THE RAMA TREE

IN

THE WAYANG SIAM

THESIS

submitted for the degree of

Doctor of Philosophy

in the

UNIVERSITY OF LONDON

by

Patrick Louis Sweeney

School of Oriental and African Studies

JUNE 1970
The term Wayang Siam designates several Malay shadow-plays of North Malaya and South Thailand, all possessing common features, one of which is that the basic repertoire is the Rama cycle. The largest number of performers reside in Kelantan where the commercial organization of performances is a major factor in their success. The play is generally confined to padi-growing areas and most performers are of peasant stock, without much formal education. Performers are generally professionals, the great majority have a secondary occupation and their economic status is little higher than other villagers. The performer has a dual role: entertainer and spirit medium, which latter results in opposition from orthodox Muslims. The wayang ritual is a synthesis of local mediumship and Javanese wayang ritual. The art is not hereditary. Wide differences are found between the repertoire of teachers and pupils and the latter seek knowledge from many sources. The repertoire is presented as a drama but may also be narrated to pupils. Each presentation recreates the story, for the words are not fixed. The language of the wayang differs from daily speech for the performer distorts his language to heighten the effect.

Comparison of the basic repertoire of twenty-four performers reveals the existence of a distinct Wayang Siam version, although wide variations are found. The content of this version places it half way between the Thai Ramakien and the Malay Hikayat Seri Rama, although certain motifs are more similar to Javanese, Khmer and Lao versions. Not only is the Wayang Siam similar to the Thai and Malay versions but in its present state it is the result of the intermingling of the two versions. Many Panji stories have also been adapted to the Wayang Siam and are performed as Rama stories. Some invention also occurs.
ACKNOWLEDGMENT

I record here my profound gratitude to my Supervisor Dr. G. Booykaas for his continued guidance, learned advice, many acts of kindness and great generosity. "Hartang emas boleh dibayar ..."

My sincere thanks are also due to my Head of Department Professor E.H.G. Simmonds who has shown constant interest in my work, given encouragement and helped me in a variety of ways.

I wish further to express my gratitude to Mr. E.C.G. Barrett under whose guidance I studied from 1964 to 1967, both for his help and kindness and also for encouraging me to make a serious study of the shadow-play even before my arrival in England in 1964.

My sincere appreciation and thanks are also due to the Department of Education and Science and to the London-Cornell Project for their generous grants which enabled me to undertake field research vital to my studies.

Akhimya, saya uchapkan so-tinggi2 terima kashoh kepada sekalian Tok Dalang dinangori Kelantan, terutamanya Tok Awang Lah, Tok Jambul dan Pak Su Karim.
This study deals with the repertoire of the Malay shadow-theatre known as the Hanaya Sia, i.e. the Ramayana. We are thus concerned with two intertwined subjects of semi-orbital spreading: the Ramayana and the shadow-theatre.

The field of the Ramayana is vast indeed and the scholarship devoted to its study is international. The best known, and to some extent regarded as the 'standard' version is Valmiki's Ramayana, the major work concerning which is that of Professor Hermann Jacobi: [Das Rāmāyana. Geschichte und Inhalte nebst Gemeinden der codicologie des Rāmāyana. Regensburger, Bonn, 1893]. Since Jacobi's work appeared, much important research on other versions has been pursued, and Father Camille Buller compares three hundred versions, in Sanskrit and vernacular languages in his Hindi-written Ph.D. thesis [Rāma-kathā, Allahabad, 1950].

The Ramayana has also captivated the inhabitants of South East Asia for centuries and has been written, recited, sculpted and performed from Cambodia to Bali. Two major versions are found in Javanese literature: the first, represented by the Old-Javanese Rāmāyana Kāsāwīn and Yasadipura's eighteenth century New-Javanese version of it, is similar in content to Valmiki's Ramayana. Professor G. Hookeya, in his most recent, and very learned study of the Old-Javanese Ramayana, has proved that the work was composed according to Indian poetic standards and ideals and that the author's example was probably a shorter Sanskrit kāvya. ["The Old-Javanese Rāmāyana, an exemplary kāsāwīn as to form and content", Verhandelingen der Koninklijke Nederlandse Akademie van Wetenschappen, Afd. Letterkunde Nieuwe Reeks, Deel LXV, No 1, 1958.]

The second version is represented by a group of more popular recensions which are related to the literary Malay work, the Hikayat Seri Rama. These differ considerably from Valmiki's Ramayana and this
was thought by some scholars, notably Kassera, to be due to Indonesian influence. This view was shown to be unacceptable by Stutterheim and to a greater extent by Ziesemise who pointed to Indian sources for nearly the whole of the saga.

Little attempt has yet been made to study the oral versions of the Malay tales of Rama. True, two texts have been published, by Maxwell and Winstedt [see "Works Cited"], but hardly anything is known about their contexts. When dealing with Malay manuscripts it is often impossible to learn much about authorship, the socio-economic conditions of the author and the circumstances in which a work was written. In the study of oral literature, however, this type of information is readily available and its inclusion in such a study is essential, for otherwise the literature will be dealt with in a vacuum. Before presenting the content of this oral Malay version of the tale of Rama, therefore, a study is first made of the vehicle, the shadow-theatre.

The shadow-play exists or has existed in an extensive but fairly narrow strip of territory stretching from China in the east, to Morocco and Western Europe in the west. In South-East Asia, the areas in which it is found have all, at some time in their history, been under the influence of Indian culture. Further, in Java, Bali, Malaya, Thailand and Cambodia, the Ramayana constitutes an important part of the shadow-theatre repertoire.

The best known and most studied of South-East Asian shadow-plays is that of Java which has received the attention of several generations of Dutch Indologists. Dutch scholars, such as Serrurier, Kassera, Poonsen and Kats have performed much great pioneering work in presenting and describing the various types of Javanese shadow-theatre. Much research, too, has been pursued in the problem of the origin of the shadow-play. Although many Dutch publications present various
Wayang verhalen (tales performed in the shadow-play), and Kats has succeeded in covering the whole repertoire of the Wayang Purwa, there has been little attempt to produce a comparative study of the repertoires of the Javanese shadow-theatre, nor to relate oral to literary versions.

In the field of the Malay shadow-theatre, very little work has yet been done, as is shown in Chapter 1 and even less is known about its repertoire. In this treatise a comparative study is made of the oral versions of the tales of Rama as performed in the Malay shadow-play. These tales are then related to literary versions. A study is also made of the cultural context of the play.
CONTENTS

Chapter

Preface

PART ONE. THE VEHICLE. WAYANG SIAM.
I. Introduction
II. The Cultural Context
III. Teacher and Pupil
IV. The Delivery and Presentation of the Repertoire
V. Language

PART TWO. CONTENT. THE RAMA TREE.
VI. Preliminary Remarks
VII. Key Text of Cherita Mahraja Masa in English Summary
VIII. Comparison of Versions
IX. Comparison with Local Literary Versions
X. Observations
XI. Ranting Tales
XII. Ritual Dramas
XIII. Appreciation and Dramatic Addition

PART THREE. MALAY TEXTS.
XIV. The Narrative Form
XV. The Dramatic Form

Glossary
Works Cited
## TABLES AND DIAGRAMS

<table>
<thead>
<tr>
<th>Fig. No.</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The Wayang Siam in Kalaya and Southern Thailand</td>
<td>9</td>
</tr>
<tr>
<td>2.</td>
<td>Kelantan and Besut</td>
<td>13</td>
</tr>
<tr>
<td>3.</td>
<td>Female Head-dress</td>
<td>13</td>
</tr>
<tr>
<td>4.</td>
<td>Age Group Percentages</td>
<td>59</td>
</tr>
<tr>
<td>5.</td>
<td>Literacy in Jawi Script</td>
<td>49</td>
</tr>
<tr>
<td>6.</td>
<td>Puppet Manipulation</td>
<td>85</td>
</tr>
<tr>
<td>7.</td>
<td>Genealogy of Dalangs</td>
<td>89</td>
</tr>
<tr>
<td>8.</td>
<td>Speech, Action and Music</td>
<td>93</td>
</tr>
<tr>
<td>9.</td>
<td>Percentages of Kelantanese Dalangs who know the Cherita Labraja Maha</td>
<td>129</td>
</tr>
<tr>
<td>10.</td>
<td>Comparison of Versions</td>
<td>114</td>
</tr>
<tr>
<td>11.</td>
<td>Original Sequence of Narratives</td>
<td>125</td>
</tr>
<tr>
<td>12.</td>
<td>Table of Contents A-X</td>
<td>121</td>
</tr>
</tbody>
</table>
Areas in which Wayang Siamese dalangs are located.
Migrant Kelantanese dalangs performing the Kelantan type.

Fig. 1. The Wayang Siamese in Malaya and Southern Thailand.
Percentages of total number of Kelantan (excluding Besut) Malay Siam dalangs living in each district:

- Tumpat: 22%
- Kota Bharu: 18%
- Bachok: 15%
- Pasir Mas: 15%
- Pasir Putih: 11%
- Machang: 5%
- Tanah Merah: 4%
- Ulu Kelantan: 2%
- Besut: 8%

Fig. 2. Kelantan and Besut.
PART ONE
THE VEHICLE: WAYANG SIAN
CHAPTER ONE
INTRODUCTION

I. Shadow-play Types of the Area

The title of this treatise refers to the repertoire structure of the most popular type of Malay wayang kulit (shadow-play). Four distinct types of wayang kulit are found in Malay and Malay speaking Southern Thailand: Wayang Siam, Wayang Java, Wayang Godok and Wayang Kulit Java.

The Wayang Godok, performed by and mainly for Thais, in Thai, and found in Kelantan and Southern Thailand, is the Thai Nong Talung. The Wayang Kulit Java is performed in Nusantara and Singapore by first and second generation immigrants from the Penang and Malacca districts of Java, and is the Javanese Wayang Puppets. It is performed in Javanese and attracts only Javanese speakers. The Wayang Puppets also occurs in Singapore. It is further distinguished from the other three types in that the audience is usually divided by the screen according to sex, as in many parts of Java.

The Wayang Siam and Wayang Java, in spite of their names, are Malay forms and their areas of distribution largely coincide, both being found in the states bordering the Thai-Malaysian Frontier. Of the two, by far the more popular in the Wayang Siam, there being something in the region of 300 dalang (puppeteers) in Kelantan alone. By contrast, the Wayang Java is now almost extinct, for only six dalangs, two each in Kelantan, South Thailand and Kedah, are still alive and very rarely perform. It was, until recently, performed in Tranggar [3] but now appears to be extinct there. The Wayang Java was primarily an entertainment for
aristocrats and only thrived under their patronage. This has now been withdrawn and the Wayang Jawa has fallen into oblivion.

2. The Wayang Sian Complex

The name Wayang Sian is a general term used by Malays to designate the shadow-plays of a number of contiguous geographical areas; these plays possess many common features in matters of technique, repertoire, language, puppets, music and ritual. Nevertheless, regional differences exist, and it is more accurate to speak of a Wayang Sian complex composed of several types.

Wayang Sian types are found in Kelantan, Trengganu, Patani, Kedah and Perak. The basic repertoire of all these types is the Rama cycle, and this distinguishes them from both the Wayang Jawa which presents only episodes from the Panji and Pandawa cycles, and also, it seems, the Nar Salwa, which at least in the border areas, no longer appears to perform episodes of the Ramakien.

The musical instruments of the Wayang Sian differ considerably from those of the wayang Jawa, the former consisting of one serunai (oboe), two gendheh (pot drums), two gendang (vertical stick drums), two chenang (or pong) (small horizontal knobbed gong), two ganding (double headed horizontal drums), two kiri (small horizontal cymbals) and two totoh (hanging knobbed gongs). The Wayang Jawa has a two-stringed rebab (spiked fiddle), six chenang, two pong (which are thus distinguished from chenang, unlike the Wayang Sian), and the three latter instruments of the Wayang Sian. The Nar Salwa of this region has one or often two Chinese-style bowed chordophones— which now seem to replace the oboe once used—two gendheh, one small gendang and two pong. We note that the Wayang Sian has instruments common to both the other forms.

The puppets of the Wayang Sian types possess certain common features which distinguish them from the other wayang types. In common with
Naga Telung puppets, the great majority have one arm articulated but are, on the whole, somewhat larger, and if not always more coarsely carved, at least more robust than Naga Telung puppets. Traditional male characters in both are similar in appearance, both featuring the typical Thai pinched crom, but they are by no means identical. Arms and cromes are very similar. The female characters of the Hayang Siam and Naga Telung differ in that the latter represents females on face to the waist, whereas in the former they are usually depicted with face in profile. The traditional female head-dress of the Hayang Siam has, moreover, a very distinctive form. (See Fig.3). The Hayang Java puppets differ considerably from those both of Hayang Siam and Naga Telung in that the great majority, excepting rosses (ogre) types, are articulated in both arms and resemble puppets of the Hayang Ruru, except that the hands of locally made puppets are shorter than Javanese ones as a result of the different technique. As stated, the language of both Hayang Java and Hayang Siam is Malay, and this is the most obvious factor distinguishing them from the Naga Telung. The exception in Kedah, where Malay delangs regularly sing in Thai, and the presence of bilingual Siamese people results in the Kedah wayang being performed in both languages. It is thus something of a hybrid type between Naga Telung and other Malay Siam types. In Patani, too, as a result of extensive "Thai-isation", several young Malay delangs are capable of performing in both languages and take material from Thai literature. Here it appears likely, therefore, that in the future, the distinction between Hayang Siam and Naga Telung will blur, and in fact, the Thai refers to both forms as Naga Telung, the former being Naga Telung Khaok (Malay), the latter Naga Telung Thai.
Each wayang siam type exhibits certain features which distinguish it from other types of the complex. This fact is recognised by local Malays, and various designations are employed to distinguish further the type of wayang siam in question. Thus Kelantanese term their own type wayang siam and refer to the Patani type as wayang deret. The Trengganu use the latter term to describe the Kelantanese type, reffering to their own as wayang siam or wayang tenaganam. The Patanese refer to their type as wayang siam or wayang deret and to that of Kelantan as wayang kelantan or wayang siam kelantan. The Kelantanese and Patanese are not generally aware of the wayang types of kedah, perak and trengganu.

The most obvious distinguishing feature of regional types is the identity of the principle clowns, which in each region have distinctive names and appearances; thus, for example, in Kelantan the clowns are fak dogol and hak long, in patani hak sch and samad, and it is sometimes by these names that these wayang types are distinguished, thus wayang fak dogol or wayang hak sch.

Regional variation is also found in appearance of puppets, repertorie, names of characters, presentation, and certain differences, often subtle, in the musical accompaniment.

3. Distribution

The distribution of dalangs throughout the five regions under discussion is by no means even. In Kelantan and Derut, the dalang population is something in the region of 300 dalangs. A few dalangs of the kelantan type — first and second generation migrants from Kelantan — are found scattered down the east coast of malaya as far south as horming in Johore. There are only two dalangs of the trengganu type, perhaps seven of the perak type, possibly fifteen in kedah, (but it was not found possible to obtain accurate figures and there may well be more). In patani, the wide area to be covered, poor communications, the
presence of terrorists and bandits combined to hinder the obtaining of accurate figures. The highest estimate given by a local dalang was ninety. Several dalang doubted if there were thirty. This was the only area where I was forced to rely entirely on local estimates and I am dubious as to their validity. I have the impression, however, that there are less dalang than in Kolamakan, and as a result, few performances.

The Forek and Tronggenu wayang types are in danger of extinction, although in the latter state there have, apparently, never been any Tronggenese1 dalang. In Forek, however, the popularity of the wayang seems to have greatly declined since 1913 when Evans wrote: "All over Upper Forek as well as in the Siamese states, the shadow-shows are quite common2, although "the wayang kelit ... in its peninsular form does not flourish further south than Kuala Kangsar"3. Now, none of the Forek dalang interviewed was under fifty years, and none had pupils.

In Kolamakan, the dalang population is restricted to certain areas of the state, the area with the highest "dalang density" being Tupat. (See fig.2)

4. Scope

The purpose of this treatise is to present and examine the basic repertoire of the wayang Sirej cycle which in the Reva cycle, and in Kolamakan perhaps 35% of the dramas performed are based on or linked to this cycle. In Kolamakan, a tree metaphor is often used to distinguish between the various parts of the tale of Reva. The main part is that extending from before the birth of Reva, up to his death. This is regarded as the root, trunk and main branches of the tree and is known as the Sharita Kelapa Reva. The tale of Reva's sons up to the reconciliation of Reva and Sita sindells into the branch category. This part of the repertoire is roughly parallel to the Ulukas Sari Reva.
the Malay literary version of the Rama. There is then a great mass of stories generally referred to as cerita rakyat (tale stories) and by extension, cerita rakyat dan cerita durian (flower and leaf stories).

This study aims to examine the delivery, presentation and language of dramatic and narrative forms of this troc; to present the content and reveal the variations and relationships between regions, generations and teachers and pupils; to note the fixed and variable aspects of the repertoire; and to establish the relationship of wayang with local literary versions in particular and other South-East Asian versions in general; this latter aim is not merely intended to be an exercise in philology and it is hoped that such a comparison may help to throw some light on the interaction between oral and literary works. It is felt undesirable that this repertoire study should be uprooted from its context and treated merely as a literary text. To avoid this risk, it is considered essential that a study be made of the teacher pupil relationship and of what may be termed the cultural context of the drama, including the socio-economic aspects, and role of the dalang. This examination of the context is considered essential for a full understanding of the repertoire study. Thus, for example, the examination of economic factors enables us to appreciate the increasing invention of stories; an inquiry into the dalang's literacy, and in what languages, provides a pointer to the sources of repertoire accessible to him; a study of the transmission of repertoire explains the differences in repertoire between teacher and pupil.

5. Field Methods

The bulk of the information contained in this study was gathered during sixteen months of field research, during which time I was based in Kelantan but made numerous trips to the other areas studied. It is felt, therefore, that in a treatise of this nature, some account of
the methods used is essential and has great a relevance as the
citation of sources.

Although I had investigated some aspects of the wayang—the wayang japa—in 1962-64, this work was not conducted scientifically; this previous work had, however, afforded me some familiarity with the subject. Language presented no problem as I have lived in Kelantanean society since 1960 (and Malay since 1958). Three main methods were employed to gather material: observation, interviews and personal participation.

In an examination of the repertoire, it was first necessary that a full and detailed record of the basic part of the Rama repertoire of one dalang be made to serve as a basis for comparison, as regards form and content, with the other versions of the repertoire, later to be collected, of a large representative sample of Kelantanean and other Malay dalangs. It was essential that the informant selected for the task of providing this "key version" should be knowledgeable and competent dalang, that his repertoire should be extensive, yet that he should still be a typical representative of his fellow dalangs. In my preliminary investigations, various dalangs were asked their views on other dalangs of whom they knew, and the opinions of interested laymen were also considered. The final choice was a dalang named Anang Lah of the district of Tampat, at 73 years one of the oldest dalangs, yet still one of the most active and most popular.

In preparing this key version, there was the choice of two forms to record: the narrative form in which the repertoire may be transmitted from teacher to pupil, or the dramatic form. Bearing in mind that at least 180 hours of performances would have been necessary to record the key version in the latter form, it was decided that the more practical method was to record the repertoire in the former, narrative form.
As Mwang Lah received and handed down his fund of stories orally, as do the vast majority of Malay delangs, it was decided that the best method was to tape-record his narration. For several days Mwang Lah was familiarised with the tape-recorder in order to dispel all self-consciousness during the recording. I was acknowledged by him as a pupil, and as further security it was agreed that the recordings would be used to hand down the repertoire to Hamsh, his pupil, who had not yet received it. Each evening Mwang Lah would narrate for approximately thirty minutes. He was then questioned on various points of language and content. The following day the recording would be typed out and in the evening, parts of the narration played back to him in order to clear any obscurities and the transcript altered where necessary. It must be emphasized, however, that any such alteration was made only to ensure that the transcription was a faithful rendering of the recording, never to "improve" the original where Mwang Lah felt an expression should be rephrased. The last five minutes of the previous night's recording would then be played, after which he would then continue his narrative.

The result was a manuscript of some 110,000 words. On occasion he declared that he had made mistakes and demanded that the recording should be discarded and the piece re-recorded. The latter wish was complied with but both versions were retained for purposes of comparison. On several occasions, too, I requested him to repeat a section of the story, pleading that the first recording had been accidentally erased. This enabled me to ascertain how fixed was the form and content of the narrative.

Similarly questions on various aspects of the content were repeated at intervals.

Having prepared a key text of the main part of the Rama text, it was then necessary to collect the repertoire of a large representative sample of delangs from every district of Kelantan and also from Trengganu, Pahang, Perak and Kedah. This task was done in conjunction with research
on the dramatic form, the socio-economic aspects and the beliefs and ritual practices of each delang.

In Kelantan, the number of delangs examined from any one district was in rough proportion to the delang population of that district. The three oldest and best known delangs were specially sought out, but otherwise delangs were selected more or less at random, young and old, competent or otherwise. I traced perhaps 40% of the total number and examined in some detail, seventy delangs, perhaps 25% of the total. The same was attempted in the other states, but there less time was devoted to research. In Trengganu, two (Trengganuco) delangs were interviewed, in Pos At in, in Hendah six, and in Petani twelve.\(^2\)

In a series of interviews each delang was requested to narrate the basic part of his Rama repertoire as he would were he teaching a pupil, as in the recording of the key version, or when possible, I attempted to have one of the delang's pupils present. A number of the narrations were taped for comparison with the key version regarding form and technique. The narratives of the remainder were summarized in note form, using speed-writing in Kelantanese Malay in order to retain the flavour of the original, and where necessary, to note verbatim, rhythmic prose, stock phrases and other points worthy of note. The delang was questioned on obscure points when a convenient break appeared and here I attempted to display the same amount of inquiry as would an intelligent pupil.\(^2\)

As regards naruting stories, of which there are literally hundreds, each delang was asked for the titles of stories he knew, and a sample as representative as possible was then made using the same methods as above, although, of course no key version could be prepared. Inquiry was also conducted into the remaining part of the repertoire which is not part of the Rama tree.

In a study of the dramatized form, it would be unsafe to attempt to
handle the literary aspect in isolation, for in every wayang performance to find a fusion of several art forms and skills: drama, including tragedy and comedy, music, carving, manipulation and technique of the puppets, and the ability of voice change. It was felt necessary, therefore, in addition to merely observing and recording performances, to learn the rudiments from a teacher and thus by personal participation it was found easier to appreciate the relative importance of the component elements of the drama.

An important part of the examination of the dramatic form consisted of firstly comparing the performances of several dalangs with the corresponding parts of the narrative forms of the respective dalangs; secondly comparing two performances of the same episode and performed by the same dalang on different occasions, with an interval of six months between the two performances. This exercise was repeated with a different dalang; thirdly the performances of two dalangs performing the same episode were compared.

6. Other Sources

The study of the repertoire of the wayang sien — or indeed of the wayang java — is well-nigh virgin territory. Minstedt and Hill have produced useful summaries of pieces of repertoire; Minstedt describes a manuscript containing a Rama tale² related to those dealt with in this study; he also summarizes a printed book containing a Javanese Pañji tale². Hill provides short summaries of some Prangganan wayang java³ tales.

