Madri freed from the Cauldron by the <i>kérti</i> , good deeds, of the Pandawa, and able to speak	Pandu and Madri will receive a seat in heaven and are sprinkled with holy water	Pandu and Madri liberated from the Cauldron and able to speak, but not yet allowed to go to heaven. Therefore Bima has to go to heaven first, to give them a seat in heaven
End of the performance	End of the performance	End of the performance

- The occasions on which the performances took place are:
- Beraban: the cremation of a *jaba* who had been killed in a civil disturbance. (Ch. 3.4).
- " a so-called combined cremation (*ngabén magabung/ngerit*) of a group of *pasek* (reckoned among the *jaba*) who died an ordinary death. (W2/69).
- Blahbatuh: ceremony in honour of the soul (*karya ngasti*) of a *brahmana* who had died an ordinary death. (W2/1).
- Sukasada: combination of cremation and ceremony in honour of the soul (*ngrorasin*) held on the evening after the cremation. The person cremated was the father of the *dalang*, a brahman *pedanda*, who died an ordinary death. (W2/2).
- " combination of cremation and *ngrorasin* of a *jaba* who died an ordinary death. (W2/3).
- Nagasepa: idem. (W2/4).
- Pamaron: idem. (W2/62).

4.5.2 The distribution of the theme

If we investigate how the theme is worked out in the *lakon*, we arrive at the conclusion that different ways are followed. In the performance of Blahbatuh the liberation of Pandu and Madri from the Cauldron, and, after the *sembah*, from hell, is not treated at all. The performance ends with the defeat of Jogormanik who is then forced to grant Bima's request to release two souls. It is obvious that due to the limited duration of the performance, only 50 minutes, as it was a *lemah* performance, the *dalang* had no opportunity to develop the theme properly. The theme of the release of the souls of both Pandu and Madri is only suggested. Whether they will go to heaven (the first element of the theme) or whether Bima first has to search for the holy water (the second element of the theme) is left open. However, the goal for which Bima strived, to obtain permission to release two souls, is achieved. In the performance of Nagasepa, Pandu and Madri are liberated from hell. After this they immediately receive a seat in heaven, as announced by the closing words of the *dalang*. Here the first element of the theme is worked out completely, and its result, the seat in heaven, is only mentioned. In the performance of the *dalang* from Pamaron, Pandu and Madri, after having regained the faculty of speech, are released from hell, which was the aim stipulated at the beginning of the performance. They are allowed to stay in Banjaran Santun, which is neither heaven nor hell, and have to wait there. They will not be released until Bima has obtained a place in heaven for them. The first element of the theme is developed completely, but it is stressed that the final release has not yet been attained. In the performance of Sukasada, the first element of the theme is worked

out, namely the liberation of Pandu and Madri, and their regaining of the faculty of speech thanks to the *sembah* of the five Pandawa. What happens afterwards to Pandu and Madri, whether they go to heaven or not, is not mentioned by the *dalang*. The aim set at the beginning of the performance, to free Pandu and Madri from hell, is attained, and this seems to be enough. The way in which the theme is treated by our *dalang* in both performances is somewhat different. In the performance of 1978 he treats the first element of the theme, the release of Pandu and Madri from hell, and how they regain their ability to walk. However, they have to wait in Banjaran Santun till Bima comes back from heaven with the holy water. The treatment of the theme corresponds largely with the treatment of the theme by the *dalang* from Pamaron; a second goal has to be reached in order to achieve complete release. The difference is that in the performance of the *dalang* from Pamaron, Pandu and Madri are able to speak, and that, in the performance of our *dalang*, they are only able to walk. Their regaining the faculty of speech is related to the quest for the holy water. In the performance rendered in Chapter Three only the second element of the theme is treated, namely Bima's quest for the holy water in order to achieve final release for Pandu and Madri. This performance is, as it were, the continuation of the first performance. However, in the performance rendered in Chapter Three the first element of the theme is considered as having taken place, because the *dalang* refers to it.

The main result of this comparative study is that in each *lakon* Bima Swarga the two elements of the theme are never treated together. The explanation lies in the fact that there is a general rule for a *lakon* which decrees that only one theme can be treated in one *lakon*. This rule is applied throughout Bali. There is a second reason why treatment of the complete story of Bima Swarga within one *lakon* is not possible. It is connected with the fact that the story contains two important changes of abode, namely from earth to hell and from hell to heaven. There is a rule that only one change of abode can be treated in a *lakon*. This second rule applies to South Bali for each *lakon* but to North Bali only for the Bima Swarga *lakon*. The conclusion can only be that in *wayang* the Bima Swarga story contains *two themes*, instead of two elements of one theme. Each of them is suitable for *one performance of Bima Swarga*. The themes deal with different aspects of release, namely the release from the Cauldron by Bima and Bima's quest for holy water in order to achieve release in heaven for Pandu and Madri. This conclusion is corroborated by the fact that outside *wayang* the whole story containing both themes is depicted.

4.5.3 The story underlying a performance

To find out which versions of the story are known and applied by the *dalang* in their performances, I also made use of the versions told by *dalang* (see 4.2.3). It can be said that in the *lakon* the two versions, A and B, can be distinguished.

The performances of our *dalang* have as a basis version B, which is divided into two themes. Since in each *lakon* only one theme and one change of abode can be presented, the version has to be split up into two parts if it is to be performed. Part 1 starts with the beginning of the story in which Bima goes from earth to hell, and deals with the first theme, the release of Pandu and Madri from the Cauldron, so that they can leave hell. Part 2 starts in the middle of the story with the departure of Bima from Banjaran Santun, and deals with the second theme containing the final release in heaven by means of the holy water. In fact, the first part of version B runs parallel with version A except for the conclusion of the *lakon*. If we are dealing with version B, at the end of the *lakon* Pandu and Madri can walk after Bima's *sembah*, but they have not yet regained the faculty of speech. If we are dealing with version A, at the end of the *lakon* Pandu and Madri can speak, so that they can go to heaven.

In the performance from Blahbatuh it is not clear which version is used, because the part of the story treated in that *lakon* is found in version A as well as in version B. From the interviews with the *dalang* I learned that he had version A in mind (inf. nos. 19, 20).

The performances of Sukasada and Nagasepa are also based on version A. The question as to which version underlies the performance from Pamaron is more complicated. As the *lakon* ends with a reference to the final release in heaven with the help of Bima, one would expect that the first part of version B should be treated in the performance, but the story is developed in a fashion usually found only in version A, that is, Pandu and Madri can speak after the *sembah* by Kunti and the five Pandawa. When the *dalang* told me the story later (W1/12,a,b) he actually told version B, which he divided into two parts, each suitable for one *lakon*. In the first part the first theme was treated, ending with Pandu and Madri being able to walk again but as yet unable to speak, while, in the second part, the second theme was developed.

In the performances and stories told by the other *dalang* in North Bali, only version A containing the first theme was treated. The *dalang*, except for the *dalang* from Pamaron, did not seem to know version B or, at least, did not admit that they knew it. The *dalang* from Pamaron and the other *dalang* from North Bali informed me that it is the custom of the area (*cara Buléléng*) to perform version A. It is likely that the *dalang* from Pamaron, although he knew both versions, but

aware of the custom in North Bali to perform only version A, made a compromise in the performance recorded by me. He used version A, but in his closing words referred to the existence of version B.

In the other parts of Bali the *dalang* from Bangli, Jembrana and Lombok (W1/1, 2, 5, 13; inf. nos. 53, 55) explicitly told me that they knew only version A, which was the version they always performed.

In Karangasem, Gianyar, Badung and Tabanan version A as well as version B are known to the *dalang* (W1/3, 8, 10, 7, 6, 12, 11; W2/5, 69). It appears that a choice can be made as to which version will be performed, although version A and the first part of version B are preferred. The performance of the second part of version B is considered to be too complicated.

The fact that a story dealing with more than one theme and including more than one change of abode has to be split up, like version B of Bima Swarga, is probably referred to in the initial recitation used by all *dalang* in South Bali, namely *amunggĕl ta rakwa kunang tattwa carita* (3.4, 00.31,17). However, the *dalang* themselves do not recognize this connection. It goes without saying that they never talk in terms of the structural demands of a *lakon*, but express themselves in terms such as "fitting" (*pantes, patut*). If they have to finish the performance at a certain point of the story, it is because they are old, or because it is already late. (W2/69: 35, *inggiĕh wirĕh titiang tua kal puputang titiang wantah punika kĕwanten*, well, because I am already old, I will finish; that's all.)

If one wants to enact the second theme of the Bima Swarga story, with the change from hell to heaven, one has to start the performance in the middle of the story and tell the audience what has preceded in the course of the *lakon*. This has to be done in a proper way, that is, directly by means of *panglangkara* not spoken by a character, or indirectly through the discussions of the *wayang* puppets. If a *lakon* has to be supplied with extensive information on what has preceded, the impression is created that two stories with two themes are being performed at the same time. This is considered to be a sign of a bad performance. It may well be that this is what makes version B so complicated in the eyes of most *dalang*.

If one chooses the first change of abode, from earth to hell, one may choose between the first part of version B or of version A as a whole. In the first case, the aim striven for is not the final release, but only the first phase. In the second case, the aim striven for, although it is similar, immediately suggests the complete release in heaven. It is now clear that not only the choice of the theme but also its final application influence the choice of the version. Similarly the choice of the change of abode (earth - hell or

hell - heaven) influences the choice of the version.

4.5.4 Relation of theme or version and ritual

The next point that has to be investigated is whether there exists a relationship between the theme and the character of the ritual. It has already become clear that in South Bali a choice can be made between (1) release from the Cauldron and hell by means of the *sembah*, and (2) release in heaven by holy water. It has already been pointed out that these two elements correspond with the two phases of a cremation ritual, namely the redeeming of the body from the gods and from punishment in hell, and the buying of the soul into heaven with holy water.

The performance of Bima Swarga accompanies the cremation ritual as well as the rituals in honour of the souls, in which their place (*linggih*) in heaven is confirmed. It appears that in the various regions in Bali different opinions exist as to the choice of the theme, its relationship with the character of the ritual, and the way the deceased met his end whether he died a natural death or a violent one, and whether he was disfigured (crippled, lame, a hunchback) or not.

In North Bali and Jembrana version A with the theme of the release of the souls is preferred, if it concerns a performance on the evening before a cremation or on the evening after a burial. It turns out that in these regions the first ceremony in honour of the soul (12 days after cremation or burial) is often carried out at an earlier time. It is combined with the cremation or burial, and thus held on the same day. This is done for financial reasons. The priests have to be paid only once, fewer offerings have to be made and the guests invited receive only one meal. Under these circumstances a *lakon* with the theme of *release of souls from hell* is considered to be the best. Other stories too may be chosen on such occasions, for instance Durga's release (Sudamala), or the Pandawa go to heaven (Swargārohaṇa), but the theme of these stories is considered to be less in harmony with the character of the ceremonies. In the case of Sudamala, the release is that of a *living* goddess, and in the case of Swargārohaṇa the element of *release after punishment in hell* is not present. The way the deceased died does not seem to influence the choice of the *lakon*.

In the case of the other ceremonies related with death, the ceremonies on the 12th day, the 42nd day or later after a cremation, a story concerning holy water is preferred in North Bali (see 2.4.3, 2c). Bima in search of the holy water for Drona (Nawaruci) or Garuda in search of the holy water to release his mother is preferred. The first story is particularly interesting, as it is connected not only by the *dalang* from North Bali, but also by *dalang* from Bangli, Ka-

rangasem and Jembrana, with Pandu and Madri's release in heaven (W1/31, 32, 33, 34, 35, 30). According to them Bima is ordered by Drona to search for holy water for the release of Pandu and Madri, so that they can receive a seat in heaven. This story then bears a resemblance to the second part of version B of Bima Swarga.

In both the aforementioned *lakon* the theme of the quest for holy water is considered to be more in harmony with the character of the ceremony, namely obtaining by means of holy water of many kinds a seat in heaven, where one will constantly be sprinkled with holy water, than the theme of Bima Swarga version A. The way the deceased met his end is no longer of importance in the ceremonies for the soul.

In Karangasem, Klungkung, Gianyar, Badung and Tabanan, it appears that the theme expressed in a *lakon* on the occasion of a death ritual can be determined by the circumstances causing the death and by the question as to whether the man or woman was disfigured or not. This can be arranged as in the following diagram.

(1) Ceremony on the day before cremation	Theme of lakon	Story
Inauspicious death, for instance accident, murder (<i>salah pati</i>), and death of a disfigured person (<i>anak mala, cédangga</i>)	Quest for holy water	Nawaruci; Bima Swarga, last part of version B (rare)
Ordinary death of a non-disfigured man	Release of a soul	Bima Swarga, A; Bima Swarga, B, 1st part (rare)
	Release of a goddess	Sudamala
(2) Ceremony in honour of the soul (on the 12th day, 42nd day or later after cremation)	Theme of lakon	Story
Generally not connected with the kind of death or the outward appearance of the deceased	Quest for holy water About heaven About a death ritual Merriment	Nawaruci; Garudeya Swargārohaṇa Kuntiyadnya Rāmāyaṇa

Our *dalang*, from whom we possess two performances of Bima Swarga, told me that in 1972 the second part of version B fitted better than version A or the first part of version B. The deceased had been killed in a civil disturbance and for about seven years it had not been allowed to cremate such a man. A performance with the theme of final release by holy water of the souls of Pandu and Madri he considered to be in close harmony with the inauspicious death of the deceased and the fact that he had remained unreleased for seven years. The fact that our *dalang* opted for version B of Bima Swarga, with the transition from hell to *heaven*, and not for Nawaruci, makes the performance a rather unique one. That the *dalang* gives sufficient information on what precedes in a harmonious way, by means of a few *panglangkara* (3.4, 00.33,00, 00.55,00) and by some allusions during conversations between the *wayang* puppets (3.4, 00.40,00, 00.45,00, 01.00,00, 01.37,00), shows that he is a skilful *dalang*.

4.6 Recapitulation

In the graphic arts both versions A and B, not split into two parts, are depicted. The incidence depends on the geographical region; whereas in North Bali no representations are found, in the other parts of Bali both versions are depicted. However, it appears that version A is represented much more frequently than B.

The choice of the story, not of the version or of a particular element of the theme, is related to the general character of the buildings and ceremonies. If the building is consecrated to a god or goddess of Death, or if the building is concerned with the administration of justice, or if the ceremony can be reckoned among the *pitrayadnya*, Bima Swarga can be used as an illustration. On buildings of another character and during ceremonies of another type Bima Swarga cannot be used.

The division of the story into sections is indicated (1) by means of special ornamentation, (2) by the placing of the figures back to back, and (3) by physical limitations of the object itself, for instance the edges of a panel. The number of sections is determined by the space available.

In a *lakon* version A is performed as a whole, but version B has to be split into two parts. The incidence of a version depends on the geographical region. Version A is restricted to North Bali; version A and B both occur in the other parts of Bali. The choice of the theme, and as a consequence the version employed, is related to the character of the ceremony; in South Bali the circumstances of the death of the deceased and his outward appearance also influence the choice.

The treatment of the theme is determined by the structural rules of a *lakon*, namely one theme per *lakon*, one important change of abode. In *wayang* the relationship between theme and ceremony is much stronger than in the graphic arts, and therefore much more developed. A certain element of the theme, made attractive by its tenor is, as it were, lifted out of the story and adapted to the structural demands of a *lakon*.

According to Covarrubias 1937:371 the literary versions of Bima Swarga are recited during a death-ritual by the members of a *bebaskan*-club. At present, Bima Swarga is not recited anywhere in Bali during a death ritual. Members of *bebaskan*-clubs in Krambitan, Tabanan, Klungkung, Amlapura, Singaraja and Pamaron told me that as far as they knew this had also not been a custom in the thirties.

Chapter Five

COMPOSITION OF A LAKON

5.1 General

In the preceding chapter it has been pointed out that a *dalang* has to fulfil certain conditions concerning theme and changes of abode if he wants to use the story of Bima Swarga. I have already referred to the fact that this applies not only to the *lakon* Bima Swarga but to every *lakon* in Bali. At this point we should enquire whether rules for composing a *lakon* exist and, if so, whether they show local characteristics or not. Another question that can be asked is whether the rules for composing a *lakon* are unique. In other media, such as the graphic arts or the live theatre, rules for composition similar to those for a *lakon* may also exist. Only when this has also been investigated can one arrive at conclusions concerning the existence of rules for composition specific to a *lakon*.

The following levels of generality can be distinguished:

- (1) The composition of the *lakon* Bima Swarga by a particular *dalang* as something unique,
- (2) The composition of *lakon* in general, and
- (3) The composition of *lengkap* in general, regardless of the medium.

One might suppose that between level (1) and level (2) another level of generality can be added, namely the composition of all Bima Swarga *lakon* by *dalang*. At the outset I consider it necessary to state that there is no question of a structure characteristic of the Bima Swarga *lakon*. All *lakon* have a similar internal structure independent of the story. However, there are alternatives from among which a *dalang* may make a choice, and there are local characteristics.

In this chapter I shall investigate the composition of the *lakon* Bima Swarga presented in Chapter Three (level 1), after which the relationship with the composition of *lakon* in general (level 2) and with *lengkap* in general (level 3) will be established. Recordings of 58 *wayang* performances (W2/1-22, 24-29, 31, 32, 34a, b, 36-38, 40, 41, 46-51, 53-54, 55a, b, 56-65, 67-69), of various stories, and taken from various parts of Bali, have served as a help in determining the characteristics of composition of *lakon* in general.

First it must be noted that a performance as a whole is structured by the different types of action of the *dalang*.

A distinction can be made between his actions with the offerings and his actions with the puppets. As soon as he starts his actions with the puppets, we are dealing with the actual *lakon*, which has a structure of its own.

In order to describe the composition of a *lakon*, in the first place different structural dimensions have to be distinguished. These are:

- I. The structuring devices,
- II. The sequence of the events,
- III. The musical accompaniment, and
- IV. The use of the different languages (Balinese and Old Javanese).

5.2 *The structure of the performance as a whole*

The performance of our *dalang* consists of three parts:

(1) A prelude in which the ritual actions are performed after the lamp has been lighted (a), namely the burning of incense (b), the offerings to the puppets (c), the offerings to the *gendér* (d), the offerings to the demons (e) and the chewing of *betel* (f) (see 2.8.4, b, c, d, e, f);

(2) The play itself (*lakon*), in which the *dalang* tells the story while manipulating the puppets; and

(3) An epilogue in which, with the help of the puppets and of offerings, the holy water is made for purificatory purposes.

(1) and (3) together are in contrast to (2). They are both of the same order, being ritual actions. (2) stands on its own, in the first place because of the difference of the *dalang*'s actions, and secondly because it has a structure of its own.

If we compare the structure of the performance rendered in Chapter Three with that of the other performances throughout Bali, we arrive at the conclusion that there are different possibilities for distributing the elements of (1) over the performance. This depends not only on the geographical region (North Bali versus South Bali), but also on the kind of performance (*wayang lemah*, or *wayang wengi*). (1c, d) and (1e) can be varied, so that they are performed after the *lakon*, as already pointed out in 2.8.4 above. I have also shown that in South Bali (3) is in some cases omitted, namely in the case of a *wayang lemah wali*, or because the *dalang* is of a lower rank than the sponsor of the performance, or simply because it is not needed. If (3) is necessary, it is always placed at the very end of the performance, and never at the beginning. On the other hand, if the person who sponsors the performance lacks the necessary funds for a full performance, and the holy water of a *dalang* is needed badly, for instance in the case of a death ritual as an extra means of purifying

the soul of the deceased, the *lakon* itself may be omitted. In this case part of the prelude (1b, c, e) is combined with the epilogue.

The characteristics of the structure of a performance as a whole can be set out in the following diagram.

Wayang performances

South Bali			North Bali		
<i>wengi</i>	<i>lemah</i>	any time	<i>wengi</i>	<i>lemah</i>	<i>wengi/lemah</i>
1a-f	1b, e	1b, c, e	1a-f	1b, e	1a, b, g, f
2	2	-	2	2	2
-	1c, d	-	-	1c, d	1c, d, e
3	3	3	-	-	3

The performance by our *dalang* belongs in the first column of the diagram, the ordinary structure of a *wengi* play in South Bali, concluded with the preparation of holy water.

If we compare these possibilities for the structure of a *wayang* performance with that of the other forms of theatre that may accompany a ceremony (*topéng*, *gambuh*, *calon arang*, *baris*, *wayang wong ramayana*) it appears that they all consist of a prelude (1) in which at least the masks or weapons used are purified (1b, c) and the demons are appeased (1e), followed by (2) the *lelampahan* in which the story is told. As far as I have seen, holy water is only prepared in the rare performances of *baris dabdab* (*baris* with *dabdab*-shields) in Bebali, Klépékan, Curah, Krambitan and Sukawana. In Bebali, Klépékan and Curah the holy water is always prepared before (2) and after (1). In Krambitan and Sukawana it is prepared after the performance. We may therefore conclude that the preparation of holy water as far as the theatre is concerned is largely limited to *wayang* and that it is a characteristic of *wayang* that the holy water is prepared *after* the performance.

5.3 The structuring devices of a *lakon*

To describe the structuring devices of the *lakon* Bima Swarga, and of *lakon* in general, four terms have to be introduced, based on the different actions of the *dalang*. These are:

- (1) The manipulation of the *kekayonan*,
- (2) The *panglangkara*, ornamentations, digressions,
- (3) The *sesendon* or *sesendor*, songs, and
- (4) The *tandak*, exhortations.

These four structuring devices are not specific to our *dalang*, but are used by all *dalang* in Bali. However, the frequency of

their usage appears to differ. Hence we have to distinguish between the obligatory and the optional aspects of these actions.

5.3.1 *The manipulation of the kekayonan*

It should be noted that the *kekayonan* is used only in one form of theatre, namely the *wayang*. Apart from this form of art, the figure of a tree is used only in painting and sculpture.

The *kayon* or *gumungan*, the Javanese counterpart of the Balinese *kekayonan*, has given rise to quite an extensive literature. Various opinions on its function and symbolism have been expressed (Aichele 1928; Bosch 1960; Goslings 1939; Hidding 1931; Rassers 1931). We shall not go into the question as to whether and to what extent these opinions apply to the Balinese *kekayonan*, but at least we have been able to establish that the manipulation of the *kekayonan* in *wayang* conveys fundamental information to the audience relating to the setting. In the following discussion we shall limit ourselves to the handling of the *kekayonan* in a *wayang* performance before embarking on a comparison with the function of the image of the tree in painting and sculpture.

In the *lakon* each movement of the *kekayonan* indicates a new situation. Some oppositions that are always relevant in this connection are, sacred - profane, right - left, place A - place B. Apart from this, the movement of the *kekayonan* itself consists of different series of actions, each of them conveying a special message.

In the *lakon* Bima Swarga as rendered in Chapter Three, six such series can be distinguished. The duration of these series varies greatly.

Movement 1 (M1), duration about 5 seconds. The *kekayonan* is taken out of the chest and laid down on the lid.

Movement 2 (M2), duration 3 minutes 20 seconds. The *kekayonan* is raised and held upright against the back of the oil-lamp, while the *dalang* recites a *mantra*. It is moved *up and down* along the screen, from right to left while being pressed against the screen. Its top is tapped on the screen several times on the *right* and several times on the *left* side, and *vice versa*. It is *twirled* in the middle of the screen. It is inserted in the *gedebong* in the centre.

Movement 3 (M3), duration 1 minute 47 seconds. The *kekayonan* is taken out from the centre of the *gedebong*. It is moved to the left and then moved *up and down* from the *left* to the *right* side of the *gedebong*. During its passage it is *twirled*. It is inserted on the right side of the *gedebong*.

Movement 4 (M4), duration about 30 seconds. It is taken out of the *gedebong*. It is *twirled* while being moved first to the left and then from the *left* to the *right* side of the *gedebong*.

It is inserted on the *right* of the *gedebong*.

Movement 5 (M5), duration about 2 seconds. The *kekayonan* is taken out from the *right* side of the *gedebong*. It is placed in the *middle* of the *gedebong*. After this, in part (3) of the performance, the *kekayonan* is manipulated during the preparation of the holy water. However, here the *kekayonan* does not function as a structuring device.

Movement 6 (M6), duration about 2 seconds. The *kekayonan* is taken out of the *middle* of the *gedebong*, and put back in the chest.

The above survey shows that the six movements of the *kekayonan* vary greatly in their duration and the number of actions performed. The first movement is only the start of the set of actions that will follow and is therefore of short duration. The second movement, being the longest and having the most extensive set of actions, must be the most important one. Also the third movement, being of long duration and having a rather extensive set of actions, must be of major importance. The fourth movement, much shorter and simpler, is of less importance. The fifth movement consists only of the insertion of the *kekayonan* in the centre to indicate the end of the performance. As its duration is so short, the manipulation must be of minor importance. The sixth movement is a practical one, as the *kekayonan* has to be put back in the chest.

Apart from the actions such as twirling and tapping, the place where the *kekayonan* is inserted, on the right or in the middle of the *gedebong*, must have a special significance.

It seems likely then that all these actions herald different segments of the story. The *kekayonan* has therefore two functions as a structuring device, namely (a) to separate, and (b) to announce the nature of the segment that follows.

Before going into the question of the meaning of each movement and each action as such, I want to determine which of the movements are specific to our *dalang* and which are performed by other *dalang* as well. The following points can be noted.

(1) In the whole of Bali the order of the movements is similar and their duration is almost the same as was the case with our *dalang*.

(2) In *wayang wengi* throughout Bali as well as in *lemah* performances in South Bali, the movements (M1) and (M2) may be combined. The *kekayonan* is taken out of the chest (M1a). This movement is followed immediately by a series of actions similar to (M2). It is self-evident that in *lemah* performances in South Bali the *kekayonan* is moved along and tapped against the thread of *benang* instead of the screen.

(3) In South Bali movement (M4) may be carried out twice, while in North Bali (M4) occurs at least three times, and

the maximum found so far is twelve times.

(4) In South Bali in the case of a *lemah* performance, the *kekayonan* may be inserted in the centre of the *gedebong* instead of on the right at the end of movement (M3) and (M4), (M3a) and (M4a). As a consequence, instead of movement (M5), the *kekayonan*, still in the middle, is only touched by the *dalang* (M5a). In North Bali (M4a) and (M5a) never occur during a performance of *wayang benang*. This is probably due to the fact that no fundamental difference is made between *wayang benang* and *wayang wengi*.

The possibilities for the distribution of the movements of the *kekayonan* over a *lakon* can be shown in the following diagram.

<i>M1 and M2 not combined</i>		<i>M1a combined with M2</i>		
<i>South Bali</i>	<i>North Bali</i>	<i>South Bali</i>	<i>North Bali</i>	<i>South Bali</i>
<i>wengi/lemah</i>	<i>wengi/lemah</i>	<i>wengi/lemah</i>	<i>wengi/lemah</i>	<i>lemah</i>
M1	M1	M1a, M2	M1a, M2	M1a, M2
M2	M2			
M3	M3	M3	M3	M3a
M4	M4	M4	M4	M4a
(M4)	M4	(M4)	M4	(M4a)
	M4 repeated up to 12 times		M4 repeated up to 12 times	
M5	M5	M5	M5	M5a
M6	M6	M6	M6	M6
W2/6, 7, 15, 18, 19, 25, 27, 31, 48, 69, our <i>dalang</i>	W2/36, 47, 51, 67	W2/14, 26	W2/9, 20, 31, 27, 38, 40, 68	W2/1, 10, 15, 46, inf. nos. 21, 26

Items between brackets rarely occur.

Our *dalang* distributed the movements of the *kekayonan* according to the first column of the diagram. This seems to be the most common way of dividing the movements of the *kekayonan* over a *lakon* in South Bali.

To understand what is indicated by the movements, one has to examine what precedes and follows each movement. It seems that there is almost complete conformity on this point. There are no special characteristics of the *lakon* of our *dalang* (level 1).

