

Balinese Shadow Theater

WAYANG SUTASOMA

Dr. I Gusti Putu Sudarta, dalang (shadow master)
Accompanied by members of Gamelan Raga Kusuma,
directed by Dr. Gusti Sudarta and Dr. Andy McGraw

Coming to you from the Gamelan studio at the University of Richmond, Virginia, March 2020

We encourage viewers to read this supplement while watching the performance. During the instrumental overture, which is roughly 15 minutes long, viewers can read the excerpt from Lisa Gold's Music in Bali (Oxford, 2006) and the slides describing the basic form of wayang kulit, the narrative outline, and main characters. Beginning at around 15:00, viewers can follow along by reading the transcript of the dialogue.

Wayang ('shadow') Kulit ('skin') are flat leather puppets made from carved and painted rawhide. The wayang kulit form as it is performed on the islands of Java and Bali in Indonesia is at least 1000 years old and may have historical connections to shadow puppet forms known in India. The stories are primarily drawn from the Hindu Mahabharata and Ramayana epics but also include local legends (*babad*) and tales such as the Tantri stories, from which many of Aesop's fables are drawn. Wayang Kulit is a sacred genre, performed for special ceremonies and in the inner courtyards of Balinese temples. However, it is also mass entertainment and besides philosophical and religious instruction, wayang also includes a healthy dose of bawdy humor and manic fight scenes.

In Balinese contexts audiences wander informally around the performance, occasionally viewing from the front to watch the shadows, occasionally sitting behind the screen with the musicians to watch the puppeteer.

Balinese shadow play include an extensive overture of instrumental music, mantram, and dances by the *kayonan*, the abstract "tree-of-life" that creates the universe of the shadow play through its motions. The story proper begins approximately 15 minutes after the music starts.

The tale of Sutasoma is understood in Bali to be a Hindu-Buddhist legend, occurring chronologically after the narrative typically recounted in the Hindu Mahabharata epic.

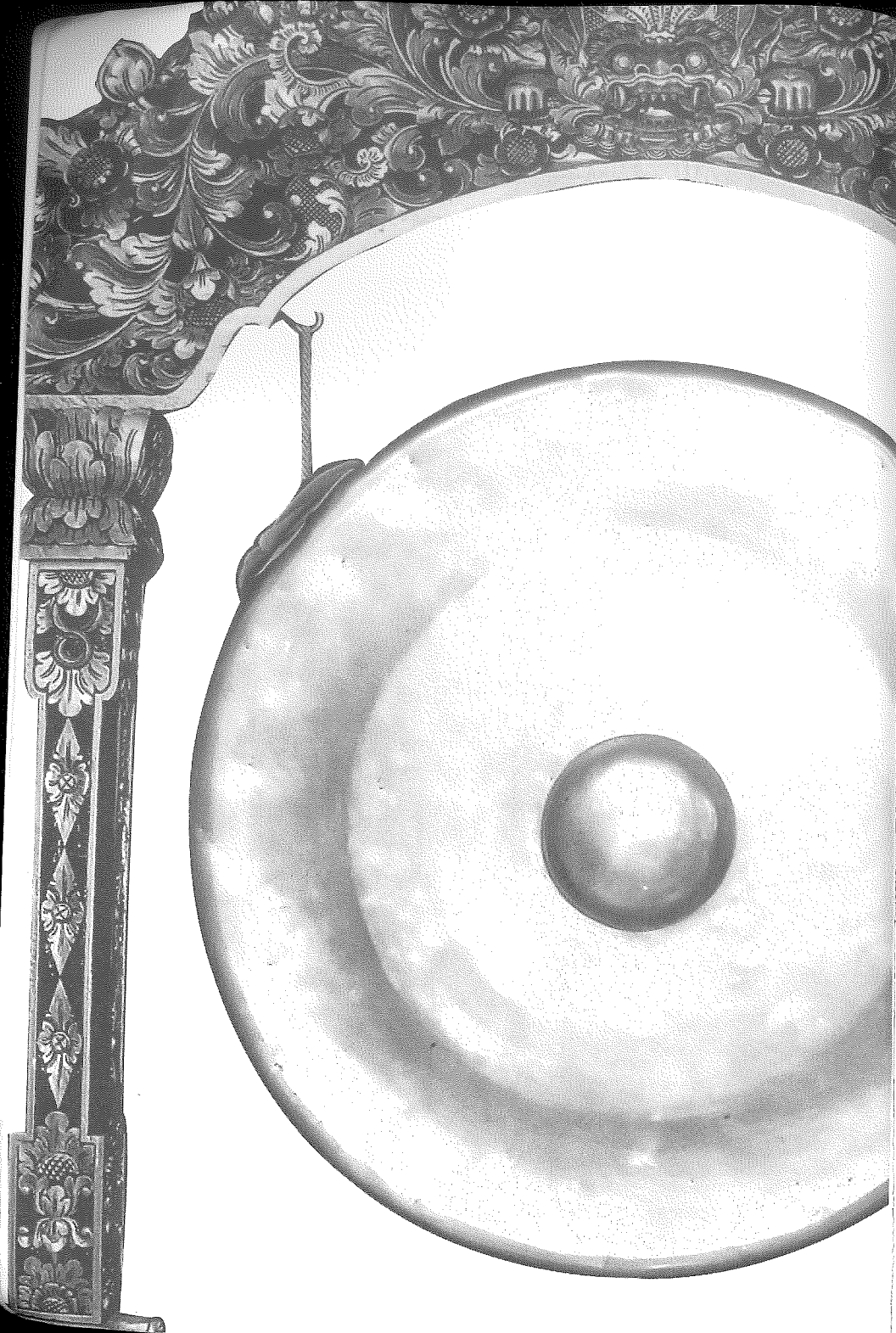
Bios:

Dalang (shadow master) **I Gusti Putu Sudarta** was born into a family of artists in Bedulu village and has been performing music, dance, and shadow theater since he was six years old. He is a permanent faculty member in the theater department at Indonesian Institute of the Arts (Bali) and holds a masters degree in theater from the National Institute of Arts in Solo, Java. He regularly performs various forms of traditional Balinese music, mask dance and wayang kulit (shadow theater) in ceremonial contexts and has taken part in several international tours and inter-cultural experimental music and theater collaborations. He has performed and taught extensively in Europe, Asia and North America.