A number of other articles and books deal with the more general aspects of the Malay shadow-play. Rentme provides a good general description of the wayang sien⁴ but the illustrations of puppets are in several cases inaccurate and misleading⁵.

The longest study of the Javanese shadow-play is that of Hilla Guitinier⁶, published in 1937 but based on notes taken in 1933.
Although the title of her work is the Shadow Theatre of Kalentren, she largely confines her attention to the Hayang Jang, although even in 1933, delagns of this type apparently formed no more than five per cent of the total number of delagns. Although the author acknowledges that her information on the Hayang Jang is lacking, (e.g., on pages 39 and 157), she assumes that her conclusions, regarding origin, evolution and object of the performance, which are based on her study of the Hayang Jang, are also valid for the Hayang Jang, although no evidence is put forward to substantiate this view (see, for example, page 195). Evidence that her conclusions are invalid not only for the Hayang Jang but also to a large extent, even for the Hayang Jang, will be presented below.

Hilo. Guisineiro is much influenced by Rassere's theories on lunar myths and the Javanese classification system. This is not the place to examine the weaknesses of Rassere's arguments for this has been done by Rassere and Goslings, among others. Our criticism of Hilo. Guisineiro's method is that her study of the repertoire of the Hayang Jang consists mainly of a paraphrase of Rassere's 'Badu Horn' and it is upon Rassere's conclusions that she bases her views on the repertoire of the Kalentrenese wayang, without any presentation of the Kalentrenese evidence.

A good disciple of Rassere, Hilo. Guisineiro proceeds to seek lunar phenomena in the ritual exigencies and invocations of the wayang. It is unfortunate however, that the descriptive side of the book contains many errors of basic fact. Some of these, although sometimes most singular, do not affect the thread of her argument concerning lunar phenomena. On the other hand, several of the statements upon which her argument is based, are erroneous. Thus she states several times that the penang (operating box) must face east, south east or east south east. This is certainly not the case with the Hayang Jang, where 35% state the penang may face in any direction except due north, south,
east or west. 30% favour the west but avoid due west. Of these two groups, a number of dalangs state that the panggung should not face due west as this is the direction of Mecca (Kiblat). 15% declare a general dislike of the west due to this danger of facing the Kiblat. None, however, stated a preference for the east. Dallah, one of the Kelantanese Mayang Janu dalangs, and Kandur, the chief musician, favour slightly off west. Kik Nan, the other dalang of this genre, emphasizes that the panggung must not face due west as the rising sun will hurt the dalang's eyes, and adds that it should also not face due north, west or south. Tengku Khalid stated that the panggung usually faced the balai (royal audience hall) in the case of royal performances, but both dalangs are of the opinion that if the balai faced Mecca, the panggung must not face due east. What is more important is that in the case of a ritual performance performed for propitiation or conjuration of the spirits of a particular area, the panggung should face that area, as, for example, the sea or jungle. On this point, opinion was unanimous.

Further, on page 132, we are informed that a series of performances must end on a night of the full moon. Investigation revealed, however, that the consensus of opinion among dalangs of both genres was that a series held with the aim of propitiation or conjuration should terminate with the waning moon, so that by sympathetic magic, the spirits will disappear with the moon. This is confirmed by Tengku Khalid. Thirdly, on pages 57, 58 and 197, we are told that the audience is divided according to sex — although both are in front of the screen. No dalangs interviewed were aware of this exigency. Tengku Khalid, however, stated that at royal functions in the past — not only wayang performances — the sexes were separated, but that this was never the general practice among the populace. It may be noted here that in the records of the British
Advisor, Kelantan, there is mention of a petition to the sultan, forwarded to the British Advisor by the secretary of the Majlis Ummah (Religious Council) in 1921 praying that a notice be issued preventing the mixing of the sexes at various public performances. It was claimed that this used to be done in the past. Instructions were issued to this effect but there is no evidence that they were ever effective.

Elle, Cuisinier sees in the invocations of huka paung and huka kenduri further evidence that a "profound current unites the opening ritual with the mythology of the repertoire". It must, however, be emphasized that the use of these invocations to the cardinal points is not limited to use in the wayang, and they are also found in the kenduri (offering) bomoh (folk practitioners) of main puteri (spirit mediumship) and general practice bomoh, often being employed, for example, in the ceremony preceding the sultan's birthday celebrations. Further, they are employed, as stated by Cuisinier, in the ritual of the wayang Siam. Yet surely we cannot be expected to accept, without Kelantanese evidence, that the same profound current unites ritual and repertoire of the wayang Siam which performs the Rama cycle, for it was the evidence of Stutterheim that forced Rassers to reconsider his ideas concerning the relationship between myth and rite in the Indonesian Rama legends. It may also be noted here that the very drama which Elle, Cuisinier used to demonstrate the unity of myth and ritual is the only one which Rassers was unable to fit into the system he believed to be reflected in the Panji cycle. Moreover, the importance she attaches to the significance of the mention of the guardians of the east and south during the ritual of the last night seems to be misplaced, for she has mistranslated these two utterances. For example "Long Komitik mitik di fundex Sany Gara Kidal (le gardien du sud)" is taken to be a proper name for the guardian of the east. In fact Sany Gara is a "wayangism"
Sagara kidul is the ocean south of Java. The piece is a description, and by comparing it with the invocation of Rontoe, also recorded during the thirties and with that of a Wayang Java dalem of today, we obtain the readings: \_Alon\_Alon\_mo-mitik\_\_mo-mitik\_\_hoer-motek2
di pajadex\_ tent Sagaraka Kidul. The best reading would be \_Alon\_mo-mitik2
ditoni Sagaraka Kidul: "The wave pound at the edge of the Southern Sea."

The relationship between myth and ritual does not appear to be clear in the author's mind. On page 124, she states that the "valour mythique" of the repertoire has "at least impregnated the ritual", and on page 132 that the myths project their reflections beyond the repertoire. Yet on page 133 we hear of the "profound currents" uniting myth and ritual, which echoes Rasseras' unity of myth and rite, and on page 15, we read that "this ritual was probably already in use before becoming the obligatory frame of the show", although here it is not clear whether Kelantan or Java is intended.

Although much influenced by Rasseras, Mile Guisnieron bases her ideas regarding the origin of the wayang upon Serrurier, stating on page 195 that according to him the wayang was, at its origin, a form of expiatory sacrifice and that the Kelantanese tradition confirms this. Unfortunately she has misunderstood Serrurier. Firstly, the remarks attributed to him on page 130 are, in fact, not advanced by Serrurier but are part of a Dutch translation of a wayangkroniek sent to him by the regent of Surakarta. The Wayangkroniek, moreover, merely states that performances served to liberate persons from various impending calamities, and does not explain the origin. On pages 130-131, Serrurier refers to the previous mention, and adds four other cases of merocwat (conjuration) but makes no distinction between this and expiation as Mile, Guisnieron infers on page 130. Further, on neither page 49 nor 130 do Serrurier referring to the shadow-play but to the wayang beber! On page 132, Serrurier states that when the latter ceased to be used for the merocwats, the task
of conjuration was transferred to the wajang poems.

Regarding Ille. Cuizinier's view that Kelantanese tradition confirms the origin of the wayang (see above), it appears that her lack of investigation of the wayang Siam ritual has led her to base her conclusions wholly on the wayang Java. Much of the ritual practice and trance dancing of the wayang Siam, in particular, fits into the local complex of magic and mediumship, and if we are to prove that the Kelantan wayang in general is faithful to the Javanese tradition as regards ritual practices, it must be demonstrated that these originate from Java.

Regarding the origin of the wayang in general, more will be stated below regarding the futility of this subject.

Ille. Cuizinier devotes much space to heredity of dalangs (page 73), dalang families (pages 74-75) and family traditions (pages 150, 134), and Guru yang asal is translated "original ancestor". There does not, however, appear to be any factual basis for these statements. In the wayang Siam there is no tradition of heredity among dalangs as is demonstrated by statistics provided in Chapters II and III below. That there has been no such tradition in the recent past is demonstrated in the genealogy of dalangs (Fig. 7). The same remarks apply to the wayang Java, and it may be noted that Tok Ku Raja Keohil, one of Ille. Cuizinier's chief informants, learnt his art from Che Leh of Kampung Sungai Pinang, who was not a relation of his.

Ille. Cuizinier has succeeded in pigeon-holing the various aspects of dalangship and magic into three categories, whereas in reality, this tremendously complex subject cannot be so neatly dealt with. Regarding revelation (pages 73-82) we mention this in connection with the present day wayang Siam in Chapter III. Although in the past, it was apparently a custom for wayang Java dalangs at least, to practice tapa (asceticism), neither of the wayang Java dalangs, both in their late fifties, claim
to have had revelation, or periods of madness (page 78), stating that
their skill only came after years of practice.\(^1\) Regarding the secret,
this is a more solid thing than merely knowing the natures of the
characters, with which any knowledgeable layman will be acquainted, and
the very appearance of the Wayang Jawa puppets is the key to their
personalities. The secret of Wayang Jawa dalangs differs little, in
fact, from that discussed in Chapter III.

Ille. Cuisinier does not appear to be well informed concerning the
repertoire of the Wayang Siam. The Ramayana is not the unique source
(page 93), the sheet collection proving that the performing of other
tales is not a newly introduced feature. We are also told that the
Malay versions of the Ramayana are generally translated from Javanese,
and whether she is referring to literary or oral versions, no evidence
is brought forward. Further remarks on pages 95 and 97, as for example
her derivation of the metamorphosis of Rama and Sita into monkeys,
directly from the Javanese version, and her mention of Pankist versions,
leave the impression that Ille. Cuisinier was not familiar with the
Hikayat Seri Rama, nor particularly conversant with Zieschane's study of
the work.\(^2\) Similarly, on page 110, she derives the hidden portrait
motif from the Thai version, whereas the more obvious source is the
Malay.

Before mentioning other works on the subject, it is first essential
to discuss the source of information upon which a number of articles have
been based. As mentioned there are two Wayang Jawa dalangs in Kelantan.
The more knowledgeable of these is Nik Abdul Rahman (Nik Man). This dalang
acknowledges himself to be an expert and dalang of both Wayang Jawa and
Wayang Siam and an expert on all branches of Kelantanese culture. Although
his information on the Wayang Jawa differed in some respects from that of
Tengku Khalid, and in other respects from that of Dollah, the other Wayang
Jawa dalang, the differences were no more than is usually found between
two Wayang Siam dalangs. Moreover, although Tengku Khalid stated that
neither of these dalangs had actually studied under the teacher they
claimed but merely imitated him, prolonged questioning of both dalangs
causes me to doubt somewhat Tengku Khalid's assertion. Further, both
dalangs, especially Nik Ham, perform competently. Both, moreover,
are recognised as genuine Wayang Java dalangs by the body of Wayang
Siam dalangs; With regard to Nik Ham's claim to being a Wayang Siam
dalang, however, prolonged comparative work during 1964 and 1966-69 has
revealed that his information concerning the Wayang Siam is both
contradictory and atypical of Wayang Siam dalangs. It will be shown
below that it is possible to speak of a Wayang Siam version of the Rama
cycle, and the names of the puppets in the Skeat collection and Nielsen's
Patani version - apart from the repertoire provided by dalangs over
seventy years of age - prove the existence of this version during the
nineteenth century. Nik Ham's version commences with the battle of
Kumbakarna against Rama's army and the content and character names have
far more in common with the published version of the Hikayat Seri Rama
than with the Wayang Siam version, of which he is, apart from a few
details, largely ignorant. His style of narration, moreover, is a
mixture of classical Malay and Wayang Java idiom. Several times he
confirmed leading nonsense questions. Further, he regularly answers
questions on the Wayang Siam with information that is valid only for
Wayang Java; thus, much information, as for example certain of the
ritual names of equipment, correlates with information given by other
Wayang Java dalangs, but is quite different from that provided by Wayang
Siam dalangs. Further, he has no teacher of the Wayang Siam, and
although claiming to have been a troupe member of Ya'akob, the latter's
only two surviving pupils hotly deny this. He is, moreover, not
recognised as a Wayang Siam dalang by the body of Wayang Siam dalangs -
only two interviewees were aware of his claim to be a dalang of this genre - and he has never been known to perform a full drama of the Wayang Siam. In fact I have only known him to perform in Kuala Lumpur.

He is a practising bomoh and a nin. He is used to moving in palace circles and holds the nominal post of Bomoh Dilesta. Although possibly representative of Wayang Java dalangs, he is quite atypical of Wayang Siam dalangs: he is a townsman unlike the great majority of Wayang Siam dalangs; he in no way fits into the socio-economic pattern of the Wayang Siam dalangs; he wears a lounge suit at functions and worked at one time as a hospital attendant.

It is thus to him that inquiring visitors to Kelantan, seeking the "true origin of the wayang" and the "traditional way of doing things" are always referred by local officials and sophisticated townspeople who themselves usually know little of the wayang. Nik Men has thus become a professional informant and is extolled in various books and articles (usually by Europeans) as the doyen of Malay dalangs, and used as an informant for study of all branches of Kelantanese culture. It is true that he has a remarkable memory and talks with authority on many aspects of Kelantanese culture. He is also very well read and gleans information from a variety of sources. The sources of his "Kelantanese" knowledge are thus not only local. His origin of Semar is a paraphrase of Hardjowirogo (of which he possesses a copy) and his origin of the wayang from ancestor worship, gleaned from other sources, would do credit to Baneu. I lent him a copy of the Balinese study in Indonesian, Ilmu Pedalangan, and after several months, he was reporting extracts of this as the "philosophy of the wayang."

It must be emphasized that Nik Men is not a fraud according to traditional Malay norms. His methods of gathering information follow the traditional pattern, the only difference being that with the improved communications of the modern age, and his own initiative, far wider sources
of information are available to him than at one time and these are assimilated into his "pot-pourri" of knowledge. My criticism is of those who use him as their sole informant and neglect to seek confirmation by consulting other sources, for part of every informant's statements is idiosyncratic.

The above remarks will now be illustrated with reference to certain works. An unpublished academic exercise by Nik Mohamed Arin provides a good general description of the Kelantan wayang but lack of time has prevented the author from investigating far outside the state capital. His example of the repertoire of the wayang Siang, provided by Nik Baw, is, however, totally unlike any drama of the wayang Siang. The sections of repertoire from building the causeway (16) to the defeat of Ravana (28) are dealt with in approximately one thousand words and would be completed in about fifteen minutes! There is absolutely no detail, it merely being stated that Rama summons the army, (it is not clear from where), a causeway is built, Ravana's army encountered and defeated. Moreover, in view of the fact that this is the dramatic form, it is strange that scenes of major action are given in narrative form. Further, if it be argued that this fragment is merely an abridgement, it may be answered that no other wayang Siang dalang is capable of producing such an example.

The language, too, although possessing features of wayang language, is generally more standardized than the language of the wayang Siang.

An article by Sheppard contains various remarks on the history of the wayang in Kelantan but unfortunately no sources are cited apart from Nik Baw. We are told that the Malay shadow-play "appeared" in Kelantan from Patani during the reign of Long Yunus (1763-1798), that at that time Javanese puppets and stories were unknown in Kelantan, that a Malay dalang, Besukmin was sent to Java, where he stayed for thirty years; he then returned in 1835, introduced the wayang Java.
and "persuaded the credulous peasantry to have faith in Semar's supernatural powers". We read that in those days Maharisi was credited with supernatural powers and that before each performance there was a prologue featuring two forest clowns, Epong and Endong. The introduction of Semar caused Maharisi's eclipse and the loss of the forest clowns.

Between 1886 and 1889, Senan invented two new clowns, Pak Kadir and Pak Diman, and Ya'akob changed their names and credited one of them, Pak Dogol, with supernatural powers.

In commenting on these remarks, I shall first answer the more obvious errors. There is only one forest clown (Tok Peran Eutan) who features in an exorcistic drama with Maharisi (who has magic powers) and is found in several regions. Epong and Endong, Maharisi's servants feature in the Cerita Maharisi Raja. None of these characters has disappeared or been "eclipsed". The crediting of supernatural power to clowns is found in all wayang Siam types and the Meng Talung: Pak Kadir in Trengganu is no exception.

Jambul and Amat Ismail, Ya'akob's only surviving pupils, and Awang Lah are unanimous that Ya'akob did not introduce Pak Dogol, and that this was the work of Senan; and that he replaced Pak Kadir, whose origin is unknown. Mih Hen also gave this version to me, stating that he had written it in his notebook.

It must now be stated that the author's remarks on the introduction of the wayang do not entirely represent local tradition. Local tradition does not refer to the date of the appearance of the wayang Siam. Regarding the wayang Java, both Tengku Khalid and Mih Hen agree that a dalang, named Damulkin (Abdul Hakim) studied in Java but neither stated that he "introduced" the wayang Java; and Tengku Khalid was convinced that it existed before then, asking why otherwise would the dalang study in Java. He also possessed a manuscript of the Shair Anvarani which he stated was in Kelantan before Damulkin went to Java.
Certainly, other manuscripts dating at least from before 1835 and which possess features of Kelantanese spelling and style, prove that "Javanese stories" were known in Kelantan before that date. ¹

A number of other articles containing information on the wayang of Kelantan are cited and where necessary, commented upon, in the body of this study.

7. Historical Aspect

From the above remarks,² it will have become apparent that the study of the origin of the wayang is largely a futile task, and Goslings remarks that Jacob's history of the shadow-theatre³ is indeed very shadowy. Moreover, as Goslings⁴ has emphasised, the study of the origin of a shadow-play entails examining the origin of a technique: that of projecting shadows onto a screen; and a beholder is able to imitate such a simple technique after witnessing it but once. Thus a traveller returning home may demonstrate this technique, and a play may develop which appears indigenous in every respect. Moreover, the presence of foreign influences in puppets, repertoire or music does not in itself prove that the technique originates from the same source as those influences. Thus, for example, the Wayang Siam exhibits Thai influence in both puppets and repertoire but there is no evidence that the technique is Thai.

It may, however, be noted that the Wayang Siam, Wayang Jawa, Hang Talung and Nang Kalung⁵ of Cambodia all employ a similar type of operating box. Thus, especially in the case of the Wayang Siam and Wayang Jawa, is extremely similar to that still used on occasion in Bali - which seems likely to represent a form of that earlier used in Java.⁶ While this is not conclusive proof of the Javanese origin of these types, this similarity of the technical aspect greatly increases the likelihood.⁷ Whereas the screen of the Nang types, the Kelah and some Patani Wayang Siam types is perpendicular, in the case of all other Wayang Siam types
and Wayang Java, the screen slants slightly forward and down towards the audience as in the Balinese nangyang. Several Javanese dalangs state that their perpendicular screen is a fairly recent imitation of the Nang Talung, and this perpendicular screen appears to be a retrogression for in this type of nangyang, it tends to cause the shadows of the dalang's hands to appear on the screen, and this, at least for Kelantanese dalangs, is a grave fault. Further, in the Wayang Siam (excluding Kedah) and Wayang Java, two parallel banana trunks are placed under the screen for the puppets, as in Java, whereas the Nang Talung has only one. These factors do not, however, prove that the technique of the Malay wayang came directly from Java, and the greater similarity with Java (i.e., Bali) may be due to retrogression in the case of the Nang Talung types whereas in the Malay types, a more prolonged and recent influence from Java — at least in the Wayang Java — and through it the Wayang Siam — has preserved (as in the case of the screen) or innovated (as may possibly be the case with the banana trunks) certain features.

It certainly seems that Mlle. Cuisinier was led by the more Javanese appearance of the Wayang Java, as compared with the Wayang Siam — although she was unfortunately more concerned with repertoire and puppets than with technique — to assume that what was valid for the origin of the Wayang Java also applied to the Wayang Siam. It may be, therefore, that the tradition she portioned of the introduction of the wayang in the eighteenth century referred, in fact, to the Wayang Java and she herself concluded that this also held good for the Wayang Siam. It is unwise to draw conclusions regarding the introduction of the wayang from a study of the Wayang Java in its twentieth century state for although it may be held that the Wayang Java, guarded by purist patrons, represents the older form of Malay wayang, while the Wayang Siam has submitted to various local and Thai influences, it is
clear that the wayang Jawa as we know it is the product of a prolonged influx of Javanese influence lasting into the twentieth century. It cannot be accepted that the wayang Jawa was "introduced" en bloc if a shadow-play already existed in the area, for if the technique is already known, it cannot be re-introduced. Furthermore no wayang in Java used Kelantan-Patani wayang Jawa language, which could only develop in the area.

As Hik Mohamed Amin stated, the wayang Jawa was almost exclusively the palace wayang and not designed for the entertainment of the common people, who had the wayang Siam. Certainly in the nineteenth and early twentieth centuries and possibly before, the Kelantanese, Kodah (and Patani?) royalty were keen patrons of the wayang and sent dalangs to study in Java, obtained Javanese puppets and formed a ready market for wayang manuscripts. These puppets and manuscripts came at different periods of time and apparently from a variety of sources and were copied and the puppets often altered. The development of the wayang Jawa therefore was obviously influenced by these regular influxes of Javanese influence.

Similarity of technique, coinciding areas of distribution and language similarity indicate that both wayang Jawa and wayang Siam possess a common origin. The wayang Siam portrays Thai influence and the wayang Jawa exhibits recent Javanese influence. At some stage they apparently diverged but the state of the Malay wayang at that stage, in the absence of evidence, remains a subject for speculation. It may, however, be mentioned that an argument for the direct introduction of the Malay wayang from Java is the common use of certain terms designating technical aspects of the play. Thus, for example, the terms wayang, panggang and kelix are common to both. Further, it seems probable that the technique of the play was known to Malacca, Kelantan's
suraein, in the fifteenth century, for Flores, after mentioning that in Java "Those summer show a thousand graces by day and night. At night they make shadows of various shapes ...", states that the Malaccans "are fond of imures after the fashion of Java."
Chapter I


2. The term is used to designate all those capable of performing a full entertainment drama. The words *delang* and *wayang* will not be underlined henceforth.


Page 12

1. In this study, the term Patani is used to include the three modern provinces of Pattani, Yala and Narathiwat.

2. Joanne Cuisinier, *Le Théâtre d'Ombres à Kelantan*, Gallimard, 1957, notes that in 1933, the repertoire of the *Wayang Gedok* was taken from the *Ramayana*. (Page 46)

3. Cuisinier, op. cit., page 60, confuses the *seduk* with the *poduklar*.

4. Also termed *kolimang* in Patani and Trengganu, *dong* in Perak and Kedah.

5. The *Wayang Siam* instruments exhibit some regional variation, as for example in Perak where only one *sedang* and *seduk* were observed. Kedah with one *seduk*, no *sedang* and sometimes no hanging *gong*, is closer to the older *Nang Talung* orchestra (with *nangum*).

6. The Kedah *Wayang Jawa* also employs a *gambang* (wooden xylophone). In the Sketch collection of *Wayang Siam* equipment dating from the late nineteenth century, in the University Museum of Archeology and Ethnology, Cambridge, there is a *gambang*. The *Wayang Jawa* *choosing* is termed *gambang* in Kedah. There also, the *kini* is termed *ching*.