Before the first movement (M1, or M1a) the puppets are awakened and the chest is opened. After this the *kekayonan* is taken out first. In South Bali the puppet of the god Acintya is taken out immediately after and is placed on the lid of the chest together with the *kekayonan*. In North Bali the puppet of Acintya does not exist. Neither is a substitute for this puppet used. From here on there exist two methods, depending of the movement that takes place, (M1) or (M1a) combined with (M2). In the first case, the gods Siwa and Wisnu, sometimes also Brahma, are taken out of the chest. In South Bali their *pamurtian* are used, but in North Bali their ordinary manifestations as gods are taken, since the *pamurtian* do not exist there. Some *dalang* in North Bali, however, use a second and a third *kekayonan* as the first characters to be placed on the right and left of the *gedebong*. Our *dalang* uses a *pamurtian* Siwa and a manifestation of Siwa as an ordinary god to be placed on the right. It appears that the manifestations of Siwa can be placed on the right as well as on the left, but that usually Brahma is placed only on the right, and Wisnu on the left. Then (M2) takes place, whereby the *kekayonan* is finally inserted in the centre of the *gedebong*. In South Bali the god Acintya is placed against it. After this the other characters - minor gods, demons, *brahmana*, *ksatriya* - are arranged at the extreme right and left ends of the *gedebong*. To indicate which characters are to be used in the play, these are inserted closer to the *kekayonan* than the characters not used. The servants are never inserted in the *gedebong*, but are arranged on the lid of the chest. Finally the characters to be used in the play are taken out of the *gedebong* and arranged on the floor. After this (M3), or (M3a), which is limited to the *wayang lemah* in South Bali, takes place. While the *kekayonan* is moved to the right (in the case of M3), or to the middle (M3a) and is on the way to being inserted in the *gedebong*, the *dalang* starts using his voice for the first time. He sings a song that accompanies the arrival of some of the highest ranking characters and their servants. From now on the story of the *lakon* develops.

The progress of the story is punctuated by (M4) or (M4a). In South Bali this happens once, or at the most twice, but in North Bali much more frequently. Each time (M4/M4a) is

performed it is accompanied by a *panglangkara* from the *dalang*. (M5) or (M5a) mark the end of the story, while in South Bali the god Acintya is once again placed against the *kekayonan*. The servant who spoke the last words (in all *lakon* this is done by a servant) is inserted facing the *kekayonan*, on the left or right depending on the side to which he belongs. His lord, and sometimes his companion, is also inserted in the same place and in the same way, to the right of the *kekayonan*, if the first servant is put to the left; left, if the first servant is put to the right.

It is also possible to combine (M1a) and (M2). After the *kekayonan* is placed in the middle at the end of (M2), the characters are taken out of the chest. In this case the arrangement of the main gods and the subsequent arrangement of the other puppets are not separated by a movement of the *kekayonan*. What happens before and after the other movements (M3, M4, etc.) is similar to what has already been described.

It is evident that, as the *kekayonan* is the only structuring device specific to this form of theatre, its manipulation must give particular information on the phenomenon of *wayang*. As this form of theatre is so closely related to religion, both the movement and the actions of the *kekayonan* may also have a religious connotation. It is my opinion that in each performance of a *lakon* the Hindu cycle of creation is enacted. By means of the movement, and in particular the placing of the *kekayonan*, the cycle is structured, while at the same time the following phase is indicated. The basic phases, always expressed in Sanskrit terms, are (see Goris 1926:92, 121-124; Soebadio 1971:116-123):

- (1) The *niṣkala*, the non-material, non-manifest in which nothing can be discerned or thought (*acintya*). Its highest phase is the Void (*śūnya*); slighter lower, in the Supreme (*para*), lies the starting point of divisibility. Here two poles exist, called *puruṣa* and *prakṛti*, or *lingga* and *yoni*. They represent the male-female principle and are symbolized by the syllables *aṅ* and *aḥ* (Skt). In Old Javanese these two poles are called *rwa bhineda*, the two separated. In the *para* the three manifestations of the god Siwa (*tiga Siwa*) are also located, just below the two poles. They are called in Old Javanese *Paramaśiwa*, *Sadaśiwa* and *Śiwa*.
- (2) The *niṣkala-sakala* (non-material, non-manifest - material, manifest), the phase in which divisibility and indivisibility exist alongside each other. The material particles in this sphere are, however, difficult to discern. They are called subtle (*sūkṣma*). Here a tripartition comes into being. This is the *trimūrti*, represented by the gods Brahma (*utpatti*, emanation), Wisnu (*sthiti*, maintenance) and Iswara (*pralīna*, destruction). They are symbolized by the syllables *aṅ*, *uṅ* and *maṅ* (Skt) respectively. As soon as the *trimūrti* exists, cre-

ation begins.

(3) This implies the next phase, *sakala*, the manifest. In what is called *sthūla* (the gross) the alphabet and speech originate. It is then the task of the beings living in the *sakala* to live such a life that they achieve final extinction (*mokṣa*, Skt, *kalēpasan*, OJ) and are not reborn. Here the tripartition has to be resolved, first into a bipartition, which then has to be reduced via its becoming one to nothing. The destructive aspects of Siwa has here to cause final extinction, namely *maṃ* has to go to *aṃ*, so that a bipartition represented by *aḥ* - *aṃ* is formed. Then *aṃ* has to change places in a fight with *aḥ*. The fight of these two is represented as being like that between fire and water, in which the fire is extinguished by the water, and the water is evaporated by the fire.

(4) Then *niṣkala* is reached again, after which the whole process may start anew.

It is against this background that the movements of the *kekayonan* and its various actions can be understood. At the beginning of the play nothing can be seen, indicating the *niṣkala*.

(M1). There exist two possibilities after the *kekayonan* has been taken out of the chest, namely (M1), followed after some time by (M2), or (M1a) in combination with (M2). I shall first discuss the method in which (M1) is followed after a while by (M2).

The *kekayonan* is laid on the floor to indicate that we are still in the non-manifest. In South Bali the god Acintya is added to the *kekayonan*. The god, as already pointed out, symbolizes the Void, as is also indicated by his name. As soon as the two manifestations of Siwa and Wisnu are inserted on the right and left side of the *gedebong*, the bipartition in the *para* is represented.

(M2). After this the *kekayonan* is manipulated. This movement, as such, marks the transition to the next sphere, the *niṣkala-sakala*. By uttering a *mantra* while holding the *kekayonan* against the oil-lamp, the powers of the gods of the Four Points of the Compass are reduced to the One Supreme Power of Siwa, which is now concentrated in the *kekayonan*.

By moving up and down, and tapping on the right and left, bipartitions (north-south, east-west, right-left) are indicated. The twirling represents the putting into motion of the process of creation.

When the *kekayonan* is placed in the middle, flanked by manifestations of the gods, the tripartition is symbolized. The *dalang* have different customs as to which figures they place on the left and the right. One would expect that Brahma (or his *pamurtian*) be placed on the right, Wisnu (or his *pa-*

murtian) on the left and that the *kekayonan* in the middle then stand for Iswara to represent the *trimūrti*. Some *dalang* do indeed this, but other *dalang* place Siwa on the right and Wisnu on the left, or Brahma on the right and Siwa and Wisnu on the left. Our *dalang* even places a *panurtian* Siwa and Siwa Guru on the right, but on the left only Wisnu. It now seems that three systems of oppositions, and their different, sometimes even contradictory associations, are combined. These systems are, (1) that of the *rwa bhineda*, (2) that of the points of the compass, (3) that of the *trimūrti*. Normally the poles of (2) are situated on a three-dimensional level, but in the case of *wayang* they have to be reduced to poles on a two-dimensional level, the horizontal *gedebong*.

The characters to be placed on the right and left and the associations with them are:

(1) According to the system of the *rwa bhineda*,

<i>Left</i>	<i>Right</i>
<i>aḥ</i>	<i>aḥ</i>
below	above
earth	sky
wrong	right
demons	gods
water	fire
female	male
<i>prakṛti</i>	<i>puruṣa</i>

This is corroborated by a North Balinese Dharma Pawayangan (Hooykaas 1973a, no. 4u).

(2) According to the system of the points of the compass (here west and north, east and south are taken together and associated with left and right respectively),

<i>West (left)</i>	<i>East (right)</i>
Mahadéwa (=Siwa)	Iswara (=Siwa)
sunset	sunrise
death	life
wrong	right
earth	sky
<i>North (left)</i>	<i>South (right)</i>
Wisnu	Brahma
above	below
life	death

This is corroborated by the same North Balinese Dharma Pawayangan (Hooykaas 1973a, no. 2q-t).

(3) According to the system of the *trimūrti*,

<i>Left</i>	<i>Right</i>
<i>uḥ</i>	<i>aḥ</i>
Wisnu	Brahma

<i>Left</i>	<i>Right</i>
maintenance	emanation
bad	good

The *kekayonan* in the middle stands for,

Middle

man

Iswara (=Siwa)

good.

Siwa in his manifestation of Iswara is a very auspicious figure, because through him release will be attained. This is why it is preferred to associate him with the right side, but according to the second system Siwa (represented either by a *pamurtian* or by Siwa Guru) can also be placed on the left. Wisnu is not considered to be auspicious in any system, because maintenance implies life on earth, and not release. Hence he is always associated with the left.

The placing of the *kekayonan* in the middle, in combination with characters on the left and the right, simultaneously indicates that it occupies a place which is neutral, i.e. that a harmonious situation exists. The character of Acintya who in South Bali is also placed in the middle, stands above everything, symbolizing the Void from which the tripartition originates. The insertion in the *gedebong* of the characters of the minor gods, the *brahmana*, *ksatriya* and *wésya*, symbolizes the creation. The servants are not inserted. Although they are *jaba*, at least Twalén and Mredah, or Wana as he is called in North Bali, are considered to be of divine descent, so belonging to the lowest group might not be a hindrance to putting them in the *gedebong* as well. Probably they are excluded on the basis of their main function as interpreters of what is spoken by their masters. As in this phase of creation speech does not yet exist, there is no reason for their presence.

(M1a + M2). If we now consider the second possibility, in which (M1a) and (M2) are combined, we arrive at the following. As long as the *dalang* sits beside the unopened chest, the *nişkala*-sphere is indicated. When the *kekayonan* is taken out of the chest (M1a) and immediately afterwards twirled, tapped (M2) and placed in the middle of the *gedebong*, the transition to the *nişkala-sakala* sphere is symbolized. In this sphere the characters of Siwa and Wisnu are placed on the right and left of the *gedebong*. Together with the *kekayonan* they represent the tripartition that causes creation, and this is symbolized by placing the characters of the minor gods and others in the *gedebong*. The only difference between the first and the second method is the fact that the twofold principle in the *nişkala* is not shown.

It is evident that in both cases the movement (M2) of the *kekayonan* is the most important one, as it starts the process of creation. It is this movement which occupies more time than any other.

(M3). To mark the following transition, the *kekayonan* is manipulated again. Here too two possibilities exist, namely (M3) and (M3a). I will first deal with the meaning of the movement (M3).

We now arrive in the *sakala* sphere, in which everything is visible. This transition is also an important one, so that the duration of the movement is rather long. The actions such as tapping and twirling have a meaning similar to the second movement, that is, they refer to the development of various bipartitions and to the process of their approaching fusion. The first event in the *sakala* is the coming into being of speech. Indeed, the *dalang* starts speaking aloud while he moves the *kekayonan* to the right side of the *gedebong*. By inserting it on the right he indicates the *sakala* sphere. By putting the *kekayonan*, as a manifestation of Siwa, on the right he indicates that the tripartition is dissolved into a bipartition. The two parties may now begin their contest in order to become one and reach final extinction. Secondly, in the *sakala* the alphabet comes into being. In the introductory announcements of the *dalang* in South Bali, spoken immediately after the *kekayonan* is inserted, there is a reference to the origin of the Mahābhārata or Rāmāyaṇa (depending on the story performed). These texts are thought to be closely related to the first use of the alphabet. In North Bali the *dalang* express themselves even more clearly. They start their introductory announcement with *rĕp ri sakala*, suddenly in the *sakala* sphere, and continue with the enumeration of the letters of the Sanskrit alphabet.

(M3a). The second method, (M3a), is only followed in some performances of *wayang lemah* in South Bali. Here at the end of the movement the *kekayonan* is placed in the middle of the *gedebong*. This is also done at the end of the fourth movement (M4a). By doing so, a *dalang* indicates that the whole performance takes place in the *niṣkala-sakala* sphere, the partly non-manifest, partly manifest. If we keep in mind that in fact a *lemah* performance is intended for an audience of gods and divine ancestors, and not for men living in the *sakala* sphere, and that in the *lakon* itself the *gods* and their conflicts play an important role, it is understandable that the play itself is performed in the sphere in which they live. The fact that these *dalang* in their introductory *panglangkara* omit the origin of speech and the alphabet, and that mention of the origin of the Mahābhārata or Rāmāyaṇa is reduced to an enumeration of their chapters, might be another indication that the *dalang*

do not want to refer explicitly to the *sakala* sphere. We may conclude that a conflict between two parties need not be restricted to the manifest, but also may take place in the *niṣ-kāla-sakāla*, and that the way back to extinction can begin in each of the spheres.

Now we must discover why some *dalang* do not keep the *kekayonan* in the middle of the *gedebong* during a *lemah* performance. It is not simply a regional custom. In Badung I saw two *lemah* performances, performed in the same palace at the same time and on the same occasion (the *piodalan* of the ancestor temple and of the *pamrajan* of a royal family). Moreover, the brahman *dalang* were cousins and lived in the same *griya*. The themes of their *lakon* were the release of the goddess Durga (Sudamala; W2/7), and the release of the gods through the death of the *raksasa* Dimba (W2/15). One *dalang* (W2/15) kept the *kekayonan* inserted in the middle of the *gedebong* during the whole performance, but the other inserted the *kekayonan* on the right at the end of (M3) and (M4) (see W2/7). They both explained that they did so because they thought it to be appropriate (*pantes, patut*), but that the place where the *kekayonan* was inserted had nothing to do with the topic of the *lakon*.

If we consider that the main function of the *kekayonan* is to indicate a sphere, probably the most authentic way of performing *wayang Lemah* is with the *kekayonan* in the centre during the whole performance. The fact that there sometimes is an audience of men, which are *sakala*, might have influenced the decision to place the *kekayonan* on the right as in a *wengi* performance.

(M4, M4a). After the introductory announcements by the *dalang*, the story proper begins to develop. The transitions to another situation in this sphere are marked by the movement of the *kekayonan*, accompanied by an announcement spoken by the *dalang*. In this announcement the change is explained. The duration of this movement of the *kekayonan* is rather short, and the actions performed with it are quite simple. We have here only a change to another situation, and not to another sphere.

The essence of each *lakon* is now the coming into being of a conflict between parties and the solving of this conflict. In each *lakon* there are various parties, one of which has to achieve a certain goal. This results in a conflict. When the conflict is solved, the goal can be reached. This fits in well with what is the ultimate aim of a man, that is to achieve release after death by dissolving the bipartition. In order to do so, the parties have to change places, *am* goes to *ah*. In the *lakon* this is expressed by the journey of one party to the realm of the other party. There the fight in which they resolve the conflict takes place between them. The aim then achieved can be compared to the attainment of release.

The position of the *dalang* while performing is the following. He himself, being a man, is *sakala*. As a result of his *yoga*-practices, however, he may evoke a god from the *niṣkala* sphere, manifesting himself as *niṣkala-sakala* in the *dalang* (cf. Zoetmulder 1974:180). This process is in fact described in the first announcement spoken by the *dalang* in South Bali. The god Sūnyāntala (OJ) emerges and enters the *dalang* (see 3.6, note 13). The god in this *niṣkala-sakala* emanation can be called Siwa, or Manik Dalang.

Concerning the use of the *pamurtian* instead of the manifestations as an ordinary god, the following can be said. In Zoetmulder 1974:348 a *mūrti* is a manifestation of a god in the *sakala* sphere. In a South Balinese *wayang* performance however, the *pamurtian* of Siwa and Wisnu are already used in the *niṣkala* sphere. This appears to contradict the concept of *niṣkala* and *sakala* as explained above. Perhaps the concept of *pamurtian* should be reconsidered, but this would require a separate study.

The next point that has to be investigated is the difference in the number of changes in a *lakon* announced by movement (M4) or (M4a). In the *lakon* in South Bali we find only one or two such changes, while in North Bali there may be as many as twelve. In South Bali the movement (M4) or (M4a) marks only a change in party. A *lakon* in South Bali always involves two parties, a left one and a right one. If a divine being descends from heaven to give help to the right party, he is always considered to belong to the right party. As his servant he has, therefore, also somebody from the right party. In general only two pairs of servants occur in a *lakon* in South Bali, namely one pair belonging to the right-hand party, and one to the left-hand. In the *lakon* in South Bali there are only four possibilities for changing parties. The first one brings about one movement (M4) or (M4a), but the other three bring about two movements (M4) or (M4a). This is shown below:

- (1) Right party M4/M4a
goes to the left party, the left party is defeated.
(W2/7, 10, 15, 20, 21, 26, 29, 32, 46, 47)
- (2) Right party M4/M4a
on the way to left party M4/M4a
meets left party, the left party is defeated.
(W2/27, 48, 69)
- (3) Right party M4/M4a
left party M4/M4a
goes to the right party, left party is defeated.
(2/6, 13)

- (4) Left party M4/M4a
 right party M4/M4a
 goes to the left party, left party is defeated.
 (W2/16, 18, 19, 49)

In South Bali the rules regarding the number of movements (M4) or (M4a) seem to be very strict. It is considered bad taste to have many changes of parties, as it might disturb the harmony of the *lakon* and confuse the audience.

Our *dalang* only once applied (M4) in the performance rendered in Chapter Three, namely to mark Bima's departure from Banjaran Santun to the realm of the gods. At the end of the *lakon*, however, when Bima has received the holy water from Siwa, Bima goes back to Banjaran Santun to give it to his family. Such a transition at the end of a *lakon* appears to be an exception in South Bali. Usually the play is over as soon as the goal has been reached. The hero returning with the object for which he strove is not shown. One might say that a happy ending is never enacted, only suggested. Our *dalang* admitted that he could have finished the *lakon* as soon as Bima had received the holy water, but in his opinion it was more complete and logical to have Bima hand it over to his family. This could be solved in two ways, either by Bima's return to Banjaran Santun, or by the visit of Kunti and the four Pandawa to the realm of the gods. According to the *dalang* the first possibility was more logical, but it would have been against the tradition to have such a change of situation at the end of a *lakon* marked by the movement (M4). So he decided to use a *panglangkara* only.

In North Bali the movement (M4) marks (1) the changes of location pertaining to one party, for instance their going from the *paséban* to the *dalem*, then from the *dalem* to the *alun-alun* of the palace, and (2) the change from one party to the other. In a North Balinese *lakon* more than two parties are generally involved. It is most usual that there be a right one, a left one and a neutral one. Moreover they may also be divided into sub-parties, that either help or oppose each other. All transitions to the places where these parties live are marked by a movement (M4) of the *kekayonan*. The possibilities for changing parties are much more varied and complicated than in a South Balinese *lakon*. However, in the beginning either the main right party or the main left party always enters first in a North Balinese *lakon* as is the case in the *lakon* in the other parts of Bali. According to the *dalang* from the aforementioned areas in a North Balinese *lakon* the impression is given that more than one story is performed and in their opinion this is bad taste.

The following may serve as an illustration of the system

of the parties in a North Balinese *lakon*. In the case of a quest, for instance the search for a white crow or a golden pavilion (W2/34b, 36, 37, 38, 40, 41), we have three parties: the neutral one that possesses the object, and a right and a left party both in search of the object. The major conflict is that between the right and the left to obtain the object in question from the third party. The left party, and sometimes also the right, each always has minor conflicts with the party that possesses the object. In South Bali the situation is different. It is always the left party which possesses the object, and the right which is in search of it, as for instance in the *lakon* rendered in this study. In most of the North Balinese plays the members of the right party or of the left ask the help of another, neutral party, represented by a seer or by the monkey seer Anoman, to advise them on how to achieve their goal (W2/20, 24, 34a, 37, 38, 40, 41). It also often happens that the right and the left parties are further divided by having more than one hero interested in the same object. At first they fight each other, but later a reconciliation takes place (W2/36, 37, 40, 41).

It appears that the *lakon* which have so many parties and, as a result, also many situational changes, are based on stories conceived by the *dalang* themselves (*satua kawi padalangan*, Bal.). However, in the *lakon* based on literary sources, such as Bima Swarga, Ghaṭotkacāśraya and Sapuh Légér, only two parties are involved, so that fewer changes take place (W2/2, 3, 4, 62, 50a, b).

In this connection we can also explain the large number of servants playing a role in a North Balinese *lakon*. If all parties and sub-parties were attended by the same two sets of servants (Twalén and Wana, Délem and Sangut), it would create confusion, as the audience would have difficulty in recognizing the party and the particular master of the servants at a given moment. For this reason, the main characters of the sub-parties and of the neutral parties have servants of their own. The names of the servants of a left sub-party start with Gedé: Gedé Glas and Gedé Botol (W2/50), Gedé Blabar and Gedé Bébékan (W2/36). The names of the servants of a right sub-party most frequently found are Tonglang and Kenyot, Dangdang Bang and Kenyot, or Guru Nyoman and Guru Nengah (W2/34b, 37, 38, 41, 47, 67). Some characters have only one servant. Manyar is Bima's special servant (W2/9). As the names for the servants of a neutral party I found Rangga (W2/34, 37, 41), who is the servant of Anoman, and Jro Dukuh (W2/3, 9, 41, 50) or Gopang Gana (W2/34a,b) as the servant of a god or of a seer. The servants of a neutral party which possesses the object or the princess being sought often do not have a special name, but are called Nyoman, Madé or, if it is a female servant, Luh. The use of these extra servants does not seem to be a very recent custom, as some of

these puppets are already represented in the collection of *wayang* puppets made by Van der Tuuk. This dates from the second half of the 19th century. In this collection, now in the Museum of Ethnology in Leiden, we find for instance Gedé Baag (no. 2601) as the servant of a member of a left sub-party.

The next question that has to be asked is how it is decided which party starts a *lakon*. The right or the left party may enter first. It appears that in the whole of Bali the party which enters first is determined by the *dalang's* breathing-exercises executed at the beginning of the performance before he awakens the puppets. Data on the breathing-exercises can be found in the *dalang's* manuals (Hooykaas 1973a: no. 22). "When he (the *dalang*) begins to perform, he must test his breath. When it is stronger through the right nostril, he must believe God Brahma is performing. When it is stronger through the left nostril, he must believe God Wisnu is performing. (. . . .) When the breath is equally strong, he must believe God Iswara is performing". In this prescription, the *trimūrti* Brahma Wisnu Iswara is connected with the three channels in a man's body opening up into the nose (cf. Goris 1926:56). The results of the above prescriptions are applied by the *dalang* in the following way (inf. nos. 8, 53). If the right nostril quivers, the right party (in North Bali the main right party served by Twalén and Wana) starts and defeats the left party (in South Bali examples nos. 1 and 2 on p. 254 above; in North Bali the main left party, served by Mélem and Sangut, is defeated). If the left nostril quivers, the left party starts, but is defeated by the right party (in South Bali example no.4, p. 255). If both nostrils quiver, there is a balance. It is up to the *dalang* to decide which party starts, but the left party always has to be defeated at the end of the *lakon*. As for South Bali, possibility no.3 on p. 254 may serve here as an example. The *lakon* starts with the right party, then we go over to the left party, which decides to attack the right party. Both parties seem to be equally strong, but finally the left party is defeated. If both nostrils quiver, the neutral party never begins the *lakon* in North Bali, but either the right or the left party.

The abovementioned system is independent of the story performed. The following may serve as an example. In 1971, during the Wayang Festival, the *lakon* Si Goa Gala-Gala, the house of the Pandawa set on fire, had to be performed by all participants. According to the results of the breathing-exercises some *dalang* started the *lakon* with the right party (W2/17, 28), following example no.2 on p. 254. Other *dalang* started with the left party (W2/18, 19) following example no. 4. The story developed in each *lakon* was the same and also the ending, namely the defeat of the left party.

In this connection one might expect that the place where

the *kekayonan* is inserted at the end of movement (M3) would indicate which party will appear in the following phase. Only one *dalang* (W2/47, Pamaron) from North Bali did this. At the end of the third movement he places the *kekayonan* on the left side of the *gedebong*, if in the next phase the left party starts, and on the right side if the right party starts.

(M5, or 5a). When the conflict is resolved and the goal striven for can be reached, the *lakon* is ended. The *kekayonan* is placed in the middle of the *gedebong* (M5), or in certain *lemah* performances it is touched by the *dalang* (M5a). In the first case, the transition to the next sphere, namely back to *nişkala-sakala*, is marked. In the second case, continued existence in this sphere is indicated. The duration of the fifth movement is very short. As the conflict is now solved, it is no longer important for the audience to see what happens afterwards. This is shown by the fact that the people go home immediately. Speech is also no longer necessary, so that the movements (M5) of (M5a) of the *kekayonan* need not be accompanied by a *panjangkara* by the *dalang*. There is no need to furnish information on the return to *nişkala*. The placing of the characters of the left and right parties close to the *kekayonan*, facing it, symbolizes their becoming one. Acintya, who in South Bali is also placed in the middle, alludes to their dissolution in the Void. The *kekayonan* in the middle, as a manifestation of Siwa, in combination with the manifestations of Siwa or Brahma and of Wisnu again indicates neutrality. The audience does not witness what happens afterwards after (M5) of (M5a), namely putting the characters back in the chest.

If holy water is being made and as is the custom in North Bali, the puppets are purified, the characters necessary for this remain in the *gedebong*. The preparation and the manipulations, therefore, take place in the *nişkala-sakala* sphere. Finally the puppets are put back in the chest.

(M6). The *kekayonan* goes in last. The *nişkala* sphere is now reached again and the cycle of creation is closed. It can begin again in the next performance. The last movement of the *kekayonan* is also not of much importance, so the actions with it are simple and the duration brief.

By way of summary then, throughout Bali the manipulation of the *kekayonan* serves several functions.

- (1) It determines a transition to another phase in the circular development characteristic of each performance;
- (2) Each of the movements, taken as a whole, is indicative of the phase and the place that follows;
- (3) The movements indicate that a certain phase has come to an end;
- (4) The different actions and positions of the *kekayonan* give

precise information on the process that will develop in the next sphere;

(5) At the same time, the *kekayonan*, if put at certain places in the *gedebong* and combined with other characters, gives additional information on the situation (neutrality, conflict).

It appears that all *dalang* use similar terms for the manipulation and the different actions of the *kekayonan*. As already mentioned, the general term for manipulating is *nyolahang kekayonan*. If it is done on the right side, *ring tengen* is added, if it is done on the left, *ring kiwa*. Moving up is called *muncab*, moving down, *ngisep* (inf. no. 13). Twirling is called *pamuteran*. Turning around is associated by the *dalang* with an episode from the Old Javanese *Adiparwa*: 31-33, where Mount Mandara is used as a churning-stick. It is turned to churn the ocean, so that the water of immortality can be obtained. The *kekayonan* itself is associated with Mount Mandara. The interpretation of the term *pamuteran* agrees with what happens during movements (M2) and (M3), namely the setting in motion of the cycle of creation. The placement of the *kekayonan* in the *gedebong* is called *tanceban*. The place where it is inserted is added, *ring tengen*, on the right, or *ring ba satengah*, in the middle.

One might expect to find many data on the function of the *kekayonan* in the texts of the Dharma Pawayangan, but one does not. In all the texts available (Hooykaas 1973a: no. 26; W5/1, 1; W2/2, 3a; W5/3, 4b; W5/4, 7b) only the manipulation (M2) is mentioned. The actions with the *kekayonan* after the pronouncing of the *mantra* are denoted by *ang(g)ilak*, or *ang(g)i-lakakën* (OJ), to move quickly, and the inserting by *tancëb*. Only one Ms (Cod. Or. 10.793, origin unknown) gives information on the place where the *kekayonan* has to be inserted. "After the *kekayonan* is placed in the middle, the figures [read: puppets] may be taken out of the chest and placed in the *gedebong*." (Hooykaas 1973a: no. 26). The reason why only this movement (M2) is mentioned must be its great importance in comparison with the other movements.