Sudarta is assisted this evening by Chen Ni Ma.

Gamelan Raga Kusuma is a community gamelan founded in 2007 by Andy McGraw and Gusti Putu Sudarta and in residence at the University of Richmond. Sudarta bestowed the name “Raga Kusuma,” which means “intense togetherness,” to the group in 2008. The ensemble has appeared in performances in Bali, the Smithsonian Institution, the Indonesian Embassy and in several venues along the East Coast. Our Balinese gamelan ensemble was made in 2006 by Pande Sukerta, Bali’s foremost gongsmith. Our Javanese gamelan was made in the 1980s outside of Solo, Central Java and is on loan from the Embassy of the Republic of Indonesia, Washington DC.

www.ragakusuma.com



Music in Bali



EXPERIENCING MUSIC,
EXPRESSING CULTURE



LISA GOLD

New York Oxford
Oxford University Press
2005

Genre	Story	Ensemble	Tuning	D/I	Actors
Wayang kulit	Mahabharata or Ramayana	Gender wayang quartet; gamelan batel	S	D	Shadow puppets
Gambuh	Panji (Java)	Gamelan gambuh: several large suling, rebab, kendang, colotomic gongs, other percussion	P7	D	Men, now women too; speak
Legong	Variety: Ramayana, historical Javanese	Gamelan palegongan	P	(D)	3 young girls; silent
Barong	Balinese, protector of village, danced by two dancers similar to Chinese dragon	Gamelan palegongan or gamelan gong	P	—	men, mask; silent, trance
Calonarang	Erlangga, east Java 11th cent., Rangda the witch fights Barong	Gamelan palegongan	P	(D/I)	men, now women too; silent, trance
Jauk	Mahabharata; barong story	Gamelan gong	P	(I)	men; masks
Arja	Romances; Panji stories	Gamelan arja: singing, 1 or 2 small suling, 2 small drums, small ceng-ceng, 2 struck bamboo zithers	P/S	I	men and women; stylized speech & song—Balinese language in Javanese meters
Baris	military, many types, (Ramayana)	Gamelan gong	P	(D)	1–60 boys/men; no speech or song
Topeng	Balinese historical chronicles	Gamelan gong	P	(D/I)	men, now women too; masks, stylized speech/song

Key:

Tuning: P = five-tone pelog; P7 = seven-tone pelog; S = slendro
 D/I:D = dalang (also called juru tandak); I = interpreter; () = optional

FIGURE 4.3 The most frequently performed genres of Balinese theater

WAYANG KULIT (SHADOW PUPPET THEATER)

ACTIVITY 4.1 As you read this section on wayang kulit, consider the ways in which Balinese audiences experience theater and the important role of wayang in Balinese culture.

Sukawati Village, 1990: My teacher, Pak Loceng, is a master of *gender wayang*, the instrument that is played in a quartet to accompany shadow puppet theater (figure 1.6). *Gender wayang* also accompanies certain rites of passage such as toothfiling and cremation ceremonies (see Gold 1990, 1998). Performers say this is because of its *wayang* associations. Known as *wayang kulit* (shadow puppets made of rawhide), the puppets are intricately carved and silhouetted against a screen lit by the flame of a flickering coconut oil lamp (figures 4.4, 4.5, and 4.6, and Preface Photo). *Wayang* is a necessary component of most religious ceremonies and also an extremely popular form of dramatic entertainment.

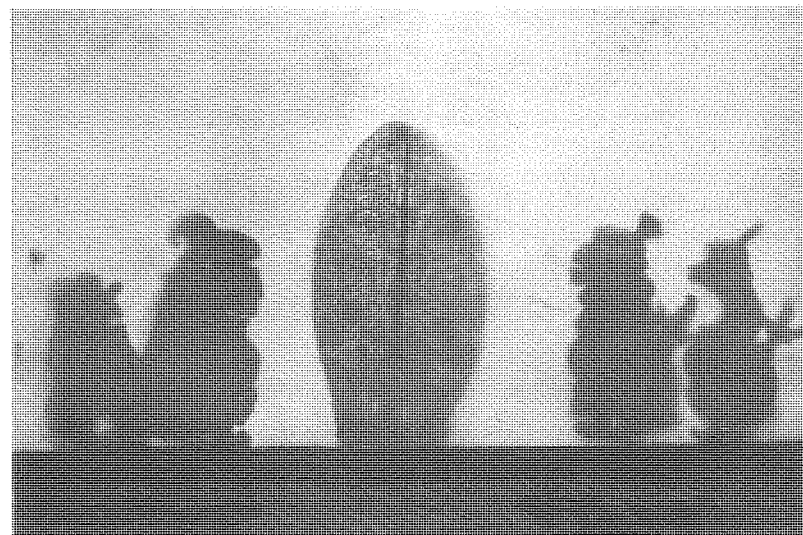


FIGURE 4.4 The shadow side of a wayang kulit performance. Twalen & Merdah (left), Kayon (center), and Delem & Sangut (right). (Photo by Lisa Gold.)

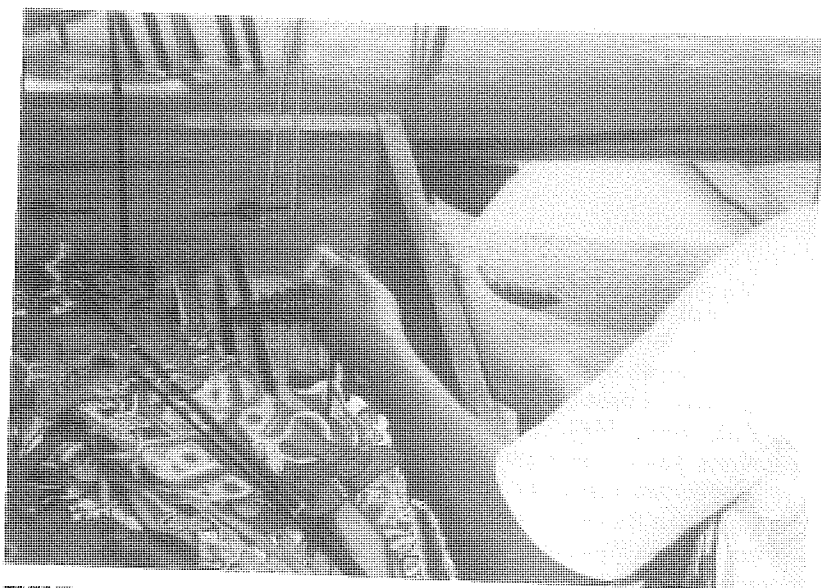


FIGURE 4.5 Dalang Ida Bagus Buduk striking puppet box with cepala (wooden beater), one held in hand, another between his toes. (Photo by Lisa Gold.)