7. Kedah, which is closer to the *Nang Talung*, is excluded from these remarks.

Page 13

1. Excepting the *clowns*, where both arms are articulated.

2. A useful comparative study of the *Rama* and *Hanuman* puppets is provided by Jean Scott-Kemball, "The Kelantan *Wayang Siam* Shadow Puppets 'Rama' and 'Hanuman',* Ham, 198, May 1959, pp.73-78.

3. Patani and Perak male puppets tend to resemble the *Nang Talung* slightly more than Kalantanese, but the Perak puppets observed were much coarser than in Kelantan. Trengganu puppets in general appear to represent a somewhat older form of the Kalantanese, resembling, in many respects, the Sketch collection. A number of
Kanyong Siam puppets are of the Javanese type; hence, certain deities resemble refined Kanyong Siam puppets while others are of the typical Javanese type. Javanese deities are usually only found in Kelantan, and (also) Patani. In these and other Kanyong Siam types, many puppeteers and both (women) and patih (officers) show strong Javanese influence. In all these cases, however, only one arm is articulated.

4. With the notable exception of Hamedah who is always on face, Perak female puppets include both types.

5. The Sultans of Kelantan and Kedah still possess collections of Javanese made Kanyong Javan puppetry.

6. Abu, a Perak dalang, also sings in Thai. This way, however, be due to the fact that his father is a Thai.

7. The majority are Siamcees.

8. As noted in mention of puppets and orchestra.

Page 14

1. The term barut (the west), in used by Kelantanese and Trengganuese to refer to Istani and Kelantan respectively.

2. Some confusion exists in that the Rang Talung is not only termed Kanyong Gedek but sometimes also Kanyong Siam. The Kaly kanyong Siam is then distinguished as Kanyong Kelantan. This latter term is used in Kelantan as an alternative for Kanyong Javan.


4. Although in Trengganu, Bercut lies in the Kelantan dialect area and the wayang in the Javanese type; it is therefore treated as part of Kelantan in this study.

Page 15

1. An opposed to migrant Kelantanese dalang performing the Kelantan type.


Page 16

1. One month was also spent in Java and Bali.

Page 19

2. When it was necessary to ask a leading question, this was usually preceded by a "nonsense leading question" which established whether the dalang was merely a "yes-man" or otherwise.

Page 22
2. A.H. Hill, op. cit.
5. See, for example, the drawing of Hanuman, which is quite atypical.

Page 21
1. Information provided in 1964 by the late Tengku Khalid, the last patron of the Wayang Java, and Mr. Cuisinier’s chief informant. In an unpublished paper, Notes on Kelantan Shadow Play, referring to performances seen in Kelantan during 1939 and 1940, Professor Raymond Firth states that his informant, a Wayang Siam dalang, declared that he knew personally forty dalangs of this type but that there were only two Wayang Java dalangs playing regularly; formerly there were three.
5. On page 54, for example, we are told that a bamboo pole with notches for the handles of the puppets, and slightly longer than the screen, is placed along the base of the screen to hold the puppets. This is a strange error. Not only in Kelantan, but throughout South-East Asia and Java, shadow-play puppets are inserted in a banana trunk, and in Kelantan and Java, two parallel banana trunks are used. Tengku Khalid and all other informants hotly denied the use of a bamboo for this purpose, all stating that this would be impossible. It seems that Cuisinier’s misunderstanding of the word pangalan (standard form penegalan) which she took to be pangalan, a stick, accounts for the error. Pangalan dados, in fact, the ritual name for the banana trunks.
1. In the other areas under study, also, no preference was given to the east. Only in Kedah do a majority avoid the west, stating that the kiblat is the reason. It was noted, however, that several Mang Tidung also avoid the west.

2. This is not always the case.

Page 23.


2. Ibid. British Advisor to Chief Police Officer, 8 January, 1922. My friend Mr. Clive Kendal, of the London School of Economics generously provided me with this information, obtained by him in his research in the National Archives.

3. Incidentally she confuses the two ceremonies.

4. And in the main bain (healing mediumship) as Kilo, Cuisinier herself notes on page 89.


8. Pages 141 and 198.

Page 24.

1. Anker Rentan, op.cit. page 299.

2. Nok Abdul Rahman.


4. The meaning is almost identical in Kelantan, although Cuisinier reads much into the word.

Page 25.

1. Regarding the introduction of the wayang to Kelantan (page 195) for example, we are told that "there are good reasons to think that the wayang was introduced into Kelantan during the eighteenth century". Yet she does not provide one jot of evidence for this
There is a tradition that Wayang Java dalangs, starting with Demakain in the eighteenth or nineteenth centuries, studied in Java. Perhaps this led Elle. Cuisinier to her conclusion.

2. Information provided by Tengku Khalid and both Wayang Java dalangs.

3. Tok ku was descended from Raja Jembad but was not himself named Raja Jembad (page 76).

Page 26
1. This does not, of course, invalidate Elle. Cuisinier's statement.


Page 27
1. R.O. Minstedt, op.cit. (1929)

2. Nik Hau is still only in his late fifties. Several dalangs interviewed were much older.

3. When challenged, he stated that other Wayang Siad dalangs learned of the beginning of the cycle from Chempai Bachem (Melayu School Series, Singapore, 1925). This work contains only a short extract of the Nihayat Seri Rasa, the literary version, part of which is known to Nik Hau.

4. See page 19, note 2.

5. Including Ibrahim and Barus of Kedah (Sungai Patani and Lodu).


Page 28
1. Of noble descent, but inferior to a tengah. For some definitions, see Salad Shukry, Bahasa Beradat, Kuala Lumpur, 1969, pp. 43-44.

2. Although all other Wayang Java dalangs fit into the socio-economic pattern of Wayang Siad dalangs.


6. He has also learnt much from his informant.
1. See Chapter XII.

2. Articles not concerned with the wayang are not mentioned.


4. See Chapter VI of this study.

5. See Chapter IV.

6. Many expressions are common to both genres. Some standardisation may have occurred in the transcription. Nik Man's bilangan Seri Rasa (See Chapter V) is correct.


Page 30.

1. See Chapter XII.

2. See Chapters VII-VIII.

3. See Chapter VIII [XI-IX]

4. See p. 79.

5. When pressed, Nik Man was not sure but thought it possible that the Panji tales arrived with Demulkin. Tengku Khalid's version of royal tradition, as I stated in 1964 (Amin Sweeney, Choromah, Fengaroh2 Hindu den Java di-estar Jenevoyang di-Kelantan, See works cited) was that Sultan Mohamed I (1803-35), was dissatisfied with the state of the Wayang Java, and on his advice, his younger brother, Lang Zainal Raja Bengsol, sent two dalangs, Demulkin and Ibrahim to study in Java. After seven years Demulkin returned alone. Nik Man's version agreed in the essentials with this except that he was ignorant of the time spent in Java, nor did he know of two dalangs. In Nik Man's written genealogy, moreover, Tok Hab (Wahab), a dalang, was Demulkin's father and orang of Kampung Badam was the latter's pupil though not his son. It may also be noted that no mention of Sid (Hashid) or Hab ever occurs in the genealogies of Wayang Siam dalangs and Tengku Khalid states that both were Wayang Java dalangs, although the genealogy provided by him differs from that of Nik Man. (cf. Nik Mohamed Amin, op. cit. pp.3-7). See also below (Historical Aspects).

6. Now in my possession. Lacking front and back, I have so far been unable to date it.
For example, F. Voorhoeve, *Description of a Kelantan Wayang Manuscript in the National Museum, Copenhagen*, (unpublished). Dr. Voorhoeve tentatively dates the manuscript in the last part of the eighteenth century. Certain characteristics of the language are said by Dr. Voorhoeve to have been noted by Émile Cuisinier as typically Kolantanosoj and from an examination of the transcription, I would agree. Another possible example is the manuscript of *Kuda Sunyungan Soni Panji Pandai Rupa* which was published in Kelantan in 1931. In the introduction, it is described as being at least 150 years old, (in 1931). (This book, of which I possess a copy, is described by Winstedt op. cit. 1949.) The book also contains certain features which appear to be Kolantanosoj. Regarding the "introduction" of the *Wayang Jawa*, see below.

See "Other Works".


It should also be noted that the puppets are divided into right and left, according to the sides they support in the repertoire; this is parallel to the Javanese division into kiwa and tengen.


Joanne Cuisinier, op. cit., pages 38.

Ibid, page 196.

Ibid, page 38.
1. Some of the royal Kelantanese puppets were bought in this century.


3. Tengku Kasim, the Prime Minister's brother, was the last patron of the wayang jawa in Kedah; (interviewed in 1968). He was not aware of the two dalangs still alive.

4. See above and Jeanne Cuisinier, op. cit., page 78.

5. Many of the Kelantanese aristocrats amassed large collections of manuscripts, a few of which are now in the possession of the Dewan Bahasa dan Pustaka. Tengku Kasim also stated that formerly the Kedah royal family eagerly sought wayang manuscripts.

6. According to Pengku Khalid and Nik Han, puppets were often designed by the patron. An interesting fact is that before the Second World War, puppets were often designed by imitating the Javanese puppets depicted on the cigarette cards of Thos. Bear and Son, London.

7. They could conceivably have been adopted later. Note also the term dalang.

---

CHAPTER TWO

THE CULTURAL CONTEXT

1. Economic Aspects

In Kelantan, by far the greatest concentration of dalangs is to be found in the padi-growing coastal plain. Towards the edge of the padi areas, dalangs become fewer in number until in the district of Ulu Kelantan no active dalangs are to be found.\(^1\) (See fig. 2) It should also be noted that in the other regions studied, all the dalangs interviewed resided in padi-growing areas. The wayang season thus begins in earnest only after the padi harvest, and extends to the beginning of the rainy season. The presence of a period of leisure time has, no doubt, favoured the development of the various dramatic genres found in these regions.

During the past few years, the month of Ramadam has fallen in the rainy season, which is convenient for the dalang, as the wayang is not performed during this month. A top echelon dalang may expect to receive invitations to perform which will keep him occupied throughout the season, playing every night except Thursday night, the eve of the Muslim sabbath, when performances are forbidden.

The traditional way of holding a wayang performance for entertainment purposes was that one man, a family, or even a village would shoulder the expense on some important social occasion such as marriage or circumcision.\(^2\) The dalang would not usually be asked to perform for more than three nights unless the hosts were persons of considerable means. This method is generally known as main peri (free performance, i.e. for the audience) and although still practised, is now somewhat uncommon. Main peri are, however, sometimes held by groups of persons wishing to sell refreshments at the performance, and they will share the expense of holding the show.
By far the vast majority of performances nowadays are organized as a business enterprise, and this method is termed main pajek. The result seems to be that the wayang is now enjoying a possibly unprecedented wave of popularity. This has been remarked upon by many people, and I myself have noticed that in the last ten years the number of wayang performances appears to have increased considerably, although, it is true, my previous investigations were not conducted systematically. This success of the wayang is in no way due to government help, for the state government, controlled by the Pan-Malayan Islamic Party, expressly discourages the wayang, and the Alliance, which controls the central government, although in favour of maintaining traditional art forms, does not or cannot interfere. The popularity of the wayang, moreover, cannot, it seems, be attributed to cultural nationalism expressed by support of a traditional Malay art form, for the wayang, on the whole, does not attract the more educated and sophisticated of townsfolk, who prefer to watch their televisions, and is, above all, the entertainment of the rural people; and very few dalangs are townsmen. In effect, it seems there has always been a demand, and the hard-headed Kelantanese business sense is now catering for it. It may be speculated that the gradual disappearance of the wayang in Perak, for example, is due to the fact that it is not run on such a modern commercial basis. The wayang also healthily survives in Patani where the same system is used as in Kelantan.

The mechanics of the system are as follows: a man with a conveniently situated piece of land will fence it off and erect a penang. He will then invite a dalang and his troupe to perform. The agreement may be for a fixed period — a week or ten days — or alternatively it may be for an indefinite period, that is to say, as long as a profit is being realized. A very popular dalang may thus perform in one place for as long as several months. The troupe will be guaranteed a
fixed payment of 60 to 70 per night, depending on the distance from the dalang's home, the length of the period in which he is expected to perform and, to some extent, on his reputation. Thus in an area fairly near home, a fee of 100 for three nights is normal. If, however, the period is as long as a month, 28 per night is more likely. When the troupe travels as far as Trengganu from a district such as Tumpat, 70 may be required. Transport and food are supplied by the host, (tuan tenah). If the location is situated no more than ten miles or so from home, the troupe may return home after the performance, leaving one member to sleep in the penggung with the equipment. Otherwise they will sleep at the location, usually in the penggung, returning home only after the series, before travelling to a new location; or if the series is a long one, perhaps on Thursday mornings, returning to the penggung on Friday afternoon. Well-known Kelantanese dalangs are invited to play all over Kelantan, including the Ulu Kelantan as far as Dabong; north Trengganu occasionally down to Kemaman, and even into Southern Thailand, mainly in the Narathiwat district. One-price tickets are sold at the gate, the cost varying between ten and thirty cents each. A licence must be obtained and tax paid. The licence fee and tax paid vary according to the estimated number of spectators, but the average is 1.50 per night for the former and 20% of the takings for the latter. The tuan tenah may expect, too, some rent from those wishing to sell refreshments in the enclosure. This system is also used by clubs and societies to raise money at various fetes and functions. A really good dalang's performance may attract 800 persons and be a greater draw than a local movie.

An alternative method is for a dalang to rent the enclosure from the tuan tenah for 3 - 4 per night and then organize the enterprise himself. Although at first sight, this might appear to be a more rewarding method,
it is not popular with the majority of dalangs, for there are all manner of headaches and problems to be dealt with, and the fear of rowdyism and quarrelling in the audience is an ever present concern. If the dalang is organizing the show himself, this then becomes his responsibility. Moreover, he will have to employ extra hands to man the gate. Thus, dalang who rent enclosures are generally the less successful ones who have not received invitations to perform. Before describing the division of the fee, some remarks are necessary regarding the troupe.

The number in a troupe is theoretically twelve, excluding the dalang. In practice, however, it is common to find nine to eleven including the dalang. Only ten are needed to play the instruments. The other two would, in theory, assist the dalang but financial considerations ensure that no unnecessary labour is employed, and one musician may sometimes assume responsibility for two instruments, or an instrument may be dispensed with. The troupe is not a family group, and although there may be members related to the dalang - if they originate from the same village there is likely to be some family link - a majority are not usually relatives. Troupe members (manjak) often do not remain with one troupe for long, and although there are those who remain in the same troupe for ten years or more, there is generally much movement of musicians between troupes.

The division of the fee among the members of the troupe is effected by the dalang. The method varies somewhat from dalang to dalang but the principle is the same. The owner of the equipment - puppets, screen, instruments and often a loud-speaker - who is nearly always the dalang, first takes a percentage of 10% - 20% of the total fee and this is termed the meracakaa (equipment fee). The remainder is then divided among the performers, each being paid according to his function and skill, the dalang and player of the serunai receiving the largest shares,
and the other musicians receiving more or less according to their skill, or all the latter may receive the same amount. Thus if the fee is £30, perhaps 10% perkakes, i.e. £3 will go to the dalang. Let us say there are ten members in the troupe, and the dalang takes three shares, gives two shares to the serunai player and one to the rest. The remaining £27 gives thirteen shares of £2. Thus the dalang receives £6, the serunai £4 and the rest £2 each. The extra dollar may then be shared by the top musicians. The dalang will have thus earned £9 from the one performance, which is three times the amount earned by an unskilled labourer in one day. If a dalang is much in demand, he may expect to perform from February to August with few breaks, except for a day or two for travel and rest between bookings, and when performances are cancelled due to rain, a not infrequent occurrence. After August, the pace slackens somewhat until November when the monsoon arrives.

More effective government control is exercised on the performances of the wayang in Kelantan than in other areas. In Thailand, ineffective administration often makes it possible to evade fees and taxes. In the other states of Malaya, moreover, wayang performances occur, as often as not, without licences, for the infrequency of performances appears to allow the authorities to turn a blind eye on these occasions. In Kelantan, moreover, more control is noticeable over the duration of performance, and the play must end by midnight. In other areas it often continues until much later, even to dawn. The restriction in Kelantan may, however, be a blessing in disguise, for the dalang's working time is reduced to three hours, yet payment is not noticeably less than in other areas. The shorter duration brings the wayang into line with other more modern entertainments; moreover, it is possible for performers and audience to obtain some sleep after the performance.
A dalang may also expect some small financial return from teaching, but a successful dalang will not sacrifice much time for this, preferring to teach perhaps one pupil in his spare time. It is not the normal practice for the teacher to demand a fixed sum for teaching, but the pupil is expected to give small presents from time to time, pay his farse, feed him when he visits the pupil, and give him money for cigarettes and such like. It is clearly more profitable to teach a group.\(^1\) The main payment comes when the pupil graduates (peliman)\(^2\) and here the minimum is $12 and often more, plus an assortment of gifts. There are, however, certain dalangs who demand a fixed payment, and one dalang, Ja'afar, of Bukit Tungkul, Pesir Mas, declared that a class of under ten pupils paid him $300 in three months, but this seems an unusually high price and other dalangs, hearing of this, refused to believe it.

Another source of income for some is the making of puppets for sale. The majority of dalangs make their own puppets, but it is quite common for dalangs to buy puppets from other dalangs, and few sets of puppets are entirely the work of one man.\(^3\)

Very few dalangs, even of the top echelon, live entirely on their income from the wayang and those that attempt to do so have a meagre existence during the rainy season when they are forced to live on what has been saved during the wayang season, and this is seldom much. The great majority of dalangs and all the musicians have a secondary occupation, and where a dalang does not enjoy much success, the wayang will be his secondary occupation.\(^4\) Secondary occupations fall into two categories: the "secular" and the magico-religious. The majority state their secular secondary occupation to be kerja kemuning, "village work" which implies tending their patches of land, usually padi, and some livestock — cattle and water-buffaloes — which they or their families tend. Other dalangs are occasionally found as trishaw-peddlers and
labourers and one, S...d of Kota Bharu district, ran a brothel.

The other type of secondary work, which may be done in conjunction with a secular occupation is that connected with magico-religious practices. Thus approximately 60% of Kelantanese dalangs over 35 years of age interviewed practised, in their spare time, as general purpose bomoh and/or as bomoh of maen pateni (spirit mediumship), but less - approximately 35% - dalangs under 35 years perform these functions. Instances of dalang functioning as bomoh were also found in the other areas but figures obtained are inconclusive. It seems, however, that in Pateni, less dalangs - especially of the younger generation - than in Kelantan are also bomoh.

The economic lot of the Malay dalang is usually little better than that of his fellow peasants. Dalangs rarely seem to grow rich on their income from the wayang, and their homes are no grander than those of their neighbours. Those dalangs who own no land and have no regular secondary occupation are usually in considerably worse financial straits than their fellows.

2. The Dalang in Society

a. The Social Background. As has already been mentioned, almost all dalangs are of peasant stock. Few have had much formal education and a majority are illiterate or semiliterate. (See fig. 5). These figures require qualification.

<table>
<thead>
<tr>
<th></th>
<th>Under 35 years</th>
<th>35-59</th>
<th>50-60</th>
<th>Over 60 years</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>50%</td>
<td>10%</td>
<td>30%</td>
<td>55%</td>
</tr>
</tbody>
</table>

Fig. 5 Literacy in Jawi script

Those literate in groups C and D are usually only capable of reading and writing very haltingly, whereas those in group A are generally much more fluent. Perhaps 10% of dalangs under 35 years can read romanized Malay, but of older dalangs, I know only one (Karim, 50 years) who reads
this script. It is interesting that older dalangs tend to be more literate than the middle age group. As we have seen above, older dalangs are also more likely to be bomoh — although here the middle age group is included — and this seems to indicate that the older generation of dalangs tended to have a wider range of ilmu (knowledge) and specialized less than the younger dalangs. In Patani, similar findings were obtained for groups B, C and D, but in group A the majority read Thai, and sometimes better than Jawi Malay. In Kedah, of five dalangs, all are literate, two in Thai and three in Jawi. In Perak, half read Jawi, half are illiterate.

None of the Kelantanese, Trengganese or Perak dalangs interviewed speak any language other than Malay, and even in Patani, where "Thai-ization" is in full swing, few Malay dalangs over 30 years could speak more than a few words of Thai. In contrast, however, dalangs under 30 are usually fluent in both languages. In Kedah, the majority are bilingual in Malay and Thai.

As stated, well known Kelantanese dalangs perform in all parts of Kelantan, in Trengganu and even into Patani. Kelantanese dalangs once performed as far as Kuala Patani, but Malay irredentism has caused the Thai government to limit travel to this area by Kelantanese. Otherwise few Kelantanese dalangs have travelled very far away from home, some having never left the state. A few have visited Kedah, but never, as far as I know, to perform there, rather to assist in the rice harvest. A handful of dalangs have been to Kuala Lumpur to perform on occasions of state, and Karim tells of his visit to Brunei, where he was invited to perform. Dalangs from other areas do not appear to perform outside those areas, excepting Patanese dalangs who very occasionally appear in Kelantan.

Youngest-born children seem to be slightly more likely to become dalangs than their older siblings, 38% of those interviewed being
youngest-born. It may be that a youngest-born child is more easily
spared from assisting his parents on the land than his elder brothers.
Only very rarely does a woman become a dalang and at present there is only
one female dalang in Kelantan, Haji Nab of Kung Chung Badar, Kota Bharu.
She has enjoyed little success and played only one season; the novelty
of seeing a woman perform soon wore off and her equipment is not in demand.
I know of only two other cases of female dalangs, one of whom was a
Fatuwana. Both are now dead.²

Approximately half of the Kelantanese dalangs interviewed were sons
of performers of various genres such as Hek Yong, bersitat, main pateri,
dalang robena, bolsaship and Nayan Siam (dalangs or musicians). Perhaps
10% of dalangs are also sons of dalangs but I know of only one — Jambul —
whose grandfather was also a dalang,² and the dalangship is not
hereditary.⁴ Although a few dalangs are the sons of haji and lobai
(holy men, pious individual), this is fairly uncommon. Findings in other
areas were similar, though less detailed.

On the whole, Kelantanese dalangs seem to marry more often than
laymen.⁵ Few ever have more than one wife at a time but this is
compensated by the rate at which they change their wives. We must take
into account, of course, that the annual divorce rate in Kelantan is
about 65%, but dalangs seem to be above average. It is not rare for
a dalang of 25 years of age to have had five wives, and the champion,
as far as I know, is Jambul, aged 72 years, who has had thirty official
wives. A number of dalangs also have the odd casual affair, usually
with diversions. The explanation for this state of affairs may possibly
be that a dalang is offered more temptation and opportunity than men
in other callings. On the one hand he is regularly away from home and
on the other, it is an often mentioned thing that some women are easily
prone to become infatuated with a dalang and will offer themselves to him
at the first opportunity. It is thus, that on the whole, wayang performers have a not altogether undeserved reputation for loose morals.

All Malay dalangs acknowledge themselves to be Muslims, and none deny the doctrines of Islam; and although many of their side beliefs are far from orthodox, they do not consider themselves heretics. This question of belief, however, will be discussed below, and here we are more concerned with outward observances. This is a delicate and difficult subject to investigate, and I have no precise figures. A number of dalangs do not fast during Ramadan but the majority probably do. Likewise, regarding compulsory prayer, both daily and Friday, some are lax while others are regular, although I feel that a majority, at least in Kelantan, tend to be somewhat lax in observing these times of prayer. Then a dalang readily admits to not observing these tenets of Islam - and it is rarely that he does - his reason will be that he is lazy, and he will acknowledge this is a dereliction of duty. No dalang has ever informed me that his laxity is due to a lack of belief.