Now we can examine the problem of whether in the graphic arts there exists a tree-ornament with a function similar to the *kekayonan* in *wayang*. In paragraph 4.4 I referred to the ornaments by which scenes on paintings or reliefs are separated. In painting the ornaments most frequently used to separate scenes are the rocks, with or without the cock's spur, and the wall. In the reliefs the borders of the panels are the main separators. These three could be compared with the movement (M4) of the *kekayonan* in a *lakon*. A tree-ornament with an outward appearance similar to the *kekayonan* does not exist in the graphic arts. However, certain uses of the leafy tree might be compared with it. In rare cases it serves, in painting as well as on reliefs, to separate scenes, but much

more frequently it is found between two groups who meet as friends. In the first place it serves here to differentiate between the ranks of the groups and, secondly, it is a sign that no conflict exists between them. In this function the tree can be compared with the *kekayonan* when it is placed in the middle of the *gedebong* at the end of the third movement (M3). It then indicates neutrality. The transition to another sphere or place in a circular development is certainly not indicated by the tree. Therefore, its presence in the graphic arts cannot simply be equated with that of the *kekayonan* in *wayang*.

5.3.2 The ornamentations (*panglangkara*)

During the performance information is passed on to the audience by the *dalang* through his puppets. This information has to be interpreted by the audience. As is generally known, in the interpretation of speech the hearer always needs extra-linguistic information in order to understand what the speaker wants to convey to him. In the case of a *wayang* performance the extra-linguistic information the audience needs for understanding and appreciating the *dalang*'s story is first of all presented in the *panglangkara*. To show that they are not to be interpreted as spoken by a *wayang* puppet, the *dalang* speaks these *panglangkara* in a particular way, characterized by *glissando* (see 4.1.4). The language used is Old Javanese.

The most striking features of the *panglangkara* in the performance by our *dalang* were (1) their variation in length, and (2) the differences in the circumstances of their usage. Our *dalang* used 41 *panglangkara*. As far as their duration is concerned, they can be divided into three groups, thus:

a. *Very long ones*, varying in time between 1 and 3 minutes

<i>Beginning</i>	<i>Time</i>	<i>Duration</i>
1. dadya ta pira ta pintĕn	00.31,17	3 min.
2. dadya ta sinuksĕma	00.36,00	1 min. 20 sec.
3. irika sawusanira	00.54,00	2 min. 38 sec.
4. a-rakwa Sang Hyang Anila	01.22,00	1 min.
5. nora ta lyan	02.03,30	1 min.

b. *Long ones*, taking between 4 seconds and 30 seconds

1. irika Narĕrya Wꦂko- dara amwit	00.51,15
2. Narĕrya Wꦂkodara	01.12,40
3. yan sira	01.12,45
4. parasama a-sami	01.17,00
5. sakṣaṇa	01.18,00-01.19,00
6. ka Bĕyuloka	01.21,00-01.22,00
7. kahananira	01.27,30-01.28,00
8. prak adulu	01.32,00

- | | |
|--------------------------------------|-------------------|
| 9. yoga dhāraka | 01.42,00-01.43,00 |
| 10. ngranāsikā Narārya
Wṛkodara | 01.42,00-01.43,00 |
| 11. mawruh Sang Hyang
Nawaruci | 01.44,00-01.45,00 |
| 12. tapwan | 01.48,00-01.49,00 |
| 13. sirang | 01.51,00 |
| 14. paḡa tinḡmpuhan | 01.52,50 |
| 15. waduh a-ri wus katon
tḡkapira | 01.56,10 |
| 16. irika tumurun | 02.01,00-02.02,00 |
| 17. katur | 02.01,00-02.02,00 |
- c. *Short ones*, consisting of one or two words only, ending with a *glissando*. Their duration is very short.
- | | |
|--------------------------------|--|
| 1. iya mangkanā | 00.34,17 |
| 2. irikā | 01.05,50-01.07,00; 01.52,50 |
| 3. dadyā | 01.17,00 twice; 01.41,00-01.42,00;
01.43,00; 01.44,00; 01.50,00 |
| 4. (w)adūh, badūh, aūh,
aūk | 01.11,20-01.12,00; 01.19,40-01.20,00;
01.28,00-01.29,00; 01.43,00;
01.44,00; 01.52,50; 01.54,00-01.55,00;
01.57,00. |

If we look into the circumstances in which the *panglangkara* are given it becomes clear that a relationship exists between their function and their length.

a. *The very long panglangkara*

Just after a change of setting indicated by the movement (M3) of the *kekayonan* two very long *panglangkara* are given. While they are being spoken, no actions with the puppets of the *lakon* take place. In the first *panglangkara* information is given on the essence of *wayang* and the repertoire from which the *lakon* is taken (*Mahābhārata*). In the second one, reference is made to the situation and the mood of the hero Bima and to the place where he is. The third very long *panglangkara* is accompanied by the movement (M4) of the *kekayonan*. The change of place and time is explained, while there is no action with the puppets of the *lakon*. In the fourth very long announcement information is given on the situation of the gods, while they are not present on the screen. In the fifth very long announcement the change of place is also explained, while no puppets of the *lakon* are present on the screen. As already pointed out, this *panglangkara* should have been made together with the movement of the *kekayonan*. By means of the *panglangkara*, in all these cases, information is given on events not shown on the screen, but highly necessary to understand the essence of the *wayang* and the progress of the *lakon*.

b. *The long panglangkara*

The long *panglangkara* inform the audience on the arrival or departure of a puppet present on the screen (nos. 1, 4, 6, 13),

or explain what someone does on the screen (nos. 2, 3, 5, 7-12, 14-17). In all these *panglangkara* additional information is presented about the new situation. However, this information is not strictly necessary in order to understand what is shown next.

c. The short panglangkara

The first point to note about the short *panglangkara* is that they often consist of the same word with which a long *panglangkara* starts, namely *dadya*, *irika* or *aduh*. We believe that these short *panglangkara* are abbreviations of the long ones. They are used (1) in combination with a song (nos. 1, 3) referring to a new situation or the arrival of a new puppet, and (2) to indicate someone's arrival or departure (nos. 2, 3, 4), especially in the case of a fight. The reason why these announcements are so short is probably the fact that they are combined with something else such as a song or a climax. It would then take too much time to give a long explanation, so the *dalang* prefers to use just the initial word of longer *panglangkara* such as *dadya*, *irika* or *aduh*. The information given by means of these short *panglangkara* is merely supplementary. They serve only to *emphasize* the importance of what is being shown on the screen, while a change of puppets or of situation takes place.

The same type of *panglangkara* spoken in the same peculiar way and with the same function is found in the performance of all other *dalang*. There exist fixed points in all the *lakon* where a *panglangkara*, especially a very long one, is obligatory. In North Bali more obligatory very long *panglangkara* are met with than in South Bali. Other *panglangkara* are clearly optional.

The ornamentations are denoted by special names. In the whole of Bali the general name for an ornamentation is *panglangkara*, as already mentioned. In Tabanan *pangalang* is used more often, in Badung *panggalang*, and in Buléléng it is more often called *basa gancaran*, or *gancaran*, prose. This term refers to the way the announcement is spoken and is unknown in South Bali.

If a *panglangkara* coincides with the movement of the *kekayonan* (M4, M4a) it is in general called *panglangkara kekayonan*; in South Bali *pang(g)alang kekayonan* is also used.

The distribution of the *panglangkara* over a *lakon* is set out in the following diagram.

<i>South Bali</i>		<i>North Bali</i>
<i>wengi/lemah</i>	<i>lemah</i>	<i>wengi/lemah</i>
— M1 - M3	— M1 - M3a	— M1 - M3
• panyahcah parwa; panyarita	• (panyahcah parwa); panyarita	• pangaksaman pa- wayangan; gan- caran
• panglangkara	○ (panglangkara)	• M4 panglangkara kekayonan
○ panglangkara	○ (panglangkara)	
• M4 panglangkara kekayonan	• M4a panglangkara kekayonan	• gancaran
○ panglangkara	○ (panglangkara)	○ gancaran
• (M4) (panglangkara kekayonan)	• (M4a) (panglangka- ra kekayonan)	• M4 panglangkara kekayonan
○ panglangkara	○ (panglangkara)	○ gancaran
— M5, M6	— M5a, M6	• M4 panglangkara kekayonan
W2/7, 13, 14, 19, 21, 26, 27, 28, 32, 48, 49, 68, our <i>dalang</i>	W2/1, 10, 15, 46	etc. — M5, M6
		all N. Balinese <i>lakon</i>

- = *panglangkara*, obligatory, very long
- = *panglangkara*, optional, long or short
- = *panglangkara kekayonan*, obligatory
- = *kekayonan*

Items between brackets rarely occur.

It appears that in South Bali, in a *wengi* performance and in most of the *lemah* performances, a sequence of two obligatory very long *panglangkara* at the beginning of a *lakon* exists, while in North Bali a sequence of three obligatory announcements is found. In the whole of Bali, the first obligatory *panglangkara* consists of two parts, except in some *lemah* performances. Both parts have different names. The first part consists of a fixed text. In South Bali the first part of the first very long *panglangkara* is called *pamahbah*, introduction, or *panyahcah parwa*, the enumeration of the Books. In this

introduction reference is made to the essence of the *wayang* and to the source on which the *lakon* is based. In the case of the Mahābhārata, there is a reference to its Eighteen Books, as with our *dalang*, in the case of the Rāmāyaṇa to its *kāṇḍa*, Chapters (W2/49), and in the case of Cupak to the story of the kingdom of Kadiri and its prince Wiranantaja (W2/29). However, if we are dealing with a *gambuh* performance, the whole introduction is clearly different. I have not yet been able to ascertain which texts are referred to. The *dalang* of the *gambuh* performances I attended was unable to give any information. One would expect that reference be made to the Malat, but I have not been able to trace this so far.

The texts used in the *pamahbah* in South Bali are - apart from that of the *gambuh* performances - for the greater part similar to that used by our *dalang*. They begin with *pira ta pintĕn* and end with *amunggĕl tattwa carita*.

The second part of the first very long *panglangkara* is called *panyarita*, tale in South Bali. Its text is not fixed. Reference is made to the story on which the *lakon* is based, for instance Bima Swarga, Ghaṭotkacāśraya, Bhāratayuddha, and to the episode of the story dealt with in the *lakon* (for instance, as in our *lakon*, Bima's journey from hell to heaven).

It appears that in those *lemah* performances in which the *kekayonan* remains in the centre of the *gedebong* the first part of the first very long announcement is often shortened; it then refers only to the source on which the *lakon* is based (W2/1, 10). Sometimes the first part is even omitted (W2/15) for reasons already pointed out.

In North Bali the first part of the first very long announcement is called *pangaksaman pawayangan*, introductory prayer for forgiveness for the performance. It also has a fixed text, although different from the one used in South Bali. It starts with *rĕp ri sakala*, as already mentioned. In this text there is a reference to the sphere, *sakala*, to the coming into being of the Sanskrit alphabet and of writing, and finally to the source in general on which the *lakon* is based, such as Mahābhārata, Rāmāyaṇa, Cupak. This *panglangkara* can be traced. It is derived from a written source called Pamastu Ning Cor (Ginarsa 1975; repr.1976:4). The *pangaksaman pawayangan* has also become well-known in the other parts of Bali, as it was published by Sugriwa in Dĕnpasar (Sugriwa 1963:30-31). Because Sugriwa's father was a *dalang* in Kubutambahan, as already mentioned in Chapter One, the book deals with the North Balinese *wayang* tradition. *Dalang* from Tabanan found the North Balinese *pangaksaman* so attractive that they copied it (W4/11, W1/80). In their opinion the North Balinese text was more complete than that of their own region.

In the second part of the first very long *panglangkara* in North Bali reference is made to the particular source on which

the *lakon* is based, as in the other parts of Bali. In fact, what is communicated in the first announcement and the way in which the information is presented are the same in all the *lakon* of Bali.

In South Bali, the second very long *panglangkara* is separated from the first one by only a song. It also consists of two parts. In the first part, which has a text used by all *dalang* in South Bali starting with *sinuksĕma* (often pronounced as *sinduk samita*), the mood of the god or *ksatriya* inserted in the *gedebong* is announced. He is always meditative and silent. While pronouncing *sinuksĕma* all *dalang* in South Bali, including our *dalang*, touch this main character with their forefinger and middle finger to bring it to life. The text of the second part of the *panglangkara* is not fixed. It explains the reason why the main character is silent and it describes the place where he is, for instance in a palace or in a field.

It appears that this second *panglangkara* is obligatory in the *wengi* performances, but it is also used in most of the *lemah* performances, particularly in those in which the *kekayonan* is placed on the right of the *gedebong* during the performance. In the *lemah* performances, with the *kekayonan* in the middle during the whole performance, the first part and sometimes even the whole second *panglangkara* is omitted for the sake of brevity.

In North Bali the second very long *panglangkara* is also separated from the first by a song. The *panglangkara* is combined with the movement (M4) of the *kekayonan*. This announcement mentions the location of the hero who has just been inserted in the *gedebong*, for instance in the *pasĕban*. His mood is described. He is silent, deep in thought, as in South Bali. The fact that there is an audience at which a conversation takes place is also mentioned. The contents of the *panglangkara* are to a great extent comparable to the second part of the second one in South Bali. The differences are, (1) the absence of a first part with a fixed text, and (2) the fact that it coincides with the movement of the *kekayonan*. The reason why the *kekayonan* is handled here is clear. It emphasizes a change of place.

In North Bali the second obligatory *panglangkara* is again separated by a song from a third obligatory *panglangkara*. In it reference is made to the topic of the conversation during the audience of the god or *ksatriya* inserted in the *gedebong*. The *panglangkara* refers to a new situation occurring.

Furthermore, in the whole of Bali, each movement (M4) is accompanied by a very long obligatory *panglangkara*. In it reference is made to what happens to the hero during his journey to the abode of the other party (South Bali and North Bali) or sub-party, or to another place (North Bali). Between these obligatory long *panglangkara* accompanied by the *kekayon-*

an, long optional ones may be used to indicate someone's arrival or departure, or to explain a change in the situation presented on the screen. These *panglangkara* vary according to the *lakon*.

Not every change of character or of situation need be accompanied by a *panglangkara*. I found that in South Balinese *lakon* very long and long *panglangkara* are made more often during a *wengi* performance than during a *lemah* performance. This is, of course, due to the limited duration of the latter type of performance. For a *wengi* performance in South Bali the minimum number I found is five (W2/32) and the maximum twenty-two (W2/17, our *dalang*). During a *lemah* performance they vary from two (W2/15) to six (W2/10). In North Bali the total number of very long and long *panglangkara* per *lakon* is far more than twenty-two due to the large number of movements (M4) with the *kekayonan*.

The number of short *panglangkara* varies greatly. In South Bali they also seem mainly to be abbreviations of long ones. Some *dalang* use them frequently and other *dalang* do not use them at all. In a *lemah* performance they are rarely spoken. Their function seems to be so slight that they can easily be left out.

In North Bali the short *panglangkara* occur extremely rarely. As will be shown later, in those cases where in South Bali a short *panglangkara* can be expected, in North Bali preference is given to the use of a *song*.

Summarizing we may conclude that in the whole of Bali the *panglangkara* at the very beginning of a *lakon* are the most important. In South Bali we find a sequence of two and in North Bali a sequence of three obligatory *panglangkara*. The second most important *panglangkara* are those accompanied by the movement of the *kekayonan*, in which the audience is informed about the change that takes place. Other *panglangkara* simply depend on the *dalang*'s wishes. They give ancillary information. In South Bali there is a tendency to decrease the total number of them, but in North Bali there is a tendency in the opposite direction.

In the ancient forms of theatre (*gambuh*, *arja*, *calon arang*, *topéng*, *parwa*, *bebanyolán*) *panglangkara* also occur. They are spoken by the actors when they enter for the first time, or re-enter after a long absence. The language of these *panglangkara* is also Old Javanese, and the way in which they are presented is similar to that of the *dalang*. Since no extensive research on this subject has been done, the only thing that can be said about them is that most of these *panglangkara* are long and that they have a fixed text. As it is customary for the actors to form groups which have a leader, they learn these *panglangkara* from this leader, because the majority of the actors are not as well versed in Old Javanese as *dalang*

usually are. In these *panglangkara* something is said about speaking or answering and also about the place to which a figure goes. An example of such a *panglangkara* is what Mén Mosél says when she enters the stage for the first time at the beginning of the *bebanyolan* performance in Krambitan (Tabanan, C 217; inf. no. 96). In a *bebanyolan* a folk tale, in this case Pan and Mén Mosél (Ca/33), is combined with a *barong*-story, the topic of which is the fight between the *barong* and a witch. Mén Mosél says when she enters, "*kagyāt lingnira kaya sapā / maya tan nenggūh // kacaritanan Mén Mosél ané jani luas ka peken / apā marma kang cinaritā*"//, let us now talk about Mén Mosél, who intends to go to the market (these last words are spoken in Balinese, in contrast to the rest of the text) / what is the reason that it is told? // After this Mén Mosél starts speaking in Balinese to her husband.

The reasons why the above text is a *panglangkara* are (1) it is spoken in Old Javanese, (2) it is spoken in a peculiar way, and (3) its function is similar to that of the *panglangkara* in *wayang*, namely to give additional information. The reason why the speaker switches to Balinese for a moment must be sought in the fact that the speaker was not well versed in Old Javanese.

5.3.3 The songs (*sesendor*)

The third device that structures the *lakon* is the song. In order to understand their function we have to distinguish between songs sung by a servant and songs not sung by a servant. The differences in the function of the songs serve as a criterion for deciding which songs are supposed to be sung by the puppets and which not. We will discuss the latter type first, because it is the most important.

The songs not sung by a servant in the *lakon* rendered in this study are:

No.	First words	Metre	Origin	Time
1.	rahina tatas kamantyan	aśwalalita	BY XXVI, 1a-d	00.28,50
2.	sēḍḅng alīlā	śikhariṇī	BY XX, 1a,b	00.34,17
3.	sahurira	giriśa	AW VI, 4a	00.37,20
4.	lwir bhāskara	durma	Sarasamuccaya, 3, 1a	00.56,58
5.	om sēmbah	mṛdukomala	AW X, 1a	01.32,30
6.	akweh swarga	śragdharā	AW VII, 2a-d	01.32,00
7.	manangis	?	?	01.44,00
8.	om ākāśa	śloka	stava	02.01,00- 02.02,00

Those sung by a servant are:

No.	First words	Metre	Origin	Time
1.	warigané	?	Wariga Di Ranté	01.56,58
2.	sangkêng kelāśa	śragdhara	AW VII, 7b	01.35,00- 01.36,00
3.	an sang Pārtha	śragdhara	AW VII, 3b, c	01.55,40

The songs not supposed to be sung by a servant occur (1) after a movement of the *kekayonan*, possibly combined with a very long *panglangkara*, (2) after a *panglangkara*, either a very long one or a short one, (3) after a *tandak*, and (4) not in combination with a structuring device. In our *lakon* this happened only once.

(1) *The songs after the movement of the kekayonan*

These occur after (M3) and (M4). As already pointed out, a new phase is heralded by the movement (M3) of the *kekayonan*. At the close of the movement the *dalang* begins singing the first line of the stanza quoted. The stanza consists of four lines. After this first line three puppets, Bima and both his servants, enter one after another. Their entrance is accompanied by one line each. In the song reference is made to the glorious march of the Pandawa to the battlefield. The topic of the stanza, a battle that is at hand, alludes here to what will be presented in the *lakon*, namely the battle between Bima and the gods. After the movement (M4), and a very long *panglangkara kekayonan* which marks the change to the other realm, the fourth song is sung; while singing the *dalang* takes a new puppet, Sangut, and arranges its arm-sticks. The topic of the song is darkness, which is in close harmony with the topic of the conversation following, namely the allusions to Bima's death.

(2) *After a panglangkara*

After the first very long *panglangkara*, there is a short pause. Then the second song, a long one, is sung. It is preceded by a short *panglangkara*. During this song the puppets of Bima and both his servants are not moved. The song alludes to a certain state of mind which will be described in the *panglangkara* that follows. *Līla harṣa* in the song refers to rejoicing (*tuṣṭa manah*) as mentioned in the following *panglangkara*. In the third song, which is after the second very long *panglangkara*, an allusion is made to speaking (*sahur*). When the song is over, Twalén is moved and indeed starts speaking. The seventh song is preceded by a short *panglangkara*. The *dalang* takes two new puppets (Mredah and Twalén) and arranges their sticks. The song refers to what follows, the weeping of the servants over Bima's death. The eighth song is preceded and followed by a short *panglangkara*. It is sung while the *dalang* takes the puppet of Siwa and puts a leather bottle in its hands. In the

song reference is made to what follows, the coming down of the holy water which is in the bottle.

(3) *After an exhortation (tandak)*

The *tandak* in question belongs to the category of the interjections. While the *dalang* is involved in taking two other puppets (Mélem and Sangut) and arranges their arm-sticks, the *dalang* sings the sixth song. Its topic is the destruction of heaven, alluding to Bima's future actions.

(4) *Not combined*

The fifth song is at the end of a conversation in which Mredah introduces the problem of losing his master Bima. The song, coinciding with the exit of Twalén and Mredah and their being put on the floor, is about someone who has no protector. It refers to the problem posed before, but also to what might happen in the future, that is Bima's death.

In all the above songs at least one whole line of a stanza is quoted, sometimes three lines, or even a complete stanza. The topic of the songs refers to what follows. The songs are mostly preceded by a movement of the *kekayonan*, or a *panglangkara* or *tandak* explaining a new situation. The songs present a second type of background information. They convey the mood of the new events, or they allude to the outcome of the new events. The time that elapses during the songs, combined with the *panglangkara* or *tandak*, serves to fill up the periods in which for technical reasons no actions with the puppets take place. The *dalang* needs this time to pick up a new puppet, arrange its arm-sticks and put it in the right position to enter. If the transition or change introduced by the songs is an important one, or involves many actions by the *dalang*, the quotations contain more than one line; if they take place during a quick succession of actions of the puppets, the quotations contain one line only.

One would expect the *dalang* to make use of quotations from the *kidung* Bima Swarga, version A or B, in this *lakon*, but this is not the case. He quotes BY, AW as well as *geguritan* and *stava* (Skt) sources which do not deal with the deeds of Bima in heaven. A quotation is chosen only because of the mood or allusion expressed.

The only servant who is supposed to sing is Sangut, the servant of the left party. The first passage is sung while he enters dancing. A characteristic feature of Sangut is that he always tries to understand the motivations of the right party, and that he tries to defend this party. In his first song, Sangut alludes to what according to him will happen to the left party, that is, Bayu's death, although it may seem to someone who does not know Sangut's character that he is referring to the death of Bima, a member of the right party. The second song starts just after Sangut's entrance. He makes dancing movements while singing. It is meant to be ambiguous;

its deeper intention is to show that Bima is in the right. Of the third song we can notice the same ambiguity. It is sung by Sangut while he enters and sees that both Bima and Bayu have been killed. With the word *daitya*, demon, the god Bayu is meant, and not Bima, as a naive listener might suppose.

Of the songs sung by Sangut it can be said that they begin just after his entrance on the screen, and that covertly they indicate his opinion on what will happen. On the one hand they seem to convey the fact that it is the left party which is in the right, but the deeper meaning of the words he has sung is just the opposite. The songs are rather long - more than one line of a stanza are quoted - to give the *dalang* the opportunity to elaborate the dancing movements of Sangut.

Songs occur in the other *lakon* in the whole of Bali. As in our *lakon*, a distinction can be made between (I) songs by a servant, and (II) songs not by a servant.

(I) *Songs sung by a servant*

In my recordings I have not yet been able to establish clear cases in which puppets others than a servant are supposed to sing. In those cases in which one might suppose that a *ksatriya* is singing, another interpretation, namely that the *dalang* himself is singing, was always possible.

Not only Sangut, as in the *lakon* rendered in this study, but also his companion Délem as well as Twalén and Mredah or Wana may sing. Any servant may sing. His song begins shortly after his arrival on the screen, or in the course of a conversation with his companion.

The songs allude to the situation that comes into existence (a defeat, a victory) and they often take a critical view of these situations. The songs by Sangut show in the whole of Bali the same ambiguous allusions as those in our *lakon*.

In most cases *kidung* and *geguritan* are quoted, but the sources of these have not yet been traced. Sometimes oral sources, such as *jangér* songs (see Ge/2) are quoted. In North Bali even songs in Indonesian, learned by children at school, are used. *Kakawin* may also be quoted by the servants, as in our *lakon*.

(II) *Songs not sung by a servant*

To the songs not sung by a servant belong (1) those in which the function as structuring device is combined with a technical consideration, i.e. they fill up the intervals in which no actions with the puppets take place on the screen, as the *dalang* has to take another puppet from behind him, and (2) those which are not combined with a technical consideration.

(1) *Songs as structuring device and with a technical consideration*

The songs may be combined with a *panglangkara* and with a movement of the *kekayonan*. In South Bali these songs generally

follow upon a *panglangkara* (a very long one, or a long or a short one) and on a movement of the *kekayonan*, as in the *lakon* of our *dalang*. In North Bali they precede a *panglangkara* (a very long one combined with the movement of the *kekayonan*, or not). A song rarely follows a *tandak* or precedes it, for reasons to be explained later. The entrance of a new puppet can, but need not be introduced by a song. In North Bali a climax can also be introduced by a song.

All songs allude in a poetical way to a new situation which is developing, (a) to the mood, (b) to the name or function of the puppet about to enter, (c) to the situation itself or (d) to a destination to be reached.

In South Bali the majority of the songs are quotations from AW, BY, RY, Sut, and of the first *śloka* of the *Ādiparwa*. Many of these quotations have already been traced. Middle Javanese sources such as *kidung* or Balinese sources such as *geguritan* are very rarely quoted. The quotations from Sarasamuccaya and Wariga Di Ranté used by our *dalang*, therefore, are exceptions. In North Bali, apart from quotations from the aforementioned Old Javanese sources, we also find many quotations from *kidung*, for instance Sudamala (W2/62) and Bima Swarga (W2/4), and from *geguritan*. The majority of these quotations have not yet been traced.

In South Bali important changes are introduced by a whole stanza, or two or three lines of a stanza. When many actions take place, or in the case of less important changes, only one line of a stanza is quoted. In North Bali the songs preceding the three obligatory very long announcements at the beginning of the *lakon* contain complete stanzas. In combination with other *ganecaran* usually only a full line is quoted.

(2) *Songs only as structuring device*

These songs intersperse a conversation or a monologue. They only occur in North Balinese *lakon*. A song interrupts a conversation or monologue in such a way that passages of a conversation alternate with passages of a song. An example is found in W2/9: 31 where Indra speaks to his servant Jro Dukuh, while a fight between his son Indracapa and the Pandawa Arjuna is at hand.

Dalang: 'Śrī bajrajñāna śūnyātmika parama sirānindya ring rāt wiśeṣa' (Sut I, 1a)

(This refers to the majesty of the god Indra and his son.)

Indra : Aduh, ah!

Oh, ah!

Dalang: 'Līlā śuddha pratiṣṭhēng hṛdaya' (Sut I, 1b, 'first part')

(This quotation refers to thinking about the situation as the servant is supposed to do.)

Indra : Caraka, caraka

Servant, servant (what do you think of it?)

Dalang: 'Jaya jaya' (Sut I, 1b, continued)

(This refers to the victory of Indra's son, which the servant is supposed to have in mind.)

Jro Dukuh: Adah, adah, adah!

O, well, well!

Dalang: 'Angkĕn mahāswarga loka' (Sut. I, 1b)

(This is another allusion to victory.)

Indra : Nanak Indracapa mamarĕpĕk matukar lawan Dhanañjaya.

You Indracapa attack, fight with Dananjaya.

(Here a fight follows.)

Instead of a quotation mere sounds such as *a, sa, ta, ya, yo* with *vibrato* can also be sung in these conversations, as if they were real quotations (W2/24, 40).

It is obvious that these songs interspersing such a conversation do not have a second, technical function to fill up the time necessary to take a new puppet, because during the songs the puppets are not moved. The songs allude in a poetical way to a new situation which is developing. The sources quoted are *kakawin* such as those mentioned before.