On the day of the *wayang* the *gender wayang* players accompanied a toothfiling ceremony, one of the most significant rites of passage that all Balinese undergo. It was held in the family compound for young adult children of the host family. A special ritual tooth filer symbolically filed the six upper teeth, including the canines, that symbolically contain the "six enemies of mankind" or the "six vices." The playing of the *gender wayang*, chanting of *kidung*, and ceremonial actions help the ritual participant to control these vices. Its other purpose is to distinguish humans from demons, who have fangs, so that when humans die they will be accepted in the heavenly realm. This ceremony must be done prior to death, but is often combined with a wedding ceremony of one of the siblings.

The host family sponsored an evening *wayang* as a form of entertainment for family, guests, and villagers, to be held in the village community center near the house. My teacher would accompany a very famous *dalang* (shadow master/spiritual practitioner) who always draws a huge crowd because of his ability to combine ancient philosophy with modern themes while telling jokes and manipulating the puppets in

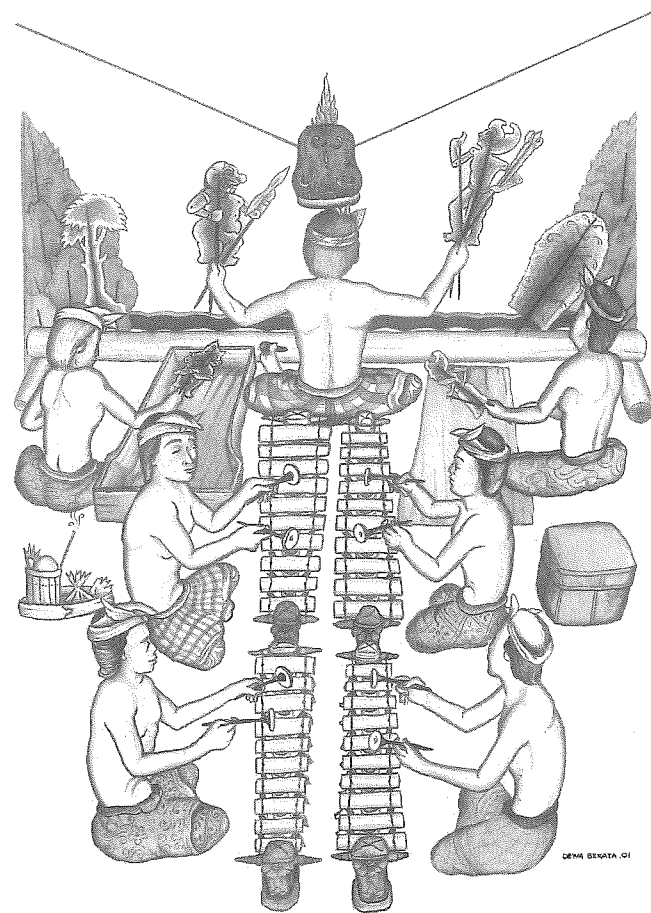


FIGURE 4.6 Wayang setting: The dalang (shadow master) sits before the center of the large, white cotton wayang screen, which is illuminated by a coconut-oil lamp hanging at the center of the screen above his head. He is flanked on either side by two assistants. Behind him sits the quartet of *gender wayang* players, who provide crucial musical support throughout the performance. (Drawing by I Dewa Putu Berata.)

artfully choreographed battle scenes. Although the audience may eat, drink, gamble, and gossip during a performance, when this *dalang* performs his audience sits riveted. He brings audiences to tears and uproarious laughter.

The Dalang. *Dalang* say that keeping a large audience interested and entertained while preserving the character of the stories is a challenge in today's fast-paced world. But keeping the audience there until the end means that the *wayang* was successful and, in turn, that the ceremony will also be a success; there is much at stake. *Dalang* have multiple roles: they entertain, they are the repository of knowledge for the community, and through rigorous spiritual training they are masters of powerful *mantras* and magical powers. Some *dalang*, specially trained as priest-*dalang*, conduct ceremonies following the performance, as well as ceremonial *wayang* that serve exorcistic, healing, or other purposes. Hired by a village or by private families, they are invited to perform *wayang* for purposes that extend beyond entertainment. Intertwined with a performance's success as a purely aesthetic experience is its success in its ritual efficacy. When a *dalang* is able to keep the audience interested until the story ends, this important connection between the *wayang* world and the human realm is made. If a family cannot afford to hire an entire *wayang* troupe they will go to the home of the *dalang*, who performs the necessary rites while holding certain puppets.

In *wayang* performance the *dalang* has a central role and is a storyteller par excellence. His voice speaks and sings for all characters and narration. He controls the entire performance by cueing the musicians to play certain mood and character pieces that may stop or start instantaneously. He artfully manipulates dozens of characters. Memorized poetic texts are combined with improvised speech as the *dalang* weaves together a complex story of plots, subplots, and digressions with comedy, action, dance, and music framing the tale. The basic stories, drawn from the *Mahabharata* and the *Ramayana* for the most part, are well known to the audience, yet each performance is unique and cannot be replicated. The *dalang* never performs a story exactly the same way twice, and he is free to compose "branch" and "twig" tales that diverge from the original Sanskrit epic "trunk."

The *dalang* uses many languages and language levels in *wayang* performance. The noble characters speak only the esoteric Kawi known by few audience members; additionally there are several "levels" of the Balinese language that indicate the hierarchical caste system. Commoners must speak high Balinese to members of a higher caste. Nobles speak in low Balinese to commoners. Conversations between same-caste characters are in a shared language level.

The *dalang* controls the performance by giving cues to the musicians. There are a number of ways he does this: sitting cross-legged, he holds

a wooden beater in his right foot between his toes (figure 4.5). With this he strikes the box that holds the puppets, placed to his left. He holds in his left hand another mallet, which he uses when that hand is not holding a puppet. He can also give verbal and sung cues, and the musicians anticipate the desired piece from the dramatic context.