The wayang is disliked by the more conservative religious elements in Kelantan and is discouraged by the party controlling the state government, the P.M.I.P., which is the mouthpiece of these sentiments. This party has attempted unsuccessfully to ban the major wayang ritual, the kerjaya, and it is interesting to note that all the Kelantanese dalangs interviewed declared their support for the opponents of the P.M.I.P., the Alliance, as they feel that U.N.M.O. (the Malay section of the Alliance), has a more liberal outlook on religion and does not oppose the wayang, rather professes approval of it. The religious conservatives oppose the wayang for a number of reasons. One factor is the alleged prevalence of loose morals among wayang players, but the main reason is that the wayang ritual and practices, which include trance dancing and possession by the jambangan (souls or familiars) of the puppets, the
incantations and making of offerings to deme (demi-gods), infidel jins
and ghosts, are considered to be violently opposed to the teachings of
Islam; and belief in these beings, especially Sang Yang Tunggal[^1],
often identified with God, and in the efficacy of devotions made to them,
is considered shirk (giving a partner to the One God). The dalang,
however, argues that these practices are merely alktiai (means to an
end, a course of action) and that they are done in the name of Allah,
for at the beginning of such rituals, one or more short Koranic verses
are usually recited. The role of the rhythm of the orchestra in inducing
trane is recognised as being so significant by the opponents of the
wayang, that they often state that their dislike of the wayang is due
to the effect of the music, not merely played in the ritual, but even
in performances held only for entertainment, and they speak in disturbed
tones of those persons, who "on hearing the first strains of the
orchestra, are unable to control themselves further but rush down from
their houses to the place of the performance, and sit, almost
mesmerised, until the end of the show".

It is interesting to note that in Trengganu, Perak and Kedah,
there appears to be little opposition to the wayang from conservative
religious elements, and indeed there are dalangs who support the P.M.I.P.[^2].
One reason for this lack of opposition may be that the ritual side of
the wayang has lost most of its importance and significance; yet I
feel that another and equally valid reason is that the number of
dalangs is so few and performances so occasional — at least in Perak
and Trengganu — that the wayang is not considered to constitute a
serious threat to the spiritual well-being of the populace. This
conclusion is arrived at after an examination of the question in
Patani where the ritual has also lost much of its importance, yet the
wayang is still very popular. Here we find the attitude of the
religious conservatives is still very much against the wayang and the reason often given for this is the mesmerizing effect that the wayang and its music are alleged to have over many individuals.

From our above remarks, we see that it is possible to speak of two extremes in Kelantan: at one end of the scale are those, who, although acknowledging themselves Muslims, are inclined to be lax in their observances, and are able to hold a large number of beliefs, manifestly non-Islamic, but which they feel can be compatible with their belief in Islam: who indulge in various ritual practices which, again, are non-Islamic, and are more likely to make vows to perform such a ritual on fulfillment of a wish rather than to have performed some Islamic practice such as sembahyang hajat (prayers for an intention). At the other end of the scale are those who eschew any belief which they believe is tainted with unorthodoxy. These are the two extremes. The great majority of Kelantanese, however, have views regarding belief and practice which place them at various points between the two poles, and although some dalangs are nearer to the former extreme, there are a few who refuse to go into trance, and even one, Ismail bin Awang, of Tanah Merah, who scoffs at the idea of ghosts! I have heard of no dalang, however, who were also haji, and when one meets a haji who was formerly a performer of some genre, he usually stresses the fact that he has "repented" (ninetahobat), as in the case of Ja’afar’s father who was previously a Hok Yong performer.

b. The Dalang’s Role. It will be seen from the above remarks that the wayang is not always a mere entertainment in the western sense. In the geographical areas under study, the exponents of the various dramatic genres, including wayang kulit, Main Puteri and Hok Yong, have a dual role in society: entertainer and spirit medium. In Main Puteri, the latter role predominates, although the ritual still retains entertainment
value. The prime role of the wayang siam dalang and nayong performer in society is, however, that of entertainer and soother of cares. A dalang may perform between 200 and 300 shows during a year, of which it is unlikely that more than one or two will be held primarily for other than purposes of entertainment.

In a sense, of course, every series of wayang performances is a ritual in that before the start of the series, offerings are made and invocations directed towards the denizens of the spirit world, and, although not especially to the jempelang of the puppets, these are considered to be included. The intention here is to placate the spirits and thus ensure harmony during the show. Further the dalang usually possesses various formules to make his performance appear attractive. There are also several ritual exigencies which should in theory be observed but often are not, as for example the direction in which the panggung should face. In practice, this exigency is often disregarded, especially now that it is often the tuan tanah who erects the panggung, and if the direction is unsuitable, the dalang is unlikely to object.

The rituals preceding a regular wayang series possess, to some extent, the same type of function as, for example, the offerings and invocations made before a fishing trip; the performance itself is most definitely entertainment for humans, not spirits.

The magico-religious role of a dalang assumes greatest importance during the berjama (feast to spirits) rituals. Of these, the menyemah has as a major aim, the warding off of the threat of cholera by the propitiation of local spirits. Here the dalang symbolises the collective aspirations of the inhabitants of an area and by performing the menyemah, some collective action is being taken, through the dalang, to interpret and combat an explainable danger where otherwise there would be blind fear of the unknown.
The function of the (monyemah) bayiema ritual of the Kayang Siam, although similar to that of main puteri, differs from a regular performance of main puteri, however, in that more emphasis is placed on propitiation than exorcism. The dalang is not setting out to diagnose and cure an ailment by banishing the cause; he is averting a possible threat. It is clear, therefore, that his reputation as a dalang will not usually include striking instances of magic ability to cure, as may be encountered in the case of bomoh. His prowess in performing his magico-religious role depends more, therefore, on his performing correctly the ritual, which is far more constant in procedure and content than other performances of mediumship. The question of the dalang's role in the magico-religious sphere is, however, complicated by the fact that a majority, at least of older dalangs, perform as secondary occupations the functions of bomoh puteri or general bomoh; and although this may, to some extent, be regarded as an extension of his magico-religious role as a dalang, the secondary role is not generally regarded as an intrinsic part of being a dalang, although it may enhance his reputation as an individual.

Many dalangs consider themselves to be superior, in the magico-religious sphere, to bomoh puteri or general bomoh. This opinion is not, however, shared by other bomoh or by the general public with regard to dalangs as a group, for the individual in distress will turn to the bomoh for help, not to the dalang. In fact, dalangs, in common with other performers, are regarded, to some extent and in certain spheres, as among religious conservatives and some townspeople, as inferior beings. When not performing, a dalang's private life differs little from that of his fellow villagers. He will gain little status merely through filling the role of dalang. It is his ability and skill as a dalang that determines the amount of respect and admiration he receives from society. In this evaluation of a dalang by society, the main criterion is his skill as
an entertainer, not so much his skill as a spirit medium. This may be illustrated: Hassan bin Omar (of Kedai Buluh, Kota Bharu district) is a highly skilled entertainer but has little knowledge of the magico-religious aspect, even employing an older man to recite the invocations before a regular performance. Although aged only 25 years, he is considered by all age groups to be far superior a dalang to the sons of Jembul and Anot Ismail (Jelawat, Bacek) who lack skill as entertainers but are able to perform all the major wayang rituals.

If, of course, a dalang is a competent ritual performer in addition to being a skilled entertainer, his reputation will be further enhanced. In a few cases, a dalang's popularity as an entertainer may, to some extent, be attributed to his ilmu (knowledge, here of magic). Thus, of Anang Loh's puppets in action, it is often said by spectators, as here voiced by Hassan bin Abdul Rahman (Kota Bharu, and a pupil of Jembul):

"The more we watch them, the more attractive they appear. Eventually we can't take our eyes off them. That's because of his magic knowledge."

Regarding the other areas under study, the dalang's magico-religious role is of much less importance generally than in Kelantan; the berijau is rarely if ever held and even the invocations at the beginning of a regular performance are now largely dispensed with.

The dalang was described above as "the soother of cares". In common with the torok selamput (folk story telling) and the Hak Yong, the wayang is performing a traditional function: the dalang creates a fantasy world to which the spectators may escape from the drudgery of daily life. The dalang is rarely a social critic. Little political satire or propaganda is found in performances. This is in no way due to government repression, for in Kelantan the sympathy of dalangs is with the central government (which controls security). One reason advanced by several dalangs is that although the P.N.L.P. is opposed to the wayang,
the audience is very likely to contain P.M.I.P. supporters, and the
dalang is being paid to entertain, not amuse, the audience. A dalang
will usually only make political comments when he knows his audience,
as for example, in the case of a dalang performing for the local U.S.S.R.
club, or a small-time dalang performing in his own village. When remarks
of this nature are made, it is usually as an aside and not as an integral
part of the drama. Otherwise, the dalang, who may travel all over the
state to perform for a variety of audiences, tends to be wary of such
comment. An exception to this is Karim, who performs once a week on
the radio! He regularly alludes to the P.M.I.P. -- but in very veiled
terms -- when speaking of characters such as Malaya Hanna, whom, for
example, he described as "a cruel dictator oppressing his subjects and
allowing them no freedom". It may be noted that Karim is generally
far more politically aware than most dalangs.

The above remarks also appear to be valid for other areas, but there
research was less extensive. In Kedah, Hussein of Pedu was heard to
make certain remarks concerning the coming election, but it seems likely
that he fits the category of small-time dalang performing at home, for
the performance was held in Pedu. In Patani, the U.S.S.R. in Yala has
filmed a performance of the wayang given by Bascain of Rasa, Yala.
The script for this was written by an American and translated into
Malay. The content in, of course, anti-communist propaganda, and
it appeared to me to be most unobvious. Apart from this (foreign
inspired) instance, I did not encounter political comment in other wayang
performances in this area.
Chapter II

Page 43

1. As stated, this study is centred on Kelantan but comparison with other areas is provided where necessary.

2. Two dalangs, Mat of Hamik Urai and Doreman of Fabi, may be mentioned. Both are migrants from the Kota Bharu and Panir Has districts. Mat died recently. Doreman, a dalang tumps (see Chapter III), has not performed in Ju Kelantan. In 1960, however, the ubiquitous Jambul (see page 73) began a group class at Batu Jong.

3. Not, however, restricted to rites de passage; never, moreover at funerals.

Page 44

1. The number of dalangs also appears to be increasing. Of all Kelantanese dalangs interviewed, and chosen largely at random (see page 19), the following figures seem to indicate that more persons are becoming dalangs than before. These figures should, however, be regarded with extreme caution, for many of group A learnt by group method and some of these may fade into oblivion (see Chapter III). Although our definition of dalang is anyone capable of performing a full drama, and included failed dalangs, the latter were known to be dalangs and only thus was I directed to them. There may however be others of age groups B, C, D and E who, although they have studied some dalangship, are not now known to be dalangs.

<table>
<thead>
<tr>
<th></th>
<th>A. Become dalangs within past three years</th>
<th>B. Age</th>
<th>C. Age</th>
<th>D. Age</th>
<th>E. Age</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Under 35</td>
<td>35-50</td>
<td>50-60</td>
<td>Over 60</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16%</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 4 Age Group Percentages

"excluding members of Group A"

2. Theoretically, it should be possible to gauge the increase by comparison of licence records. Apart from the fact that these were not easily available, various factors, such as possible inefficiency, fluctuations in the degree of control exercised and evasion make conclusions from such a comparison most unreliable. This is illustrated by the register of performers once kept by the sultan's office (up to 1959) in which only eleven Nang Siam dalangs are listed. These figures, apparently, were unfortunately used by Kijang Fuch in "Tellib the Boy Dalang", The Straits Times Annual, 1967, pages 62-63.

Page 45

1. A dalang will be invited because of his reputation but this will not necessarily ensure a higher fee, and the other two factors are the major ones.

2. For example, my friend Mr. Douglas A. Raybeck of Cornell University, counted the audiences at an open-air cinema showing "Hercules" and at
a wayang performance given by Awang Lah on the same night at Kakaf Baru, Tumpat, and found that 800 (approx.) attended the wayang, whereas only 100 (approx.) attended the film.

1. As in Rama Laksan of the Balinese wayang, according to Dalang Pan Robin of Krambitan, Tabanan, Bali (March 1969).

2. Often the troupe members are quite scattered. Karim of Kota Baru cycled over fifteen miles in one afternoon to summon his troupe when a sudden change of programme was made.

1. The apportionment of the fee depends largely on the dalang's generosity. The most generous method would be for the dalang to divide the fee equally between troupe members, including himself, after taking the payback. This is done by Iman of Chebang Batu, Tumpat. Exploitation of troupe members by dalang is not uncommon. Awang Lah was keen to form a dalang's association until I explained that this would also protect the rights of the musicians.

2. In Patani, for example, where the same system is employed, a performance costs 300-350 (RM15-70) for a whole night's work which approximates charges in Kellantan, although perhaps in Thailand the purchasing power is somewhat greater. In Patani, it seems that performance fees are less fixed than in Kellantan, and depend more on the dalang's reputation.

3. In Patani, 25% of dalangs interviewed (all under 40 years) bought all their puppets from other dalangs and from craftsmen, not dalangs who specialise in carving puppets.

4. As with all Perak dalangs interviewed.

1. In Java, dalang's homes are sometimes conspicuously better than their neighbours'.

2. These figures are based on the dalang's own information, for it was obviously impossible to test every dalang's literacy. Thus, although seemingly revealing a trend, the figures should be considered as no more than an approximation. It does not appear that the Japanese occupation is a major factor in the low figure for group B.
Page 51.
1. See page 49.
2. The younger dalangs' greater literacy is, of course, due to improved educational facilities.
3. See, however, page 33 note 6.
4. A few migrants from Kelantan, e.g., Awang Senik of Gerik, Patani, and Salleh of Colok, are found scattered through Patani; they still perform the Kelantan Wayang Siang type.
5. The fear of bandits also seems to discourage Kelantanese dalangs from performing in Thailand; thus Karim, for example, refused to travel to Narathiwat.

Page 51.
1. Figures in other areas were inconclusive.
2. Female dalangs are apparently not unusual in the Meng Telung.
3. His great-grandfather was a lebahi.
4. See Chapter III.
5. This also seems to be valid for Patani but figures from other areas are lacking, due to insufficient research on a somewhat delicate subject.

Page 52.
1. Other performers, especially Hak Yong, have a similar reputation.
2. The vast majority of Kelantanese from all strata of society do seem to fast.
3. See page 44.
4. It is only possible to perform this by disguising the reason for performance in the application for licence.

Page 53.
1. See page 39.
2. e.g. Yusuf bin Huda of Kuala Trengganu and Abu of Selama, Forex support the P.M.I.P.

Page 54.
1. Of Bukit Tungkul, Pasir Mas.
2. The fact that the Hak Yong also has a beriasu ritual similar to that of main pateri and Wayang Siang is not generally known.
1. Jeanne Cuisinier, op. cit., page 196, having apparently witnessed mainly ritual performances, has been led to dismiss the art and skill of the dalang as merely having the function of "entertaining the spectators while waiting for the night of sacrifice".

2. See pages 21-22.

3. The other borjams: pollong and peleng nig (see Chapters III and XII) also involve propitiation, but it is menyeng which is performed expressly for this purpose. Whereas pollong and peleng nig usually only directly involve a very limited number of individuals, with menyeng, a much larger group of people are concerned. It is usually held in the dalang's own village, although villages without a dalang may invite one from outside. In the former case the dalang may propose the menyeng, in which case he will finance the performance, although usually with financial and material aid from others. See further Chapter XII.

Page 56.

1. See Chapter XII.

2. Although the making of airan getur (holy water) in the borjams overlaps with the bonoh's function. Moreover, an outbreak of cholera directly after a menyeng might not enhance his reputation!

3. See Chapter XII.

4. For example, main borjih, a type of spirit mediumship; this is sometimes performed by dalang, though not as part of the shadow-play performance. [J. Cuizinier, Drama Kerajaan di Kelantan, Paris, 1936, p.35, confuses borjih with borjams.] From the account of J.D. Gimlette [Daily Sojaeng and Cheewa Gure, London, 1923, p.90] we gain the impression that borjih is performed only with wayang puppets. Rentac ["Hajapahit Amulets in Kelantan", JBRAS, xiv, 3 (1936) pp.302-304] points out that amulets may also be used. The commonest item used, (at least nowadays) however, is a stith leaf, and the majority of performers are not dalang. A non-dalang performer may, on occasion, use wayang puppets. As noted by Gimlette, a figure commonly used is Senan from the Wayang Jawa.

Page 57.

1. The dalang uses various formulae to achieve this, but they are secret and this alleged power is not regarded as derived from ability in the ritual performance. Nevertheless, for the public, his ability as a medium provides an external manifestation of his skill in the whole magic-religious sphere.
CHAPTER THREE

TEACHER AND PUPIL

The vast majority (94% of all Wayang Siam dalangs interviewed) state that they learned their art from a teacher, (guru). The few exceptions to this are dalang tajali (dalang by revelation) and dalang tiru (dalang by imitation). The former are those who claim that the gift of dalangship descended miraculously upon them. No such dalang were found in Kelantan but the term is known. The attitude of orthodox dalangs towards dalang tajali was voiced by Jambul, an eminent member of the profession, with the words, "A child without a father is usually known as a bastard". Two Patani dalangs stated that their teachers were tajali and two Perak dalang claimed that they were themselves tajali. In practice there appears to be little difference between the dalang tajali and the dalang tiru, who is a dalang who has had no formal instruction but who imitates the performances of dalang he has observed. It appears that the title tajali is merely a grandiose way of explaining that a dalang has no teacher, and dalang tajali are considered to be dalang tiru by most orthodox dalang in Kelantan, at least. Those who acknowledge themselves to be dalang tiru are usually semi-amateurs without pretensions, who may put on a show for friends and relatives, as for example, Hussein (Kuala Besar, Kota Bharu) and Doreman (Pahang, Ulu Kelantan). The child who plays with his home-made puppets is termed a dalang budak (child dalang) and falls into the tiru category. If he decides to turn professional, he may later find himself a teacher or may consider this unnecessary. One dalang budak who has become very well-known in Kelantan is Dallah Baju Korah (Komumin, Kota Bharu district).
Dalangship is thus learnt from a teacher. This teacher is, however, rarely the dalang's father and there does not appear to be a tradition of the art being passed down from father to son through the generations. In the small number of cases where a dalang's father was/is also a dalang (about 18% of those interviewed), only six recognise their fathers as their teachers, and of these, four are the sons of two famous dalangs. Although the other sons of dalangs may have initially learnt some of the rudiments from their fathers, their formal study was under another dalang, often one of greater repute. Further, although the concept of menunggang pesaka (bearing what is handed down) is understood, only rarely is this taken to mean that a dalang receives his knowledge from his father in some miraculous way; I not no cases of this in Kelantan but heard of one in Trengganu - now deceased - who claimed this. Very often, the term menunggang pesaka is merely used in the sense of "follow in father’s footsteps", as with Hassan bin Omar who studied to be a dalang (with Awang Lah and Karim) only after his father’s death.

An individual may wish to become a dalang for various reasons, but the primary motive is nearly always that he experiences intense pleasure from observing the wayang and that he has the urge and angin to perform himself. Angin, generally meaning "wind", here has a more specialised sense. It implies not only a strong penchant for the wayang, but also a susceptibility to be moved greatly by the rhythm of the orchestra and a capability of identifying oneself completely with the characters of the drama, causing one to experience intense emotion. If an individual does not control his angin, he may lapse into a trance, a state of autohypnosis, which in the bengjamu ritual, is deliberately induced. This angin is not considered to be a hereditary spiritual power; anyone may
have it, even non-Malays. Thus Eh No (Batu Jong, Ulu Kelantan), a 
Hokien "Kampung Chinese" is considered by his teacher Jambul to have 
excellent angin. Thus, although all dalangs are, in effect, professionals, 
it is the possession of angin which usually determines an individual's 
decision to become a dalang more than the prospect of financial gain, 
and four dalangs have stated that if they do not perform, they fell ill. 
Moreover, one sometimes encounters unsuccessful dalangs, as Samad and 
Het Dahan, both of Kota Bharu district, who on two occasions were prepared 
to perform free of charge.

Prospective pupils are usually young - in their late teens or early 
twenties, but there is no rule about this and several dalangs learned in 
their thirties. There are two paths to becoming a dalang. An individual 
may join a dalang's troupe, learn to play an instrument - eventually 
several - and become one of the penjik (musicians). He may then progress 
to becoming the dalang muda ("young or deputy dalang") and play the 
prologue performed before every show. After several years of this he 
may aspire to become a dalang. He will then build a pengang (operating 
box) and invite the troupe's dalang (or even another dalang) to enrol 
him as a pupil. This enrolment is performed in a ritual called peturun 
dalang (bringing down the dalang [ship]) in which the teacher sits 
behind the pupil and recites various invocations - which may result in 
the pupil's entering a trance - with the aim of opening the channels, 
so to speak, through which the teacher's knowledge will be imparted. 
After this the teacher will visit him regularly and instruct him in the 
art. He may well continue as a member of the troupe until he receives 
a padah (invitation) to perform elsewhere as a dalang in his own right.

The second method is to build a pengang and invite a teacher without 
previously joining a troupe. Here it is common nowadays in Kelantan for 
a group of people to agree to learn together, sharing expenses.
All may learn dalangship or a number may learn only to play the instruments. Although this road to "instant dalangship" is increasing in popularity, the quality of the resulting dalangs is somewhat uncertain due to lack of experience and perhaps only one in three will attain any degree of success as dalangs. In the case of a troupe member learning dalangship, the teacher will probably not devote very much time to formal instruction, especially if he is a successful dalang much in demand, and instruction will be given when convenient. When, however, a group of pupils invite a teacher to instruct them, this teacher is likely to be a dalang with plenty of spare time, thus one not in great demand. This may be due either to the fact that he is too old to perform or that he is not a successful dalang. Thus, although considerably more time may be devoted to instruction, the quality of this instruction, especially from an unsuccessful or senile dalang, is unlikely to be very high.

The methods of instruction and content of the lessons will now be discussed. The instruction may be divided into two categories: luar (external) and dalam (internal). The external includes all the skills and knowledge which are required to give a performance. The internal, considered no less important, possibly more so, consists of various formulae and usages designed to jaga diri kita (take care of ourselves). These, which are secret, include various charms to make oneself and one's performance attractive to others, to ensure harmony and to prevent quarrelling in the audience, this latter often a very real threat in Kelantan and Patani. It may be noted that the skills required to give a ritual performance are considered to fall into the external category; likewise the invocations recited before a series.

In accepting a pupil for instruction, a dalang will declare that the candidate should have oman for the wayang, possess a pleasant and versatile voice, though now with loud-speakers, not necessarily a loud
one; he should be loyal, have a good character and a reliable memory. In practice, however, the teacher is not very likely to refuse to instruct a prospective pupil, at least in the external knowledge, for the gaining of pupils is a source of both prestige and some financial benefit. The real assessment of the pupil's character comes, however, before the dalang decides to impart his internal knowledge, and a pupil may wait ten years or more before receiving this. A hint of disloyalty will ensure that he never receives it. Moreover, several dalangs have stated that a teacher never imparts all his knowledge to a pupil.