The songs can be divided, like the *panglangkara*, into obligatory ones occurring at fixed points and optional ones. There are local differences as to the obligatoriness of these songs and the way they are distributed over a *lakon*.

The general terms used for a song are *sesendor* or *sesendon*. No difference in meaning between these two could be found.

In North Bali the three obligatory songs at the beginning of a *lakon* have a special name, to be explained later. This custom is specific to North Bali. The songs can be distributed over the *lakon* in the following ways.

South Bali

North Bali

<i>wengi</i>	<i>lemah</i>	<i>wengi/lemah</i>
— M1 - M3	— M1 - M3/M3a	— M1 - M3
× sesendor, 'rahina'	/ sesendor	× sesendor, 'pangduldul'
• panyahcah parwa; panyarita	• (panyahcah parwa); panyarita	• pangaksaman wayang; gancaran
× sesendor	/ sesendor	× sesendor 'tampak silir'
• panglangkara	• (panglangkara)	• panglangkara kekayonan
× sesendor	× sesendor	× sesendor 'baturan'
		• gancaran

South Bali

North Bali

<i>wengi</i>	<i>lemah</i>	<i>wengi/lemah</i>
<ul style="list-style-type: none"> ○ panglangkara / sesendor + sesendor 	<ul style="list-style-type: none"> ○ panglangkara / sesendor + (sesendor) 	<ul style="list-style-type: none"> + sesendor = sesendor / sesendor ○ gancaran
<ul style="list-style-type: none"> • panglangkara kekayonan / sesendor 	<ul style="list-style-type: none"> • panglangkara ke- kayonan / sesendor 	<ul style="list-style-type: none"> / sesendor • panglangkara kekayonan
<ul style="list-style-type: none"> • (panglangkara kekayonan) / (sesendor) + sesendor 	<ul style="list-style-type: none"> • (panglangkara kekayonan) / (sesendor) + sesendor 	<ul style="list-style-type: none"> + sesendor = sesendor / sesendor ○ gancaran
— M5, M6	— M5a, M6	<ul style="list-style-type: none"> / sesendor • panglangkara kekayonan etc. — M5 × sesendor — M6

× song not sung by a servant, combined with technical consideration, obligatory

/ song not sung by a servant, combined with technical consideration, optional

= song not sung by a servant, in fragments

+ song sung by a servant, optional

— *kekayonan*

• *panglangkara*, obligatory

○ *panglangkara*, optional

• *panglangkara kekayonan*

Items between brackets rarely occur.

South Balinese lakon

At the beginning of a *lakon* of a *wengi* performance in South Bali there is a sequence of three obligatory songs at fixed points, namely immediately at the end of movement (M3) of the

kekayonan, when the *dalang* starts singing. Although during this song puppets enter on the screen, according to the South Balinese *dalang* this song is not sung by these puppets but by the *dalang* himself. It appears now that in nearly all *wengi* performances a fixed quotation is used, BY XXVI, 1a-d with the metre *aśwalalita*. Our *dalang* also used this song. This quotation starts with *rahina*. For this reason the *dalang* also call the first quotation *tiang marahina*, I say *rahina*. The quotation is independent of the repertoire, except for the *wayang gambuh*. Here the quotations are supposed to be derived from a *kidung* Malat, but so far they have not been traced. Even in a *ramayana* performance one may start with the quotation from BY, and then continue with RY I, 1a-d, *hana sira ratu*, there was a king (W2/49).

Each puppet who enters during the first song is accompanied by one whole line of the stanza quoted. The number of puppets entering during the first song determines the lines to be quoted. In South Bali the puppets first entering on the screen are three in number (W2/7, 16, 21, 24, 29, 47, 49) as in our *lakon*, sometimes four (W2/10, 15, 17, 18, 19, 27, 28, 32, 69), but rarely more than four. If three puppets enter, they represent a prince and both his servants. If four puppets enter, they represent a king or a queen, and his or her guests, namely a prince with both his servants. In the first case, the above quotation from BY is sufficient. While the first line is being quoted the *kekayonan* is inserted, while the second line is being quoted the prince enters, etc., as in our *lakon*. If four puppets enter, one more line is necessary. For this purpose the first line of the next stanza is quoted, i.e. BY XXVI, 2a, *rasa bēlah..* (W2/15, 17, 18, 19, 27, 28, 29, 32, 69).

Since in the final line of the quotation of BY XXVI, 1 the names of the Pandawa belonging to the right party are enumerated, one would expect this quotation to be used only if members belonging to the right party enter on the screen for the first time, but this is not the case. Even when members of the left party enter (W2/18, 19, Drestadyumna and Duryodana; W2/49, Jatasura) they are accompanied by the same quotation.

In a *lemah* performance in South Bali often no initial quotation is used, probably due to lack of time. The puppets that have to enter first are inserted together at the same time, or with very short intervals. If an initial quotation is sung, this is rarely from BY XXVI, 1 (W2/49 only). According to the *dalang* this quotation is too aggressive. A more philosophical or religious source is considered to be more appropriate, e.g. Sutasoma (om śrī bajrañāna; Sut I, 1a-d with the metre *śragdharā*; W2/15), or Ādiparwa (*jayati Parāśarasunu*; Ād 1, śloka 1; W2/10, W4/2).

The second obligatory song in a *wengi* performance in South Bali is after the first very long *panglangkara*. The text of

the quotation is not fixed, but it appears that a fragment is always chosen in which someone's heart (*ambèk*), or feelings are mentioned, for example, *ikang ambèk yan sampun amatèh* (AW V, 7a, with the metre *śikharinī*; W2/59), or *ambèk sang Paramārtha* (AW I, 1a-e, with the metre *śārdūlawikrīḍita*; W2/69). Our *dalang* uses in his quotation *līla harṣa*, which fits the pattern.

In a *lemah* performance in South Bali the use of a song after the first very long *panglangkara* is optional.

After the second very long *panglangkara*, there are two possibilities depending on the number of puppets present on the screen. If three puppets are present (a prince and both his servants) one of the two servants always questions the prince about his mood. In this case the song preceding the conversation is about answering (*sahur*). Two quotations seem to be particularly apt for this purpose, namely *sahurira tan apañjang* (AW VI, 4a, with the metre *giriśa*; W2/5, 7, 12, 16, 18, 21, 25, 27, 69, our *dalang*), and *kunang sahur i sang kinarya* (BY X, 15a with the metre *harinīdhwani*; W2/32). If very sad circumstances are to be discussed in the *paséban*, *tatkala yar tēka rikang pasabhān* (RY II, 44a, with the metre *basantatilaka*; W2/49) can be used.

It is obligatory to introduce the conversation of the servant with a song. In a *lemah* performance the conversation of the servant is also introduced by a song, even if the second very long *panglangkara* is omitted.

If four puppets enter (a king and his guest and both servants), firstly the prince starts talking to the king. This conversation may be introduced by a song about words (*śabda*), or about guests honouring (*yajña*) a king or a prince, or about a king (*ratu*) in general in a palace (*puri*). The following may serve as examples: *nāhan śabdānira* (BY XV, 1a with the metre *praharṣinī*; inf. no. 34); *sang śūrāmrih ayajña* (BY I, 1a, with the metre *jagaddhita*; W2/19); *hana sira ratu dibya rēngōn* (RY I, 1a, with the metre *mālinī*; inf. no. 34); *ndah sāmangkana kāstawanira* (BY I, 2a with the metre *jagaddhita*; W2/21, 28); *lēnglēng rāmya...puri* (BY V, 1a, with the metre *śārdūlawikrīḍita*; W2/8).

The conversation between the king and prince is continued by a conversation between the prince and his servants, as mentioned above. This conversation is introduced by the aforementioned obligatory song on answering (*sahur*).

From now on the use of songs is optional in a *lakon*. In *lemah* performances a few songs are quoted, due to the limited time available. It appears that most *dalang* prefer to choose the same quotation for certain moods. Sad things and fights with an unlucky outcome are preferably introduced by a song about sunset, for instance, *atha ri hilang nikang rawi* (BY XVI, 13a with the metre *āśwalalita*), or with *rawi mangayati*

(BY IV, 9a, *giriśa*; W2/8). A fight can also be introduced by a song about a weapon (*hrū*), for instance, *hrū sambartaka pa-mapagnira* (AW VIII, 14a, *praharṣiṇi*; W2/28, 48). It also occurs that the new puppet entering on the screen is introduced by a song in which his name or his function (seer, king) is mentioned, for example when Aruna enters, *meh rahināsēmu bāng Hyang Aruna* (BY VI, 1a, *wisarjita*; W2/26) is sung, and when a god enters, *oṃ sēmbah ning anātha* (AW X, 1a, *mṛḍukomala*; W2/8, 48) is sung. When a seer enters, *jayati Parāśarasunu* (Ād 1, 1st śloka; W2/8, 21, 46), since Parasara is the father of the seer Byasa. To introduce a departure (*amwit*) the following song is used: *manwit Narendrātmaja ring tapowana* (AW XIII, 1a, *indrawaṇśa*; W2/46, inf. no. 34). Weeping is always introduced by a song starting with *manangis*, weeps (W2/29, our *dalang*) or *tangis*, weep (W2/29, 32). The source quoted has not yet been traced.

The songs by the servants are optional in a South Balinese *lakon*. The frequency of these songs depends on the time available (*wayang wengi*, or *lemah*) and on the *dalang*'s own wishes. It is considered bad taste to place more emphasis on the songs sung by the puppets than on those sung by the *dalang*. It is also considered bad taste if a *lakon* is interspersed with too many quotations, either by the servants or otherwise.

North Balinese lakon

In the beginning of a North Balinese *lakon* the *dalang* sings three obligatory songs which are not supposed to be sung by any of the servants. As in South Bali, the first song comes immediately after the movement (M3) of the *kekayonan* and before the *pangaksaman*. This song is called *pangduldul*, opening. The text quoted, however, is not fixed as in South Bali. The number of lines quoted has to be sufficient to accompany the entrance of the puppets and their first movements. Typical of North Bali is that so many puppets enter at the beginning of a *lakon* and that they often enter together two by two. The minimum number of puppets entering at the beginning is four (W2/2, 9, 34a,b, 38, 20, 41, 47, 62, 67), but five (W2/4, 29, 36, 37, 50), six (W2/68) and seven (W2/40) are not unusual. The actions of the puppets entering are so elaborate that often one puppet needs two lines of a stanza quoted. Therefore a *dalang* has to quote often more than one stanza to accompany the movements of the puppets (W2/3, 7, 20, 68; W4/3), or after having quoted a full stanza he may continue singing a text in Old Javanese improvised by himself (W2/2, 9). That it is a text made up by himself is proved by the fact that it does not follow a metrical scheme.

The texts quoted in the opening song vary. However, there is a preference for a quotation from a *kakawin*. The criteria for the choice of a certain quotation are (1) similarity be-

tween the action quoted and the action presented on the screen, for example: *om sembah ning anātha* (AW XI, 1a-d; W2/40, 47) is quoted while a *sembah* is being made by a puppet on the screen, (2) similarity in the name; the puppet entering bears the same name as the person mentioned in the quotation, for example: *ambĕk sang paramārtha...Pārtha* (AW I, 1a-d, 2a-b; W2/20, 68) is sung while Arjuna (=Pārtha) enters, (3) similarity in function; if the person entering is a king, a song about a king or honouring a king is quoted, for example: *ndah sāmang-kana kāstawanira* (BY I, 2a-d; W2/38), or: *tatkāla nr̥pa Kṛṣṇa tan tulus* (BY XIII, 4a-d; W2/34a, b). Sometimes (4) an allusion to a destination that has to be reached in the *lakon* is given in the quotation, for example: *om śrī bajrajñāna...swarga loka...* (Sut I, 1a-d, 2a-b; W2/3, 4), when Bima's departure for heaven is at hand.

The second obligatory song comes before the first *panglangkara kekayonan*. During this song all *dalang*, except for the brahman *dalang* from Sukasada, take two weapons (two discusses, or a discus and a club) which they suddenly press against the middle of the screen. By this action they give life (*idup*) to the puppets. This can be compared with the touching of the main hero during the second *panglangkara* (*sinuksĕma*) in the performances of South Bali. This second song is called *tampak silir*, after what is shown on the screen. The words mean to "strike obliquely with the hand". The aforementioned *dalang* from Sukasada refuses to do this, as he considers it to be typical of *jaba dalang* connected with the temple of Pamaron. Being a brahman he considers such an action inappropriate. Actually the use of the weapons is not limited to the *jaba dalang* since the brahman *dalang* from Banjar and the *wĕsya dalang* from Bratan also use them. Nevertheless this quotation is also called *tampak silir* by the *dalang* from Sukasada.

The songs of the *tampak silir* are mostly quotations from *kakawin*. These quotations refer to speaking (*śabda*, *wuwus*), to a palace (*puri*) in which an audience takes place, or to something charming, as actions of the puppets have not yet taken place. For instance: *nāhan wuwus Rawisuta* (BY VIII, 13a-d; W2/34; W4/7), or *byaktācāmana...ngumastawā* (BY I, 7a-d; W2/41), or *lĕnglĕng rāmyanikang śasānka...rūm ning puri* BY V, 1a-d; W2/38), or *ajrah puṣpitārūm kasilir samirāṇa* (source unknown so far, W2/2, 9).

The third obligatory quotation is before the *gancaran*. It follows directly on the *panglangkara kekayonan*. It is called *baturan*, a term probably referring to the masonry plinth of the pavilion (*balé*, *pasĕban*) in which a king sits during the assembly. The *gancaran* also contains a reference to the audience which is about to begin. The texts quoted in the third song are mostly stanzas from *kakawin*. Their topic is either the annihilation of enemies, a problem discussed during the

meeting in the audience, for example, *sang śūrāmrih...pējah-ing raṅānggaṇa* (BY I, 1a-d; W2/24), or instruction, i.e. on what ought to be done by a prince after the assembly, for example, *sangkanikang rāt...upadeśa* (RY XXIV, 82a-d). The fourth place where a song is obligatory is at the end of a performance, after the *kekayonan* is inserted in the middle of the screen (M5). A quotation from RY XXIV, 81 combined with RY XXIV, 127 on *dharma* and on arriving in a garden is used (W2/20, 24, 37, 38, 41, 50, 51, 62, 68).

The other quotations, before a *panglangkara kekayonan*, or before a *gancaran*, or at the arrival or departure of a puppet, are always optional. They allude to the new situation or mention the name of the puppet that will arrive. It appears that in North Bali on the arrival or departure of a puppet a song is preferred, while in South Bali a *panglangkara* is used in such a case. The texts quoted in North Bali under these circumstances are from *kidung* or *geguritan*, the majority of which have not yet been traced. For instance, at someone's departure a quotation starting with *ri angkatira*, or with *lampahira* is used (W2/25, 46); if someone is in a forest a quotation starting with *ring alas* is sung (W2/36). During the bewailing of someone, *asih* (W2/9, 36), or *tangis* (W2/3, 32), or *atha sēdih* (W2/49) are used. If for instance Kresna enters, a quotation in which his name is mentioned is used, *antyantha tuṣṭa manah naranātha Kṛṣṇa* (W2/38). If someone is dead, *atha ri pējah* is sung.

The quotations interspersing a conversation are also optional. They serve as an additional means of alluding to the meaning of what is being discussed. As for the songs obviously sung by the servants, it can be said that they are optional. However, the servants often enter singing, and their conversations are interspersed with songs.

In general *lakon* in North Bali are much more interspersed with songs than those in South Bali. The more quotations he uses, the more the *dalang* is appreciated by the audience. The abundance, the constant emphasis on a particular topic by different means (*gancaran*, songs, conversations) is not considered superfluous.

In the whole of Bali the sources quoted are not those on which the *lakon* themselves are based, for instance in a performance based on the *Ādiparwa*, it is not the case that only quotations from the *Ādiparwa*, or in a *ramayana* performance only from the *Rāmāyaṇa*, are sung. In the first place the mood, situation, name or function in the quotation has to be in accordance with the situation or the topic of the conversation, or with the name or function of a puppet presented on the screen. The reason why a particular quotation is suitable may differ in South and North Bali. In South Bali AW I, 1a-e, *ambĕk sang Paramārtha...Pārtha* is chosen since this

stanza contains *ambèk*, heart. In North Bali it is chosen because this stanza contains *Pārtha* (=Arjuna), so that it can be sung when Arjuna enters.

One might suppose that apart from the abovementioned relation, a relation might also exist (1) between the status of the source itself (*kakawin* on the one side, *kidung* and *geguritan* on the other side) and the status of the *wayang* puppet who enters after the song, and (2) between the metre used and the situation or mood or character of the puppets presented after the song.

In Sugriwa 1963:33 it is suggested that *kakawin* have to be connected with the higher ranking figures (*brahmana*, *ksatriya*, *wésya*) and *geguritan* and *kidung* with the servants. However, in the *lakon* recorded this is not always the case. The entrance of a servant may be introduced by a quotation from a *kakawin*, and a servant himself may also sing a quotation from a *kakawin*. This also happens in our *lakon*. The entrance of a *ksatriya* may be introduced by a quotation from a *geguritan* or *kidung* (W2/4, 62), both in South Bali and in North Bali. A quotation from a *kakawin* is not strictly necessary.

As to the connection between metrical schemes and the mood within a poem, at present no reliable data are available, as research on this subject has never been done with reference to Bali. In Javanese *tembang* such a relation is clear (Darnawi 1964; Hardjowirogo 1926; Slametmuljana 1954), but is valid only to a certain degree. According to Sugriwa 1963:33, a *dalang* should make the metre used in his quotation agree with the character of the puppet entering, or with the situation following. *Wiratmakriḍa* is for Darmawangsa and Kresna, *śrag-dharā* is for Bima and Gatotkaca, *śardūlawikriḍita* for demons, *watāpatya* for monkeys. From a study of the metres and the puppets entering or moving after a song in the *lakon* throughout Bali, it appears that many more metres are used than those mentioned by Sugriwa (*aśwalalita*, *śloka*, *śikharinī*, *harinī-dhwani*, *basantatilaka*, *jagaddhita*, etc.) and that there is no clear relation between the metre used and the situation or character of the puppet in question. A song with *wiratmakriḍa* for instance occurs in connection with the death of Sambadara, a *ksatriya* of the left party (W2/38) and in W2/34a, when the demonic *ksatriya* of the left party Rakata Byuha and Kala Indra Utama enter. *Śardūlawikriḍita* is sung in W2/20 when Arjuna and Kunti, refined *ksatriya*, meet. In all these cases in South Bali as well as in North Bali the particular quotations are chosen for its contents; either the mood or a name of a *ksatriya* is in agreement with the situation of the puppets.

It appears that the use of songs as a poetical means to allude to the mood, a situation, or to a name is not specific to *wayang* performances. In the old forms of theatre songs consisting of quotations from *kakawin* and also *kidung* and *gegurit-*

an are also used for this purpose. Oral sources may also be quoted, for instance in the performances of *barong landung*. Here songs with the metre *dangdang gula* (*Kamus Bali-Indonesia* 1978:144) allude to situations to be discussed later in Balinese prose by the male and female *barong* (Ge/5, 6).

Because of a lack of material on this subject it is not possible to go into the matter. Further research on songs sung in theatre is necessary.

Also during rituals songs are sung in which *kakawin*, *kidung* or *geguritan* are quoted. The Parisad(h)a Hindu D(h)arma (Hindu Religious Societies) have stencilled booklets in which these songs are given together with the ceremonies during which they have to be sung (Kakawin Kidung Yadnya 1976, 1978; Parisadha Hindu Dharma Tabanan 1976; Kamenuh 1968). In these songs the correspondence between the contents of the texts quoted and the character of the ceremony is stressed. Harmony in situation is also emphasized. For example when in the case of a *pitrayadnya* a procession to the cremation ground starts, a song has to be sung in which a departure (*mamwit*) is mentioned. AW XIII, 1, *mamwit narendrātmaja* is quoted. (Parisadha Hindu Dharma Tabanan 1976:15). This is also used by some *dalang* in South Bali in the case of a departure, as already pointed out.

5.3.4 *The exhortations (tandak)*

Our *dalang* also used exhortations, a fourth device to structure the *lakon*. These can be divided into two groups on the basis of their syntactic behaviour. The first group consists of interjections such as *a* and *ya*, which like all other interjections cannot be connected syntactically with other words. The second group consists of words or word-groups which may be part of larger phrases within the sentence, such as *śīghra*, quickly, which means *śīghra lampahira*, he goes quickly.

Tandak can be used together with other structuring devices. For instance, items from both groups of exhortations can occur together with short *panglangkara*. It is also possible for more than one exhortation to be found within a sentence. *Tandak* are characterized by the fact that they are sung and by the special pronunciation which sets them apart from the rest of what is spoken by the *dalang*.

The *tandak* emphasize a change in situation on the screen, especially when the action reaches a climax. Exits and re-entrances of the same armed characters as they prepare for the fight are marked by exhortations. The same happens when they pursue each other or while the fight is in progress. At the same time the *tandak* have a technical function, because they serve to give a sign to the musicians to quicken their tempo during such a climax, and to a certain extent they also serve to fill in the time taken by the *dalang* for the exit of

a particular character and his re-entrance.

The two types of exhortations are used by other *dalang* as well with the same purpose. They all call them *tandak*. There are no different terms for the two types of exhortations. *Tandak* is listed by the *Kamus Bali-Indonesia* 1978 as a verb meaning to explain the meaning of a song, but this does not fit in the context of a *lakon*.

I came to the conclusion that all *dalang* use the same sets of *tandak*. They either use an interjection or one from the second group, such as *gatinira*, *wara wiri*, *aywa*, *sahurira*, *wus mangké*, *ri mangké*, *śighra*, *tatkāla*, which were also used by our *dalang*, and *hrū*, arrow, *hrū sambartaka*, *jayati*, he conquers, or *baya lalis* - the meaning of this is unclear. As for the second group, there are good arguments for assuming that these are abbreviations of quotations from stanzas of *kakawin*. A first indication is the term used by the *dalang* themselves. They call it *matembang*, in song.

In *hrū* and *hrū sambartaka* I see quotations from AW VIII 14a (W2/28), *sahurira* is from AW VI, 4a (our *dalang*, W2/69), *tatkāla* is from BY XIII, 1a (our *dalang*, W2/69, and *jayati* is from Ad 1st *śloka* (W2/6).

The reason why the *sesendor* are abbreviated to *tandak* is because there is not enough time to quote a full stanza when a climax occurs. This explains why in South Bali an incitement rarely occurs together with a *sesendor*.

The use of the *tandak* in a *lakon* is optional. The frequency of their use depends of the time available (in *wayang lemah* we rarely hear *tandak*, contrary to *wayang wengi*), and on the *dalang*'s own wishes. There are also regional differences; in the South Balinese *lakon* many *tandak* occur, but in North Bali they occur only rarely. In North Bali, where the pressure of time is apparently not a factor, a *sesendor* often takes the place of a *tandak*.

Tandak are not used only in *lakon*. In the South Balinese forms of theatre they occur very frequently. I do not know whether they occur in North Balinese theatre as well, as there was no opportunity to investigate this.

In connection with theatre McPhee 1976:377 uses *tandak* for a "singer relating the actions in gambuh and legong theatre", but he leaves open whether a quotation from a text (*kakawin*, *geguritan*, *kidung*) is sung, or a text made by the singer himself. De Zoete and Spies 1973²:73 mention a *juru tandak* who "directs a dancer by his recitation" in a *gamelan* orchestra. In my opinion the *tandak* is a short song, either a phrase or an interjection, which also in theatre is used for inciting.

Tandak such as *wara wiri* (also sung by our *dalang*) and *baya lalis* are heard frequently in the *gambuh* theatre with live actors (inf. nos. 16, 96; C/229, 230). Whether this is the place from which they both originate is not certain. One

would expect *wara wiri* and *baya lalis* to be quoted from the *kidung* Malat, but I have not yet been able to trace them. A thorough investigation of this subject is still needed.

5.3.5 Summary

As the analysis has shown, a *lakon* is structured by different devices. The devices themselves and their functions are the same in all of Bali, with some minor differences as to their frequency, order and degree of obligatoriness. The devices occur independently as well as in combination with each other. They have an informative character. Some are indispensable, and therefore obligatory, since without them what is presented would not be understandable, while others have a supplementary character. They indicate a particular mood or emphasize a particular nuance in what is being presented.

The only device that is specific to *wayang* is the manipulation of the *kekayonan*, as the other devices also function in the theatre with live actors.

The *kekayonan* structures the various spheres and situations in which the actions with the puppets take place. By means of its movements and its position the audience knows exactly what stage the *lakon* has reached. The *kekayonan* also serves as a means to display the development of the conflict being enacted, in *wengi* as well as in *lemah* performances in North Bali, while in the other parts of Bali this is only the case in *wengi* performances and those *lemah* performances in which the *kekayonan* does not remain in the middle during the play. The *kekayonan* serves as a neutralizer if it is inserted between the two parties, while it serves as a sign that a conflict exists when it is put on one side.

Of the other devices, the very long *panglangkara*, many of which coincide with the movement of the *kekayonan*, are very important, as they inform the audience about the developments which are not shown on the screen, but which are necessary for a proper understanding of the plot. The other *panglangkara* have an additional function. These are optional. If a *dalang* wishes to inform the audience that a change of puppets or situation has to be considered important, he emphasizes this by a long or short *panglangkara*.

Both types of song (those sung by a servant and those not) also have a supplementary function, comparable to the long and short *panglangkara*. They are of a more subtle character than the *panglangkara*, as they allude poetically to a particular mood, or underline a particular nuance of the situation. Only at the very beginning of the *lakon*, when the story itself has not yet developed, but when the essence of the *wayang* is presented, is the use of songs obligatory in all parts of Bali and in North Bali also at the end of a *lakon* when the puppets are put back in the chest. Other-

wise the use of songs, whether combined with a *panglangkara* or not, is optional. By a proper application, a *dalang* shows his ability to express hidden meanings, and this is an important criterion for being a good *dalang*.

The *tandak* have a supplementary function. They provide a quick reference to a mood or nuance during a climax.

Apart from the above structuring functions, the devices may also serve technical purposes; the songs, *panglangkara* and *tandak* should be used while a *dalang*, as a result of a change of puppets, is involved in technical actions with the puppets, such as taking up or putting down a puppet, arranging arm-sticks, and so on. To demonstrate that there is no pause in the *lakon* the *dalang* continues using his voice, either by speaking or by singing. The *tandak* also serve as a sign to the musicians to change their tempo.

To a certain extent the structuring devices used in the graphic arts can be compared with those of a *lakon*. The movement (M4) of the *kekayonan* and the very long *panglangkara* as an indication of a new situation can be compared with the rock and wall ornaments or with the edges of a panel in the graphic arts. Here they indicate a new scene which occurs in a different place. The placing of the *kekayonan* as a neutralizer between two parties is comparable with the picture of the tree between two groups of figures who meet as friends. The short *panglangkara* and songs to introduce a change of figures or of the situation can be compared with the placing of the figures back to back, or separated by a creeper or a tree. By these means it is also indicated that the scenes take place *in succession*, in contrast to those separated by rock and wall ornaments, which indicate that parts of the story have been omitted, and thus not depicted.

5.4 *The sequence of the scenes*

A second layer of structure is furnished by the sequence of events. In our *lakon* as in all other *lakon*, the succession of events follows a certain pattern. Not only is their succession determined, but also the time spent on presenting most of the events. Since the majority of these events are not unique, but are repeated many times in a *lakon*, I shall call them scenes. The scenes of the *lakon* rendered in Chapter Three can be arranged as follows.