The *dalang* has a general sense of the progression of a story before performing, and he has in his mind a set of *gender wayang* pieces and sung poetry available to him that provide dramatic support as a framework for plot construction. But he is free to put together scenes and dialogue spontaneously. This sort of spontaneous performance is widespread in Southeast Asian oral narrative genres. The storyteller or actor is able to "improvise" long, complex stories by drawing from a storehouse of memorized chunks of material (formulas) and assembling them differently each time. This form of oral narrative, known in Western scholarship as *oral formulaity*, applies to all forms of traditional Balinese theater. The *dalang* has a heavier load than most actors however, because he must carry the entire performance alone, along with his supportive *gender* players. Furthermore, the well-being of the household, village, or town that sponsors the *wayang* is in the hands of the *dalang*. Therefore, the choice of story and its execution must be fitting with the situation.

Categories of *gender wayang* pieces provide the needed dramatic support. There are short, rapid pieces that accompany puppet movement; even faster, syncopated pieces for battle; slow, rhythmically free pieces for mood songs such as sadness, romance, and contemplation; and numerous character pieces.

Four of the most important characters, indigenous to Bali and not from the Indian epics, are the comic servants who function as interpreters. They translate the esoteric Kawi language of the nobility into local Balinese. Two pairs of servants, one translating for the "good" characters, or protagonists (on the *dalang's* right), and the other for the "evil" characters, or those opposing the actions of the former (on his left), interject humorous dialogue scenes. On the right are the revered old servant Twalen and his son Merdah; on the left are the egotistical Delem and his quick-witted younger brother, Sangut. These highly revered comic servants represent the mouthpiece of the *dalang* and the voice of the community. They discuss current politics, local gossip, and other topics considered inappropriate in everyday discourse. In this sense the *dalang* speaks through them, using the tale as a framework for the larger issues at hand.

The Progression of a Performance. In Balinese performance there is a gradual progression from the everyday world into the world of the performance. This progression represents a multiphased, transformative experience for the performers and audience. In a sense, "the performance" for a Balinese *dalang* has already begun the moment he leaves his home. At this important juncture he is already silently intoning inner *mantras* while going through a number of other internal preparations that focus his thoughts on the performance and bring him in touch with the forces of the *wayang* world he is about to enter.

As we arrived at the home of the host who sponsored the *wayang*, it was immediately apparent that the roles that the members of the *wayang* troupe have during performance exist socially, outside of the performance context as well. While sitting in the host's home the *dalang* is surrounded by his assistants and musicians, clearly taking center stage in the polite conversation with the host. I was amazed to watch him tell stories and exhibit his knowledge with verbal adroitness. Periodically he would break into song, quoting a Kawi poem from a didactic treatise to illustrate a philosophical point. While doing this, the *dalang* was also gaining important information about the situation of the performance context that he would later incorporate into his telling of the story. The assistants were making the cotton wick to be used in the oil lamp during the *wayang*. The musicians would chime in (so to speak) now and then, deferring to the *dalang*. The ebb and flow of this portion of the evening seemed to mirror or foretell the performance yet to come as the mood would seamlessly shift from somber to reflective to jovial. A sense of expansive time was created in this generous hosting period prior to performance. The highly formalized protocol of social interaction also exists within the performance structure.

After the meal the musicians and assistants went to the performance platform outside of the house to finish stretching the screen on a frame and hanging the oil lamp. The musicians began playing. My teacher's *gender wayang* group is known as one of the best in Bali, so crowds began to gather to listen to their "sitting pieces," instrumental compositions played before the shadow master takes his seat. (In CD track 29 you hear an excerpt of "Sekar Sungsang," a sitting piece named after a type of flower played by renowned *gender* musicians of another village, Tunjuk, Tabanan.) I settled down behind my teacher so I could watch the play from the musicians' and *dalang's* side while most of the audience watched the shadows on the white screen, where "special effects" such as magical transformations are really believable. During the piece

the *dalang* lit the coconut-oil lamp hanging in front of his face and set it swinging so that the shadows could come to life and appear to be breathing. All components of the stage set-up are symbolic: the screen is said to divide the seen (*sekala*) from the unseen (*niskala*). It also represents the world and the heavens; the lamp is the sun and the banana log at the base of the screen in which puppets are planted is the earth. The *dalang*, representing God and sitting in the center, works a kind of magic on the crowd as he spins his tales accompanied by the sound of the *gender wayang*.

When he is ready to "begin" he raps on the puppet box three times, with a *mantra* invites the puppets to dance, and signals the musicians to switch to the beginning of the *wayang* overture. This is a long, multi-sectional piece played while the *dalang* takes the puppets out of the box one by one and lines them up along the banana log while deciding what story he will perform that night. The final piece in the suite is called "Eel's Bones" after the curvy melody played in the left-hand (CD track 5 to 00:38). Two dances of a sacred tree of life puppet known as the *kayon* are followed by numerous opening invocations calling forth the voices to enter the puppets. You can hear the beginning of the second *kayon* dance at 00:38 to 1:18. At 00:51 you will hear the *dalang* striking the puppet box with his wooden beater to cue the musicians to accompany the *kayon* puppet's movements. The *gender wayang* part features a left-hand ostinato, quick tempo, and the right-hand alternation of simple pivoting between two pitches and delicate *kotekan*. This form is *batel*, related to a similar form played on large ensembles (chapter 5). It provides excitement and agitation fitting for battle scenes and the spirited energy of this puppet.

His opening song, "Alas harum" ("The Fragrant Forest," CD track 5 at 1:18), evokes the five Pandawa brothers as they march into the final battle. Its text is drawn from the last book of the *Mahabharata* and recalls a tragic scene. All *wayang* that perform *Mahabharata* stories begin with this song, regardless of where in the epic the particular story takes place. Thus it casts a somber shadow over the play that is about to begin and links the present story to all others before it. It is well into the second hour of the performance that the story "begins," yet, the performance really began long before that.