After the enrolment ceremony of *neturun dalang*, the instruction begins. The major part of this will take place on the *pengayung* conditions will be similar to those of a regular performance and a small audience is sure to gather. A pupil who has been a troupe member will naturally require far less instruction than a complete novice, although even the latter will be familiar with the wayang and fond of it, for otherwise he would not be learning the art. The troupe member pupil, then — especially if he has been a *dalang muda* — will probably be capable of performing after a fashion. The teacher's role will then be to sit behind and give criticism and instruction where required. It is considered kinder to give this criticism afterwards and in private but in practice it is often delivered immediately and with passion! The complete novice, however, will require far more instruction. He will be taught the correct way to sit, the handling of the puppets, the different voices necessary, the wayang style of speech, singing and repertoire. There is little theoretical instruction and the method is demonstration and imitation. It is usual for the pupil to commence by learning to perform the prologue of the *dalang muda*. This is considered an ideal piece for teaching purposes as it contains all the basic movements of the puppets required for a performance of the wayang.
It also contains a variety of voices to be used and contains pieces to be sung. Moreover, by virtue of the fact that the form of this prologue — unlike that of all other wayang dramas — is relatively constant, the pupil merely has to learn his "lines" and has no necessity to think of what to say next. He is thus able to concentrate on the techniques of manipulation and voice change.

As soon as the pupil has learnt the barest rudiments, he is told to perform any snatch of story. This may be narrated to the pupil by his teacher or the pupil may learn it by watching a regular performance given by his teacher or even by another dalang. The aim here is to teach co-ordination of hands and mouth and to enable the pupil to improvise and to deliver a long flow of speech without stammering and stopping. This ability to speak continuously is considered essential, and rather than lapse into silence, one may even speak near gibberish to maintain the flow.

Dalangs generally declare that the pupil should also be taught to perform the basic part of the repertoire, the Cerita Mahraja Wang, as a fundamental part of his instruction and, in fact, many dalangs state that they did perform this tale as pupils, but it is generally noticeable that they are older men, usually over forty years of age, and in practice today, pupils seldom perform Mahraja Wang, but rather limit themselves to ranting stories. All agree, however, (whether this be merely lip-service or otherwise) that a knowledge of Mahraja Wang is essential, and Asat Ismail summed up the general attitude with the words, "No man can call himself a dalang until he knows the story of Mahraja Wang", for this is the root, trunk and branches from which the ranting type stories sprout, and it is in this story that we are told the origins of the chief characters and the ancestors of the chief characters found in the ranting stories. It is this knowledge of origins which is considered
to be of paramount importance in the repertoire, for only by knowing
the origins of his puppet characters can he be the dalang, the controller
of the puppets. In the course of instruction, therefore, although
pupils may tend to perform Mahajana Wana far less than was once the case,
they are very likely to be told the origin of the chief protagonists, and
eventually they may be told the whole or part of the story of Mahajana
Wana.\(^1\) It may thus be said that the majority of even the younger
generation of dalangs have at least an idea of the origins of the major
characters and usually an outline knowledge of the basic part of the
repertoire, although they may never perform it. It may be that the
younger generation will fill out their knowledge of this basic part during
the course of their careers.\(^2\)

This latter remark brings us to the discussion of a most important
point concerning not only the handing down of the repertoire but, indeed,
of the whole compendium of knowledge, internal and external, of the wayang.
A comparison of the repertoire, performance and ritual of a dalang with
those of his teacher revealed, in every case examined, considerable
differences. There are several reasons for this. A dalang rarely if
ever learns everything from one source, and it is not unusual to have had
more than one teacher, Yusuf bin Awang hat (Besut), having had nine!
As noted above, a novice may learn the rudiments from a relative or
neighbour who knows a little dalangship, and then join a troupe or have
himself accepted as a pupil by a dalang of repute. He may betake
himself to several well-known dalangs in turn; he may learn pieces of
repertoire from persons who are not even dalangs but are familiar with
versions of the stories. He may be a practising dalang and then accept
another, older dalang as his teacher merely in order to learn something
of the internal knowledge. The latter is not necessarily specially
intended for use in the wayang and Awang Lah, for example, uses magic
formulae obtained from a teacher of *samara* (Thai musical drama). Islamic
formulae, too, are sought from *lebati*. Most dalangs witness performances
of other dalangs, and pieces of repertoire and points of technique are
gleaned in this way. It is clear, therefore, that every dalang's
knowledge resembles, to a greater or lesser extent, a pot-pourri gathered
from several sources. On being asked the name of his teacher, a dalang
will give the name of the teacher under whom his formal instruction was
conducted. Where a dalang has more than one teacher, he may admit this,
or he may only acknowledge one, usually the most famous one or the
teacher who "initiated" (*pelimu*) him. It is thus somewhat confusing
at first when, as is very often the case, a dalang insists that everything
he knows is from his teacher and yet comparative work shows that this is
untrue. Only prolonged investigation reveals that he has, in fact,
derived much material from other sources.

It is not uncommon, in fact, for dalangs to proclaim a famous dalang
(preferably dead!) as their teacher, though in fact they have never met
him or perhaps have merely observed him perform. It appears that each
era produces one or two dalangs of particular renown. In the late
nineteenth century, *Samara* was particularly famous. He was followed
by his pupil Ya'akob who died before the Second World War. Today it
is noticeable that many dalangs claim Ya'akob as their teacher, yet
Amat Ismail and Jambul, the only proved surviving pupils of Ya'akob,
state that the majority of these claimants are not pupils of Ya'akob and
add that many of them are too young to have studied under him. This is
emboed by Awang Lah, not a pupil of Ya'akob, but a close acquaintance.

At the present, the most famous of Kelantanese dalangs is Awang Lah
whose reputation is known as far as Paitan and Trengganu. Two other
well-known dalangs are Jambul and Amat Ismail. It is noticeable that
in the recent past, a majority of prospective pupils, desirous of a
famous teacher and a genealogy, have sought out one of these three —
or their pupils - as teachers. Now that Amat Ismail is dead, it will be interesting to observe whether future dalangs will claim him as teacher. Already, in the case of Auang Lah, who is still alive, there are instances of dalangs claiming they are his pupils but of whom Auang Lah himself denies all knowledge.

It is perhaps worth mention here that the sons of Jambul and Amat Ismail, although sons of famous dalangs and four of only five Kelantanese dalangs interviewed who claim their fathers as teachers, are noticeably incompetent as dalangs and it is perhaps the influence of dominant fathers, rather than their own initiative, which has led them to become dalangs.

Further, the pupils of well-known dalangs are not restricted to the area in which the teacher lives, but are found all over the state. This is due to mobility both of teachers and pupils. Thus, Ya'akob, for example, was born in Sala, Kota Bharu district, but lived and taught in Tumpat and Bachok districts. Jambul, who studied in Tumpat but now lives in Pasir Putih, though no longer an active performer, travels throughout Kelantan (and now even Trengganu), teaching groups of pupils. Similarly a prospective pupil may well be prepared to seek out a well-known teacher who resides in another district.

When a pupil has reached a certain degree of proficiency, he is ritually bathed by his teacher, or sometimes by his teacher's teacher, in a ceremony called pelimau (bathe with limes). There is no definite rule as to when a pupil should undergo this pelimau, but he will be able, at this stage, to give a full evening's performance. It is noticeable that many dalangs underwent pelimau without (or before) learning the story of Mahroja Maha, and in several cases - as, for example, several of Jambul's pupils - before learning to recite even the invocations used before a series. Some dalangs have their pelimau after only a few months
of study, some after several years of performing, a few never. It is usually the pupil who asks to have the polimau, and the teacher is usually willing to comply when asked, for at this ceremony the pupil must reward his teacher with various presents and at least $12, as stated on page 48. Polimau, in some respects, is an initiation ritual, for, as several dalangs have remarked, it is felt that just as circumcision is necessary before one becomes an adult and can marry, so the pupil must be polimuau'd before he can perform the berianu ritual. On the other hand, the teacher does not usually impart any special knowledge or secrets at the polimau ritual; these may have been given before but are more likely will only be given years later. Polimau, moreover, is not only an initiation and graduation, but in some cases a confirmation, for a dalang is not limited to having only one polimau. Thus there are dalangs who have been polimuau'd as many as three times by the same teacher. This confirmation ceremony sometimes takes a truncated form and is then known as sembah guru (doing obeisance to one's teacher). Further, there are dalangs who have been polimuau'd by more than one teacher. This polimau ritual is also found in other arts and skills, as main uteri, Mak Yong, mohora, and bersila, but the procedures differ.¹
Chapter III

Page 63.
1. Isahak bin Kanur (Tasek, Yala) claimed he had a teacher and was also tajali.

2. An exception is Hussein bin Din (Tolanc, Kedah) who is quite well-known in Kedah.

Page 64.
1. One in Kedah, five in Kelantan.

2. Jambul and Amot Ismail.

3. Pak Su Wong, the teacher of Yusuf (Kuala Terengganu) who was said by Yusuf to have suddenly acquired the skill on his father's death. Rejub (Alex Star, Kedah) claimed his ilan descended from his mother. He is, however, primarily a bomoh, and agreed that he learnt his repertoire from a teacher.

4. He also inherited the puppets, thus menanggang pesaka in the material sense.

Page 65.
1. I was also stated by Awang Lah to have engin.

2. In some cases, of course, the difference between the troupe-member and non-troupe-member pupils may be slight. A troupe-member may decide to study dalangship before becoming the dalang nada; conversely the "complete novice" may, in fact, have learned some rudiments of the art from a relative or friend.

3. No first-hand observation or participation in study of dalangship was conducted in other areas. No Perak or Terengganese dalang had pupils. Methods appear to be similar to Kelantan in Patani, but there seem to be far less group classes.

Page 66.
1. And even more rarely in Patani.

Page 68.
1. The repertoire is imparted orally in nearly all cases. The pupil will hopefully remember the content. If he is literate, he may take notes. See further Chapter IV.

2. See page 113.
Kalantanese Wayang Siam dalangs possessing a genealogy, trace it back to a Siamese woman Nak Erok, who, according to some dalangs, introduced the Wayang Gedok (Nang Talung) which then became Malay-ised and was called the Wayang Siam. Others believe that Nak Erok invented the wayang, using mango leaves to make puppets. Nak Erok is not accredited with any supernatural qualities.

Trenggananes Wayang Siam dalangs have a short genealogy, which if based on fact, may indicate that the Trengganese type was only introduced a century or so ago. There have never, apparently been many Trengganese dalangs, and all were centred on the Batu Rakit area. Dalangs in other areas were unable to cite a genealogy, most only knowing the names of their teachers. (See Fig. 7)

Page 71.
1. Died 1968.
2. It was noticeable that well-known dalangs usually possess dominant personalities.

Page 72.
1. See Chapter XII for procedure of wayang pelisan.
CHAPTER FOUR

THE DELIVERY AND PRESENTATION
OF THE REPERTOIRE

1. The Narrative Form

As mentioned in the previous chapter, the pupil may learn the repertoire from his teacher by observing the latter perform. Preferably, however, the teacher will narrate the stories for his pupil's benefit. The term narrative form is employed in this study to designate the mode in which a dalang recounts orally his repertoire, without the aid of puppets, music or other wayang equipment, for the benefit of a pupil. The methods used to record the narrative form are described in Chapter I (Field Methods).

It was found that in the narration of repertoire, the majority of dalangs examined tend to veer between two modes of narration which we may term casual and non-casual. The former differs from the latter in that the dalang is less engrossed in his tale; he will interrupt himself to roll cigarettes, to light and constantly relight them; he will appeal to his audience, expecting, getting and even welcoming constant interruptions from them; and as a result there is a tendency for him to be led off the subject. The less casual his approach, the more closely his speech resembles that of a wayang performance; and the more casual it is, the more his speech becomes that of everyday conversation. The distinction between casual and non-casual is, of course, somewhat arbitrary, for many shades of casualness are possible. The dalang will tend towards one or other of these modes depending on the size, composition and attitude of his audience, for although he may be narrating the story for the benefit of a pupil or pupils, it is almost certain that when he begins to speak, an audience will gather. A
larger audience is likely to cause more interruptions. The presence of a dalang's social superiors will tend to make him less casual, and the presence of a serious pupil eager to learn will have the same result.

In the narrative form—especially the non-casual mode—the dialogue of the drama is rarely replaced by reported speech. Moreover, although the dalang may remember to add indications of the speaker such as "X said" or "Y replied", when he becomes engrossed in his tale, he often omits these and the dialogue is acted with voice change as in an actual performance. When thus engrossed, a dalang becomes well-nigh incapable of summarising events, preferring to let the tale slowly unfold with considerable repetition, and providing the actual words spoken by each character, even though this dialogue is in no way learnt by heart by the pupil. When thus engrossed, the dalang's language differs little from that of the dramatic form, except that the action of the puppets is replaced entirely by narrative. Dalangs declare that when narrating, they see in their mind's eye not human forms but puppets, and in narrating the action they describe their imaginary manipulation of their puppets.

It is noticeable that where a dalang is very familiar with his subject and also possesses considerable _empat_, he tends to become quickly engrossed and although he may begin in casual fashion he soon veers to a more non-casual approach regardless of audience conditions. Notable examples of this are Aweng Leh and Karim. Conversely, in the case of a minority of dalangs examined, the casual/non-casual phenomenon is not at all pronounced for the dalang does not become engrossed and his approach is casual whatever the circumstances: he may abridge, summarise and use reported speech, he may forget details and even come to an abrupt halt. It nearly always transpires in this case that the dalang has never actually performed the repertoire in question, merely having heard
it from his teacher—or perhaps seen it performed. Many dalangs have emphasized that performing the repertoire, even though it be only once, consolidates the story in their minds and makes it an easier task to recreate.

The contrast between the casual and non-casual approach may be illustrated by two passages related by Aung Lah, and presented in Chapter XIV. In narrating the first passage (A), which forms part of our key text, he was encouraged to be non-casual. For the narration of the second passage (AB), he was encouraged to be more casual in approach. Both passages describe the same events and were recorded at different times and in different places.

Comparison of A.l and AB.l reveals that A.l. is much longer and far more detailed; and it is typical of wayang language: we immediately find ourselves on a plane far above that of daily conversation, this semi-literary language reflecting the dalang's idea of speech befitting the description of such events. We encounter somewhat singular forms such as takluk-nun, pamaluan, nehiwun and in their contexts, peninggalan, kita jemum dibenarkan and neberonkenan. The scene unfolds mainly in dialogue and we note that on many occasions, indications of speakers are omitted. As in the dramatic form, too, there are scene openers, such as timbal ruwat and scene closers, as kasek. Words of similar intent are strung together as kita langeta, kita ngeng kiti sabih ...; various "wayang words" such as mala istorny, dala bentara, ninggawi, and stock phrases as adik jalan banyak boz-lori, ulasan tanda ensenal and jong kanal ulana are employed.

In AB.l, however, almost all these features are absent and the language is, in effect, that of the dalang's everyday speech. On occasion he pauses to light his cigarette and drink his coffee. Instead of complicated constructions, he tends more to use simple clauses juxtapositioned
as dia tak honer tin. balediah ... menteri ... [(when) he did not allow (this), the minister ... returned ...] Phrases such as mant'm (the one we were just talking about) or dema (they) would not occur in this context in wayang style of language. We note, however, at the end of A.1, the scene-closer hilang royat is used and from this point in A.2, the dalang becomes more engrossed and his language much less casual, although still much briefer than A.2. Thus awkward "wayang" constructions as tak boleh jadi ... istori which in daily speech would probably be tak kan dia nak jadi bini hanah: punya mengemukakan pengertian which would be canti and Saya han ... bocini which would be cuan han hanis 'cini 'ma, are employed; repetition and stock phrases are found. A.2, thus rises to a much higher level of non-casualness than A.1.

Hortion was made above of some dalangs who rarely become absorbed in their narration. Most dalangs declare that they are more at ease when performing the drama than when recounting narrative. This was voiced by Salaiman (Pacang Tumbeu, Tumpat) with the words, "When I get behind the keli (screen), hear the rhythm and hold the puppets, my mind comes and I feel supremely confident." Several dalangs who stammered and hesitated or forgot details when narrating, excused themselves in the manner of Abu (Selama, Porak) who stated, "When I perform, the story becomes quite clear and I remember all the details". This is rather an over optimistic view. Admittedly a dalang feels greater confidence when performing and this helps to combat what hesitation was due to nerves. On the other hand, where a dalang's narrative form was manifestly lacking, no great improvement in his memory was revealed when he performed the drama. Rather his increased confidence merely enabled him to sail through his performance, improvising to cover up his lack of knowledge.

Passages A.1-2, and A.1-2 discussed above also serve to illustrate
the fact that the words of the narrative form are not fixed, there being no question of the dalang learning the narrative by heart, and each recital may be regarded as a new composition. The only parts of the repertoire which can be considered an exception to this are passages of rhythmic prose, which are examined in Chapter V. The narrative is continuous, there being no division into fixed episodes. Thus, the narrative does tend to fall into various chapters such as "The kidnapping of Siti Deni" and "The building of the causeway", but these are in no way formal divisions and do not correspond to performances of the drama. Moreover, although the narrative is recounted in stages corresponding to scenes of the drama, both stages and scenes are variable. As noted above, these stages are marked by scene-opensers and closers, and comparison of A.1-2 and A,1-2 reveals their variability in the narrative form. The scenes of the drama will be discussed below.

There are perhaps 5% of Wayang Siwa dalangs who possess written records of part of their repertoire. These manuscripts were all made by the owners themselves, and their sources were almost entirely oral. In all cases examined, dalangs owning such writings hand down their repertoire in oral form and the written record appears to be more for the dalang's personal reference than for the benefit of pupils although there is the possibility of a pupil being allowed to copy them. Further, in half the manuscripts examined, the writing was so hurried and so many details left to memory, that there would be little chance of anyone but the owner finding them completely comprehensible. There is, moreover, no known tradition of writings being handed down from teacher to pupil, and the fact that a majority of dalangs are illiterate or semi-illiterate seems to account for this; and it appears likely that with the increase in literacy among the younger generation, more dalangs will make written records of their repertoire. The language of these
manuscripts is a mixture of the local dialect and literary Malay. The form is continuous narrative, usually with a good deal of direct speech. The following is a short excerpt from Karim's manuscript, describing Hanuman's childhood:


2. The Dramatic Form

The dramatic form is no mere recital. Apart from speaking for his characters and himself, the dalang is manipulating his puppets, directing the orchestra and straining his ears for a false note or beat. He must be an accomplished comedian. He must know intimately the characters of his puppets, especially the major ones, which often have quite complex personalities. A good dalang is able to identify himself so completely with the parts he is playing that he himself experiences with intensity the emotions of his characters. It is not unusual, therefore, for a dalang to feel intense rage or actually to weep during a performance. Each performance is a dramatic recreation of the story, there being no fixed lines5 to be learnt. Thus, the dalang, while keeping within the bounds of his plot and faithful to the characters of his puppets, has quite some scope to vary the amount of emotion he will employ and to decide the degree of gravity he will adopt in the various parts of the drama. He also reveals in creating the drama, his own
attitudes to life and society, as will be shown in Chapter XIII.

In the drama, the dalang's speech consists of the dialogue and monologue of the puppets and a small amount of narrative — similar to the non-casual narrative form discussed above — in his own voice and which has the following functions:

(i) Introducing the main drama. Here, some dalangs — but by no means all — have a fixed passage which they employ to begin their performance. The passage varies in wording from dalang to dalang, although pupils often use that of their teachers.

(ii) Announcing the beginning and end of scenes. Here, the narrative is preceded by scene-openers and scene-closers. The former consist of such stock phrases as timbul tersebut, timbul royal, and the latter of hilang royal and kosa.

(iii) Announcing the start of a piece of action.

(iv) Explaining intricacies of the plot where necessary.

(v) Expounding the moral of the story.

(vi) Narrative to replace action where abridgement is desired.

The dialogue and monologue of the puppets are spoken in a variety of voices. Here it is rather the character type or group rather than the character itself which determines the voice to be used. Thus the following character types possess, with admittedly a certain amount of variation, similar voices:

(a) (i) Refined princes, typical Wayang Siam type dewa (semi-gods) and (ii) women. This group all possess a nasal, somewhat effeminate mode of speech.

(b) (iii) Coarse princes, (iv) apes, (v) ogres (ogres) and (vi) patih (officials, ministers). These types all have a deeper, louder and more masculine voice.

(c) (vii) Sages. Here the voice used is that of an old man.
(d) (viii) Javanese type della. These della may speak with the voice of group (a), but generally use a pseudo-Javanese accent. This voice is conceivably imitated from the Wayang Jawa, and this is the opinion of several dalangs.

The principles governing voice change are thus somewhat formalised and there is little seeking after realism. On hearing a character’s voice, it is at once possible to recognize the group and in (c) and (d) the type, but not always the character until the content of his speech and his type of ejaculation have been noted. An exception to this is the clowns. In each Wayang Siam type — including Kedah — the two chief clowns have very distinctive voices. Even in the case of minor clowns and country bumpkins — male and female — although all speak the same coarser type of language, except ideally when speaking to princes, the dalang is free to adopt a wide variety of comic voices, and each dalang usually has several distinctive voices which he employs here, and which differ from those of other dalangs.

The above remarks regarding voice similarity of characters of one type are also valid, though to a lesser extent, for the appearance of the puppets. Thus it is at once possible to recognize to which of the eight types listed above a certain puppet pertains and not merely which group, as was the case with groups (a) and (b) with regard to voice change. In fact, the various types in the two groups are quite dissimilar; the only common feature of types in group (a) is that they are slimmer and more delicate (helus) whereas the types in group (b) are generally larger and coarser (langar). Thus, although there is usually no difficulty in recognizing the type, it is often impossible to identify the character. This is due to the fact that although the structure of the various types is fairly stable, the form of individuals — except for a number of chief protagonists — is far from standardized, and
although a dalang will, of course, recognize his own puppets, he may well be incapable of identifying many of the corresponding puppets of another dalang. Often, moreover, a dalang will ascribe a name quite arbitrarily to a puppet of the correct type. Thus dalangs often state "Oh I call this one X" or "This one I use for Y". Many of these names are not permanent and the names of minor puppets are often changed to suit the drama performed.

Thus, the puppets which are constant in form among the majority of dalangs are quite few in number. Even in the case of these characters certain variations are found and several differing forms of Sari Rama are encountered. Further, some of the characters are readily recognizable, not because of stability of structure, but due to some gross physical abnormality, as with Hamsam Ikan, an ape with a fish's tail. Among the puppets stable in form, although different from region to region, are found the two chief clowns of each state. With minor clowns and comic characters, however, the dalang is allowed full freedom of expression, and many weird beings are encountered, although the fact that they are clearly comic makes it possible to recognize this type. It may be noted that a number of minor characters are often given modern embellishments: women may have modern hairstyles, patih may wear peaked caps and princes may be given traditional Malay dress rather than Thai-style apparel. Nevertheless, it still remains possible to recognize the type.