No. Scenes	Duration
1. Introduction; The awakening of the puppets, the ar- ranging of the gods and the other pup- pets. <i>kekayonan</i> , song	28 min. 47 sec. 2 min. 30 sec.
2. Introduction, to the performance in general song Description of Bima's mood song	3 min. 1 min. 43 sec. 1 min. 20 sec. 40 sec.
<u>38 min. =====</u>	
3. Meeting of the prince with his ser- vant; the problem is introduced.	10 min.
4. Review of the meeting; the problem is discussed by the servants <i>panglangkara</i>	3 min. 15 sec. 30 sec.
5. Farewell and departure of the prince <i>panglangkara kekayonan</i> , song	2 min. 15 sec. 2 min. 58 sec.
<u>18 min. 58 sec.</u>	
6. Review of a meeting; discussion of the servants of the left party on the ar- rival of the prince. <i>panglangkara</i>	8 min. 42 sec. 10 sec.
7. Meeting; prince and servants in the realm of the left party <i>tandak</i>	2 min. 10 sec. 10 sec.
8. Meeting of the gods of the left party; Bima's arrival discussed <i>panglangkara, tandak</i>	4 min. 30 sec. 30 sec.
9. Meeting Bima - Waruna; confrontation, minor fights <i>panglangkara</i>	3 min. 50 sec. 1 min.
10. Fight Bima - Aswinodéwa; minor fights <i>tandak</i>	55 sec. 5 sec.
11. Review by the servants <i>tandak</i>	45 sec. 5 sec.
12. Meeting left party; the problem is dis- cussed <i>panglangkara</i> , translated by a servant	2 min. 10 sec. 1 min.

<i>No. Scenes</i>	<i>Duration</i>
13. Meeting; the left party asks for help <i>tandak</i>	5 min. 20 sec. 5 sec.
14. Meeting; right party discusses the problem	2 min. 35 sec.
15. Review by the servants song, <i>panglangkara</i>	1 min. 1 min.
16. Meeting; the major parties meet; the aim of the right party explained	10 min.
17. Fight <i>panglangkara</i> , song	1 min. 20 sec.
18. Review servants <i>panglangkara</i>	15 sec. 15 sec.
19. Meeting; help from heaven <i>tandak</i>	10 sec. 10 sec.
20. Meeting; right party discusses what has happened <i>tandak</i>	1 min. 55 sec. 5 sec.
21. Review by the servants of the left party	55 sec.
22. Fight main right and left party	2 min.
23. Meeting; help from heaven	1 min.
24. Fight <i>panglangkara</i>	1 min. 50 sec. 30 sec.
25. Review by the servants	30 sec.
26. Meeting; help from heaven <i>tandak</i>	20 sec. 5 sec.
27. Fight <i>panglangkara</i>	1 min. 55 sec. 5 sec.
28. Meeting of Siwatma, Bayu, Bima; the object striven for is handed over; the goal is reached. <i>panglangkara</i>	7 min. 15 sec. 1 min.
29. Meeting; back to the right party; the object striven for is handed over. <i>tandak</i>	1 min. 30 sec. 3 sec.
30. Retrospect; conclusion by servant Twalén	57 sec.
	70 min. 2 sec. =====
Total duration of the scenes	2 hours 7 minutes

These 30 divisions in the *lakon* can be reduced to six types of scenes: (1) Introductory actions (nos. 1, 2); (2) meeting (nos. 3, 7, 8, 12, 13, 14, 16, 19, 20, 23, 26, 28, 29); (3) review by servants after a meeting (nos. 4, 6, 11, 15, 21, 25); (4) Departure (no. 5); (5) Fight, which can be divided into minor fight (nos. 9, 10) and major fight (nos. 17, 22, 24, 27); and (6) Retrospect by a servant (no. 30).

The introductory actions of the *lakon* already take 38 minutes. The duration of a meeting varies. The first meeting at the very beginning of the *lakon* is the most important one, since it has the character of an audience. It lasts the longest of all meetings, 11 minutes. Other important meetings have a duration of 4 to 7 minutes. The duration of the less important meetings varies from 20 seconds to nearly 4 minutes. The duration of the review of the meeting at which the servants discuss what has been said during a meeting, varies from 30 seconds to more than 8 minutes. The fights have a rather short duration in comparison with the other scenes, from 55 seconds to about 2 minutes. As soon as the climax is reached, the *lakon* is practically over. The meeting of Kunti and the Panda-wa with Bima and the conclusion by the servant together take only 2 minutes and 30 seconds.

The scenes may be separated by a structuring device, but this does not have to be the case. Scenes nos. 3, 4, 14, 15, 16, 17, 21-24 are not separated by a structuring device.

The above scenes are found in all *lakon* in Bali. They are independent of the story performed. In most *lakon* one more event is added, namely *in the forest*. This means that most *lakon* contain seven different scenes. The scene in the forest follows on the departure of the hero for the realm of the other party. He wanders in a forest, where he is confronted with victims of the other party (a crying woman, a wounded figure or animal), with the enemy's soldiers or with demons. Sometimes an initial fight already takes place between the hero and a soldier or demon.

In the *lakon* two events occur only once, namely the introductory actions and the retrospect. The other five scenes may be repeated several times, but this does not imply that they will all be repeated. It is, for instance, quite possible that instead of the whole sequence of five scenes, only three of them will be repeated. However, except for the scene in the forest, all other scenes have to occur at least once.

The five scenes have special names. A meeting in general is called *guneman* (Gianyar, Badung, rarely in Buléléng), *pang(g)alang* (Tabanan, Badung, Jembrana), *bebaturan* (Gianyar, Karangasem, Klungkung, Bangli, Buléléng), or *panangkilan* (Buléléng). Depending on the number of puppets entering at the very beginning of a *lakon*, a distinction is made between the first audience of the king with the prince, which is called

pang(g)alang prabu, the audience of the king (Tabanan, Badung, Jembrana), or *bebaturan prabu* (Gianyar, Karangasem, Klungkung, Bangli, Buléléng), and the audience of the prince with his servants, which is called *pang(g)alang panasar*, the audience of the servants (Tabanan, Badung, Jembrana), or *bebaturan panasar* (Gianyar, Karangasem, Klungkung, Bangli, Buléléng). The review of the meeting is called *bubar gunem* (Gianyar, Badung, Tabanan, Jembrana), and in Buléléng it is called *bubar panangkilan* or *tilar paséban*. The departure, which always includes asking permission to go and saying farewell, is everywhere called *angkatan*. The event in the forest is called *ring alas*, or *alasan*. The fights are called *batél*.

These five scenes I consider to be the events of a *lakon* underlying the story presented. They are also reflected in the *dalang's* books of *satua kawi padalangan*, but they are never explicitly named as such. The five scenes are distributed over a *lakon* in a way which is independent of the story performed. Whether the whole sequence of five scenes is repeated or only a part of them is determined by the way the change of parties is effected. There are also regionally different customs relating to what will be repeated or not. In South Bali the kind of performance (*wengi* or *lemah*) may also be a determining factor.

It is self-evident that the awakening and the arranging of the puppets and the introduction are obligatory events everywhere in Bali. They always have a duration of about 30 to 40 minutes, except for the *lemah* performances in South Bali. Here these introductions are reduced to about 15 minutes.

The next scenes are the meeting, the review of the meeting and the departure. In South Bali their duration amounts to about 20 to 30 minutes in total if we have a *wengi* performance and to about 12 to 15 minutes in the case of a *lemah* performance. The duration also depends on the number of meetings presented. If three puppets enter at the beginning of the *lakon*, there is only one meeting, that of the prince and the servant. If four puppets enter, there are two meetings in succession, that of the king and that of the prince with his servants.

In a North Balinese *lakon*, the duration of the above scenes amounts to about 35 minutes in total. The difference in duration is caused, apart from the abundant use of the structuring devices, also by the way the meetings are developed. At least four puppets enter at the beginning of a North Balinese *lakon*, so that at least two meetings are presented. If five or more puppets arrive at the beginning, this results in two more meetings of the king with a prince. Sometimes a meeting of the prince and another prince or *patih* is also added. During this what has been decided in the preceding meetings is discussed. In South Bali as well as in North Bali

the character who goes away to obtain something is always a prince, never a king or a queen.

In South Bali as well as in North Bali the next scene may be in the forest, but this scene is optional. In a *lemah* performance in South Bali it is nearly always omitted due to lack of time. From here on the order of the scenes and the number of repetitions of certain scenes shows variations. In *wayang lemah* less repetitions take place than in *wayang wengi*, due to a lack of time.

In a South Balinese *lakon* the sequence of the scenes after the scene in the forest is in the first place influenced by the change of parties. As has been pointed out, the *dalang's* breathing-exercises determine which party enters first at the beginning of the *lakon*. In all South Balinese *lakon* and in those North Balinese *lakon* strictly based on literary texts, such as Bima Swarga, Ghaṭotkacāśraya, Sapuh Légér and Sudamala, only two parties are involved in the conflict enacted; sometimes a helping party which in fact either belongs to the right party or to the left plays a role. As for these *lakon* the four possibilities of changes of parties that may exist result in the following sequence of scenes after the scene in the forest:

Beginning of the lakon

Change of parties

(1) <i>Right party enters first</i> Introduction, meeting(s), review, departure (M4)		<i>To the left party</i> (forest), (fight), (meeting left), review left, meeting right, meeting right/left, fights, meeting help left or right, review, fights, (meeting help left or right), fights, retrospect left or right
(2) <i>Right party enters first</i> Idem (M4)	<i>To</i> forest (fight) (M4)	<i>The left party</i> idem
(3) <i>Right party enters first</i> Idem (M4)	<i>Left to</i> meeting, review, depart- ure	<i>The right party</i> (meeting right), review right, meeting left, meet- ing right/left, fights, meeting help right or left, review, fights, re- trospect right or left

*Beginning of the lakon**Change of parties*

(4) <i>Left party enters first</i>	<i>Right to</i>	<i>The left party</i>
Idem	idem,	(meeting left), review
(M4)	(forest)	left, meeting right,
	(M4)	meeting right/left,
		fight, meeting help
		right or left, review,
		fight, retrospect
		right or left

The scenes placed between brackets are optional, but the other events are obligatory. It appears that a meeting just before the retrospect, in which the object striven for is handed over, as is the case in our *lakon*, rarely occurs. The retrospect usually follows immediately on the final fight.

In the North Balinese *lakon* based on *satua kawi padalangan* many meetings, reviews, departures and fights follow on each other, because so many parties and sub-parties are involved. If we take as an example a *lakon* in which the right party enters at the beginning and goes to a neutral party to obtain a certain object for which a left party, a left sub-party and a right sub-party are also striving, the following sequence of scenes can be expected.

Beginning of the lakon(I) *Right party enters first*

Introduction, meetings, review, departure

(M4)

(II) *On the way to neutral party*

forest, (fight)

(M4)

(III) *Change of parties, right sub-party*

Meeting, review, departure

(M4)

(IV) *Change of parties, left party*

meeting, review, (departure)

(M4)

(V) *Change of parties left sub-party*

meeting, review, departure

(M4)

(VI) *Change of parties, neutral party*

meeting, review, fights (right party/right sub-party, left party, left sub-party) meeting help (right, left, neutral party), fight, retrospect.

The order of (III), and (V) may vary. No. (IV) may precede no. (III). If the other types of change of parties take place, the succession of scenes is even more complicated.

On the duration of the scenes after the scene in the forest the following can be said. A meeting always has a longer duration in comparison with the time spent on the other scenes. The maximum duration amounts to about 10 minutes in South Bali and to 12 in North Bali. The maximum duration of a review amounts to about 9 minutes in South Bali and to 10 in North Bali. The duration of a fight varies from half a minute to about 3 minutes. Several fights always follow on each other. In a *lemah* performance in South Bali scenes which are optional elsewhere are omitted, and the time spent on the other scenes is as much as possible reduced. In the North Balinese *lakon* more reviews by the servants are found than in the South Balinese *lakon*.

In South Bali the various scenes may be separated by a structuring device, but this need not always be the case. A meeting and its review are rarely separated by a structuring device, as was the case in our *lakon*. In North Bali nearly every scene is marked by the use of a structuring device or a combination of structuring devices, a *panglangkara kekayonan*, a *gancaran*, a song. Because of this and of the many repetitions of the scenes, a North Balinese *lakon* is much longer than a South Balinese one.

It appears that a particular sequence of scenes underlying a story which is staged is not specific to *wayang* only. In live theatre, at least in the *gambuh*, *arja*, *topéng* and *calon arang* performances, I found a five-fold sequence of scenes like in a *lakon*, namely meeting - review by servants - departure - forest - fights. An introduction to the play and a retrospect do not occur. Immediately after the climax is reached the performance is over.

In the graphic arts, especially in painting, a sequence of scenes also exists, and this is the basis of the majority of the works, namely meeting - departure - (forest) - fights. It does not make sense to depict the review of an audience, where the servants discuss what has been said by their masters. Instead of this, scenes are often depicted in which the servants imitate the behaviour of their masters. The scenes in the forest on the way to the other party are optional in painting. In the reliefs, the number of the scenes is reduced even more, due to a lack of space, namely audience - (forest) - fights. The departure is generally omitted, as well as the review of the meeting. The scenes in the forest are rarely depicted.

It is striking that a sequence of scenes almost identical with that of a *lakon* is found in the written sources of *Bima Swarga*. As already pointed out in Chapter Four, at the beginning of the story version B shares elements with version A. If we consider the continuation of version B, it appears that in fact it consists of a sequence of scenes similar to that

used in the common part (cf. 4.3.2).

Common part Bima Swarga, version A/B

(I) *Right party first*

Introduction, audience (Kunti and the Pandawa), departure (of Bima);

(II) *On the way to the left party*

Forest (on the way to the realm of Yama), meetings (with souls passing by);

(III) *Left party*

Meetings (servants of hell and souls; servants of hell and Bima; Yama and Bima), fights (servants of hell and souls; servants of hell and Bima; Yama and Bima), meetings (Pandu and Madri liberated from the Cauldron with the Pandawa), fight (Bima against Nakula/Sadéwa)

Version A

Departures (Pandu and Madri to heaven; Bima and the Pandawa to their kingdom)

Version B, second part

(I) *Right party*

Audience (Kunti and Pandawa in hell), departure (of Bima).

(II) *On the way to the left party*

Forest, fights.

(III) *Left party*

Meetings (minor gods and Guru; Bayu and Bima), fights, meetings (help from Acintya), meetings (Guru and Bayu; Bayu and Bima; Guru and Bima).

(IV) *Back to the right party*

Meeting (Kunti, Pandu, Madri and the Pandawa), departures (Pandu and Madri to heaven, Pandawa back to earth), retrospect.

In this written source the reviews of the meetings are omitted, for the same reason as in the graphic arts. It would be worthwhile to find out whether a similar sequence of scenes underlies other *kidung* and *geguritan* as well, or whether it is specific of Bima Swarga only.

5.5 *The melodies*

The musical accompaniment forms the third layer of structure of the *lakon*. As already pointed out, our *dalang* claimed himself not to know anything about the melodies played during the *lakon*. According to the members of the *gendér* ensemble they were:

(1) *Guneman*, council, conversation, description. The melody starts at the beginning of the performance and continues until the *dalang* strikes the lid of the *wayang* chest. The melody starts again at the same time as the second song. It continues

through the second very long *panglangkara*, but halfway it stops to give the audience the opportunity to listen to what is being said. The same melody starts again at the end of the *panglangkara*. It also accompanies the third song, and stops in the course of the conversation following. The name of the melody is in harmony with what is being presented: at the beginning of the performance the audience talk among themselves, and during the *lakon* a meeting is presented in which someone begins asking questions.

(2) *Pamungkah*, opening. This melody was played at the beginning of the performance after the striking of the chest up to the third movement of the *kekayonan*. The different parts of which the melody consists are marked by means of pauses (*angsel*). According to the members of the ensemble, these parts do not have special names. The name of the melody is in accordance with what is presented, namely the opening of the chest and the beginning of the *lakon*.

(3) *Alas arum*, the fragrant forest. This melody accompanies the singing of the first stanza of the *kakawin* quoted. The name of the melody does not refer to the situation or mood described in the quotation, nor to the situation presented. It also does not agree with the mood expressed by the name of the metre of the quotation used, namely *aśwalalita*.

(4) *Panyahaeh parwa*, the enumeration of the Books. This melody starts when the *dalang* speaks the first very long *panglangkara* in which the Books of the Mahābhārata are enumerated. The music stops halfway through the *panglangkara*; this is done to give the audience the opportunity to listen to what is being said.

(5) *Angkatan*, departure. This melody begins when Bima leaves and re-enters as a sign that he is going to ask permission to leave. After this the *dalang* announces his departure. In the short conversation following, Bima and the servants talk about his departure. The conversation is followed by a song and a *panglangkara kekayonan*. The melody stops at the end of this *panglangkara*. The name of the melody agrees with what is presented on the screen.

(6) *Bapang*, fluttering. This melody accompanies the song in which a stanza of a *geguritan* is quoted, and also Sangut's dance which follows. The name of the melody is in agreement with the dancing movements of Sangut, which are compared with the fluttering of a kite. The melody is not stopped immediately after the dance is over, but is continued softly for some time during the subsequent conversation between Mélem and Sangut.

(7) *Bebatélan*, quick. This melody starts when Mélem leaves at the end of the abovementioned conversation. It continues while Bima's arrival is introduced, this being a sign that the conflict between the two parties will soon start. This melody continues during Bima's conversation with the servants, his

challenging of the gods and his fights with them. When Bima starts speaking to Waruna, the music stops for a while, but it is taken up again when Waruna answers. The same melody remains as a basis for nearly all the scenes till the end of the play. The method applied is to begin this melody if a puppet starts speaking, to stop it after a while to give the audience the opportunity to listen to what is being said, and to take up the melody again at the end of the speech, or when the puppet's partner starts speaking. The stops are only for practical purposes and need not necessarily imply a change of melody.

The name of the melody indicates that each scene (meeting, review) takes place in a situation of conflict. However, this melody also continues when the puppets are packed in the chest. (8) *Mésem*, sorrow. This melody is only played when Bima's death is announced in a song about weeping. The melody stops in the course of the following conversation, and the melody *bebatélan* is taken up when Bima is brought to life again.

(9) *Aji kembang*, flower formula. When the *lakon* is over, the music stops for a while. As soon as the *dalang* starts to prepare the holy water, this melody is played. Its name is in harmony with the *mantra* spoken by the *dalang*.

It appears that at the beginning of the *lakon* before the first movement (M4) of the *kekayonan* much more variation in the melodies occurs than after it. A new melody is played (1) when a new scene is presented and (2) when a song, a very long *panglangkara*, or *panglangkara kekayonan* starts. The melody may start either exactly at the moment the new event starts and the structuring device is manipulated or shortly before this.

We must now investigate whether the above melodies are specific to the performance rendered, or occur in the other *lakon* as well.

In the various parts of Bali a vast stock of melodies exist to accompany a *wayang* performance. The melodies known and used in South Bali differ from those in North Bali. I will only deal here with the melodies played by a *gendér* ensemble accompanying the performances with the *parwa* repertoire. The stock of melodies in South Bali and the circumstances during which they are played (cf. C/123, 124; Listibiya 1974:11; McPhee 1966:223-225), are:

(1) *Angkatan*, departure. This melody is played when the *dalang* has not yet arrived in the *panggung*, but is on his way from the house of the sponsor of the performance to the *panggung*. This melody is also played when a departure is presented before the movement (M4) or (M4a) of the *kekayonan*.

(2) *Pamungkah*, opening, *jineman pamungkah*, *guneman* (Tabanan, Badung), *pamungkah gineman* (Gianyar) (*jineman*, *gineman* and *guneman*, council, conversation, description) are different names for the same melody. It is played when the *dalang* enters

the *panggung*, seats himself, meditates, manipulates the offerings, opens the chest and takes the puppets out. This melody consists of two parts which have the names *cangak mrengang*, the heron craning its neck, and *sekar sungsang*, the flower that hangs upside down. I was informed that herons prefer to crane their necks in the morning, when the day begins. The name of the melody, therefore, is in agreement with the moment it is played, namely at the *beginning* of the *lakon*. Why the second melody has this name is not clear.

(3) *Pang(g)ilak*, strong (Gianyar), or *gegilak*, strong (Tabanan). This is an *ostinato* played during the movements (M2, M3, M3a, M4, M4a) with the *kekayonan*.

(4) *Alas arum*, the fragrant forest. If the first song of the *lakon* is a quotation from BY, this melody is played. This is the case in our *lakon*.

(5) *Rundah*, troubled. If in the first song a quotation from Sutasoma, for instance Sut I, 1a-d, is sung (W2/7, 15), this melody is played. The name of the melody does not refer to the situation and it also does not agree with the metrical schene of the quotation, namely *śragdhara*, which means wearing a garland.

(6) *Bendu smara*, fiery love. If the first song is a quotation from RY (for instance I, 1a-d), this melody is played (W2/26). It can also be played when a coarse character (*kakras*, *raksasa*) weeps. The name of the melody also does not refer to the situation, and does not agree with the metre of the quotation.

(7) *Panyahcah parwa*, the enumeration of the Books, is played during the first very long *panglangkara*, starting with *pirata pintèn*. It stops halfway through the announcement, but is taken up during the song following. The name of the melody is in harmony with the contents of the *panglangkara*.

(8) *Gineman*, *jineman*, council; *guneman*, or *bebaturan*, council (Tabanan, Badung) are different names for the same melody. It starts when the announcement *sinuksëma* is spoken. It is also played at the beginning of the council of the king and of the prince with his servants. It is not clear whether this melody is the same as *pamungkah gineman* (no. 2).

(9) *Pasaaur*, answer (Tabanan), is played during the song *sahurira*, introducing the council of the prince and his servants.

(10) *Tandak*, exhortation (Tabanan), is the name of the melody that can also be played at the beginning of the council of the prince and the servants.

(11) *Ngrebeg*, busy (Gianyar), or *krépétan*, busy (Tabanan) can be played before the first movement (M4) or (M4a) of the *kekayonan* at the end of the conversation on saying farewell.

(12) *Batël*, quick (Gianyar), *bebatëlan*, quick (Tabanan). It is this melody which is played most, as it accompanies most of the scenes (fights, reviews of meetings, departures,

meetings) that take place after the first movement (M4), or (M4a) of the *kekayonan*.

(13) *Tututan*, following, can be played if the *dalang* sings. The melody follows the *dalang*'s song or *mantra*. If the *dalang* says "i" the ensemble plays *ding*, if the *dalang* says "a", the ensemble plays *dang*, etc. This melody is also played during *stava* and *saa* (formulas in Balinese), sung while the *dalang* prepares the holy water.

(14) *Bapang*, fluttering. This melody is played to accompany Sangut's dance.

(15) *Délem*, the puppet Délem, if Délem dances.

(16) *Nangis*, weep, or *mése*m, sorrow, if a refined character weeps.

(17) *Rébong*, pleasure-seeking together, is played during a love-scene of a *ksatriya*.

(18) *Pangocét*, union, is played during the love-scene of a servant or during the *péndét*-dance of a female servant.

(19) *Bimakroda*, Bima's wrath, if someone (this is not necessarily Bima) is angry.

(20) *Tunjang*, support, to accompany the entrance of a witch.

(21) *Bugari*, *Gari*, remainder, rest, after the movement (M5), or (M5a) at the end of the performance. It serves as a sign for the audience to go home. The puppets are put back in the chest.

(22) *Lebah pasar*, *lebar pasar*, when the market breaks up, under the same circumstances as (21).

(23) *Aji kembang*, flower formula, if this *mantra* is spoken during the preparation of the holy water.

(24) *Geni anglayang*, the floating fire, if this *mantra* is spoken during the preparation of the holy water.

In McPhee 1936, 1976 many melodies used in Gianyar are dealt with, namely *pamingkah*, *alas arum*, *batél*, *angkatan*, *Délem*, *rébong* and *bugari*. They are even given in Western notation.

A new melody starts (1) with a new scene, (2) with a structuring device, or (3) with a particular mood (crying, love-making, anger). The name of the melody agrees with the event, with the mood of the situation, or with the character of the puppet presented. As in our *lakon*, the new melody need not start at the same moment as the event or structuring device, but may start a little earlier. A song, a *tandak* and a short *panglangkara* are always from beginning to end accompanied by music. During a long or a very long *panglangkara* and a long conversation, the music stops halfway to give the audience an opportunity to listen to what is being said. At the end of the *panglangkara* or conversation the same melody is taken up. If a conversation takes place during a climax, the music does not stop, but the melody is played with a *fortissimo* to accentuate that it is a climax. In all cases, the melodies have a supporting function.

As already pointed out, it is not the *dalang* but the leader of the ensemble who makes a choice from the stock of melodies. A number of the melodies are obligatory and their sequence is fixed. The *pamungkah* is always played when the *dalang* opens the chest, and continues till he starts singing his first song. This is accompanied by *alas arum*, *rundah* or *bendu smara*, depending on the source quoted. *Panyahcah parwa* is always played to accompany the first very long *panglangkara* and song following. *Gineman*, or *guneman*, is played when the second very long *panglangkara* is spoken, and during the beginning of the meeting. *Angkatan* accompanies the departure of the hero to the other party. It is only played to accompany this first departure, before the movement (M4), or (M4a) with the *kekayonan*. *Batélan*, or *bebatélan*, is always the melody underlying most of the events after the movement (M4) or (M4a) of the *kekayonan*. It may be interrupted by another melody in accordance with the situation (weeping, dancing, etc.), but this is optional. Hence the total number of melodies used in a *lakon* in South Bali is rather small.

In North Bali a choice can be made from the following melodies:

- (1) *Pangendag surya*, the sun rises. This melody is played when the *dalang* lights the lamp. After this he seats himself at ease and meditates. The title of the melody is in harmony with the first action of the *dalang*, the lighting of the lamp.
- (2) *Pamungkah*, opening. This melody is played when the chest is opened. The melody consists of three parts, namely *Léngséron*, gliding, which accompanies the arrangement of the puppets;
- (3) *Sempati*, named after the bird Sempati. This melody may accompany the arrangement of the puppets, but it also occurs on its own to accompany the *pangaksaman*, a *panglangkara kekayonan*, and the departure of a princess; and
- (4) *Lebah pasar*, the market breaks up. This melody may also occur on its own to accompany the first song, called *pangdul-dul*, a song in general or the audience of a non-refined *ksatriya*, like Gatotkaca; the arrival of Mélem and Sangut can also be accompanied by this melody. It can also be played when the puppets are put in the chest.
- (5) *Sekar ginotan*, a kind of flower. This melody can be played during the movements (M2) and (M3) of the *kekayonan*. It also accompanies the arrival of a refined prince, or of Mélem and Sangut.
- (6) *Alas-alasan*, in the forest. It may accompany the movements (M2) or (M3) of the *kekayonan*, the *pangaksaman*, or a *panglangkara kekayonan*.
- (7) *Tampak silir*, to strike with the hand. This melody accompanies the song called *tampak silir*.
- (8) *Sekar kumilir*, a kind of flower, is played during the song

called *baturan*.

(9) *Burisirawa*, after the puppet Burisirawa, Salya's son. This melody accompanies the departure or arrival of a non-refined *ksatriya* like Gatotkaca or Bima.

(10) *Srikandi*, after the character Srikandi, Drupada's daughter. It accompanies the arrival or departure of Gatotkaca, Bima, but also of Twalén and Wana.

(11) *Swandéwi*, after the name of a metrical scheme (*Kamus Bali-Indonesia* 1978:544). It can be played to accompany the arrival or the departure of a princess, or during the preparation of holy water.

(12) *Rerébongan*, pleasure-seeking together, can be played if someone weeps with love, or during the love-scenes of a refined *ksatriya*.

(13) *Yuda gelar*, fight in a battle-array. This melody may accompany the fight of refined as well as non-refined *ksatriya*.

(14) *Bimanyu*, after the character (A)bimanyu, a son of Arjuna. This melody can be played to accompany a *gancaran* on fighting, and to accompany the fight of a refined *ksatriya*.

(15) *Sronca*, after the name of a metre (*Kamus Bali-Indonesia* 1978:543). This melody may accompany the entrance of a demon.

(16) *Rundah*, troubled. This melody can be played during the preparation of holy water.

(17) *Rai tiga*, after the name of a metre (*Kamus Bali-Indonesia* 1978:464) can also be played to accompany the preparation of holy water.

(18) *Lambang puja*, symbol of worship, after the name of a metre, can also be played during the preparation of holy water.