Both audience and performers have spent at least an hour, in a sense, preparing for this moment. This preparation points to a fundamental distinction between traditional Balinese and Western theater conventions. In the West, most performances have a specified time of begin-

ning, clearly marked by numerous conventions such as a curtain opening, and the audience's focused attention to the actors on the stage. The audience is a clearly delineated group that is distinguished from the performers. These boundaries and roles, which are cultural assumptions for Western theatergoers, are irrelevant in Bali because of a basic integration of the arts into life that operates on multiple levels simultaneously. Rather than a unilateral, linear experience for the audience, there are shifting focal points such as music, movement, humor, and visiting with friends, eating, or drinking.

Taksu: Divine Inspiration and "Shifting Focal Points." If the *dalang* has *taksu* that night, then the audience will be moved to tears and laughter and the performance will be successful. *Taksu* is the divine inspiration that overcomes performers during the act of performance. They do not always attain this inner state, but it is the desired one. People say that when *taksu* takes over they are unaware of what they say or do, but it is a different experience from going into trance. Audience members can sense when a performer has *taksu*. Performers say that *taksu* does not depend on how good a performer is. Some less competent *dalang* can have it one night for no apparent reason. It is noted to occur for dancers and *dalang*, probably because it is a personal experience that happens to the individual. Ensemble musicians generally do not speak of having *taksu*, but rather of the importance of group unity and precision.

Performers balance three elements, the *trikaya parisuda*, or "Three Good Acts": *bayu*, "energy, physical action"; *sabda*, "speech, or voice, of important persons, of a supreme being"; and *idep*, "thought, mind" (Dibia 1992, glossary). These are three equal qualities that must be combined when doing anything. I Wayan Dibia discusses them as the "three powers" that form the basis of changing "aesthetic focal points" in Balinese performance. In *wayang*, for instance, *bayu* is movement, *sabda* is verbal and vocal artistry, and *idep* is the conceptualization of the story (Zurbuchen 1987: 129). The way the audience is expected to respond is an inseparable component of shifting focal points; they are expected, for instance, to be aware of several activities occurring simultaneously, to "tune in and out" throughout the performance. The audience is also expected to respond verbally or with laughter and not to sit silently.

The ending of a *wayang* in some ways mirrors its opening. In the course of the play the *dalang* metaphorically ties together many "knots" that bind the audience to the story. At the end he "releases" them by

revealing the hidden secret of the plot and metaphorically "untying the threads." At some point toward the end of what I would call the performance the audience suddenly gets up and goes home. Meanwhile the musicians continue to play and the *dalang* usually continues to wrap up the story a bit. The *gender* players finish with a closing piece as the audience makes its way home, and the *dalang* carefully puts the puppets one by one into the box and recites more silent *mantras*. The troupe is hosted again, during which time the host gives money to the *dalang*, who gives some or all of it back to the host in polite deference. The host sends ceremonial food and rice to the homes of the performers. Although popular *dalang* are able to make a decent living from performing, their musicians and less popular *wayang* troupes need to supplement their income by other means.

The gradual progression of an evening begins with social interaction and culminates in storytelling and music. The performers and audience are gradually transported deep within the world of the shadow play, the world of the *Mahabharata* or *Ramayana*, where gods, goddesses, demons, and humans interact and traverse kingdoms and spiritual realms. The *wayang* troupe is the vehicle through which the story passes into the modern world of the audience.

CONCLUSION

It is easy to see similarities between different media such as forms of dance, masked dance, (*topeng*), and *wayang*, as the genres draw from and imitate each other. For instance, the dance movements of shadow puppets imitate those of humans, and dancers can imitate puppet movement. The role of the interpreter as intermediary, the way a narrative unfolds and is put together on the spot, the use of oral formulaity, *taksu*, shifting focal points, and even the use of performance space in floor patterns are shared among these media.

One salient, shared feature among genres is the idea of stock characters and the way they are expressed. In the next chapter I introduce you to these character types, which teach us about ideas of social interaction, norms of behavior, and aesthetics. Continuing with the ideas presented in this chapter, I will shift the focus to distinctions between male, female, and androgynous dance styles, concentrating on *legong* and *topeng*. In the listening activities I introduce gong structures that bring characters and dramatic mood to life.

ACTIVITY 4.2 Mahabharata and Ramayana

Get familiar with the main story lines of these two epics (see Holt 1967 and others in Resources). Choose one or two episodes within the larger epic and search the library for versions of these. You might find a version from India or a mainland Southeast Asian country such as Thailand, or an Indonesian version from Java or Bali. You will notice that versions vary as the story has been orally transmitted from place to place.

Characterization, Movement, and Gong Structures That Enliven Balinese Theater



In this chapter I discuss aesthetics, character types, and dance movements in *topeng* and *legong*. I also introduce you to some of the main gong structures (colotomic meters) that delineate mood and characterization in theater. After hearing a few of these in isolation we will put the pieces together for you to hear the way these meters and dance and music elements are manipulated in two forms of dance drama: *topeng* (masked) and *kecak* (a vocalized form of *gamelan*). At the end of the chapter I provide a reference and guide to some video viewing.

AESTHETICS AND CHARACTER TYPES: *HALUS* (REFINED) AND *KERAS* (STRONG)

We know that art often imitates life and vice versa. But art is often a vehicle for kinds of behavior that are unacceptable in real life as well. In Balinese theater (shadow play, dance, dance drama, and masked dance drama), two broad character types exist to cover the gamut: *halus*, meaning "refined" (also *manis*, "sweet") and *keras*, meaning "strong," types that exist throughout Balinese and Javanese performing arts. A third type, *kasar*, meaning "coarse, base," an exaggerated form of *keras*, is also opposite to *halus*.

Whether *wayang* puppet or dancer, these types are marked by body type, eye shape and size, vocal timbre and register, face color, clothing, and movement. *Halus* is represented by delicate features, a small body, narrowly shaped eyes, a high lilting voice, and curvaceous, small, fluid movements. The facial color of the puppet, dancer, or mask is white or pale. Figure 5.1 shows the *halus* (refined) character type in dance, *topeng*,

Sutasoma

An Indonesian *Wayang Kulit*
Shadow Play featuring
I Gusti Putu Sudarta,
Balinese Puppeteer

There is about 12 minutes of abstract
overture and music before
we get to the story.

First is the “Petagak” overture piece. For this
performance we are playing *Sulendro*, as taught
by I Wayan Loceng in Sukawati Village.

Then the musicians proceed to the
“Pemungkah,” as set suite of short pieces.

The music is
performed by
four musicians
playing *gamelan*
gender wayang
metallophones.