When the puppets are speaking in the drama, they move little except that their arms — and the mouths of sages and clowns — are moved to illustrate their speech and indicate the speaker. There may also be minor changes of position on the "set" but any major action will require orchestral accompaniment. The clowns are considerably freer in this
respect and are accustomed to indulge in various capers during dialogue.

During speech, the orchestra is silent except for odd rattles of the instruments. This rattling, termed Garrett par takang, has the following functions: emphasizing the ejaculations of the puppets, accompanying certain minor actions and changes of position on the set, accompanying the removal of puppets from or entrance onto the screen when no musical accompaniment is necessary; following the punch line of a joke; and to 'cover up' after the dalang makes an inadvertent slip of the tongue. In all these cases the dalang requires no cue. Sometimes, however, the dalang may signal for a Garrett in order to allow himself a moment to catch his breath.

When one sequence ends and a puppet character is required to leave the present set and make for the location of the new sequence in which he will feature, and when the puppets are required to perform any major action such as walking, fighting and flying, orchestral accompaniment is then necessary. During this action, the puppets - or the dalang in narrative form - speak very little except for ejaculations where necessary, as during a battle.

This inseparability of music and action is due to the fact that any prolonged movement by puppets must be executed in accordance with the rhythm of the orchestra. Various tunes are prescribed for (a) the walking/running of each puppet type; and (b) for various other actions regardless of the puppet type performing the action. It will be seen from Fig. 9 that the grouping of types here largely coincides with the grouping of types according to voice. The various tunes are considered to evoke the character and movement of the puppet type and to portray the nature of the action. There are approximately thirty-five different tunes (lau), of which a number occur in Chapter XV.
When the dalang decides on a piece of action therefore, he first states in narrative form, the nature of the action, as for example: Ah, maka Rahmatia Hana pun berjalan balik kekalauan Lampung (So he sets off to return to L), and concludes with the words ha chap! which is usually employed for "walking" tunes, or ha bali! used for the lreun parung (battle tune). These ejaculations are not only for effect but also indicate to the orchestra that the tune should commence. The musicians, on hearing the narrative form, have readied themselves, and knowing the character type and the kind of action, are aware of the tune to be played, without needing to know the plot of the drama. The tune commences and the dalang brings the puppet on to the screen on the beat of the tetemek (large hanging gong). The puppet is then manipulated in accordance with the beat of one or other of the instruments depending on the tune. The lreun huluhalang (warrior's tune) may be used to illustrate this. Dalangs usually syllabize the musical patterns in a manner such as the following fragment, which is Karim's:

\[ \text{gong ching kep chap ting chap kop ching di gongk gong} \]

The ching corresponds to the best of the smaller gendang and the chap to that of the rodumbak. The basic movement is a curve executed by the tip of the puppet's head. This curve may be embroidered into more intricate forms (fig.6). The tip is touching the screen but the puppet's base is held slightly away from the screen, the shadow at the base thus slightly expanded. Perfection must be sought in the movement of the shadow rather than that of the puppet.

Fig. 6
Puppet Manipulation
The remarks concerning the *laga hulubelang* also apply to other tunes, and in various tunes, different instruments provide the key beat. For example, in the *laga penang* the movement falls on the *tekerek* (gong) and in *laga Fezen Mute* (Jungle clown) on the *chamlang*. One character may move at one time in which case the dalang holds the handle (*mochok*, *mochok*) in one hand, and the arm stick (*saperit*) in the other. When two characters walk together or fight, the dalang grasps both *mochok* and *saperit* in the same hand. In various actions, as with walking, different set patterns of manipulation are employed. During the action, the orchestra must follow the pace set by the puppets. When the tune is to end, the dalang strikes his right knee on the *penötel* (clapper) several times, whereupon the musicians terminate the music at the next convenient point.

In the tunes, the melody is provided by the *somerit*, the player of which ranks second only to the dalang. In a number of tunes, (see fig.8), the dalang sings, in which case his voice replaces or alternates with the melody of the *somerit*. The method of commencing songs is somewhat different from that of purely orchestral pieces described above: the dalang commences by singing the first line of the song; the *nenglik* recognize this line, the wording of which moreover is usually fixed, and begin their accompaniment. Thus, for example, the *laga Sesi Anam bojilam* usually begins with the line: *Belang*2 *bojilam* belang2 bojilam; the *laga nanggit* with *Tidurah tidur* ... Apart from the first line, the song lyrics are not fixed but improvised, with the exception of the prologue which is discussed separately in Chapter XV.

Having discussed the component elements of the drama, we shall now make mention of the framework in which they function. Each performance consists of a prologue, performed by the dalang muda, and the main drama. The prologue in Kelantan commences at about 8.30 p.m.,
after the evening prayer (Isha') and continues until about 9:00 p.m.

It is usually during the prologue, which has no direct bearing on
the drama to follow, that the audience will assemble. The prologue,
consisting firstly of a semi-ritual performance of a sage reciting
Thai invocations and a battle between two demi-gods armed with bows,
and secondly of a parade of Suri Rama's ayes who pay obeisance to him
and attend his audience where he inquires the state of the land, is
fairly fixed not only in content but also in form and is thus atypical
of the dramatic form as a whole.¹

The main drama then follows. The repertoire is in no way divided
into episodes each designed to be played in one performance or in any
definite number of performances. The dalang will begin a performance
or a series of performances either at the beginning of the story, as
is usual with ranting and non-Rama stories, or he will commence from a
point requested by the host or decided by himself, as is usually the case
with the basic part of the Rama tree. The dalang then plays as
much as he sees fit during the next three² hours, ensuring that he
ends on a moment of suspense, in order to encourage the audience to attend
the following night. It may well happen that a series of performances
ends before the completion of a story. In this case, if the dalang
is near the end of the tale, he may give a summary of the ending in
narrative form, in order not to disappoint the audience. If the
story is a long one, however, he will not have time to do this and he
will be hoping too, no doubt, that he will be invited in the future
to complete the story. There are few tales that can be completed
in one night, but the shorter of the ranting stories can usually be
completed in three performances. In fact, the dalang can vary the
length of a piece, and can cut enough corners to finish in one night
a section of repertoire that he could equally well spin out into three
or four performances.
As was noted in the previous chapter, the scenes of the drama are not fixed, and a dalang may divide the same section of repertoire into three scenes in one performance, and into two or four in another performance. The definition of a scene used in this study is a section of the drama opened and closed by stock phrases such as timbul, royat and kecak. From this we see that a scene may not be restricted to one location in the drama but may extend over several. Thus a scene may consist of a long sequence [or sequences] of events including several different pieces of action taking place in a variety of locations, [e.g. page 488, line 28 to page 544 line 33 (A & AB)]; or it may comprise only one piece of action and narrative, without dialogue, [e.g. page 525 line 27 to 30 (AB)]. It may even lack the action and be thus identical to a stage of the narrative form, [e.g. page 525, line 38 to page 526 line 9 (AB)].
Fig. 7.
Genealogy of dalangs
cited in this study.

[Square brackets indicate teachers cited by only one dalang and his pupil. Broken lines indicate doubt.]

Abbreviations:
T: Tumpat
B: Bachok
FP: Pasir Puteh
M: Machang
KB: Kota Bharu
Tg: Tuaran
St: Beauf.
Chapter IV

1. As will become apparent in Part Two, this has the advantage of giving the pupil the kernel of the story, without the various embellishments usually found in the drama.

2. Several dalangs stated that when they adopt a non-wayang story for performance (see Chapter VI), and for the characters of which there may be no existing puppets, once they have ascribed the characters' names to various puppets and perform the story, it is the puppets they see in their minds' eye when speaking of the characters.

3. This was noticed with the majority of dalangs in Patani, Kedah, and Perak when asked to recount the basic part of the Rama tree. It may also be noted that the majority of dalangs - including Kelantan - are generally casual in approach when relating those waiting stories which are not always fixed as regards content (see Chapter XI).

4. See Chapter V for examination of this. Obscure points of these passages are dealt with in the annotation to the texts, in Chapter XIV.

Page 78.

1. Also may mean "you" (but not in the above context).

2. In both drama and narrative (as noted) the dalang usually has an audience, but perhaps the fact that he does not see his audience in the drama increases his confidence and distracts him less.


Page 79.

1. This is also valid for the Wayang Jawa, although Hill's remarks give an impression to the contrary. A.H. Hill, op.cit., p. 85.

2. The division of the key text into 29 sections is arbitrary and merely for purposes of comparison. It does not correspond to any formal division by the narrator.

3. Karim stated that occasionally, for the benefit of illiterate pupils, he draws sketches of various incidents in the repertoire to which the pupils may refer. Husein (Perak, Kedah) possesses a book of similar sketches but in his case the drawings are explained with captions in Thai.
4. Hannah copied part of Anggar Luh's repertoire from my transcript of
the latter's narration, but this is not the usual practice.

Page 82.
1. Variant spelling.
2. "Gave their milk to Futori Maya Angin."
3. i.e. Offspring of elephants and badak.
4. i.e. Sinar.
5. With the exceptions of the introduction (sometimes), (see below); and rhythmic prose, (see Chapter V). The prologue is also largely
fixed but is not part of the stories performed.

Page 81.
1. The drama is usually merely termed cerita but on occasion, especially
when a dalang wishes to distinguish the traditional repertoire of
the wayang from invented stories, he may refer to the former as
lakon. Thus as Yusuf (Norok, Fattani) stated, "Hassain plays all
sorts of stories he has invented but I play only wayang stories
(hana lakon said).
2. See e.g. p. 487, lines 2-7.
3. See e.g. p. 488, lines 25 and 26.
4. See e.g. p. 493, lines 1-2.
5. See e.g. p. 503, lines 1-39 [AB].
6. See e.g. p. 513, lines 3-23 [AEJ].
7. See e.g. p. 525, line 38 - p. 526, line 9 [AB].
8. Excluding monstrous females who possess voices more akin to group
(b). Sah Buka Sena, of reklaso stock but Seri Rama's astrologer
possesses a voice akin to that of group (b) but with more
refinement than usual for this group.

Page 80.
1. The terms are used here to describe the form of the puppets not their
personalities. It should be noted that in the rural dialects of
Kelantan, halus and kasar are used mainly with the above meanings,
and although ideas of refinement or crudity are often associated
with the two concepts, here this - certainly in the case of kasar,
for a dalang would not term his puppets "crude" - is not so.

Page 81.
1. These are noted on page 117.
2. As noted by Miss Jeane Scott-Kemball, loc.cit.

3. In Petani many more modern puppets are found and in Trengganu and Perak far less than in Kelantan. Kedah, as noted, resembles the Ngong Talung style.

Page 84.
1. See o.g. page 491, line 17 (AB).

2. See o.g. page 515, line 33 (A).

3. See o.g. page 534, lines 28 and 35, (A).

4. See o.g. page 534, line 25; (a); page 531, line 8 (AB).

5. The word 'sequence' is used to distinguish it from 'scene' as defined on page 83.

6. Speech would be inaudible. Song lyrics may be considered an exception. See below.

Page 85.
1. This was also found in Bali where Dalang Pan Robin (Kemanditan) stated that when puppets are placed flat against the screen, they appear lifeless, whereas when held slightly away they vibrate with life. The same view is held in Kelantan (Ngang Siam). In Java, however, I noted that the puppets are held much closer to the screen. In Java, the banana trunk nearest to the screen is higher than the inner one. On the higher trunk are placed puppets of high rank. This is also found in the Nyanyi Java, but in the Ngang Siam, the outer trunk is only very slightly higher - often not at all - than the inner one, and the distinction in rank is not observed; taller puppets are placed in the inner trunk so that the shadow at the base expands slightly, whereas small puppets, such as women, are placed in the outer trunk.

Page 86.
1. This consists of two hardwood boards kept separate by a spring, and is said to be a fairly recent invention. Before, the dalang apparently shouted ooocool to signal the end of tunes. The nemtek is also used to give sound effects, such as the impact of blows.

2. See pp. 46-47.

3. On occasion, clowns may sing without orchestral accompaniment.

4. But there are exceptions: see Chapter XV. Kedah, where the singing is in Thai, is excluded from these remarks.

Page 87.
1. See Chapter XV

2. i.e. in Kelantan, but see p. 47.
### Fig. 8.
**Speech, Action and Music.**

<table>
<thead>
<tr>
<th>Speech</th>
<th>Instruments</th>
<th>Puppets</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speech</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) SPEECH AND MOVEMENT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dialogue</td>
<td>0</td>
<td>Motionless or minor action</td>
</tr>
<tr>
<td>Monologue</td>
<td>0</td>
<td>Motionless or minor action, or blank screen</td>
</tr>
<tr>
<td>Narrative</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>2) TUNES FOR PARTICULAR TYPES</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singing</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3) SELECTION OF TUNES FOR PARTICULAR ACTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singing</strong></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

[+] indicates the presence of a feature; [0] its absence. Although tunes played for particular actions are not designated especially for certain types, some actions are usually performed by a limited number of types.
CHAPTER FIVE

LANGUAGE

The language of the Wayang Siam in Kelantan, Patani and Perak is the Kelantan-Patani dialect of Malay. In Perak this is due to the fact that dalangs are found in areas where the majority of inhabitants are descendants of Patani immigrants. In the case of Trengganese dalangs, although the comic characters speak the Trengganu dialect, the nobler personalities always use the dalang's rendering of Kelantan-Patani speech. Although some Patani influence is distinguished in the speech of the Kedah type, here the language is mainly Kedah dialect, influenced by Thai — and in some cases the dalang performs entirely in Thai.

It is noticeable that the language of the Wayang Siam differs from that of everyday speech. This is mainly due to the fact that the dalang often distorts his language in several ways, both through ignorance and design. The wayang heroes are noble princes and demigods who exist on a higher plane. The dalang cannot allow such heroes to speak the language of peasants nor should they be spoken of in such coarse speech. Consequently he uses/misuses various affixes and particles in such a way that he creates forms not found in his normal speech, in order that his language may acquire a literary flavour. Similarly contortions of syntax produce 'complicated' constructions. As a majority of dalangs are illiterate or semi-illiterate, they are usually unfamiliar with classical or literary Malay, and their attempts to produce this type of language are, at times, somewhat singular.

Further, even a literate pupil is quite likely to imitate distortions of this type, having heard them used by his teacher or other dalang. Moreover, if a dalang were to perform in classical Malay, the audience would find its strangeness unacceptable, whereas the dalang's
"heightened" form of local dialect is intelligible, yet sufficiently different from everyday speech to be a convincing medium of communication for higher beings. In contrast, the clowns and country bumpkins, who represent in some respects, mediators between the higher plane of the heroes and the lower one of the audience, when conversing together use the normal peasant dialect.

In addition to the above, a dalang may distort words to increase their sonority, again with the aim of ensuring that the language differs from that of ordinary mortals. Thus, for example, kepayak is often pronounced kepatok; Karim and several others pronounce memsin as memangah. Yusuf (Trengganu) often pronounces belakang as beralekang.

The question of which of these distortions are idiosyncratic is blurred by the fact that a well-known dalang's language is often imitated by lesser dalangs, so for example, Sulaiman's language often closely resembles Karim's, although the latter is not his teacher, and the idiosyncrasies of one dalang gain wide currency.

Wayang words

Another feature of wayang language is the use of various words usually called "wayang words" which, although a number also occur in Hak Yong and main pantai, are not found in everyday speech, and again serve the purpose of giving an unusual flavour to the language. A number of these words are derived from Thai and Javanese; the origin of others is obscure. Some of these wayang words are understood by the regular wayang goers in the audience. Thus, words such as alam (Javanese: jungle); kelayangan (from Javanese lawang and); tenint (Thai,Ban; rest house); kusina (from Thai song: servant). Others, more obscure—at least to the audience—may be juxtaposed with an understood word of similar meaning; thus bercelana (to change appearance) may be placed in a phrase with tukar as, for example:
Another example is *gebalung* (domain); cannot puluh gebalung, dua belas-negeri. A third type of wayang word not even understood by the dalang -- or given an idiosyncratic meaning -- is illustrated in the discussion of *bilangan*, below.

Stock Phrases

It is essential that a dalang should not stutter and stammer during his performance. Often, therefore, he employs phrases, meaningless in the context, which merely have the function of allowing him a moment to think of a name or of what to say next, without his having to break the flow of his language. These phrases are most necessary for dalanges who regularly speak at a rapid pace. Examples of such phrases, which vary from dalang to dalang, are: *sedang tatkala, engkau yang bernama, olah kerena dengan sebah, and nakam* (nonsense word). Thus, for example, one might hear: *Naka ia pun berjumpa dengan sedang tatkala orang yang dua beradak itu, or Sagerina pun nakam berjalan selalu.*

Often similar in function to the above phrases, but differing in that they are meaningful in their contexts, are a number of clichés and stock phrases. For example, Arang Lae constantly uses *bukan yang se-beguna lagi; bukan? mudah bukan bichora lagi.* Others, used by a majority of dalangs are, for example: *tek tuah siang tek tuah malam, sikit berjalan banyak berlari.* The distinction between those phrases common to many dalangs, and *bilangan* (discussed below) is often blurred.

A further way of maintaining the language flow is by employing a string of synonymous words where one would suffice, as for example, *memconah cerita wayang, haxi jitra* (“opening up the wayang story, the ballad, the tale”).
Bilangan

The only utterances of drama or narrative which have a fixed form are passages of what may be termed rhythmic prose and these are learnt by heart. They are called bilangan or ucapan and are of the same genre as the rhythmic prose found in oral Malay literature, such as the Minangkabau kaba and the tale of the penelitian lara; and in early and/or unsophisticated palace literature. A number of Wayang Slam bilangan are also common to those of the Mah Yong, Main puteri and tariik songjeit (folk story telling).

In the Wayang Slam, these bilangan consist of descriptions of certain major characters as, for example, Seri Rama; and of various scenes, such as a plain, the sea, a battle or young lovers. They may be used whenever relevant. All the dalangs of the Wayang Slam types employ these bilangan to a greater or lesser extent, and many bilangan are common to the majority of dalangs but the form varies somewhat from dalang to dalang. In some cases this variation is minor. An example of this is the description of a plain (padang). Here are compared the bilangan padang of Awang Lah and Karim:

Awang Lah: Padang luas saujana padang padang terc主要包括 bumun terjala, pauh lima penang tiga, teluk mati engin pulau mati anak, tal tujuh semur sejajaran, telaga sebutir dari wakaf kecil.

Karim: Padang luas saujana padang, padang terc主要包括, gumun terjala, Teluk mati anak pulau mati engin, pauh lima penang tiga, nyiur gading tujuh sejajaran, chamhah ber-chamhah, tumuh ber-tumbuh enak jarak yang kecil, tal tujuh, semur selirung.

In the majority of cases, however, the variation is wider, and this may be appreciated by comparing the bilangan Seri Rama of several dalangs. This is the best known of all bilangan as it always occurs
in the prologue of the Delang Muda. It should be noted here that the forms used in the prologue nowadays are generally much shorter than the versions below which were all provided by Delangs over forty years.

(a) Kerim, (K) E (K)

Delang rosat timbul cerita, timbul tersebut Mahraja Seri Rasa Seri
Perken3 Raja Berkedung Batu lalu ber-tebeiakan4 abahaya ilohor ber-
urapikan abahaya dalam5 bergamplukan goringan syeng sian, kesut pada
abahau6 kilat, sot beratur ata berata7 pengedung.9 Raja Seri Rasa,
menbangunkan kain selup ansauka10 bekas tangan titik peluh adinda
Tuan Putori Siti Dewi, ditemui dalam Wat Tujuh Kedi Beremas, bermula
kurang se11 espat puluh, tingi chendi koremat esch! Lalu Mahraja Seri
Rasa tohol12 limbai keluar terbit link lintuk terkulai balai bagi
sulur syeng main engin bager13 desak mesuri kevan, bagi kurang
mengulit anak, telah sampai ditengah balai persiben14 agung, balai
bergomutung15 kayu orang dilarik, balai bertulis datat China, balai
bertiang tehsaga delung. Lalu Mahraja Seri Rasa meranap duduk atas
kerusi beremas berylapi nega sur416 lasoco! Sekalain rekyat sakai
pemah pepek dilaman balai semoehan katu17 pechah sarang semoehan gojek
bulan lima. Lalu nendong Raja Seri Rasa sejak mengana19 separti
gajah berjuang dada, pandengkan rambut Seri Rasa ikal bekal-sarakl2 seris
sayang bebiung20, pandeng kedahi Seri Rasa sahari bulan, pandeng kokoning
Seri Rasa taji sebutuk, pandeng komata Seri Rasa ayer laut mado kandis,
pandeng kahidung Seri Rasa sebaga kalan diredung21 pandeng kopipi
Seri Rasa pahu dilayang, pandeng komalut Seri Rasa semoehan prau semis
nega bosi,22 pandeng kopigi Seri Rasa inten berasiap kumbang, ayer
laut uire23 sudu; pandeng kedago Seri Rasa madu digantung, pandeng
kotengkok Seri Rasa sejinjang katur, pandeng kedada Seri Rasa pintang
menabur, pandeng koplinggang Seri Rasa ramping2 bahasa, pandeng kobotis
Seri Rama kolong belalang, pandang ketumit Seri Rama telur penyulul
laosoco! Hitam manis perasanen Java, putih kuning perasanen China.
Lelu Mahraja Seri Rama tarik menyusur sorjan pati wadi manisam kunang
sekobun, nala digubah, ratna dikawang, letak tutur mawai bozkhaber
nak nasanggil Sura Baru, Sura Bara, Anang Kobar, Peke Wica Wisi kora
lotong kokah kiisan tidak ketinggalan paduka adinda Orang Kaya Sepunbha
Bujang Laksamana, Lelu nak tanyalab abang Isah Porri Perbu Anan.

(b) Masat bin Senik (Kelenten) (2)

Leluah / Raja Seri Rama / pun ber-tekejaken waka loher beli-

perik koye tulan / menekasai padukakilat jamka heha etur penga-

Seri Rama / waseumah kogerlingaing weyang, / Leluah Raja Seri Rama

pun ejak menang menekaikan dokoh ini loher saruk mahkota wasa mahkota

perak, ini loher enda ini loher perak, bertujuh cherai pekat sifat alif

eras dari peran. Lelu Raja Seri Rama pun discak seluer hijau /

menghingau kain limau amake titik peluk / kunang sekobun / sulur

tangen / mentori Siti Beni, bertumun dari laelalet Tujuh Kedi Boroman.

Lelu Raja Seri Rama diehapaikan anak keris. Lelu Raja Seri Rama

pun ditohok jengkah menugal koakang, tehok limbai menabur bayam.

Terluk lihatu tandem belai soporti sulur memain orang, soporti donak

tenenti lebien. Tiba memaju kebelai rong, belai yang besar2, belai

perisban amang. Lelu Raja Seri Rama pun ditarik kerui emas naga

seri hanyal dedur / tarik menyus sorjan manis soporti emas wada baru
discok, soporti tuas baru digilap. Lelu Raja Seri Rama pun silau kiri,

silau kanan, silau torpandang dihedeti sekalian kulubalang, Sura Baru,

Sura Bara, Anang Peke, Kobar Kising, Karung Katulla, Dongkoc Fenjeng,

Dongkoc Pendek, Ayu Supa Kuchar Laksamana, mendoheri mendahboca. Lelu

Raja Seri Rama nak mawak tutur awai bozkhaber nak menanggil / abang

Nah Porbu Anan.
(c) Yunus (Trongsam) (Y). (Here the passage becomes two biloven)

Timbullah nak royat scorong raja selah negeri, raja yang bernama
Sori Reno, 39 duduk dari dalam anjung istana dalam potas. 40 gading omar
mati anak agung kelahir hari baik perong molek & terlihat (n) lintuk
terkalai balai nak sulur main angin, @ sepati (n) denak menanti lamen,
sirih layeh dijunjung, gajah lambung balalai.