A new melody may start (1) with a structuring device (a song, a *panglangkara kekayonan*, a *gancaran*), (2) with the arrival or departure of a puppet; the melody is then in agreement with the character of the puppet, or (3) with a particular mood, such as weeping, anger, passionate love. In North Bali the use of a particular melody is not so much determined by the scenes or by the situations presented as in the other parts of Bali, but the moment at which a new melody may start, stop and be continued is similar to that in the other parts of Bali.

A fixed sequence of melodies, in agreement with the scenes presented, like in South Bali does not exist in the North Balinese lakon. Only at the very beginning of the lakon are fixed melodies played, namely *pangendag surya*, when the *dalang* lights the lamp; *pamungkah*, when the puppets are taken out of the chest and arranged in the *gedebong*; *lebah pasar* during the *pangduldul*, *tampak silir* during the *tampak silir*, and *sekar kumilir* during the *baturan*. The choice of melodies to accompany the *gancaran*, *panglangkara kekayonan*, departures and arrivals of the puppets is varied, and mainly determined by

the character of the puppet or by the mood. In a North Balinese *lakon* nearly all melodies from the stock are played during a performance and this adds to the liveliness of the performance. However, as in the other parts of Bali, the melodies have a supporting function.

Some of the melodies are known both in South Bali and in North Bali, namely *pamungkah*, *lebah pasar*, *rundah*, *rébong*, but, apart from *rébong* and *pamungkah* they are used in different circumstances.

It is still a matter for investigation as to whether the melodies played in South Bali and in North Bali to accompany a *lakon* are limited only to *wayang* or whether they are used in the other forms of theatre as well. The few studies on Balinese music (Kunst 1925; McPhee 1936, 1966; Schlager 1976; Seebass 1976) do not furnish any information on this point.

5.6 The use of the different languages

5.6.1 The languages

In a *lakon* two main languages are used, namely Old Javanese (called *basa Kawi* by the Balinese) and Balinese (*basa Bali*). As already pointed out, the term Old Javanese as defined by Zoetmulder 1974:35, 36 is not restricted to literary works only; it also includes the spoken language. Old Javanese is used for (a) those passages not supposed to be spoken by a *wayang* puppet, i.e. the *panglangkara*, the songs, the *tandak*, and (b) the speech of the higher class characters (gods, *brahmana*, *ksatriya*, and *wésya*). Balinese is the language of the lower class characters (*jaba*).

This alternative use of Old Javanese and Balinese is characteristic for all *lakon*, and also for many forms of live theatre (*gambuh*, *arja*, *calon arang*, *topéng*, *bebanyolán*, *wayang wong ramayana*). Old Javanese had always been the language of literature and learning in Bali. Literary texts, texts on religion, genealogy, history and medicine have been and to a certain extent are still written in Old Javanese. In theatre, the language of the court is Old Javanese as well. The higher class characters speak Old Javanese.

However, important differences exist between the Old Javanese known from the Javanese sources (the *parwa*, *kakawin*, and the *kidung*) and what is considered to be Old Javanese in Bali at present. The Old Javanese as spoken in theatre deserves a special study, but this is beyond the scope of this study. Only a few remarks on this subject will be made here. The way in which the spoken Old Javanese is constructed in the *lakon* is by means of the "substitution method". One has a Balinese phrase in mind, the words of which are replaced by their Old Javanese synonyms, as far as they are known to the speaker.

If one does not have an Old Javanese synonym at one's disposal, the Balinese word is used. For example, *apan tan ana léně* (*léně*, Balinese, instead of *lyan*, Old Javanese), and *aku nget nyak* (*nget*, *nyak*, Balinese). When necessary a Balinese or even an Indonesian word is provided with an Old Javanese suffix, for example, *lamakana anak kita ngarestuakěn* (*restu*, Indonesian) and *angulatiakěn* (*ulati*, to search for, Balinese). Sometimes a *dalang* makes a slip of the tongue by saying the Balinese as well as the Old Javanese synonym after each other, for example, *sampun wus wruh watěk ikang dewata makabehan* (*sampun* is here Balinese, *wus*, Old Javanese). A skilful speaker has many Old Javanese synonyms at his disposal. Besides, there exist certain words in the Old Javanese of the *dalang* which are specific to the theatre. *Kalaganta*, you, *ri gatinira*, from, and *sarwayaning* or *sawewaning*, all, instead of *sarwaning*, are a few examples. At present further investigation of this subject has not been undertaken.

We do not exactly know how a *dalang* learns Old Javanese. His knowledge of Old Javanese is quite extensive, at least in comparison with the actors in live theatre. However, it is beyond doubt that he learns the majority of the Old Javanese words by listening to what other *dalang* say. Other and more important possibilities for learning Old Javanese are the meetings (*bebaskan*) during which the Old Javanese poetical texts are sung and paraphrased in Balinese, as already pointed out in Chapter 4.2.4, or from lexicographical texts such as *Kretabasa* and *Basa Ekalawya* which contain lists of synonyms (Sanskrit-Old Javanese and sometimes also Balinese).

5.6.2 *The use of the two languages*

In the *lakon* rendered in this study conversations and monologues take place. A general principle is that in a conversation one puppet always addresses himself to one other puppet, never to two or more, even when they are present on the screen, inserted in the *gedebong*. A certain system is followed in the way the conversation and monologues take place. Because of the fact that there is hardly anyone in the audience who is able to understand exactly what is said in Old Javanese, there is need for a translational device. In order to describe this device one has to make a distinction between the kinds of conversation that take place on the basis of the social status of the participants.

(1) *Conversations between higher class characters*

If higher class characters talk together, there are two possibilities for explaining to the audience what they have said. (a) The conversation of the two higher class characters belonging to the same party speaking Old Javanese to each other is not immediately translated or paraphrased by a servant. When the conversation is over, and the puppets have left, one of

the servants gives a paraphrase of what has been said earlier in Old Javanese. The language he uses is Balinese as spoken to higher ranking characters. An example is found in 3.4, 01.12,00 where the conversation between the Aswins and the host of gods spoken in Old Javanese is repeated by a servant (Sangut) in a Balinese paraphrase. The speech style is the one normally used for addressing the highest ranking nobility. Another example is found in 3.4, 01.37,00 where the Old Javanese conversation between Bayu and Bima is afterwards paraphrased by the servant Twalén. The same form of Balinese is used.

(b) The conversation in Old Javanese between the two higher class characters is immediately translated by a servant in the aforementioned form of Balinese. If the two higher class characters belong to different parties, for instance left and right, each party has its own servant to translate. What is said by the left party is immediately translated by a servant of the left party, and what is said by the right party by a servant of the right party. An example is to be found in 3.4, 01.39,00-01.41,30, where a conversation between Bima and Bayu is rendered. Bima's words are translated by Twalén and Bayu's by Mélem. The Balinese used is the language spoken to the nobility.

If the two higher class characters belong to the same party, their conversation is translated by one servant of that party only. If a higher class character asks another higher class character of the same party for help, the conversation is translated or paraphrased in the following way. One servant translates or paraphrases what has been said by the character who made the request, and the other servant translates or paraphrases what has been said by the character who was asked for help. An example is to be seen in 3.4, 01.23,00-01.27,30, where in a meeting the gods ask Bayu for help. The words of the spokesman of the gods are translated by Mélem and those of Bayu by Sangut.

Short conversations between the higher class characters, followed immediately by actions (fighting, exit), are not translated at all.

(2) *Conversations between a higher class character and a servant*

(a) If a higher class character and his servants are together, for instance in a meeting, the conversation is between the master and only one servant. In a meeting the servant usually starts speaking first. He addresses himself to his lord, having asked permission to speak, and asks him a question. The language used by the servant is Balinese as spoken to higher ranking figures. The question is answered by the lord in Old Javanese. The answer of the lord is either translated or paraphrased by the servant in Balinese. In the translation or

paraphrase the word for "I" used by the lord is usually changed by the servant into "you". Then a second question is asked in Balinese by the servant. If necessary additional information on past events is given by the servant. The question is answered by the lord in Old Javanese. This method is followed during the whole conversation. The way in which the words spoken by the lords are translated varies. If he gives short communications, each word is translated literally into that form of Balinese used in addressing the nobility. An example is to be found in 3.4, 00.38,00-00.48,00, where Bima and Twalén are together. Bima says:

nanging matangyan. si aku yêki h-anapadgata kon ta rakwa kita,
and Twalén translates:

awinan i ratu sakadi gegatén ngeséngin ugi titiang ...

(for a translation into English see 3.5, 00.40,00-00.43,00).

However, if the lord after a long introduction finally asks a question or gives an order, only the question or the order is translated literally into Balinese. The introduction is either omitted or paraphrased. Short answers by the lord at the end of a conversation, such as *śīghra*, go quickly (3.4, 00.48,00) are not translated or paraphrased.

(3) Conversations between the servants

All conversations between the servants are held in Balinese. They use that form of Balinese and those forms of respect customary among lower class people when they speak among themselves or about higher class people. The main functions of the conversations between servants are:

- (a) To repeat the discussion between them and the lord, with the addition of their own opinion, often in a comical or satirical way;
- (b) To provide additional information on past events not presented on the screen;
- (c) To explain the deeper meaning of the story by furnishing an explanation of acts and events. In this way they contribute to an understanding of the deeper meaning of the whole story. They make it explicit; and
- (d) To link the problems of the heroes of the ancient epics with those of real life.

Examples of these conversations are found in 3.4, 00.48,00-00.51,00 where Bima's mission is discussed in Balinese by the servants Twalén and Mredah after being communicated by Bima to Twalén in 3.4, 00.38,00-00.48,00; in 3.4, 00.56,68-01.03,00, where Mélem and Sangut discuss how Bima released Pandu from the Cauldron, an event not presented on the screen, and in 3.4, 00.48,00-00.50,00, where Twalén and Mredah display their knowledge of the *kanda empat* to explain Bima's character.

(4) Monologues

Monologues are spoken in Old Javanese by the higher class characters and not by the puppets and by the *dalang* in his

function as a *dalang*. Sometimes a monologue is spoken by a servant in Balinese.

(a) *Monologues spoken by the higher class characters*

Monologues in Old Javanese are often spoken by the higher class characters when they enter to prepare themselves for a fight. These monologues are only rarely translated or paraphrased in Balinese by a servant. Sometimes they are discussed afterwards by the servants in ordinary Balinese.

(b) *Monologues spoken by a servant*

Sometimes a *panglangkara* spoken in Old Javanese is translated by a servant in Balinese. The servant enters just after the *panglangkara*, gives a translation by means of a monologue and leaves.

(c) *Monologues not spoken by a puppet*

The monologues, including the *panglangkara*, songs and *tandak*, are spoken in Old Javanese. It appears that only a few of the long *panglangkara* are paraphrased or translated by a servant. The majority of them, even those spoken at the beginning of the *lakon* in which the *dalang* presents the essence of the *wayang* and informs the audience on the source from which the *lakon* is derived, are not translated or paraphrased, probably because they are considered to be of too sacred a character.

An example of a *panglangkara* which is translated by a servant in a monologue is to be found in 3.4, 01.22,00. The *dalang* announces that Bima is going to attack all the gods. This communication is translated by Mélem and provided with additional information on the result of the fight, namely that all the gods have been defeated by Bima.

What is found in our *lakon* is true for all *lakon* in Bali. The majority of the conversations and monologues in Old Javanese are translated literally or paraphrased by a servant in that kind of Balinese that is used in speaking to higher class people. In South Bali many more literal translations of the Old Javanese are made than in North Bali. Here long paraphrases in Balinese are spoken by a servant. The main reason why the method of paraphrasing or translation is followed is the fact that, as already pointed out, the majority of the audience do not know Old Javanese. Although part of the audience understands the Balinese spoken to address the nobility, there are still many people in the audience, especially children, for whom this type of Balinese is incomprehensible. This means that another translational technique has to be used. In this technique the contents of the translated or paraphrased conversations and monologues are repeated in the conversations by the servants only; the language is ordinary Balinese, which is fully understandable for all members of the audience.

We may conclude that a double translational device is applied in a *lakon*, (1) from Old Javanese to the Balinese of

the nobility, and (2) from the Balinese of the nobility to ordinary Balinese.

Given the nature of this rather complicated mechanism, it is clear that a common characteristic of all *lakon* is repetition. This repetition is functional, as the *dalang* must get across the story told, and the audience has to follow and understand it. The need for a translational device is intimately connected with the special status which Old Javanese has for the audience, even though they are unable to understand this language. The Old Javanese is a kind of sacred language that gives the performance a special flavour. A *wayang* performance without Old Javanese is unthinkable and would be accepted nowhere.

5.6.3 *The role of the servants*

The role of the servants in a *lakon* is central. Each party involved in the *lakon* has its own pairs of servants. Since in North Bali the right and left and neutral parties are divided into so many sub-parties, each party or sub-party has a special servant or pair of servants, as already pointed out. Each important character of such a party has a servant of his own to paraphrase or translate what he has said. In the conversations between the members of the higher classes, this adds to the liveliness of the performance.

As to the servant who translates or paraphrases the conversations in Old Javanese, there seems to be a clear preference for the main servant of a pair. This holds good for South Bali as well as for North Bali. Twalén and Sangut are the main interpreters of the right and left party respectively in the *parwa* and *ramayana* repertoire. Semar is the main servant in the Malat repertoire, and Panasati in the *cupak* repertoire.

In all *lakon* the conversations between the servants, and the paraphrases of the servants in the conversations with their masters, are more elaborate and detailed than the communications of the higher class characters. This is not surprising given the pivotal function of the communications by the servants. As already pointed out,

- (a) They *translate* or *paraphrase* the Old Javanese spoken by their lords;
- (b) They *repeat* the discussions between themselves and the lord, so that the audience gradually reaches an understanding;
- (c) They furnish an explanation of acts and events, to give the *deeper meaning* of the story to the audience. The *dalang* himself can in these conversations display his knowledge of Hindu religion and philosophy;
- (d) By their comical behaviour they provide relief in the conflict enacted. They entertain the audience with their critical remarks and with their jokes in which they imitate their lords, or just do what their lords are not allowed to do;

(e) In these conversations the *dalang* has the opportunity to talk about the real world and about situations in the daily life of the people. However, political discussions were never heard.

It is probably because of their role as speakers of a language fully understood by the audience that the puppets representing the servants are provided with a movable lower jaw which is moved constantly when they speak.

In South Bali there exist some criteria relating to these conversations by the servants. They may not dominate; in particular the comic interludes in which they give their own opinion on what is being presented should not be stressed too much. Explanation of the deeper meaning of the story, as our *dalang* gave, is much appreciated. In North Bali, however, great store is set by elaborate conversations by the servants, especially their wit. The criteria for the conversations by the servants which hold good for South Bali are there considered dull and old-fashioned.

In the older forms of live theatre, such as *gambuh*, *arja*, *calon arang*, *topéng* and *wayang wong ramayana*, the Old Javanese is used in the same way and for the same reasons as in a *lakon*. Here the Old Javanese is also translated or paraphrased by the servants. Pairs of servants are also present in live theatre, namely the *panasar gdé*, the big, main servant, and the *panasar alit*, the small servant. The *panasar gdé* plays the main role as a translator or paraphraser. In his conversations with the *panasar alit*, held in ordinary Balinese, he comments on the situation and the behaviour of their lord. The *panasar alit*'s main role is to make jokes.

In the masked theatre (*topéng*, *topéng babad* and *wayang wong ramayana*), the servants are even more indispensable. Here the majority of the higher class figures wear masks with a closed, immovable mouth, which makes speaking practically impossible for the person wearing the mask, or at least inaudible for the audience. Hence many of these higher class figures do not speak at all. The servants, however, wearing masks without a lower jaw (*topéng*, *topéng babad*), or with a movable lower jaw (*wayang wong ramayana*), can speak. They say what their lords are supposed to say, or if they mumble, they translate or paraphrase this. The practice of giving the servant's masks a movable lower jaw has probably been influenced by the *wayang* puppets.

In the graphic arts pairs of servants are also depicted. Here their main task is to accompany their lords, to follow them when they go abroad, and to sit during a meeting bearing *sirih* utensils. In fighting scenes they imitate their lords often in a comical way, and in love-scenes they usually do what their lords are not allowed to do.

It is beyond the limits of this study to deal here with

the subject of to what extent the role of the servants in theatre may at a certain time have influenced the role of the servants in literature.

5.7 *The Dharma Pawayangan*

If we study the *dalang's* manuals in the hope of getting information on the rules of composition, we get very disappointing results. Except for one manual, they only contain lists of *mantra* to be spoken when one manipulates the offerings, formulas for the preparation of the holy water, spells (*pang-gégér*), information on the macrocosmic and microcosmic aspects of the *kekayonan* and of the apparatus (screen, lamp, chest), and stories on the origin of the main servants. In many texts we also find formulas to prevent rain. In the manuals from North Bali we may also find the text of the first very long *panglangkara*, the *pangaksaman pawayangan*.

In Tampekan (North Bali; W5/1) I found the only *lontar*, also called Dharma Pawayangan, in which reference is made to the sequence of the scenes. On lp. 13b-15a it is stated that one has to start a *lakon* with *rěp ri sakala*, which has to be followed by an audience (*paguneman*) in which a king gives audience to his ministers and their servants. The king is silent, because of someone's defeat, death or a theft. His heart is full of sorrow. He is like glass smashed on a stone. So he does not have the courage to act. He just sits silently, apathetically. A discussion then has to take place in which the minister starts to speak and in which the story to be enacted has to be revealed. After the king has answered the minister, the departure (*angkatan*) has to take place. The army marches out. A meeting with the soldiers of a neighbouring country takes place, resulting in a fight between the two kingdoms. First minor fights on the way take place, later bigger fights between the kings themselves and their armies. The fights should be lively and blood should flow.

Neither the origin of this text nor its date is known. The *dalang* said that he copied the text in the twenties. The fact that *rěp ri sakala* is mentioned is a sign that it is a North Balinese text. The events mentioned in the text agree with the sequence of scenes found in South Bali and in the North Balinese *lakon* based strictly on textual sources.

From this scarcity of texts we may draw the conclusion that traditions about the composition of *lakon* are largely transmitted orally or visually.

5.8 Conclusion

It appears that the structure of a *lakon* is much tighter and more detailed than was expected when we began our investigation. It is this tight structure which enables the *dalang* to give such a long performance. He has a set of prescriptions at his disposal giving him a fixed framework consisting of different levels. These are: (1) The structuring devices, which imply the pronouncing of fixed texts or phrases in Old Javanese. Apart from these fixed phrases generally used by *dalang*, each *dalang* has his own characteristic clichés in the form of fixed epithets, and ready-made phrases; (2) The sequence of the scenes, consisting of typical scenes that take place in succession and in repetition; (3) The melodies to support the scenes, situations or moods; (4) The language and speech, the usage of the Old Javanese and the device of translation.

The theme of each *lakon* is also fixed, namely a conflict between a left and a right party. The way it is worked out depends on the party entering in the *lakon* first. This is determined by the result of the *dalang*'s breathing-exercises. The use of these fixed elements ensures from the point of view of the *dalang* a rapid continuation of the *lakon*, and to the audience they are recognizable elements inspiring confidence in the *dalang*'s ability.

Each *lakon* has a repetitive character caused by the two stages that can be distinguished in the translation from Old Javanese to Balinese. The resulting repetition makes it possible for the members of the audience to reach an understanding gradually or in different ways. They may pick up something from the Balinese already spoken to the nobility, and some people may even arrive at an understanding from the Old Javanese. The process of understanding is plural and gradual.

In view of the little attention given by the Dharma Pawayangan to those aspects discussed by us and also in view of the scarcity of texts on these aspects, one can only conclude that *lakon* texts are transmitted by listening to and watching performances.

From our research it appears that the above structuring aspects are not restricted to *wayang*. Many of them can be found in forms of live theatre. A number of these aspects, such as the *panglangkara* and the songs, and the sequence of the scenes can also be found in the graphic arts.

APPENDIX I

Lists of the materials used, collected during fieldwork

Inf. nos. 1-96: Data from interviews recorded from 1972-1979.

C: Recordings, not transcribed

- C/55 Interview with Jero dalang Geria, Jero dalang Subandhi (Buléléng) (1975)
- C/98 Interview with Ida Bagus Pasa (Dénpasar, Badung), I Wayan Cetug (Klungkung), I Déwa Gdé Rai Mesi (Bangli) (1973)
- C/106 Jero dalang Madé Gianyar (Buléléng) (1975)
- C/107 Ida Bagus Kanitén (Karangasem) (1973)
- C/108 Idem
- C/110 I Gusti Madé Dauh (Gianyar) (1973)
- C/114 Ida Bagus Madé Geria (Gianyar) (1974)
- C/115 Idem
- C/123 Pan Robin, the melodies by the *gendér wayang* in Tabanan (1977)
- C/124 Idem (1976)
- C/189 Topéng Tugek, Carang Sari; Babad Mengwi (Aneka 165, no.1)
- C/190 Idem
- C/191 Idem
- C/192 Idem
- C/217 Bebanyolan, Krambitan (1979)
- C/229 Gambuh, Candra Metu (Aneka no. 273)
- C/230 Idem
- C/231 Arja khusus, Candra Metu (Aneka no. 268)
- C/232 Idem
- C/233 Idem
- C/234 Idem

Ca: Folk-tales; recordings and transcriptions

- Ca/33 Satua I Putu Mosél by I Wayan Agé, Bulian (Buléléng) (1974) transcr. 10 pp.

Ge: Songs; recordings and transcriptions

- Ge/1 Baris dabdab Krambitan, Bebali, Curah, Klépékan, Sukawana (1075-1978)
- Ge/2 Gending jangér, Ni Madé Jepun, Krambitan (1977), transcr. 5 pp.
- Ge/5 Gending barong landung, Banjar Kukuh Krambitan (1978), transcr. 11 pp.

Ge/6 Gending barong landung, Banjar Kukuh Krambitan. (1977)
transcr. 9 pp.

R: Rituals; recordings and transcriptions

- R/17 Prayascitta pamangku, Sinabun (Buléléng) (1973),
transcr. 6 pp.
R/18 Mawinten, griya Bantas, Panarukan (Tabanan) (1973),
transcr. 18 pp.
R/36 Padiksan dados pedanda, Boda Kling (Karangasem)
(1977), transcr. 4 pp.

Wa: Interviews written in Balinese by Balinese

Wa/5 Wawancara gendér wayang (1) Pan Robin, Krambitan,
(2) idem, (3) Ida Padanda Madé Singharsa, Panarukan
(1977)

W1: Satua kawi padalangan, told or written

- W1/1 Satua Bima Swarga, I Déwa Gdé Rai Mesi, (Bangli), tape
(1973), transcr. 5 pp.
W1/2 Satua Bima Swarga, I Déwa Gdé Tianyar, (Bangli), tape
(1973), transcr. 6 pp.
W1/3 Satua Bima Swarga, Jero dalang Bapa Méndra, Wanayu
(B11) (1973), transcr. 3 pp.
W1/4 Satua Bima Swarga, Jero dalang Putu Kawit, Tampekan
(B11) (1973), transcr. 4 pp.
W1/5 Satua Bima Swarga, I Gdé Awét, K. Blumbang, Lombok
(1973), transcr. 4 pp.
W1/6 Satua Bima Swarga, I Wayan Cetug, Sukawati (Gr) (1973),
transcr. 2 pp.
W1/7 Satua Bima Swarga, I Wayan Mingkeg, Klungkung (1973),
transcr. 4 pp.
W1/8 Satua Bima Swarga, I Wayan Putu Dirga Arka, Amlapura
(Ka) (1973), transcr. 4 pp.
W1/9 Satua Bima Swarga, I Gusti Mantri Dalang, Patemon
(B11) (1973), transcr. 3 pp.
W1/10 Satua Bima Swarga, Ida Bagus Wayan Mirah, Amlapura
(Ka) (1973), transcr. 2 pp.
W1/11 Satua Bima Swarga, and Darmawangsa Swarga, I Nyoman
Rajeg, Tunjuk (T) (1973), transcr. 5 pp.
W1/12 Satua Bima Swarga, I Gusti Madé Dauh, Pacung (Gr)
(1973), transcr. 5 pp.
W1/13 Satua Bima Swarga, I Nengah Mégha, Mendoyo dangin
Tukad (J) (1973), transcr. 5 pp.
W1/14 Satua Bima Swarga, Jero dalang Wayan Sidya, Banjar
Sabi (B11) (1973), transcr. 6 pp.
W1/15 Satua Bima Swarga, Jero dalang Madé Klupa, Tampekan
(B11) (1973), transcr. 3 pp.
W1/16 Satua Bima Swarga, Jero dalang Madé Cerita, Bungkulun
(B11) (1973), transcr. 4 pp.
W1/17 Darma Swarga, Kuntiyadnya, Bima Swarga, Jero dalang

- Tawi, Pamaron (B11) (1972), transcr. 7 pp.
- W1/18 Satua Yudistira Swarga, I Nyoman Rajeg, Tunjuk (1973), transcr. 7 pp.
- W1/19 Satua Sang Pandawa pacang nanginang Sang Pandu, Jero dalang Bapa Méndra, Wanayu (B11) (1973), transcr. 3 pp.
- W1/20 Satua Sudamala, Ida Bagus Gdé Pasa, Dénpasar (Bd) (1973), transcr. 6 pp.
- W1/21 Satua Kuntisraya, I Nyoman Rajeg, Tunjuk (T), (1973), transcr. 8 pp.
- W1/22 Satua Sudamala, Jero dalang Sidya, Banjar Sabi (B11), (1973), transcr. 4 pp.
- W1/23 Satua Kuntisraya, I Wayan Cetug, Sukawati (G) (1973), transcr. 2 pp.
- W1/24 Satua Kuntisraya, I Wayan Putu Dirga Arka, Amlapura (Ka) (1973), transcr. 3 pp.
- W1/25 Satua Kuntisraya, Ida Bagus Gdé Fasa, Dénpasar (Bd) (1973), transcr. 4 pp.
- W1/26 Satua Sudamala, Jero dalang Madé Klupa, Tampekan (B11) (1973), transcr. 3 pp.
- W1/27 Satua Sudamala, Jero dalang Bapa Méndra, Wanayu (B11) (1973) transcr. 5 pp.
- W1/28 Satua Sudamala, Ida Bagus Gdé Patra, Bangli (1973), transcr. 7 pp.
- W1/29 Satua Sudamala, I Gusti Ngurah Empu, Patemon (B11) (1973), transcr. 4 pp.
- W1/30 Satua Nawaruci, dalang I Nengah Megha, Mendoyo (J) (1973), transcr. 3 pp.
- W1/31 Satua Bima ngrerih tirta kamandalu, Jero dalang Madé Klupa, Tampekan (B11) (1973), transcr. 3 pp.
- W1/32 Satua Wararuci, I Déwa Gdé Rai Mesi, Bangli (1973), transcr. 3 pp.
- W1/33 Satua Wararuci, I Déwa Gdé Tianyar, Bangli (1973), transcr. 3 pp.
- W1/34 Satua Wararuci, Ida Bagus Wayan Mirah, Amlapura (Ka) (1973), transcr. 8 pp.
- W1/35 Satua Wararuci, I Wayan Putu Dirga Arka, Amlapura (Ka) (1973), transcr. 4 pp.
- W1/36 Satua kawi padalangan, I Gusti Nyoman Glédag, Bédahulu (Gr), note-book transcr. 21 pp. (1972), 18 stories.
- W1/37 Satua Kuntiyadnya, I Déwa Gdé Fai Mesi, Bangli (1973), transcr. 5 pp.
- W1/38 Satua Kuntiyadnya, I Gusti Madé Dauh, Pacung (Gr) (1973), transcr. 2 pp.
- W1/39 Satua Bima Swarga, Pan Jiwa, Kamasan (K1k) (1975), transcr. 3 pp.
- W1/40 Satua Sudamala, Jero dalang Madé Gianyar, Téjakula (B11) (1975), transcr. 4 pp.