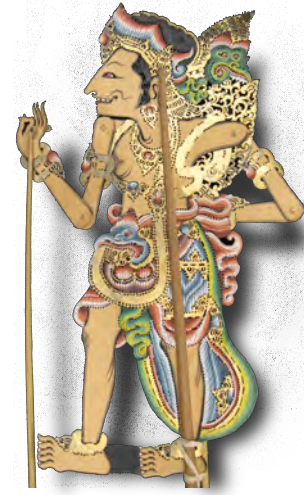


It features
interlocking
patterns that
are adjusted
based on the
puppeteer's cues.

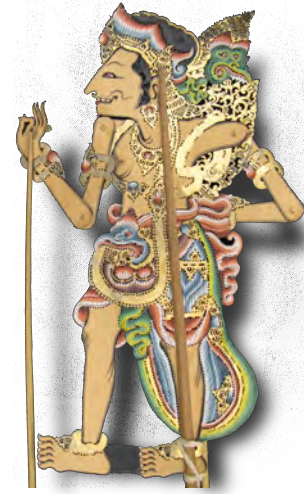


Here is a quick synopsis of the
story with a list of the
dramatis personae.

Sutasoma is the only child of the royal family in the Hastinapura Kingdom and the reincarnation of the Buddha in human form.



Rather than ascend to the throne as his father wishes, he escapes to the forest to live an ascetic life of meditation.



In the forest he is given a
powerful protective *mantra*
by the goddess Kali.



He meets the priests
Rsi Kesawa and
Sumitra.



Sumitra instructs Sutasoma
to marry the princess
Candrawati and ascend
the throne as it is his karma
to serve as a role model to
the people of the kingdom.



First Sutasoma must
save the soul of Suciloma,
his student from a
previous life.



Killed in battle,
Suciloma's soul was
split in two. One
half born into the
elephant-headed ogre
Gajah Wakra.



The other half
born into
the dragon
Naga.



Confused,
they wreak havoc
in the forest.



Sutasoma is
accompanied
by his assistants
Tualen and his
son Mrdah



They translate
Sutasoma's lines,
spoken in ancient
Kawi, into the
vernacular.



Gajah Waktra is
accompanied by
his assistants,
Delem and Sangut.



Now the puppeteer is reciting
mantra and knocking on the
kropak puppet box to wake
the puppets up and invite the
Gods to descend into them.

Then the *kayonan*
tree of life dances to
create the universe
of the play.



Its motion represents
Earth, Wind, Water,
and Fire.



What's all that banging!?



It's the puppeteer
hitting the *kropak*
puppet box.

He strikes it
with a *cempala*
mallet held
between the toes.



It marks the end
of poetic lines,
cues the
musicians,
and provides
sound effects.



[DIALOUGE TRANSCRIPT]

[Dalang begins singing]

[This scene is called *Alas Harum* the Fragrant Forest, during which the puppeteer sings in the ancient kawi language and introduces the main characters]

*Sri Bajrajnyana sunyatmaka parama sira nindya ring rat wisesa
Lila suddha pratisteng hrdaya jaya-jayangken maha swarga loka*

[Sri Bajrajnyana whose form is Perfect void, flawless is He, supreme in the world, Serene, pure, enthroned in the victorious heart which is comparable to the greatest heaven,]

*Eka catreng sarira nguripi sehananing bhur bwah swah prakirna
Saksat candra arka purnadbhuta riwijiliran sakaring bhoda citta.* (teks dari manggala Kekawin Sutasoma).

[In the person of the king, He gives life to all in the vastness of earth air and the firmament, Like the sun and moon, perfect and marvelous when He emerges from the Mind of Enlightenment.]

(Penyacah Parwa)

*Pira pinten gatikunang ikang kala....
MijilSanghyang Suniantara kadi gelap sumerasah anusuping rangduning praja mandala.*

[An awesome explosion erupts out of the infinite, timeless void. Its vibrations spread out in all directions,]

*Gumeterikang pretiwi tala, apah, bayu, teja, akasa, wintang tranggana mwanng ikang surya
Chandra.*

[creating the very dimensions of the universe and its elements of earth, water, fire, wind, and space, suddenly coalescing in stars, worlds, and moons.]

*Om rep ri sekala sahinganing sang apramana, swasta paripurna tan kena kecauhing ila-ila
mwanng ikang sot-sot sapa pada wacananira Bhatara.*

[OM. God, may everything form in perfection, protected from disaster. I humbly apologize for all of my impure thoughts, words, and actions.]

*Antyan ta menggalaning sembah ingulun ri padanira Hyang.
Mijil Sanghyang Ringgit ta molah cara, wetinuduh denira Sanghyang Prama Kawi nguniweh
anekanira Sanghyang Guru Reka.*

[And in that primordial universe emerged the shadows, the *wayang*, in their sublime beauty telling the tales of the three worlds, enlivened by the God of Poetry, actualized by the Heavenly Father.]

*Mapan wus jangkep ikanang Bodha Carita ripangiketira Mpu Tantular.
Mijil Sanghyang Kawi Swara Murti amunggel kunang tatwa carita. Caritanan.....ri kehananira
Sutasoma raja putra Astina pura, yan sedeng agendurasa lawan cerakanira maka ruang siki.
Samangkana kalanira pwa samangke.*

[This Buddhist tale was recounted by Mpu Tantular (ca. 13th century AD). The God of Poetry bestowed to him of the adventures of Prince Sutasoma, accompanied by his servants. . . and so the story begins. . .]

(Petangkilan)

*Ri sendu samita, ndahtan katon padmanira marek wredayeng hati, lwirnyan hela ndatan kahela,
inedok tapwan hana kahedok, anryakaken ndatan kawedareng tusta manahira ya sapa.*

[Prince Sutasoma begins his travels, Silent and Wistful, with a pensive expression and furrowed brows. . .]

*Caritanan riwijilira sang Sutasoma, nanging humeneng pwa sira tan kamitengengan, anglerek-
lerek aning ulat anikel sirat maya. Irika ta carakanira bipraya angamkama umatura.*

[Not knowing what is in his Lord's heart, his faithful servant Tualen approaches.]