Balai Sori Reno keluar dari atas @ balai tont (n) balai bersabi angin,
alai relaks 41 kuda berlari, balai tutup 42 mata bermanding, 43 balai
bootrap tembaga delui, solong soli bertukar canti, balai / berlapsik /
batu moden selon. @ Konyai (n) duduk atas koruni bermang, berlapsik
sonyaum bootduang 44 @ norm (n), murai dikubah murai ditutur. Balai
dek nak @ opek (n) tentulah nak @ menamai dahang Kah (n) Babu Siam.

(3) Isahak bin Kamar (Patani) (I)

Menangis Sori Reno keluar terbit / duk menyatakan 45 @ dari atas (Y) @
balai rowu balai (n) lontang, balai bersabi angin / koruni @ enoa
(n) koruni perek, "waah payung bubur 46 kertas dahu. / Koma / @ tilan
(n) perimadani, 47 / balai tatah tembaga delui, simpan tembaga tusah, @
balai berlapsik batu (Y) dampar, / tiga / berlapsik kovo / nega / orong.
@ Balai scamy meta monandang (Y). Balai bortopuk bingung torebang, tatah
tembaga dalang, simpan tembaga tusah, capat puluh potong tiang dalam,
capat puluh potong tiang luar.

KEY AND NOTES

The method of transcription of the dialect is described on page 406 sq.
In the above passages, underlining indicates similarity with (K); the
stroke (/) denotes the order of words is considerably different from K.
Words enclosed by (@) and the letters (n) and (Y) are more similar to
K or Y than to K.
1. (Kol.) [riyawi*]
2. Mahamgdi is regularly pronounced as two words: Mah vadi*.
3. Obscure.
4. Amat Ismail has [kohag] (to flick or shake out of cloth) which may be preferable.
5. Jambul has [jayang] which may be from [jayang]. [alabor] and [alilen] may be names of patterns or in view of [yan] of scents. No dalang is able to explain these terms, except idiosyncratically, as for example Karim who states that chahuya alabor is "an internal glow".
6. Obscure. Interpretations idiosyncratic, thus Karim states cherau: (slippers). Amat Ismail has cheramu (turt).
7. Kilat hahu may be intended as is suggested in N.
8. Karim states he takes this to mean maluo (shy), (idio.)
9. No dalang explained this but clearly the word is a corruption of adum (finery). Final i is pronounced i. When the affix -an is added, it may remain i. (See page 407.)
10. Sultu is obscure and the better reading seems to be B. Anuka appears to be a corruption of mengoka (a flowering tree).
11. (Kol.) = [can*]
12. (Kol.) = hung. It is the better reading; the description is of Semu Rama's movements: tokok linbal: swaying the arm.
13. = [basal] (intentional distortion).
14. Pan/Law-sihen is a common pronunciation in the wayang of pengebun.
15. In another bilungan, Amat Ismail has balai sumatun (hell of thunder). It may, however, be a corruption here of potong (pieces of).
17. (Kol.) = [kaleku*] (lump-flies).
18. (Kol.) = swallow or martins.
19. In opposition to enjak.
20. Amat Ismail has baling which is clearly correct.
21. Variant of ranggung.
22. Nasa boreaun is the usual phrase in descriptions of novu (mangoes). Nasa boreaun is the title of a Kenji romance.
23. Obscure. ('chiller' tendon)
24. Possibly koting (chillen' tendon) is intended.
25. Keru common in serven mania. Serven is obscure; likewise pati wall.
26. Those names are common to most dalangs but do not always occur in this bilungan.
27. A common stock phrase in the wayang for all types of eyes. Kokah is clearly kokah.
This Laksamana is not considered by most dalangs to be Seri Ramai's brother but a minor official, as in R.

Typical wayang distortion.

Here, it seems *kunci sokobun* is taken literally (although Hamat cannot explain the sense). Thus 'fireflies' rather than 'gem'.

This seems likely to be a corruption of *culing tangen* (the first one of anything a person makes). Jembul has *culung*.

Clearly a corruption for *puceri*. Hamat professed ignorance of this.

See page 470 for note on this usage of the prefix *di-*. [p.416, 11.3-4]

(Kel.): = *hendel*. Here, "lowered himself".

(Kel.): *guru*

Distortion for *dihadapi*.

For *bendahara* *bendahara*.

Presumably for *onk* as in Y.

So far, this *bilenaan* is parallel to a passage sung by the Kelantanese *delang nine* (see page 482.)

For *petas*? *Petas...sang* is obscure.

Apparently = *rojak*. The sense is then similar to *coreang*.

Sang, as in I, is better.

Wayang distortion.

Obscure.

(Kel.): to lean.

For *umuy*.

Presumably *permadani*.

Comparison of versions reveals that a number of parallels exist between each version, and in several instances it is possible to reconstruct the best reading. It does not, however, appear practical to attempt to reconstruct an "original version" of the whole *bilenaan*, because a number of the variant readings are equally meaningful and it is likely that there are nearly as many variants of both form and content as there are dalangs; although dalangs receive the *bilenaan* orally and learn them by heart, comparison of the *bilenaan* of teachers and pupils reveals that the latter are quite likely on the one hand, to add material gleaned from other sources or even invented material, and on the other, as is now common among the younger generation, to
abridge the teacher's version, often producing a simpler reading. Thus, although it would in theory be possible to reconstruct the best reading of a number of parallels, if all the distinct elements were included in one version, it seems highly unlikely that such a bilangan could ever have existed, and the monstrous size of such a piece would make it inordinately cumbersome.

Further, it was found that a dalang rarely gives two identical renderings of the longer of his bilangan, often abridging and selecting only so much as is felt necessary for the situation.

This may be illustrated by comparing two renderings of Yusuf's "(Tenggeran) uchan Maharini".

A

BaA Ajar Maharini keluar dari dalam Hat Tujuh Kodi Berceca, berhala empat puluh, tiang Mahasikul Bermarata Api keluar ohendi yang keramat ditengah pedang luas sanjana padang, jalan empat bersimpang tiga, peling kiri tolih kenaq, laulah teringat kapeda Awang Si-Dewa2, dua berdekk muda bentala1 selejak cur selejak angin lela bokasa2 lela. "Tuan haba tidur, kami nak gerak, jagak lekas dengan senggara,3 kirap4 turun ke saki mulut mereha pada.5

B

A1 maka Ajar Maharini Tok

... ditengah pedang

Chenderawati. Paling ... 10

kanaq, empat tempurung perjuru 11

alaq, kiri kenaq berelakang

dapen. Laulah teringat...

Si-Dewa2. "Tuan haba ...

bawah saki ... meroha pada.

Hari baik periang molek."

Lauhut dimulut ... bengun

certa dihchapai sebaur anak

pensa, kirap turun pula

bawah saki mulut mereha

pada dengan senggara1
NOTES

1. Here used as a wayang word signifying praise, according to Yunuf. Bentala usually means earth. Possibly a corruption of bentara.

2. Distortion for perkasa.

3. Distortion of bercinta.


5. A wayang phrase for "earth". Usually mundung.

6. A wayang word: - kujut.

7. c.f. bilangan of Ramat, above.

8. Laung appears likely to be from lowang. Lowang lungit: the entrance to the sky. Jaha is obscure.


10. Distortion for penjury.

11. Distortion for balakang.

It will be seen from the discussion of the form of the invocations below (in Chapter XII), that there is much similarity in the method by which dalangs render both invocations and bilangan. The rhythm of the bilangan is, moreover, very similar to that of the invocations. The pace at which they are recited, too, is similar, and both are sometimes gobbled at great speed, in which case it is totally impossible for the audience to distinguish the separate words. It would appear that a few of the bilangan, such as the bilangan for Seri Rama and that in Trengganu for Sabarini possess a certain ritual significance, and dalangs often state that the bilangan Seri Rama should be recited before Seri Rama performs. The dividing line between bilangan and invocations is thus often indistinct, and on occasion, the two are mixed. Note, for example, this bilangan of Karim recited on the death of a ruler:

Rama wong dan derajam takan tenggara idarE
ehonggono emat, hujan salah
main, riak salah periang, sungin salah kehina, saburai aman, bah salah
dan. Apa bala dengen jentaka? Kilat petir, sebun ber-avalumut,
bulan bintang sabari bangsa. Apa hilamah kawajaan yang naha besar,
beginda yang maha mulia dan maha luah, nak pedah muti derah ditengah padang Sahril Asir.

The sections underlined are identical to part of the invocations of a berjaya performance. For Karim -- but not for all dalangs -- they retain ritual significance in the context of the bilangan.

NOTES

1. Jang (Javanese: people), otherwise this passage is obscure.
2. Haniker is a "Javanisation" of negara. Clearly the four kingdoms of Java are intended.
3. Obscure.
4. Distortion.
5. Distortion of alamat.
6. Not "erotic hysteria" but a wayang word having the sense of mulia.

It will be clear from the notes on the several bilangan above, that apparent corruptions are not always due to the ignorance of the dalang. True, many phrases of the bilangan are not understood, but on the other hand, words are often intentionally distorted and this feature forms part of the general pattern of wayang language discussed above. Thus in the bilangan Seri Rama, Karim was careful to pronounce hazer donok although he was aware that the "correct" form was bagai. Similarly, Hamat emphasised that dihadapi was for him the right word, although he agreed that the more obvious form was dihadapi. Moreover, the words which have no obvious meaning are regarded as wayang words, and some dalangs -- especially Karim -- attempt to imply a meaning to them, which is often idiosyncratic as noted in the notes to the bilangan Seri Rama.

It happens, too, that dalangs often label literary words -- which they have only encountered in the wayang -- as wayang words, as for example, jantika (misfortune), and pangan (pogaman, "troops"). Sometimes, the meaning is misinterpreted, as in the following bilangan of Karim describing lovers:
Pehak antara kedua ashek kelewan na'shuk, chinta kelewanen duke, ne-ngembrang2kan sajek bulan tersenyum, bintang tertawa; kumbang putih box-duyun2 menyirikan bunga, chinta borahi terpendam kalbu masing2, berikat dihati menggelombang sir. Matakar chinta ras, masing2 berpaling, pencha dihoret, mala digubah, ratna dikarang.

Here pencha, (pronounced pache, see page 407), clearly seems to imply "hand", but Karim stated that it meant "skirt". Similarly - though much nearer the correct meaning - he stated that sir (passion = borahi) meant angin (wind, though it may include "mood"). Matakar is a wayang form of 'itikat (will).
Chapter V

1. This is also true of the wayang Java there, however, the language is distorted mainly to give the dalang's speech a Javanese flavour. As in the wayang Sunda, the dialect is Kolantam-Patani, and certain of the stock phrases and bilaapan (see below) are common to both, although in the wayang Java more corrupt Javanese words and phrases are encountered.

2. Thus, forms such as diberitakick, moninggalan, dicerlawan, menenti-yen and tolduk-pan are found. The various types of distortion are noted and commented upon in the annotation to the texts of Part Three.

Page 95.

1. Wayang words are further discussed in the textual annotation. See Part Three.

2. The interpretation is that of dalang.

Page 96.

1. See Chapter XIII.

Page 97.


3. Perija is obscure. Some dalang take it to be a place name; senur is the name of a tree with unpleasant smelling yellow flowers; sajunier and seliring mean "a row" "line".

Page 98.

1. Hamsah's version appears in the prologue in Chapter XV.
PART TWO

CONTENTS

THE RAMA TREE

CHAPTER SIX

PRELIMINARY REMARKS

As is clear from Part I, the basic repertoire of the Wayang Siam complex is in the Rama tree. This does not imply that the repertoire is based exclusively on Rama stories, for a wide variety of non-Rama tales may be encountered: occasionally, stories from the Pandawa cycle are performed; folk-tales, as for example, Yatin Beredan¹ and Hijayat Terung Pinit may be presented; stories borrowed from the Me Yong and Terek Selapit, and tales gleaned, usually through intermediaries, from a wide range of hijayat literature, ranging from the Hijayat Indra Bangsawan (here called Cerita Si Luton or Si Gamar) and the Hijayat Heng Tuch to the Hijayat Safirul Lisan² are also found. In fact, there are limitless possibilities in the choice of subjects for performance.

There is also a good deal of invention of non-Rama stories, mainly in Patani, and there some dalangs perform mainly their own stories, the plots of which they take from films and sometimes books and other sources. It is noticeable, however, that the puppet heroes in these tales are still dressed in the Wayang Siam type style. Although certain minor characters may wear modern clothing, such as soldiers in modern uniform, women in the latest fashions and certain characters (other than the clowns) who are introduced for comic relief, there is yet little attempt in the drama to deal with problems affecting modern society. The audience at a wayang performance is seeking to escape from its possibly rather drab existence and live for a few hours in a world of fantasy.
109.

Nevertheless, the non-Rama part of the repertoire is of only minor importance overall, and the fact that the Rama tree is the basic repertoire is established by the use of the following criteria: the unanimous opinion of Wayang Siman dalang; the fact that perhaps 80% of stories performed in the majority of Wayang Siman types are based on the Rama tree; and that the prologue features the same Rama characters whatever the subject of the following drama.

The fundamental part of the Rama tree is stated by all dalang interviewed to be the Cherita MH. By no means all dalang, however, are capable of reciting or performing the tale, and the table below provides an approximation according to age groups.

<table>
<thead>
<tr>
<th>A. Become dalang within past three years</th>
<th>B. (x) Age under 35</th>
<th>C. (x) Age 35-60</th>
<th>D. (x) Age over 60</th>
</tr>
</thead>
<tbody>
<tr>
<td>15%</td>
<td>50%</td>
<td>70%</td>
<td>90%</td>
</tr>
</tbody>
</table>

Fig. 9 Percentages of Kelantanese dalang who know the Cherita MH.
(x) = excluding members of group A.

In Pateni, 50% of dalang examined were able to relate the Cherita MH, but none under 35 years were capable of this. In other areas, the majority examined were able to relate the tale. Some qualification is necessary here: many of those Kelantanese who state themselves to be ignorant of the tale have, at least, an idea of some of the contents; also, very wide differences are found in the quality and quantity of the narrations of those who profess to "know" the story, as will be demonstrated below. The sequel to the Cherita MH, the Cherita Kisi Sorawi is also a fundamental part of the Rama repertoire. Much the same numbers of dalang know the story as in the case of the Cherita MH. There are, however, dalang who know one but not the other.
Although the Cherita MW is acknowledged as the fundamental part
of the Rama tree, it is performed very infrequently compared with manting
stories for which there is a far greater demand. Moreover, when per-
formed or narrated, the older dalangs tend to take longer than the
younger. At the two extremes we have Awang Lah who takes two months,
and Ismail from Bachel who takes three nights! The older dalangs
state that the Cherita MW was once far more frequently played, and
indeed the indication is that the tale is moving towards oblivion.
The Skeat collection of Kelantanese Wayang Biwa puppets in Cambridge,
dating from the nineteenth century, with its great predominance of
figures featuring in the Cherita MW - if it is a representative
collection - seems to support the assertion that the story was at one
time far more popular. There is, of course, the possibility that
the story has never, in fact, been the most widely performed part of
the repertoire, even though accepted as the most important. It may
be, however, that the younger dalangs will learn more of the story during
the course of their careers, as has been indicated in Chapter III, for
it is clear that a dalang's knowledge rarely comes from one source
only, and his repertoire may take some time to accumulate.

Before devoting our attention to the comparison of versions of the
basic part of the repertoire narrated by different dalangs, some
examination must first be made of how fixed and how variable is the
content of the repertoire of any one dalang. When a young dalang
accumulates his story over a period of time, his renderings of the
story during that period are likely to exhibit a number of changes.
At some point, the content of a dalang's basic repertoire becomes
relatively fixed. There may of course be change, but it will only
be possible to ascertain such long-term change after a further study in
the future. Here, we are concerned with the degree of variability
in the plot of the story, observed in two renderings - separated by
an interval of months – by one established dalang whose repertoire may be supposed to have "crystallized". It should be stressed at this point that the constancy of the content is more easily observed in narrative than in dramatic form, for the former represents more the kernel of the story, whereas the drama consists of kernel plus embellishments and dramatic additions, as demonstrated in Chapter XIII.

The majority of dalangs showed a relatively high degree of constancy in the narrative form, but a few exhibited considerable variation.

The variability of the kernel of the story is best illustrated by presenting examples of the two extremes. Firstly, a high rate of constancy is always found with Awang Lah. The comparison of his passages A.1—2 and AB.1-2ⁿ – already discussed in Chapter IV with regard to form – demonstrates this: the plots are identical except for a greater amount of detail in the non-casual narration (A.1-2). An examination of two of his renderings of parts of sections 15, 16, 23, 25 and 27² gives a similar result. Below are noted the divergences:

<table>
<thead>
<tr>
<th>1st Rendering</th>
<th>2nd Rendering</th>
</tr>
</thead>
<tbody>
<tr>
<td>(as in key text)</td>
<td></td>
</tr>
</tbody>
</table>

15. The attack on Aruda

FA and A first advise force
Sag give the ultimatum
The apes flag
FA, A and LL drive back the sura
Jayanan and Saranala emerge separately

IKP first advise force
LL give the ultimatum
No mention of flagging
IKP drives them back
They emerge together

16. Commencement of Building the Causeway

No mention of the suras' attempt
Sag suggests that LL and IKP should build the causeway
IKP throws down rocks etc., a fight ensues. Then LL throw down the rocks. Eventually a second fight occurs.

The sura first attempt to build the causeway but fail
Sab suggests LL
The sequence is changed, so that IKP's throwing down rocks causes the second fight.
In the following, the sequence 25-23-27 is that of the second rendering:

25. Naula Temi
   Sag hears shouts and reports to SR
   SR himself hears the shouts and
   enranges

23. Masa Api
   Mention of possession by peri,
   and of protection for a
   maximum of seven persons.
   No mention of these points.

27. Mah Babu Kemung
   Mention of the antidote for
   Sag.
   No mention of antidote.

It is seen that very little variation occurs; the main differences are minor changes of procedure in conventionally fought battles such as in 15 and 25 (but not 27); changes of sequence in the encounters with MI’s followers (thus sections 18-27). These types of differences are found with the majority of dalangs. There is generally no fixed sequence for sections 18-27; and a dalang is allowed, to some extent, to vary the minor details of conventional battles. Further, it may be noted that before narrating or performing a part of his repertoire, a dalang must mentally sort out (int. = Lit. "to fill" thus to "load" himself) the sequence in which he is going to narrate (or perform) the various interwoven threads of the story. It is rare that the sequence will be identical on two occasions.¹

To illustrate the other extreme of variability, a comparison is made of two renderings of section 5 narrated by Yusuf bin Awang Mat of Bebut.

**1st Rendering**

MI wanders in L'puri, meets Adam who grants him kingship over four lands, MI then does asceticism, head downwards, imitating serindit birds. He sets off to ask for MIr, meeting Bota Maka Selimut on the way. They become friends.

**2nd Rendering**

In L'puri, MI does asceticism ... serindit birds. Desiring a wife, he is told of SM and his wife MIr, by the birds. He sets off and meets Nabi Musa, and informs him of his destination. He further meets Jin Maka Selimut. They become friends.
Even more variation is found in the version of Hussein of Pudu, Kedah (see Chapter VIII) but the latter's story is not the Mayang Sira version of Cherita BN. We may add here that few delangs exhibit the amount of variation found in the versions of Yusuf bin Awang Hat.

Methods used in comparison of versions

For purposes of the comparison of versions, the narrative form has been used, for, in addition to the fact that less time is consumed in recording it, it is more suitable for the task in hand in that, as stated above, it consists of the kernel of the story and is not affected by the demands of the audience or the clock which may add to or even (in the latter case) subtract from this kernel. It should also be noted that the beginning of the story, involving the origin of the protagonists (e.g., section 2) is rarely if ever performed; nowadays, at least, the drama commences with sections 6, 7 or 8.

The methods used in recording the versions compared have been noted in Chapter I. It was considered essential that a large number of versions should be recorded from all areas (including thirty versions from Kelantan), in order that no possibly significantly different version should escape unnoticed. Of all the narrations collected, ten have been selected from Kelantan, (A-J). The ten chosen - with the exception of A - were selected not because they are the "best" versions, but because they provide a representative sample of the state of the Cherita BN in Kelantan today: typical examples from each age group are presented; comparison of the versions of teachers and pupils is made possible; all the major motifs encountered in Kelantan are included in the ten. The smaller number of narrations collected from other areas makes such selection unnecessary: two versions from Trengganu are presented (K-L); five from Patani (K-C); three from Perak (B-T); and four from Kedah (U-X). The names, established
residence and approximate age of each dalang are noted at the beginning of his version.

The following teacher-pupil relationships may be noted in the case of the Kelantanese and Trengganese dalangs whose versions are compared:

![Diagram of teacher-pupil relationships]

Fig. 10. Comparison of Versions.

["X" denotes an unnamed dalang; the sign "a" indicates a number of intervening dalangs; a broken line indicates some doubt.]

The older generation is represented by A-B-C-F; the middle group by D-E-G and the younger by H-I-J.

A detailed English summary of the transcription of Awang Lah's (a) narration forms the basis for comparison. The summary is divided into 29 sections, each of which deals with one main topic and bears a descriptive heading and a number. Where the chronological sequence of events in the narration results in separation of parts of these topics, in the summary these sub-sections are collected under the one heading and designated with a letter (a, b etc.). These letters are employed to make possible reference to the original sequence as depicted in fig. 11, and have no significance in the comparison of versions, where they are not referred to, thus for example, (2a) will merely be referred to as (2). Letters at the right side of a page refer to notes in Chapter IX.
In the versions compared with A, in order to facilitate comparison, the order of the sections is arranged to correspond with that of A. Parts separated from the main topic are treated as in A. Again, the original sequence of versions appears in fig.11. In the compared versions B-X, the absence of any distinguishing mark indicates similarity with A. Where a sequence of events in B-X is largely similar to A, the beginning and end of the sequence is noted and the intervening parallel part is indicated by: (=A). If this parallel part contains deviations from A, these are listed in brackets at the end of the sequence. Where a point in versions B-X differs from A, the variant is underlined without further distinguishing marks. Where a point in a compared version (thus in versions C-X) shows more resemblance to a preceding compared version than to A, the same principles are employed as with comparison with A; in this case, however, the point or passage compared with a version other than A is distinguished by enclosing it with the signs: @ ... (B etc.), the letter being that of the version with which the point is compared.