- Satua Sudamala, Jero dalang Ida Bagus Nyoman Gdé, Sukasada (B11) (1975), transcr. 5 pp.
- Satua Sudamala, Jero dalang Tawi, Pamaron (B11) (1975), transcr. 4 pp.
- Satua Sudamala, Pan Jiwa, Kamasan (K1k) (1975), transcr. 3 pp.
- Satua Kresna-Kalantaka, Ida Bagus Madé Sepeg, Panarukan (T) (1975), transcr. 2 pp.
- W1/41 Satua Kuntisraya, I Gusti Madé Dauh, Pacung (Gr) (1975), transcr. 8 pp.
- Satua Kuntisraya, Ida Bagus Madé Geria, Mas (Gr) (1975), transcr. 8 pp.
- Satua Kuntisraya, Pan Jiwa, Kamasan (K1) (1975), transcr. 4 pp.
- W1/42 Satua kawi padalangan, Jero dalang Madé Klupa, Tampekan (B11), book III, 26 stories.
- W1/43 Satua Kalatatua, I Déwa Gdé Rai Mesi, Bangli (1974), transcr. 5 pp.
- W1/44 Satua kawi padalangan, Jero dalang Madé Klupa, Tampekan (B11), book I, 16 stories, transcr. 20 pp.
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LIST OF ABBREVIATIONS

Ād.	Ādiparwa
Ami	Alus mider
Asi	Akus singgih
AW	Arjunawiwaha
Bd	Badung
Bgl	Bangli
BKI	Bijdragen Koninklijk Instituut voor Taal-, Land- en Volkenkunde
Bll	Buléléng
BY	Bhāratayuddha
Gr	Gianyar
J	Jembrana
Ka	Karangasem
KBWB	Kawi-Balinesch-Nederlandsch Woordenboek
KITLV	Koninklijk Instituut voor Taal-, Land- en Volkenkunde
Klk	Klungkung
Lp.	Lempir
OJ	Old Javanese
OV	Oudheidkundig Verslag
RY	Rāmāyaṇa
Skt	Sanskrit
Sut	Sutasoma
T	Tabanan
TBG	Tijdschrift Bataviaasch Genootschap voor Kunsten en Wetenschappen
VBG	Verhandelingen Bataviaasch Genootschap voor Kunsten en Wetenschappen
VKI	Verhandelingen Koninklijk Instituut voor Taal-, Land- en Volkenkunde
VKNAW	Verhandelingen Koninklijke Nederlandse Akademie voor Wetenschappen

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- rwa bhineda* (OJ): the two separated 248, 250
- saab* (Bal.): a cover that can be placed over offerings 70
- sakala* (Bal., OJ): the manifest 124, 248, 249, 251-254, 258, 264, 305
- salah pati* (Bal.): an unnatural death 22, 238
- Samberana (OJ), Sambérana (Bal.): the God of the Wind, an epithet of Bayu 128, 162
- Samīraṇa (OJ, Skt): idem 168, 183, 277
- sangging wayang* (Bal.): a maker of *wayang* puppets 55
- Sangka, I Gusti Ngurah Ketut 2, 3, 7, 29, 33, 34, 83-85, 181
- sangku* (Bal.): a silver pot used for the preparation of holy water 69, 70
- Sanskrit 7, 8, 29, 61, 65, 67, 68, 83, 173, 175, 183, 185, 248, 252, 264, 269, 299
- sapu(h) légér* (Bal.): a purification ceremony for someone born in the week *wayang* by means of a special *wayang* performance 15, 16, 18, 26, 30, 34, 36, 39, 43, 50, 53, 54, 56, 60, 67-70, 256, 288, 310, 313-315
- Sarasamuccaya (Bal.) 83, 176, 267, 271
- Saraswati (Bal.): the goddess of wisdom and books 43, 61
- sasak* (Bal.): from Lombok 32, 33, 46, 50, 53, 56, 311
- sattwa* (OJ), *satua* (Bal.): virtue, one of the three qualities in a philosophical context; story 17, 194, 307, 309-312
- satua kawi padalangan* (Bal.): abstracts from stories used by *dalang* 34, 194, 256, 287, 289, 308-312
- sawa pratéka* (Bal.): the ritual purification of the body of the deceased 82
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- sekar ginotan* (Bal.): a kind of flower, name of a melody played by the *gendér* in North Bali 296
- sekar kumilir* (Bal.): a kind of flower, name of a melody played by the *gendér* in North Bali 296, 297

- sekar sungsang* (Bal.): a flower that hangs upside down, name of a melody played by the *gendér* in South Bali 294
- sekar tajin gunung* (Bal.): sharp, triangular ornament on rocks in the graphic arts 204, 206
- sembé* (Bal.): the *wayang* lamp in Bangli, Gianyar and Buléléng 14, 15
- sempati* (Bal.): name of a melody played by the *gendér* in North Bali 296
- sepit* (Bal.): snuffers, used by North Balinese *dalang* only 62
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- sesangi* (Bal.): vow, e.g. to give a *wayang* performance 20, 28, 39, 40
- sesendon* (Bal.): song, used as a structuring device in a play 74, 243, 267-273, 281
- sesendor* (Bal.): idem 74
- Shadeg, N. 85
- sinukséma* (OJ): beginning of the second very long *panglangkara* in a South Balinese *wayang* play 77, 89, 172, 260, 265, 277, 294
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- srikandi* (Bal.): name of a melody played by the *gendér* in North Bali 297
- Śrī Tanjung (OJ) 29
- sronca* (Bal.): name of a metre; name of a melody played by the *gendér* in North Bali 297
- stava* (Skt): hymn of praise in Sanskrit 7, 8, 61, 67, 68, 175, 184, 267, 269, 295
- sthiti* (OJ, Skt): existence, the second of the three states of the cosmos 17, 169, 185, 248
- suar wayang* (Bal.): the *wayang* lamp in Bangli and Gianyar 15
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Sudamala (OJ, Bal.): purified; name of a text in North Bali; name of a metre; a purification ceremony by means of a special *wayang* performance; any *wayang* performance accompanied by the preparation of holy water 21, 26, 29, 34-39, 43, 70, 196-198, 237, 238, 253, 271, 288, 309, 313 (see also *wayang sudamala*)
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tabing (Bal.): a wooden partition or stone side-wall of a ritual *balé*; a painting covering this wall 192, 211
tabuh gendér (Bal.): technical term, the *gendér* starts playing 80
tabuh-tabuhan (Bal.): libation offerings 61, 69
tamah (Bal.), *tamas* (OJ): ignorance, one of the three qualities in a philosophical context 17
tampak silir (Bal.): to strike obliquely with the hand, the second song in a North Balinese *wayang* play; name of the melody played by the *gendér* accompanying this song 272, 277, 296, 297
tanceban kekayonan (Bal.): to insert the *kekayonan* in the banana-trunk 259
tandak (Bal.): incitement; abbreviated quotation of a song used as a structuring device in a play 74, 77, 243, 268-270, 280, 281, 283-285, 294, 295, 298, 302
tanmatra (OJ, Bal.): proto-element; the essence or content of perception by means of one of the five senses 96, 142, 175

- tegteg* (Bal.): the offerings *pras*, *lis* and *daksina* together in North Bali 63
- tembang* (Bal.): in song 74 (see also *sesendon*, *sesendor*)
- témbok* (Bal.): vertical wall-ornamentation in the graphic arts 204
- tenget* (Bal.): laden with magic, of a house, a *wayang* puppet or a ceremony 26, 30, 50
- tepung tawar* (Bal.): purification-flour 63
- tetagihan* (Bal.): request, e.g. a *wayang* performance 21
- tilar paséban* (Bal.): the review of a meeting, name of a scene in a North Balinese *wayang* performance 287
- tīrtha kamaṇḍalu* (OJ), *tirta kamandalu* (Bal.): holy water 92, 93, 104, 105, 107, 111, 112, 114, 119, 120, 130, 309 (see also *amṛta*, holy water, *merta*, *pawitra*)
- topéng* (Bal.): a performance with masked players 22, 176, 243, 266, 290, 298, 304, 307
- toya panglukatan* (Bal.): purifying water 70
- toya panyudamalan* (Bal.): purifying water 70, 315
- toya tabah* (Bal.): plain water 60
- toyan wayang* (Bal.): holy water made by a *dalang* 315 (see also *toya panglukatan* and *toya panyudamalan*)
- triguṇa* (OJ, Skt): the three qualities, *sattwa*, *rajas* and *tamas* 17
- trimūrti* (OJ, Skt): emanation, maintenance and destruction represented by the gods Brahma, Wisnu and Iswara 248, 250, 257
- tripramāṇa* (Skt), Tri-Pramāṇa (OJ), Tri-Paramāṇa (OJ), Tri-Paramana (Bal.): the three Distinguishing Marks: tradition, analysis and perception; the god of the Vital Air, an epithet of Bayu 120, 131, 175, 181
- Tri-Puruṣa (OJ), Tri-Purusa (Bal.): the trinity of Brahma, Wisnu and Iswara 133, 135, 166, 167, 184
- triwangsa* (Bal.): the three higher classes of Balinese society: *brahmana*, *ksatriya* and *wésya* 24-26, 31, 47
- tukang banten* (Bal.): a female specialist in the preparation of offerings 42, 43
- tunjang* (Bal.): support, name of a melody played by the *gendér* in South Bali 295
- tututan* (Bal.): the *dalang*'s assistant in Tabanan; name of a melody played by the *gendér* in South Bali 48, 295
- Tuuk, H.N. van der 85, 194, 196, 257
- Udyogaparwa (OJ, Bal.) 29, 33, 34, 83
- ules-ules* (Bal.): white piece of cloth in which a set of *wayang* puppets is wrapped 54, 136
- ulon-ulon* (Bal.): painting on cloth for attaching to the wooden head-partition of a ritual *balé* 192, 211
- utpatti* (OJ, Skt): creation, the first of the three states of the cosmos 17, 185, 248
- Uttarakāṇḍa (OJ) 29

- Vennard, W. 74, 75
- wadon* (Bal.): female, a term used for the smaller, higher pitched *gendér wayang* in both pairs of instruments 51
- Wanaparwa (OJ, Bal.) 29, 33, 34, 83
- Wararuci (Bal.): the same character as Nawaruci 309 (see also Nawaruci)
- Wargasari Bumi (Bal.) 83
- Warsika, I Gusti Madé 192
- wayang* (Bal.): a puppet made of hide; the puppet play 1-6, 11, 33, 43, 50, 52, 53, 55-57, 60, 63, 64, 66-68, 70-72, 74, 136, 137, 168, 172, 187, 188, 194, 217, 220-222, 227, 234, 236, 239, 240, 243, 244, 248, 250, 254, 257, 259, 260, 261, 263, 264, 267, 279, 282, 290, 291, 293, 298, 302-304, 306, 311
- wayang benang* (Bal.): a *wayang* performance with a screen and a thread of cotton at the same time as a ritual 11, 13, 19, 20, 27, 42, 44, 50, 62, 66, 67, 69, 188, 246
- wayang calon arang* (Bal.): a *wayang* performance based on the story of Calon Arang 30, 33
- wayang cupak* (Bal.): a *wayang* performance based on the story of Cupak 30, 33, 52
- Wayang Festival 4, 23, 46, 49, 257, 313, 314
- wayang gambuh*: a *wayang* performance based on the Malat 30, 31, 33, 274
- wayang gedog* (Bal.): a *wayang* performance without a screen at the same time as a ritual in South Bali 11, 17-20, 25, 27-29, 31, 34, 42, 44, 50, 65, 66, 68
- wayang jayaprana* (Bal.): a *wayang* performance based on the story of Jayaprana 31-33
- wayang kulit* (Bal., Jav.): a puppet made of hide; puppet play with puppets made of hide 31, 53
- wayang lemah* (Bal.): a *wayang* performance without a screen at the same time as a ritual in South Bali 11, 17-20, 22-25, 27-29, 34, 42, 44, 47, 50, 52, 60, 62, 65-68, 82, 188, 233, 242-247, 252, 253, 258, 263-266, 272-276, 281, 282, 287, 288, 290
- wayang lemah wali* (Bal.): a *wayang* performance without a screen intended for the gods only and not concluded with the preparation of holy water 18, 242
- wayang parwa* (Bal.): a *wayang* performance based on stories from the Mahābhārata 28, 29, 33, 34, 44, 52
- wayang peteng* (Bal.): a *wayang* performance with a screen during the night 11
- wayang* puppets 4, 5, 16, 17, 53-59, 63-65, 67-69, 72, 73, 77, 80, 83, 84, 135, 136, 242, 244-255, 258, 259, 261, 268, 269, 274-277, 279, 282, 296, 299
- wayang ramayana* (Bal.): a *wayang* performance based on stories from the Rāmāyaṇa 29, 33, 44, 52
- wayang sapu(h) légér* (Bal.): a *wayang* performance based on

- the Kālapurāṇa, Japakāla or Sapuh Légér 30
- wayang sasak* (Bal.): a *wayang* performance based on the Ménak stories 32, 33, 46, 316
- wayang sudamala* (Bal.): any *wayang* performance accompanied by the preparation of holy water 70
- wayang wengi* (Bal.): a *wayang* performance with a screen during the night 11, 13-17, 19-22, 25-28, 41, 44, 47, 50, 52, 60, 65-69, 82, 188, 242, 243, 245, 246, 253, 263, 265, 266, 272-274, 276, 281, 282, 287, 288
- wayang wong ramayana* (Bal.): a masked performance in live theatre based on the stories from the Rāmāyaṇa 176, 243, 298, 304
- Weck, W. 174, 175
- welaka* (Bal.): a brahman lay-priest 42, 43
- Weśampāyana (OJ), Waiśampāyana (OJ, Skt) 88, 137, 168
- wésya* (Bal.): the lowest class in Balinese *triwangsa* 24, 30, 31, 43, 45-48, 53, 54, 183, 251, 277, 279, 298
- Wécidésa (Bal.): name of a hell 91, 139 (see also Awéci)
- Wilkens, J.A. 71
- Wiryoatmojo 71
- Wiṣṇu (OJ, Skt), Wisnu (Bal.): the god associated with maintenance 54, 63, 64, 84, 109, 125, 133-136, 151, 160, 166, 167, 171, 176, 182, 184, 223, 247-251, 254, 257, 258
- wuku* (Bal.): a seven-day week in the year of 210 days 21, 23
- wuku wayang* (Bal.): the 27th week of the astrological *wuku*-year 21-23, 26, 30, 36, 43, 55, 70
- yadnya* (Bal.): ceremony 20-22, 25, 34, 39, 41, 68
- yuda* (Bal.): technical term for a fight in a performance 78
- yuda gelar* (Bal.): fight in battle-array, name of a melody played by the *gendér* in North Bali 297
- Zoete, B. de and Spies, W. 176, 281
- Zoetmulder, P.J. 7, 29, 194, 254, 298

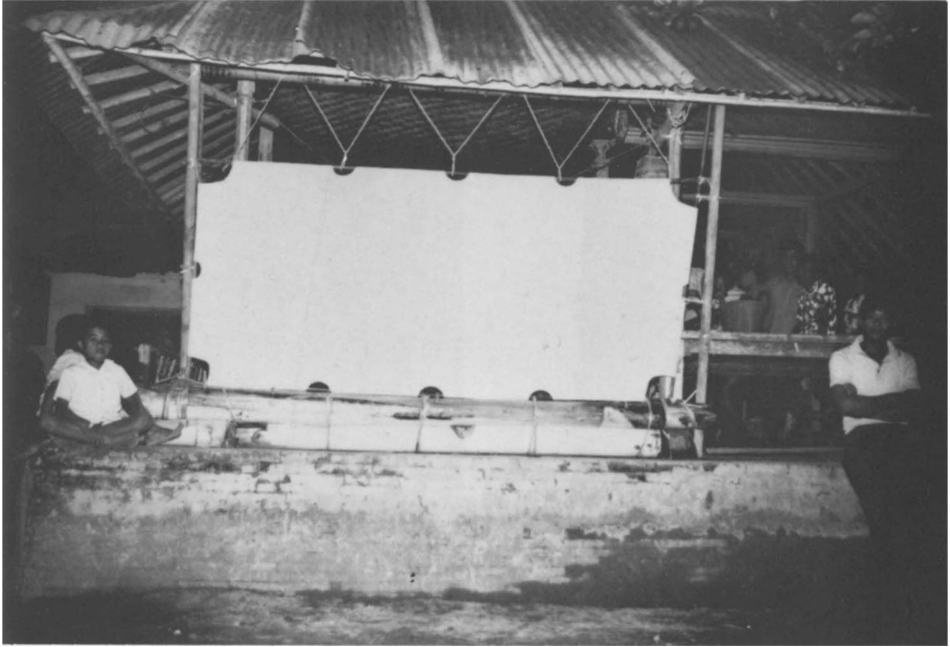
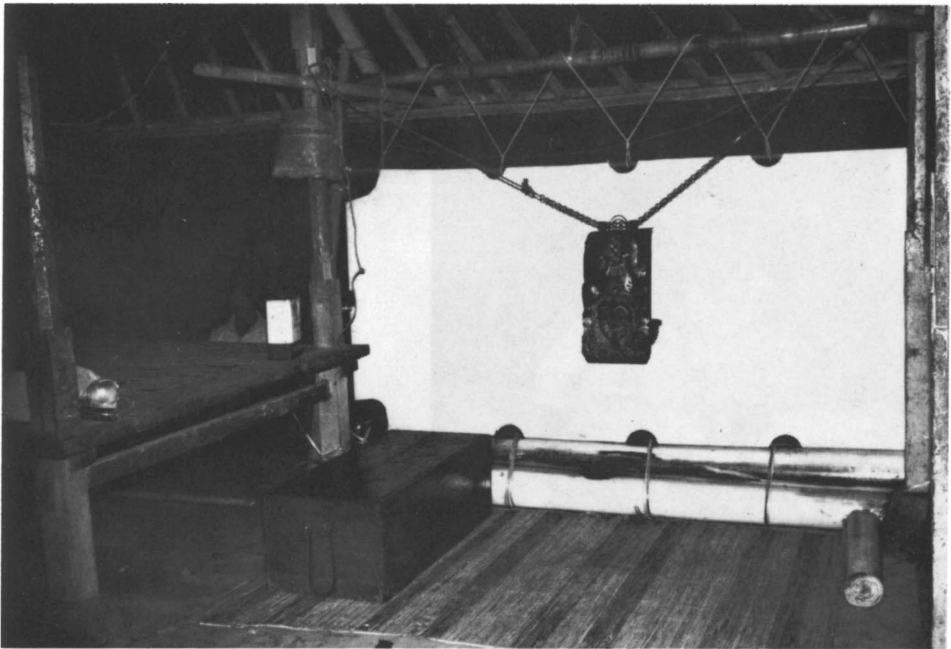


Plate 1 Panggung as in North Bali. Front from outside (Sukasada, 1974).

Plate 2 Panggung as in North Bali. Inside (Sukasada, 1974).



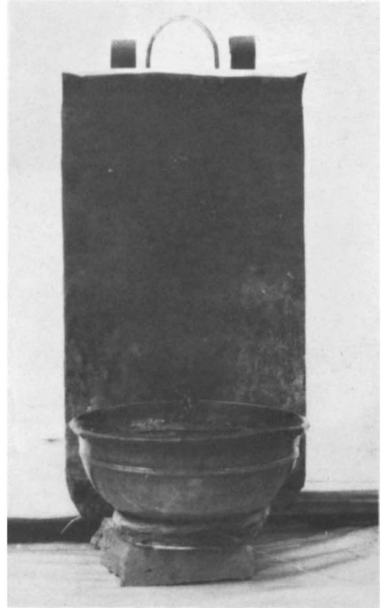


Plate 3 Wayang lamps.

a. (above) Buléléng, back and front (coll. Jero *dalang* Ida Bagus Nyoman Gdé, Sukasada).

b. (left) Karangasem, front (coll. I Wayan Putu Dirga Arka, Amlapura)



a. Gianyar (coll. I Gusti Madé Dauh, Pacung).



b. Bangli (coll. I Déwa Gdé Rai Mesi, Bangli).

Plate 4 Wayang lamps.



c. Tabanan (coll. Pan Robin, Krambitan).



Plate 5 *Wayang Lemah* (Ida Bagus Gdé Pasa, Dénpasar, 1973).



Jayaprana.



Layonsari.

The King of Kalianget.



Plate 6 Wayang jayaprana (coll. I Putu Kawit, Tampekan).

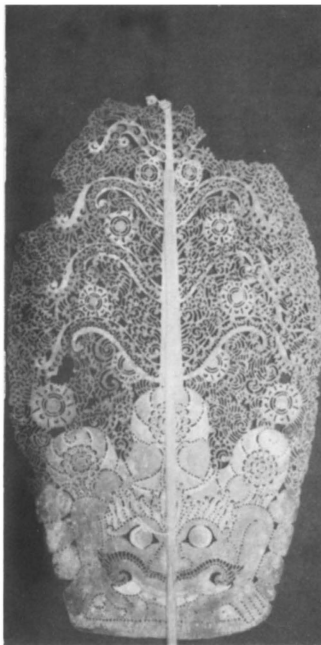


Plate 7 Kekayonan, South Bali: a. (left) made after the puppet from Puri Gdé, Krambitan by Pan Robin in 1975, b. (right) older type of unknown origin (coll. author).



Plate 8 Kekayonan, North Bali: a. (left) made by I Nyoman Kara, Sangsit in 1977 (coll. author), b. (right) older type, 19th century (coll. Ketut Jlantik, Alas Arum).



Plate 9 Servants from North and South Bali.
From left to right, top: Twalén, Wana, Sangut, Mélem, centre, Tonglang,
Kenyo made by Jero *dalang* Diah, Nagasepa in 1975. Below, Twalén, Mredah,
Sangut, Mélem made by Pan Robin Krambitan in 1977 (coll. author).

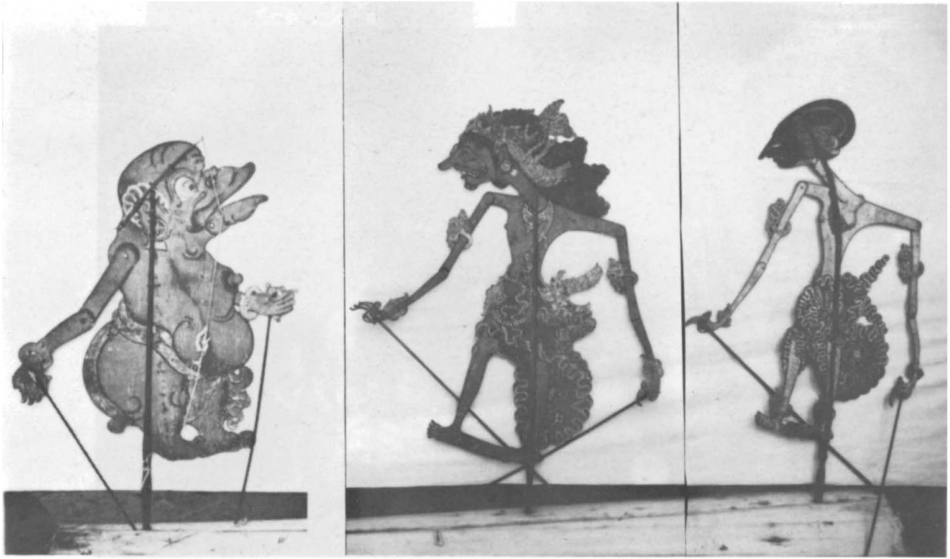


Plate 10 *Wayang gambuh* from Blahbatuh (coll. I Gusti Ngurah Ketut Jlantik):
 a. (left) the servant Bagong, b. (centre) the King of Pajajaran, c. (right)
 Panji.



Plate 11 *Wayang sasak* from Amlapura.
 Jayéngrana (from I Nengah Dana, now
 coll. author).



Plate 12 Nakula: a. (left) from North Bali by Jero *dalang* Diah, Nagasepa, 1976, b. (right) from South Bali by Pan Robin, Krambitan, 1976 (coll. author).



Plate 13 *Gender* player on a cremation tower (Kaba Kaba, 1974).



Plate 14 The offerings. A bottle with liquor, the *daksina* and two coconuts (Pan Jeger, Beraban, 1972).

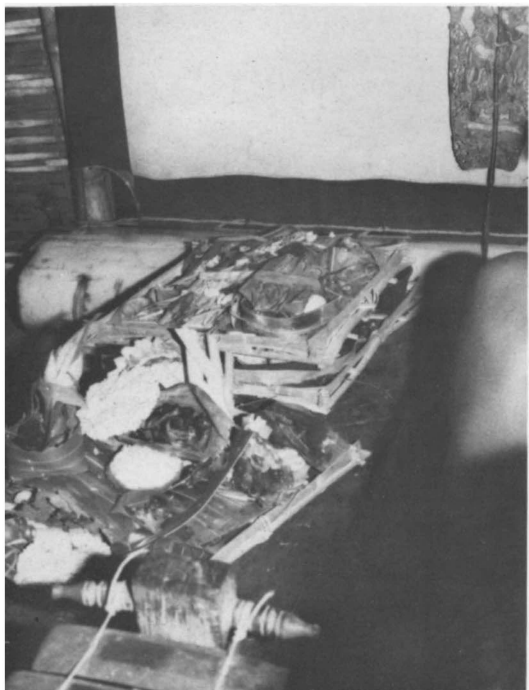


Plate 15 The offerings. *Pras* (2x) for the *gendér* and the puppets; *jrimpen wayang* (Pan Jeger, Beraban, 1972).



Plate 16 (above) The puppets from the right-hand party are taken out of the *gedebong*. From left to right, Darmawangsa, Nakula (partly visible), Arjuna (hold by the assistant), Kunti and Bima (Pan Jeger, Beraban, 1972).



Plate 17 (right) The puppets not used during the play (Pan Jeger, Beraban, 1972).



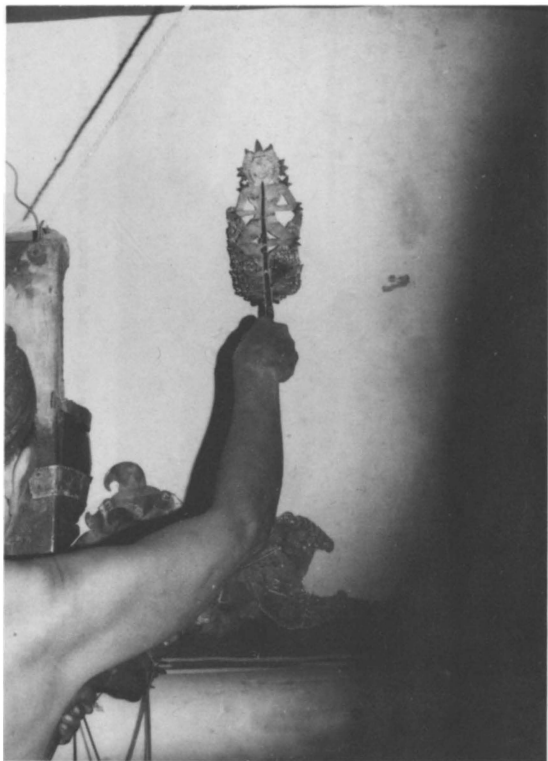
Plate 18 (left) The god Acintya in the extreme right side (Pan Jeger, Beraban, 1972).

Plate 19 (below) Bima is dead, Twalén is sad (Pan Jeger, Beraban, 1972).



Plate 20 (right) The god Nawaruci brings Bima back to life (Pan Jeger, Beraban, 1972).

Plate 21 (below) The god Siwatma with the holy water (Pan Jeger, Beraban, 1972).