Tualen:

*Singgih ratu sang rumageng subudhi
Mulat semara wedanane
Ngeseng manah brahmantya ne
Para dewatine asung angayuh ring idewa*

[Oh my lord, with your clear mind and soul, your face shines and your eyes are like those of the God Semara. Anger fades from all that look upon you, beloved by the Gods]

Ainggih aratu duagung putra Sutasoma cokor idewa, mamitang lugra titiang sane mangkin.

[My lord, prince Sutasoma please forgive my transgressions.
But why have you snuck out of the palace at night?
It is time you ascended the throne.]

Sutasoma

*Sang inujaran wawang asemu gargita arsemarek...
Mardawa rumamanis wetuning ujarira...*

[Sutasoma speaks with happiness, a soft, compassionate voice]

uduh cerakaninghulun Tualen kita, mabener kadi hujar ta, nanging tan hana donku matemahan nata ratu. Karep inghulun nityasa sari-sari angelaraken tapa brata yoga Samadhi.

Tualen

You say that you are not interested in worldly affairs, much less in marrying the princess Candrawati and becoming King. You wish only to meditate in solitude. You are drawn only to spiritual matters. But my Lord, you are a ruler. You have no business meditating in the forest. You must become King.

Sutasoma:

Tuhu inghulun pinaka sutanira bapa maharaja Maha Ketu, nanging tan hana idep inghulun andadi ratu. Yogyanika matemahan wiku angelaraken yoga nisparigraha lamakana sida manunggal maring kasunyatan tan kaworan dening sukaning jagat.

Tualen

You say you were born in the court, but you desire to meditate, not to rule. You say that if you stay in the court and marry you will never reach spiritual awareness, being distracted by worldly things.

But excuse me my lord, if you want to study spiritual things, you can do this in the court. There is no reason to go to the forest.

Sutasoma

Yukti kadi saturanta Tualen, nanging inghulun harep weruh kadyang apa rasaning angentap marga agung prih awak angliwari sahananing baya pakewuh maka sedanangkwa anglakoning darma kawikon.

Tualen

You say you must go to the forest to meditate.

Ok my Lord, I will follow you, but wait a moment, I want to bring my son Merdah to assist us. Merdaahhhhh!!

Are you sleeping!?

Wake up!!

Merdah

Ok, Ok. Here I am. I will follow you to the forest.

Tualen

Ainggih aratu duagung titian ngiring sekadi pekayunan cokor idewa

Sutasoma

Yan toning samangkana lah pada tumakai taki den age lumampaha.

Tualen

That is right my Lord, now we must go on...

Sutasoma

Ayua nunaning pariatna...

Tualen

Yes, we must protect ourselves from the wild animals of the forest.

(Pangkat: Sutasoma, Tualen, Merdah go to the forest)

Sutasoma

Irika ta sang Sutasoma lumampaha angungsir wahana cala, tan doh cerakanira ruang siki, angetut wuri ri pemagenira.

Ceraka, ayuwa nunaning pariatna den age lumampah

[Sutasoma enters the forest, accompanied by Tualen and Mrdah]

Tualen

OK my Lord, let us go...

Merdah

Ainggih durus memarga

Wreksa Candana tulia sira sang sujana, sarpa mamileti sor mangasraya, ring pang wanara,

[The virtuous man is like a sandalwood tree. Snakes are happy to take shelter within its roots. Monkeys crowd the branches. . .]

mungguhing sikara paksi, kusumanika brengga mangrubung. Yan pinrang winadung suganda pemalesika, mreking hirung nirantara.

[birds perch on its bows. Its flowers are surrounded by beetles and wasps. When cut and injured the sandalwood responds only with a patient, endless fragrance.]

Tualen

Why must we follow our master deep into the forest...

Merdah

Because we must, we are servants after all. . .

Tualen

At home at this time, we would be chillaxing by the pool with a beer.
But here, nothing but fasting and meditating.

Merdah

Do not think about that! We are in the forest now.

We must appreciate our travels and the beauty of the forest.

Tualen

You are strange. The forest fits you, with your dull brain.
How old are you now?

Merdah

I don't know, about 40.

Tualen

And still single. You should you take care of yourself better and look for a wife.

Merdah

Ahh. I enjoy following our master. It is a constant adventure. This forest is enough to make me happy.

Tualen

Meditating in the forest?! Give me a break. Only a lazy bum like you would enjoy this. You never liked working.

Merdah

Well, we are better off following our master for now.

Tualen

Ok, but, I would still like a mochachino right about now. But, as there is no Starbucks. I will just imagine one in my meditation.

(Wahana Cala Forest and animals)

Kawit sarat samaya kalanirar parangka, Ton tang pradesa rihawanira kapwa ramia,

[Along the journey the pass many villages on the edge of a beautiful forest passed. They encounter many wide, clear rivers flowing through the forest.]

Kweh luah mageng tinemu denia tirta dibya, Udyana len talaga nirhera kapwa mahening.

[Wildflowers are blooming everywhere. They encounter a lake filled with beautiful lotus flowers.]

Sutasoma

Ah kita ceraka maka rwa, mangke tuanta bipraya ataki-taki angelaraken Yoga dharana.

Tualen

Ok my lord, let us begin our meditation.

Merdah

No need to talk. Sit quietly and meditate!

Tualen

Ok, so meditation is just sitting with your eyes closed, right?

Merdah

You must clear your mind, do not think of anything, just concentrate on your breath. In. . . and . . . Out. . .

Tualen

I cannot! Every time I close my eyes all I see is girls, pretty girls passing by!

Merdah

Do not worry, just let those thoughts pass.

Tualen

How can I? They are really cute. The more I try not to think about them, the cuter they get. Skinny ones, chubby ones, blond hair, brown hair. Ahhh...!!

Merdah

Ok, just enjoy them and be quiet!!

Tualen

Thanks!! Ah, but look, the beautiful princess Candrawati, our Lord's fiancé, is coming, she will surely distract our Lord in his meditation.

(Rebong Romantic scene.)

Miyik nyangluh mahimpugan, raga lempung magoleran, tayungane lemet malengkung,

[The princess Candrawati, fragrant, beautiful, elegantly swaying her arm. Her smile sweet and charming,]

kemikane ngemu madu, isite ngembang rijasa, untu asat ngatibambung, roma samah kadi mega ngemu hudan,

[pink gums and teeth brilliant as diamonds, hair coifed with ornaments and flowers, beautiful legs. . .]

pusungane lunggar suahan, mebunga roko, cokore meros mamudak.

[Dancing and singing, whispering words of romance. Rubbing her fragrant body against his.]

[But Sutasoma remains steadfast in meditation.]

(Dewi Durga Widiut Bharali)

Durga

Ah...kamung nanak Sutasoma.

[Kali, the Goddess of Death Appears.]

[Ah. . . Sutasoma, my child. You have proven the strength of your will. Accept this blessing from your mother.]

Mangke lah terimanan waranugraha Ibunta tan len nganran mantra Hredaya Dharani. Mangke mamuit ibunta.

[It is the powerful mantra *Hredaya Dharani*. Now. . . I leave you!]

Tualen

Dewi Kali has given a powerful mantra to Sutasoma as a reward for his strength in meditation. With this mantra he can remove all obstacles in his path to enlightenment.

But she did not give me a mantra after all my meditating!
I would like a mantra that would help me look younger!

Merdah

Oh Be Quiet! let us follow Sutasoma. I see the priest Kesawa coming down the road.

(Sutasoma meet Kesawa and Sumitra)

Kesawa

Sutasoma, you desire to meditate, but truly you must marry and become king. It is your karma.

Sutasoma

But I must study much more. I do not yet know myself.

Kesawa

Go to the monk Sumitra, he will have good advice for you.

(Sutasoma meets Sumitra)

Sumitra

Oh Sutasoma I have been waiting for you. My name before becoming a monk was Jayatsena. I am your grandfather.

Sutasoma

I have heard much about you and want to study with you.

Sumitra

Don't think of studying with me; we shall simply share our experiences.
But there is something you must know.
You will marry the princess Candrawati.

Sutasoma

But why? I have no thoughts of marriage, only of meditation.

Sumitra

You cannot deny your karma. In your previous incarnations she was also your wife.

The tantric teachings show us that we do not need to become a monk to find our spirituality. You can live in the world *and* reach enlightenment, if you live intentionally and with compassion.

But there is something you must do first. You must guide Suciloma's soul back to his dharma.

Sutasoma

Who is Suciloma?

Sumitra

Listen and I will tell you.

(Flashback)

Suciloma was your student in a previous life who was killed in battle. His soul was split in two and when reincarnated entered into the body of the giant Gajah Wakra and the dragon Naga.

They have become evil and dangerous.
They are destroying the forest.
They have forgotten your lessons.

Tualen

Who is Suciloma?

Merdah

He was Sutasoma's student in a previous life.

Tualen

Ah yes! Although educated in the laws of dharma in a previous life, in this life Suciloma's soul has split in two. Like Voldemort!

Merdah

His soul is now split into the bodies of the ogre Gajah Wakra and the dragon Naga. Wow! Just like a haw-crux [Ha-kruks] from Harry Potter!

(Babat Kayonan)

Byatitan sang aneng asrama sedeng angiwo dhyana lawan samadi. Manggeh tambek batarendra musuhira tekin manta sampurna wirya.

[Meanwhile. . . in a nearby part of the forest. . .]

Pira kunang lawas Sutasoma haneng wanantara. Mangke waneh punang carita. Warnanan ri kehananira sang Gajahwaktora raksasa sakti karura kara tan papada dibya. Samangkana ta.

[roams Gajah Waktora, a fearsome giant without match. The story continues. . .]

Delem

I'm happy!! Happy being the servant of Gajah Waktora. He is so powerful, no one is brave enough to face him.

Sangut

You are proud of this?

Delem

Of course!!

Sangut

I really do not like this. Why do I have to become the servant of an ogre?

Delem

You should feel lucky! An ogre's life is the best! No rules, no ethics, total freedom!

Sangut

No. Ogres are A-MORAL.

Delem

Humans have too many rules, that is their problem. Ogres have no rules, and that fits me just fine! They live stress free, healthy. No limits on what they can eat and always eat as much as they like.

Sangut

Life with no rules is the life of animals.

Delem

I do not care if I live like an animal or humans or ogres. Freedom is the most important thing. Marry as many times as you want. Ok! It is the freedom that keeps the ogres happy and healthy. Only humans, with all their rules and regulations, get sick with cancer, stroke, hypertension, depression.
Go to the hospitals, do you see any ogres? No!

Sangut

It is impossible to talk to you. You do not know right from wrong, up from down. You only think of yourself.

Delem

Ah, it is humans that only think of themselves. Humans are the most arrogant beings. They do not take care of each other; they are greedy; they shoot each other; they make war.
No ogre has ever made a nuclear bomb!

Sangut

But humans can correct their mistakes, they *can* help each other.

Delem

Enough talking!! No more debating. We agree to disagree.

Gajah Waktra

Let us find food, a nice pig to roast!

Sangut

How many times do I have to tell you; I'm a vegetarian.

Delem

Liar! Pretending you do not eat meat!

Sangut

I *do not* eat meat! Butsometimes, just a little. . . bacon.... Oh. . . bacon!

Tualen

What is that sound? All the animals are running out of the forest. What is scaring them away?

Merdah

Let us go see!

Sumitra

This must be Gajah Waktra. Sutasoma, you must face him.

(Sutasoma VS Gajah Waktra. Improvised Dialogue)

Sutasoma

Stop killing these animals!

Gajah Waktra

I kill them because I am hungry, they are my food.

Sutasoma

But you kill more than you eat and destroy the balance of nature.

(battle scene, improvised dialogue)

Gajah Waktra

Ah my Lord, excuse me, I now know your true identity. Please accept me as your disciple.

Delem

Hey, this is serious Ngut. Our boss has changed sides. What should we do?

Sangut

Let us follow our boss and try to live with the humans.

Delem

No! I have an allergy to humans.

Naga

Hey human, I will teach you a lesson for capturing my friend.

Gajah Waktra

No, do not! Sutasoma is different. He is wise and powerful. He has shown me my true dharma.

Naga

Do not be tricked! He has fooled you. I will kill him.

Gajah Waktra

If you dare fight him, I will kill you.

(battle scene)

Naga

Ah my Lord Sutasoma, please forgive me, please accept me as your disciple!

END

[In Balinese]

[Gajah Waktra symbolizes wisdom; the Naga symbolizes bravery. Wisdom and bravery are the friends of the righteous and valiant ruler.]

END