Plates 22-42: *Kreta Gosa, Klungkung, Bima Swarga paintings. Plate 22a, b, c (above) Rows eight and seven, eastern side. Plate 23a, b, c (below) Rows eight and seven, eastern side.*



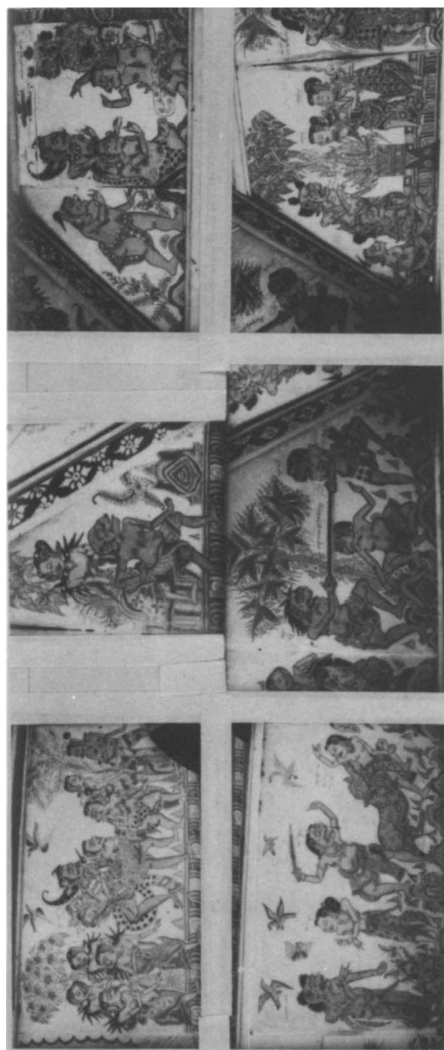


Plate 24 (above) Rows eight and seven: a., b. eastern side; c. southern side.

Plate 25a, b, c (below) Rows eight and seven, southern side.





Plate 26a, b, c (above) Rows eight and seven, southern side.

Plate 27 (below) Rows eight and seven: a. southern side; b., c. western side.





Plate 28a, b, c (above) Rows eight and seven, western side.

Plate 29a, b, c (below) Rows eight and seven, western side.



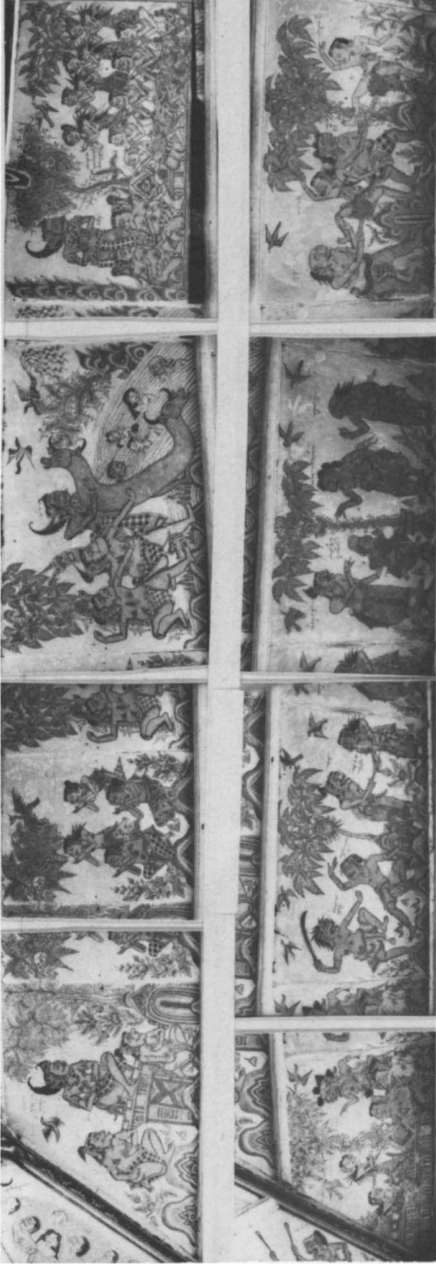


Plate 30a, b, c (above) Rows eight and seven, northern side.
 Plate 31a, b, c (below) Rows eight and seven, northern side.





Plate 32 (above) a. (left: below and above) Rows eight and seven, northern side. b. (right) Row four, southern side.

Plate 33 (below) a. (left), b. (middle), c. (right) Row four, southern side.



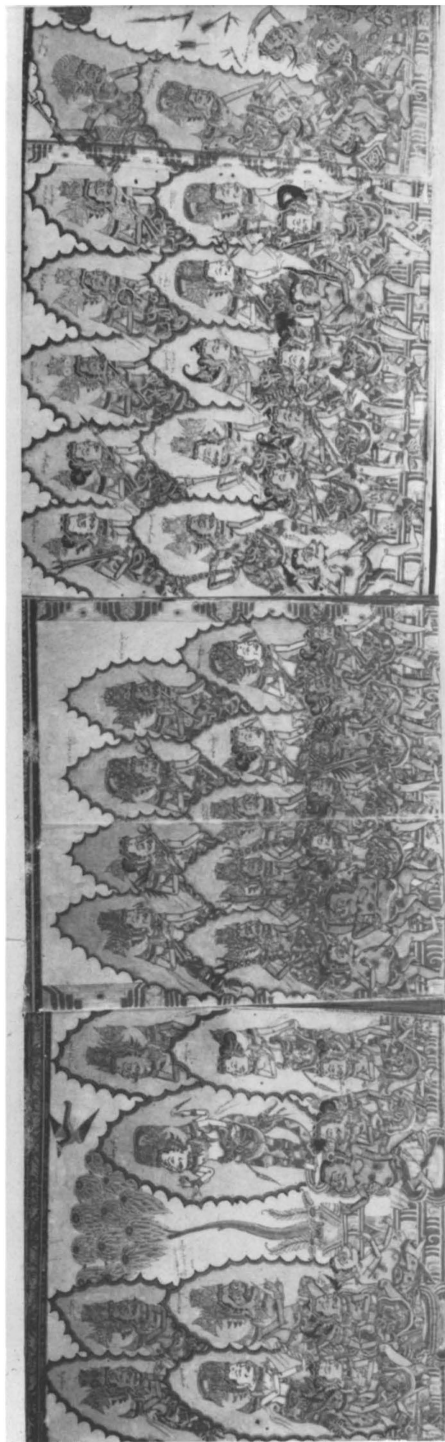


Plate 34 (above) a. (left), b. (middle), c. (right) Row four, western side.

Plate 35 (below) Row four: a. (left) western side; b. (middle), c. (right) northern side.

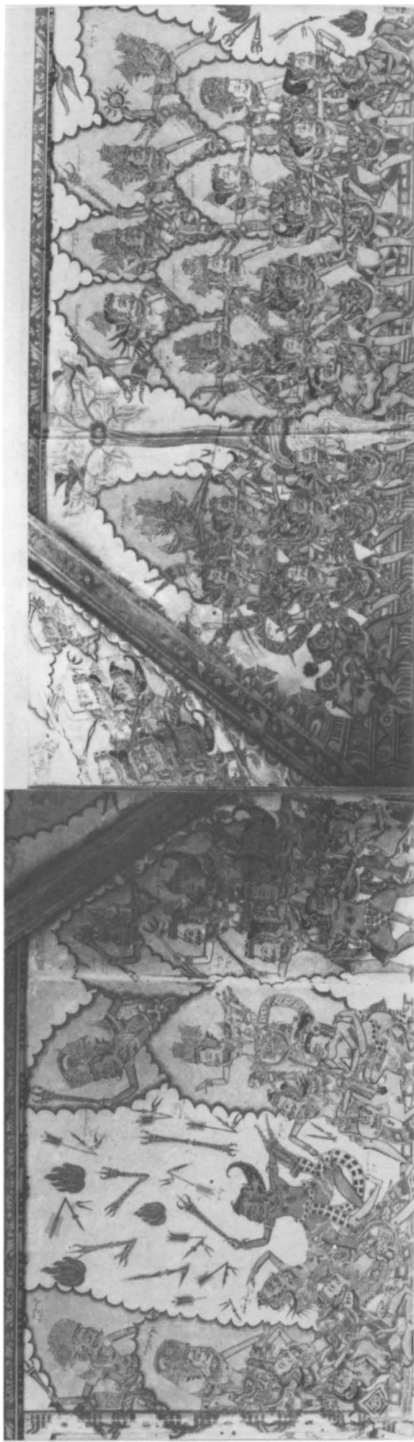




Plate 36 (above) a. (left), b. (middle), c. (right) Row four, northern side.

Plate 37 (below) (left) Row four, northern side. Middle and right: Row four, eastern side (a., b., c.).





Plate 38 (above) a. (left), b. (right) Row four, eastern side.

Plate 39 (below) a. (left), b. (right) Row three, southern side.



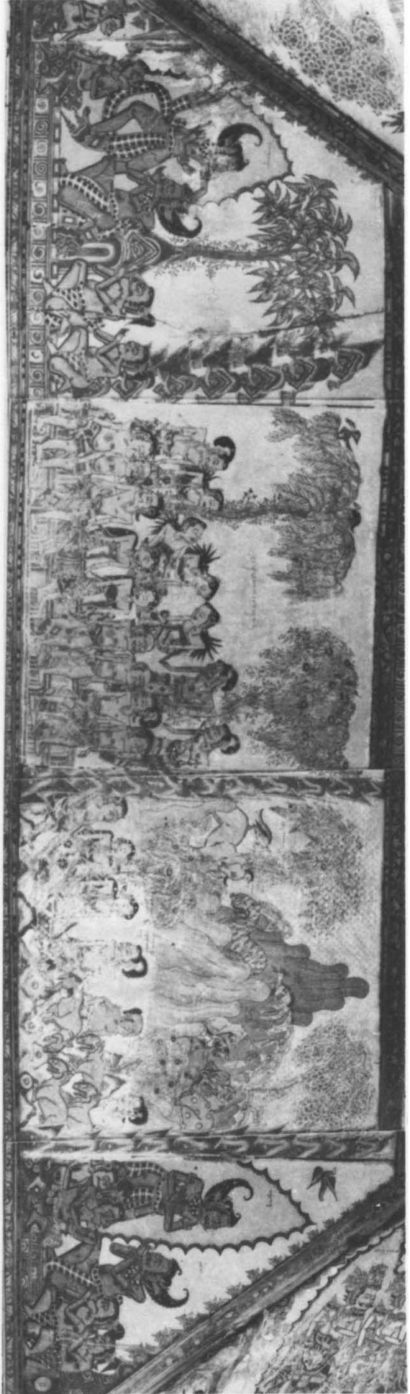


Plate 40 (above) a. (left), b. (middle), c. (right) Row three, western side.

Plate 41 (below) a. (left), b. (middle), c. (right) Row three, northern side.





Plate 42 a. (left), b. (right) Row three, eastern side.



Plate 43 Row eight, detail plate 24b. Punishment, being sawn apart.

Plate 44 Row eight, detail plate 29c. Punishment, being hit by a rice-pestle.





Plate 45 Bima Swarga, painting on cloth (coll. author no. 35).

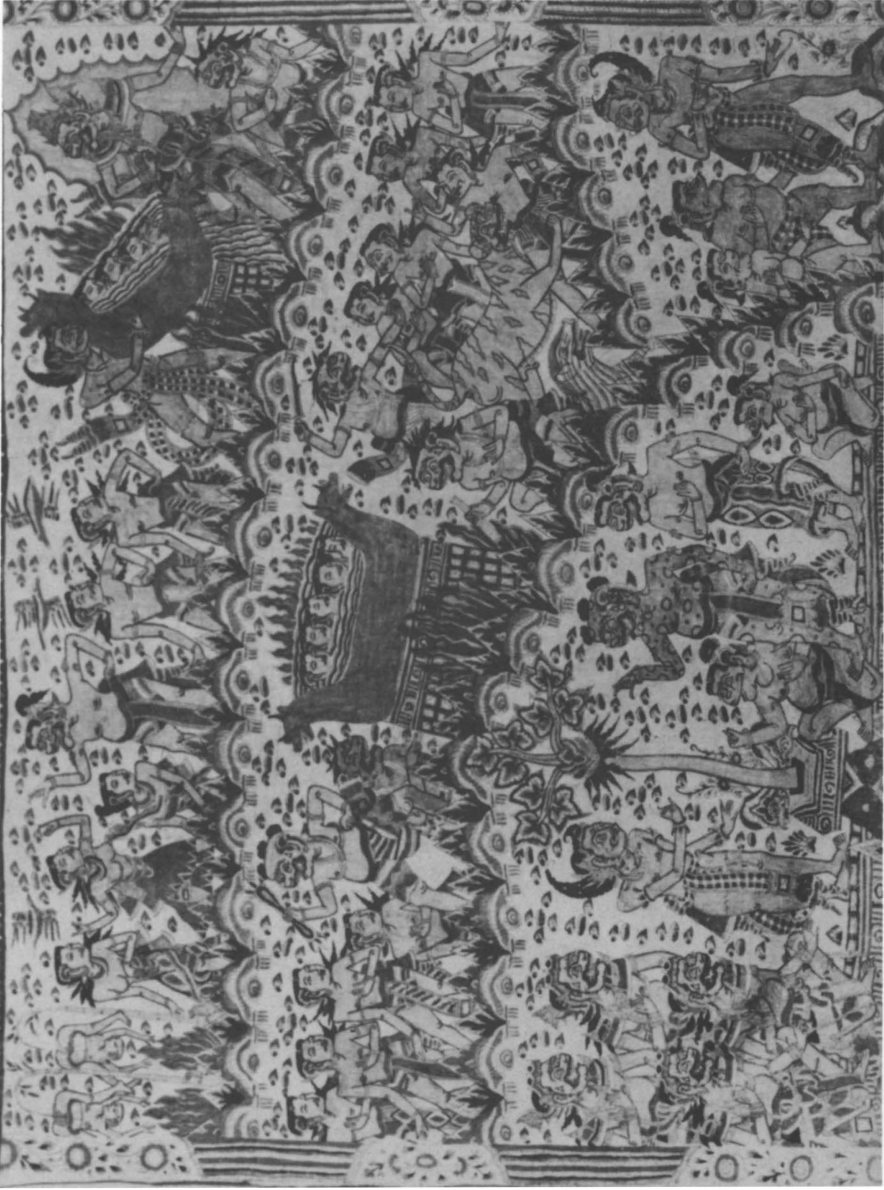


Plate 46 Bima Swarga, painting on cloth (Museum of Ethnology, Rotterdam).



Plate 47 Bima Swarga, painting on cloth (Museum of Ethnology, Leiden, no. 4491-53).



Plate 48a (above) and 48b (below) Bima Swarga, painting on cloth
(Museum of Ethnology, Leiden, no. 4491-55).





Plate 49a Bima Swarga, painting on cloth (Museum of Ethnology, Leiden, no. 4491-54).



Plate 48b Bima Swarga, painting on cloth (Museum of Ethnology, Leiden, no. 4491-54).



Plate 50 Bima Swarga, painting on cloth (Museum of Ethnology, Leiden, no. 4491-56).



Plate 51 Bima Swarga, embroidery (coll. author no. 54).

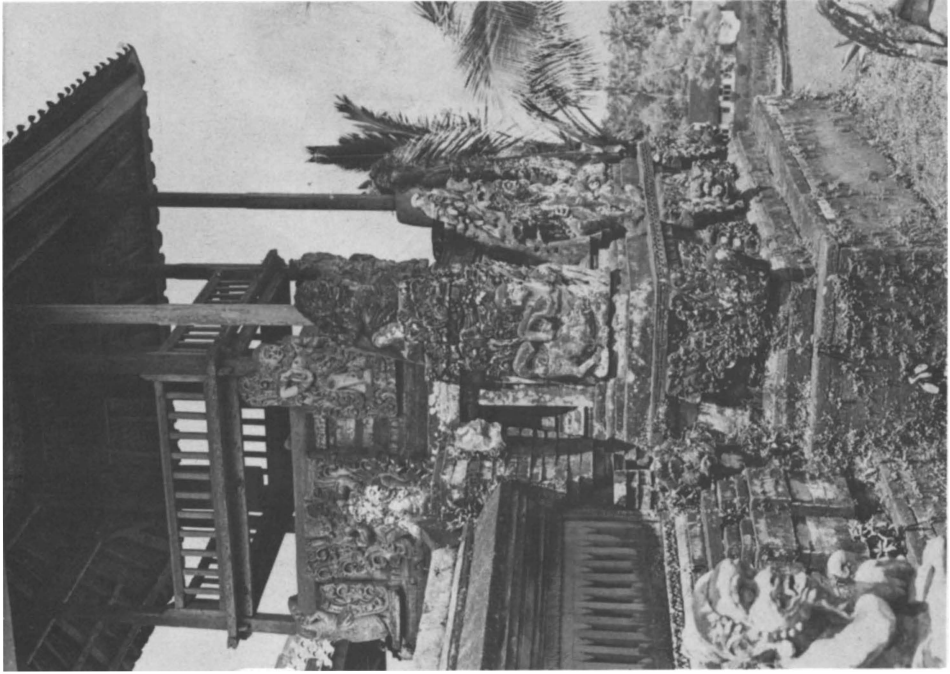


Plate 53 Second storey, western side. Punishment, the
clashing rocks.

*Plates 52-63: Pura Dalem Sidan, Gianyar. Bima Sharga reliefs
and sculptures.*

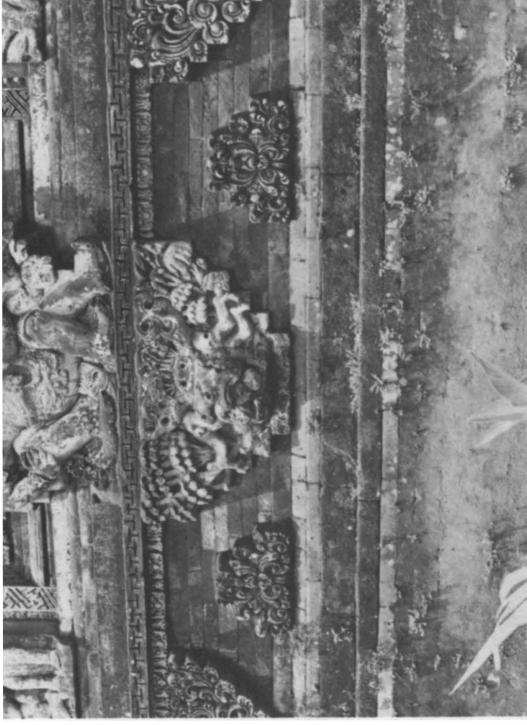


Plate 52 (left) Balé kulkul, northern and western sides.

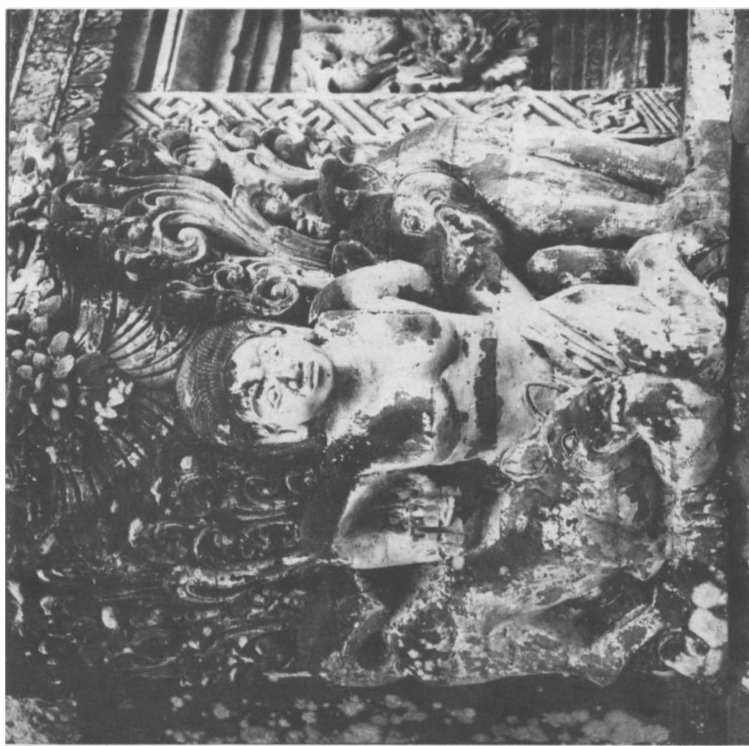


Plate 54 Third storey, northwestern corner-piece. Punishment, the hell-bound.

Plate 55 (right) a. Third storey, southwestern corner-piece. Punishment, the caterpillars. b. Top-piece, servant of hell.



Plate 57 Third storey, northwestern corner-piece. Punishment, being sawn apart.

Plate 56 (left) a. Third storey, southeastern corner-piece. Punishment, the boar. b. Top-piece, servant of hell.





Plate 58 Third storey, southern panel with projecting stone slab.
 a. (left) Punishment, being bound and beaten, b. (centre) Yama takes Pandu and Madri out of the Cauldron, c. (right) punishment, being beaten, d. fourth storey (centre) Bima with the holy water, e. (right) Madri (?).

Plate 59 Third storey, eastern panel. Punishments, a. (left) being beaten with the hammer of a *kulku*, b. (right) being smashed with a club.





Plate 60 Third storey, western projecting stone slab.
a. (centre) Yama is defeated by Bima; fourth storey,
b. (centre) Pandu, c. (right) Darmawangsa.



Plate 61 Fourth storey, northeastern top-piece. Servant of hell.



Plate 62 Fourth storey, northwestern top-piece. a. (left) servant of hell, b. (right) Arjuna.

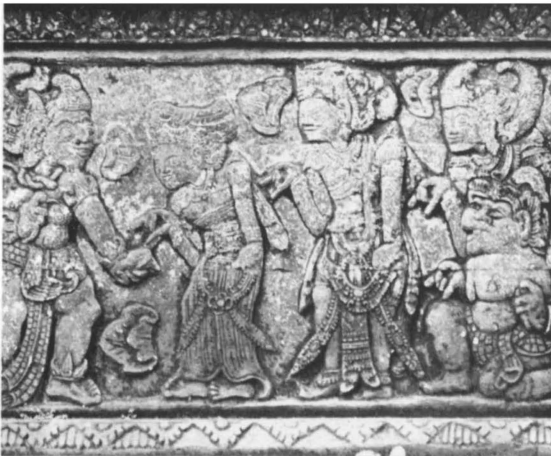


Plate 63 Fourth storey, northern side. a (left) Kunti (?), b. (centre) Nakula or Sadéwa.



*Plates 64-74: Pura Dalem
Paminggèkan, Bangli, Bima
Swarga reliefs.*

*Plate 64 (left) Panel 1.
The assembly.*



*Plate 65 Panel 2. The
assembly.*



*Plate 66 Panel 3. The
guardians of hell discuss
the punishments for the
souls.*

Plate 67 Panel 4. Bima
throws the sinners out
of the water.



Plate 68a Panel 5. Bima
fights with a guardian
of hell.

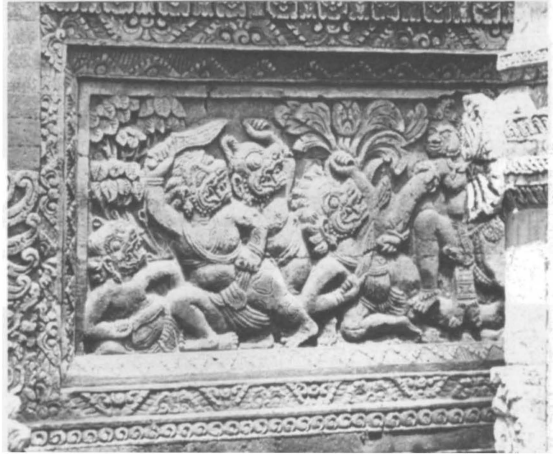
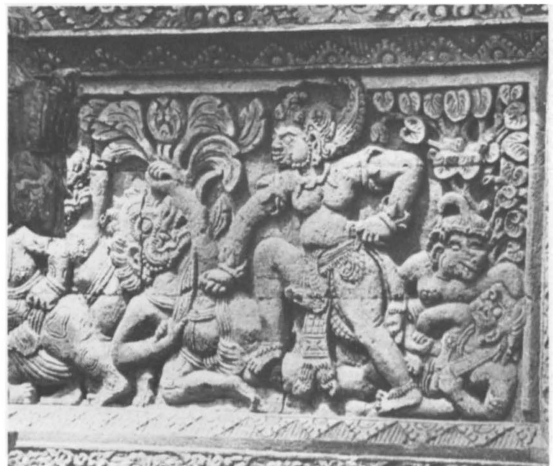


Plate 68b Panel 5. Bima
fights with a guardian
of hell.



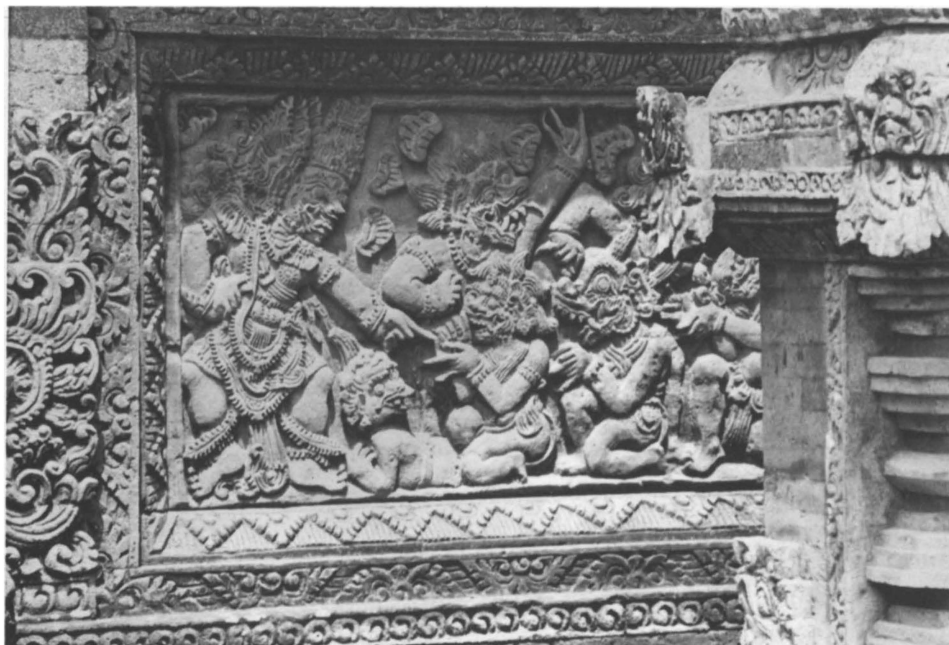


Plate 69 Panel 6a (above) and 6b (below). Bima fights. His deeds are reported to Yama.





Plate 70 (above) Panel 7. The punishments of hell.

Plate 71 (below) Panel 8. The punishments of hell.





Plate 72 (above) Panel 9. The punishments of hell.

Plate 73 (below) Panel 10. The Cauldron is turned upside down.





Plate 74 Panel 11. Pandu and Madri honoured by Kunti and the Pandawa.



Plates 75-79: Pura Dalem Bantas Balé-Agung, Tabanan. Bima Swarga reliefs.

Plate 75 (above) Panel 1. The assembly.



Plate 76 Panel 2. The punishments of hell.



Plate 77 Panel 3. The punishments of hell.

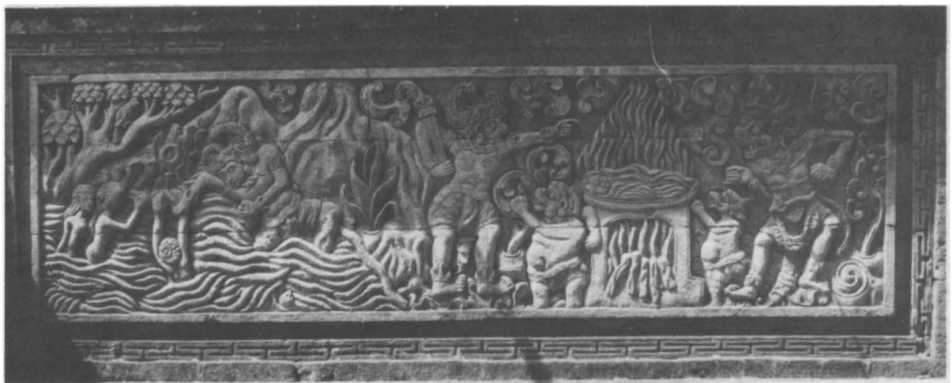


Plate 78 Bima throws the sinners out of the water.



Plate 79 Pura Prajapati, Kuwum-Mambal, Tabanan. Bima Swarga reliefs.
a. (above) Pandu and Madri, b. (below) Acintya.





Plate 79 Pura Prajapati, Kuwum-Mambal, Tabanan. Bima Swarga reliefs.
c. (above) the god Wisnu, a ball of fire and a snake, d. (below) a ball of fire, Garuda.