Where a point in B-X occurs in A (or preceding compared version) but in a different section, the relevant section number of A (or preceding compared version) will also be noted. Thus, for example, in B2, the reference: (A9), indicates a point found in B2 but parallel to A9. If the point is a major one, a cross reference is given in the section corresponding to A, thus in the example, in section B9, the reference: (See B2) is given. If a name is given a reference and also underlined, this indicates that the name occurs in the section referred to, but the role differs. In general where a name occurs passim, no reference is given, [thus for certain place names, e.g. Singa Kaling and Nahaliku as names for caves and which are little more than tags; and characters such as Maharishi Mata Api (IMMA)].
When the name of a character in a compared version differs from the name in A (or preceding compared version), but the same character is referred to, only the first occurrence of that name will be underlined if the role is the same.

Other abbreviations and distinguishing marks:

(?) : indicates that the narrator was unsure of the point in question;
sub-sections marked: + or points enclosed by + ... + were remembered by the narrator after completion of the narrative; *
dup. : duplication of point in the same version;
no m/o : no mention of;
ppt. : prompt (usually by a member of the audience or, rarely, by myself, using the method noted on page 19.)

"The version (B) is taken from the owner's MS. Points supplied by the owner verbally are noted with the sign +."
<table>
<thead>
<tr>
<th>Abbreviation of names in the comparison of versions and summary:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong></td>
</tr>
<tr>
<td><strong>AA</strong></td>
</tr>
<tr>
<td><strong>BA</strong></td>
</tr>
<tr>
<td><strong>BB</strong></td>
</tr>
<tr>
<td><strong>Bh</strong></td>
</tr>
<tr>
<td><strong>BG</strong></td>
</tr>
<tr>
<td><strong>Bk</strong></td>
</tr>
<tr>
<td><strong>Bk/Bt</strong></td>
</tr>
<tr>
<td><strong>Bo</strong></td>
</tr>
<tr>
<td><strong>D</strong></td>
</tr>
<tr>
<td><strong>Da</strong></td>
</tr>
<tr>
<td><strong>DB</strong></td>
</tr>
<tr>
<td><strong>DBS</strong></td>
</tr>
<tr>
<td><strong>DEP</strong></td>
</tr>
<tr>
<td><strong>DESA</strong></td>
</tr>
<tr>
<td><strong>EG</strong></td>
</tr>
<tr>
<td><strong>Gbd</strong></td>
</tr>
<tr>
<td><strong>GH</strong></td>
</tr>
<tr>
<td><strong>HI</strong></td>
</tr>
<tr>
<td><strong>HII</strong></td>
</tr>
<tr>
<td><strong>HIP</strong></td>
</tr>
<tr>
<td><strong>HSD</strong></td>
</tr>
<tr>
<td><strong>Ht</strong></td>
</tr>
<tr>
<td><strong>I</strong></td>
</tr>
<tr>
<td><strong>K &amp; S</strong></td>
</tr>
<tr>
<td><strong>KB</strong></td>
</tr>
<tr>
<td><strong>KP</strong></td>
</tr>
<tr>
<td><strong>KL</strong></td>
</tr>
<tr>
<td><strong>LJ &amp; LF</strong></td>
</tr>
<tr>
<td><strong>LL</strong></td>
</tr>
<tr>
<td><strong>MA</strong></td>
</tr>
<tr>
<td><strong>MEJ</strong></td>
</tr>
<tr>
<td><strong>MEM</strong></td>
</tr>
<tr>
<td><strong>MHk</strong></td>
</tr>
<tr>
<td><strong>MK</strong></td>
</tr>
<tr>
<td><strong>MN</strong></td>
</tr>
<tr>
<td><strong>MN/KMA/KMA</strong></td>
</tr>
<tr>
<td><strong>MPH</strong></td>
</tr>
<tr>
<td><strong>MT</strong></td>
</tr>
<tr>
<td><strong>MM</strong></td>
</tr>
<tr>
<td><strong>MRK</strong></td>
</tr>
<tr>
<td><strong>PA</strong></td>
</tr>
<tr>
<td><strong>Pd/Loi</strong></td>
</tr>
<tr>
<td><strong>Pf</strong></td>
</tr>
<tr>
<td><strong>PDh</strong></td>
</tr>
<tr>
<td><strong>PK</strong></td>
</tr>
<tr>
<td><strong>Pmah 3</strong></td>
</tr>
<tr>
<td><strong>PG</strong></td>
</tr>
<tr>
<td><strong>RL</strong></td>
</tr>
<tr>
<td><strong>RN</strong></td>
</tr>
<tr>
<td><strong>SL</strong></td>
</tr>
</tbody>
</table>

1. An asterisk indicates that the puppet portraying the character possesses a fairly standard form. In addition may be noted Raja Bali.

2. Mah = Maharaja

3. SD is also used to refer to Sita Dewi in the HSR.
Comparison of Wayang Siam versions with local literary versions.

As stated in Chapter I, it is felt essential that the versions of the basic repertoire of the Wayang Siam should be compared with and related to the literary versions of the Rama saga of the area under study. For this purpose, two versions are employed as the basis for comparison: the Malay Hikayat Seri Rama and the Thai Ramakien. Other versions of the Rama saga, including Javanese, Khmer and Lao are also made use of; unfortunately none of these versions has yet been produced in critical edition. Although Ziesenis provides summaries of the editions published by Roorda van Eysinga and Shellabear these summaries are far too lacking in detail for our purpose — although adequate for Ziesenis' task.

(A) For comparison of the Wayang Siam versions (henceforth WS) with the classical Malay reedition, therefore, these texts have been used as a basis for comparison, which will be collectively referred to as HSR:

(a) W.G. Shellabear, "Hikayat Seri Rama", JSEAS, 71, 1925. (Sh).
(b) P.P. Roorda van Eysinga, Geschiedenis van Sri Rama, heroorde Indisch herrodisch dichtstuk, Amsterdam, 1843. (RE).
(c) Hikayat Seri Rama, Raffles Malay Manuscript No.22, Royal Asiatic Society. (Rf.).

Another manuscript used for comparison with sections 1/2/5 is:

Hikayat Seri Rama, Cambridge University Add. 3756. (Hilk.)

(B) For comparison of WS with the Thai Ramakien, the following work was used:

Swami Satyananda Puri and Charoen Senahian, The Ramakitti (Ramakien) or the Thai Version of the Ramayana, Birla Oriental Series, Bangkok, 1948 (second ed.) (Summary translation in English) (RR)

A number of other recensions of HSR are referred to of which Hikayat Maharaja Dawon (HSR) may be noted here. Other sources, Malay, Thai, Javanese etc., are cited in the comparison. The fact that none of these Rama sagas has appeared in critical edition means that a systematic comparison of WS with non-Malay versions is impeded;
thus a HS motif traced to a Khmer version may also be found in, say, an unseen Thai recension. Nevertheless, the material available was found adequate to provide a broad general picture of the relation of WS to local literary versions and to establish that certain motifs not found in HSR/RK are not merely confined to WS.

The major motifs of each section of WS are first compared with HSR and/or RK. References to other versions of the Rama saga are then made where relevant. Only those parts of HSR/RK parallel to parts of WS are compared. Those compared parts of HSR/RK should be considered more as lists of points rather than a full narrative. When a part of HSR/RK (or other version) is compared with WS, the passage for comparison is enclosed with strokes: /.../ Where points in these passages differ considerably from WS they are underlined. When points in HSR/RK (or other version) are more similar to one or more versions of D-K than to A, the points are enclosed by: @...(@/B/C etc), the letters indicating the WS version(s) which exhibit this similarity in whole or in part.

When the passages in HSR/RK are similar to each other and to WS, the passages of HSR/RK are compared not only with WS but with each other: points in CAPITALS are found only in that version (and possibly WS), but not in the other. When passages of HSR/RK are so treated, the letters HSR and RK are underlined: HSR RK. Otherwise, capitals are merely used to draw attention to new points in other versions of the saga.
<p>| | | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Mean score*

*Regarded as separate from

*In fact in*

*In practice the negative

*Section/sub-section figures*
The sign \( + \), indicates that the section is present in the relevant version. The sign \( 0 \), indicates that the section is absent, although part of the content may fall into another section (as indicated in the comparison).
Chapter VI

Page 128.
1. A popular tale found in Kelantan.

2. This is the popular name for the Hikayat Seif Da'ul-Yasni.

Page 119.
1. Although the named puppets in modern collections are mainly figures from the Chevita NW, there is always a large number of puppets - often nameless - used in ranting stories. See p. 83.

2. Several younger dalang state that they cheri hak munaasabah (seek what they consider appropriate or reasonable) and if they encounter a motif or episode which seems to them to be likely to be true - for to the dalang the story is history, not fantasy - they will adopt it.

Page 118.
1. See Chapter XIV.

2. For explanation of these numbers and of the abbreviations, see the key at the end of this chapter.

Page 112.
1. When a dalang does not isi sufficiently before narration, he is forced to relate certain incidents in retrospect. This is shown in the comparison below. (See fig. 11)

Page 111.
1. This is mainly due to the smaller number of dalang; see page 14.

Page 114.
1. This should be compared with the main genealogy. See fig. 7.

Page 118.
1. Ziesemann, op. cit.

2. It should also be noted that the narrative part of Ziesemann contains a number of errors. Of these, some may be due to printer's omissions, e.g. the absence of brackets distinguishing Sh from Rv2, as on p. 31, line 5, after mention of SD's clock; on p. 47, the bracket after Brockenkau (1.27) should be placed after Iain (p. 41, 1.2) etc. etc. Other errors are mistranslations, e.g. p. 31 (15): the buffalo kills the male offspring, not the cow; p. 34 (19): an areca palm, not a coconut; p. 41: the water does
not gush forth twice. After SR's prayer, the causeway appears; p.67: Hanuman becomes small, as a mustard seed, not a bird; the fish king is named in Sh: Hanika; and a large number of others. It may be said, however, that these errors do not seriously detract from the great worth of Ziesenn's work. In Burch's translation, there are further a considerable number of mistranslations, e.g. p.9, line 9, four not three p.38, lines 6-7 should read: Devi Indra's daughter by her husband, Anjana, knows of her mother's action ... i.e. the daughter is named Anjana; p.61: I not SR, scores the leaf; p.75: between lines 21 & 22, a passage is missing; p.85, line 3, Hanuman's mighty blows, not l's, etc., etc.

3. A careful romanized transcription of the major part of this MS has been made by Mr. E.C.O. Barrett who generously lent me a copy. This has been used in conjunction with the original MS.

4. The early beginning of this MS was brought to light by E.C.O. Barrett in an article: "Further light on Sir Richard Winstott's undescribed Malay version of the Ramayana", ESOAS, xxvi. 3, 1963, pp.531-543.


Page 112.

1. In view of the number of symbols employed in this chapter, in order to avoid complication, the sign 'G' is dispensed with when no confusion is possible. Minor deviations of any one of recensions Mf., KtB., or Sh. are not noted unless relevant to the comparison.
CHAPTER SEVEN

KEY TEXT OF CHERUTA KHARAJA MANA
IN ENGLISH SUMMARY

(A) Ayang Lah, Kesiya, Tumut. 73.

1. The Conquest of Dati Kuscha.

Bota Dati Kuscha decides to conquer the country of Berma and sends a minister with a letter of ultimatum stating that if Berma is not surrendered voluntarily, Dati Kuscha will attack in seven months time. Raja Berma is giving audience to his ministers when Dati Kuscha's minister arrives. Raja Berma reads the letter, rejects the ultimatum and tears the letter over the head of the messenger who then returns to Dati Kuscha and reports. Dati Kuscha musters his forces. Raja Berma does likewise and calls his three sons, of whom Bentera Baha is named. The latter volunteers to lead the forces. Dati Kuscha arrives and a great battle ensues in which Dati Kuscha's army is forced to retreat. Dati Kuscha then does battle with Bentera Baha, is speared by the latter and dies. Dati Kuscha's ministers pay obeisance to Bentera Baha who then becomes ruler of the country of Kuscha and marries Dati Kuscha's widow.

2. The Happenings in the Upper-World.

Bota Dewa Serajuk, ruler of the west of the kayangan (upper-world), expresses his desire for Siti Andang Dewi, the beautiful wife of Dewa Berendan who rules in the east of kayangan and spends his time each day teaching the other devals of the east. Serajuk vows to leave kayangan and reincarnate himself on earth if he succeeds in possessing SAD just once. Serajuk goes to the abode of BB but cannot
enter for the door may only be opened by uttering three magic words
known only to DB. Serajuk turns himself into a white house-lizard
and waits above the door. DB returns home, opens the door and enters.
Serajuk hears the magic words, waits until DB sets off the following
morning to teach, assumes the likeness of DB, enters the abode and
is intimate with SAD, giving the excuse that he feels unwell and
explaining his unpleasant smell as that of sweat. Fearing that DB
may return, he declares he must now go and teach, bids farewell to
SAD, departs, closes the door and re assumes his true form. He then
returns to the west, hands over the government to the other devas,
and descends to earth where he enters the body of Bentara Baha's wife
through her mouth.

DB returns to his wife and the trick is discovered. DB guesses
that the culprit is Serajuk. SAD declares that she can no longer
stay in Kayangan and decides to reincarnate herself on earth and seek
revenge on Serajuk. In spite of all DB's pleas, she descends to earth
and considers where to reincarnate herself. DB is greatly distressed
and vows to teach no more. Deva Seng Tang Kemung, DB's star pupil,
visits DB to investigate his absence. DB relates what has befallen
and decrees that SYK shall replace him as teacher. DB remains alone,
sorrowing. One day he calls the presence of SYK. DB then presents
SYK with his changgai api, artificial finger-nails which, when
pointed at an object, will incinerate it. This changgai is an
heirloom and constitutes a symbol of authority, and a potent weapon
for the defence of Kayangan. After some time, all SYK's pupils
have graduated except Bota Kemung who is stupid but extremely
industrious and well-behaved. SYK wishes to reward him and foolishly
gives him the changgai api. Bota Kemung then turns the weapon on
fellow pupils who had teased him and creates havoc in Kayangan,
after which he descends to earth and does likewise, burning indiscriminately. Dewa Indra, one of the pupils, informs DB who summons SYK and questions him. Hearing SYK’s explanation, DB is most angry and threatens SYK with a curse unless he recovers the changgai.

SYK searches for Bota Kemang, assumes the form of a beautiful woman and passes in front of BK. BK desires SYK but is told he must first dance. During the dance SYK asks him to point his forefinger towards his own face, which he does and is burnt to a cinder. SYK recovers the changgai, returns to kayangan and approaches DB still in female form. DB, longing for SYK, embraces SYK and experiences an orgasm before SYK can reveal his identity and reassemble his true form.

Greatly distressed at the incident, DB, having taken back the changgai, decides to reincarnate himself on earth, and orders SYK to watch over his released sperm, holding it on the palm of his hand, as DB does not wish it to drop to earth. Leaving SYK as his deputy, DB descends to earth and enters the country of Sinua Mandarapura, Sertapura, Kuala Dua Berdapi Huda Tanah Pasir Kayang Negeri Berdapi Berebu Sari, where Sirat Maharaja, son of Sirat Chokramati, grandson of Sirat Rahman, is ruler. DB enters the body of Chahaya Bulan, wife of SH, through her mouth.

2.a. SYK, weary of holding DB’s sperm, asks assistance from the gods (here, Seng Agung Medowata Mulia Raya etc.) that the sperm may be carried to a suitable bearer. He claps his hand and the sperm flies through the air and enters the ever-open mouth of Maya Angin. The mouth closes and she becomes pregnant.

2.b. [The narrator omitted the following from the account of DB’s departure from kayangan, and only later did he realize the omission.]

When DB was about to descend to earth, two servants of DB, the Jentayu and Jentayan birds, hear of DB’s plight and intention,
and visit him. BB tells of his misfortune and orders the birds to watch over kayangan while he is gone.

3. Maherisi Burung Jerijit and his Children

A pair of honey birds look for a suitable nesting place. Eventually they make their nest in the beard of a sage who has been practising asceticism for forty years. The sage says nothing and the birds establish themselves in their new home. As the eggs are about to hatch, the birds take it in turns to find food. One evening the female seeks nectar in a water lily. Darkness falls and the flower closes, imprisoning her for the night. The following morning the couple quarrel as the husband doubts her explanation. The noise disturbs the sage and he rebukes them for the first time. The birds declare that though they may quarrel, as married couples often do, they have, unlike the sage, progeny to continue their line. The sage forgets his anger and allows the birds to rear their offspring, after which they depart from his beard. The sage, known as Maherisi Burung Jerijit, considers the birds' advice and decides he must have children. From a piece of sandal-wood he creates a wife, Siti Chandana. The latter eventually gives birth to a daughter, after which MBJ decides to resume his ascetic practices and teaches his wife seven magic words with which she may summon her husband when she desires his return. She experiments, and her husband returns for one night. Subsequently SC experiments further to see if the magic will summon other individuals, and wills that Dewa Sinar Matahari should visit her. DBH arrives and sleeps with SC to the indignation of MBJ's daughter. In time, SC gives birth to a son, by DBH. SC summons her husband, who, unaware of the truth, is delighted. After MBJ returns to his asceticism, SC repeats her performance, this time with Dewa.

*In the Malay text of this paragraph, sinex* is omitted.
Bulan and becomes pregnant. After summoning her husband, she gives birth to another son. MBJ then abandons his asceticism, satisfied now that he has three children. MBJ takes his children to the pool to bathe them, carrying the sons but not the daughter as she is big enough to walk. The daughter complains that others' offspring are carried while one's own has to walk. On arrival at the pool, the daughter is scrubbed vigorously to clean the sores on her feet. Again she protests and repeats her allegation. MBJ becomes suspicious and decides to cast all three children into the pool, asking the gods (Agung Kodowata Chepmadak Anak Bidamari Sang Turba Jaya) to turn those which are not his offspring into monkeys. This is done, the sons become monkeys, the daughter returns to her father and informs him of the facts. MBJ returns home, confronts his wife and beats her up. SC, however, succeeds in grabbing her daughter, curses her and eviscerates MBJ, hurling her into the air where she is borne by the wind to Cunang Angin and there she remains, her only food the wind. Her name is Maya Angin. MBJ turns SC back into wood and resumes his asceticism.

3.2. DSM, aware of his son's fate, decides to help and descends to earth. He meets SC's two sons, reveals he is the father of the elder, and that DGB is the father of the younger. DSM creates, by magic, a city in the jungle which he names Pakian. He installs his son as ruler with the name Raja Bali, telling him that he has white blood and great strength, and counselling the two brothers never to separate. DSM returns to Kayungan and advises DGB to visit his son and name him. DGB descends and names his son Raja Sekaba, [also called Sagariva].

4. Birth and Childhood of Seri Rama and his Brothers.

In the east, in the country of Siuia Mendarapura, a son is born to SM and given the name Tongkai Seri Rama.
4.a. A second son is born to SI, red in colour and is given the name Lakasanna. Both are sons of the same mother, Chehaya Bulan. SI’s second wife, Hendudari, also gives birth to two sons, named Simarden and Chardan.

4.b. SI orders a minister to take SR and L to Gunung Sahpian in order that they may be accepted as pupils by the sage who lives there named Henok Ajaw Sahpian. The sage accepts them and the minister returns to Java, where Sertapura is situated, and reports to SI.

5. Birth and Youth of Sahraja Brama.

In the west, in the country of Dati Kuscha, BB’s wife gives birth to three sons. The eldest is Sahraja Brama, the second Mah Bahu Kemu and the youngest Mah Perbu Anam, who is found to have writing on the palm of his left hand. The royal children and the ministers’ [a] children play various games in the palace grounds. A sign that trouble is approaching is that MM boats and slaps his playmates for the slightest reason, and when fighting, MM is seen to sprout twelve heads and twenty arms. The children of a chief minister complain to their father. BB calls MM and admonishes him but MM is unrepentant and his conduct remains unchanged. The minister’s children again complain to their father who then betakes himself to Raja Brama and informs him of the state of things. Raja Brama summons BB and declares that MM must be banished to an island. BB pleads for another chance to discipline his son and returns home. MM, however, still refuses to reform, so BB sadly decides to exile him to Pulau Langkapuri, takes him there by boat and maroons him. MM explores [b] the island, finds a Langkapuri tree and decides to practise asceticism there, hanging head downwards from the tree.

5.a. Adam, walking through Langkapuri, sees one of his descendants, asks his name and inquires his intention. MM relates his
experiences and asks Adam to give him power over the four worlds. Adam agrees to MtF ruling north, south, west, the underworld and the air, but states that he cannot allow MtF to rule the east, for in that area are other of his descendants. Adam insists that MtF must promise to honour the agreement (not to disturb the east) and MtF declares if he breaks it, may a curse fall on him (MtF). Adam then disappears after stroking MtF's body. MtF stamps the ground thrice, asking (the gods) that a city may appear in the island, and when this is done, MtF leaves his city to visit his domains and find some wives. (Langkapuri is also in the west). He descends into the sea, assumes the form of a naga and makes love to the naga princess. Reassuming his true form, he travels through jungle and field and comes to Gua Singa Kaling where Kepeh Putih is ruler. MtF conquers the country and KP becomes his vassal.

5.b. MtF arrives in the country of Gunung Tiga where three crow brothers named Raja Gagak are rulers. MtF conquers them and they become vassals. MtF continues his travels and makes love to a tiger and an elephant in the same manner as before. MtF then descends below the earth and makes love to Princess Maya Bumi. He then enters Gua Meja Lima and makes love to the pari princess. Ascending to the kingdom of the air, he meets the ruler Raja Dewa Mayang and is given the hand of his daughter Princess Mayang.

Princess Dati Kuaaza, MtF's mother, gives birth to a daughter, Princess Siti Mayang. Perbu Ama is also called Bahu Babu Sama.

5.c. The naga princess gives birth to a son, Gangga Masur Seri Berhama who has a human body and naga's head. The pari princess gives birth to Princess Mata Api. Princess Maya Bumi has a son, Raja Lobis Seri Perkam. The elephant and tiger also have sons with human bodies and animal heads. Princess Mayang has a son with six heads and ten hands named Bengajit/Hexajit Raja Udara Negeri Kokayangan Senggu Dewa.
Sulur Tomangan Raja Keindeem. The various children ask their mothers the name of their father and are told MW. MW then revisits Raya Dumi, the result of which is another son, Maula Tani, with 500 heads and 5000 arms. MW returns to Langkapuri.

As MW has no kingdom, MW builds for him a city named Gunung Setawar Alam. MW spends his time in ascetic practices. If he wishes, he can make himself as big as a mountain while sitting down.

6. Maharaa Rana Gains a Queen

Finding none of his wives suitable for the role of queen, MW goes to the east, where, he has heard, there lives the beautiful Princess Chahaya Bulan, wife of SM. He meets SM, demands his wife, is refused, fights and defeats SM. SM informs Chahaya Bulan of the facts and tells her that he has promised to surrender her to MW and that MW agrees to a postponement of one month. Chahaya Bulan then soothes SM and retires to bathe in the palace pool. Asking help of the gods, she rubs the dirt from her body pores and from this creates a woman of identical appearance, naming her Mandudaki. Chahaya Bulan takes her into the palace and shows her to SM. When MW arrives he is given Mandudaki and takes her to Langkapuri where she becomes queen.

7. Birth and Ubruing of Siti Bowi

SAB enters the body of Mandudaki through her mouth causing her to become pregnant. As she is about to give birth, there are many ill-omens including some bleeding from MW's pores. Previously, MW has brought MSB to stay with him in Langkapuri and act as court astrologer as he is gifted with a "book" of divination in his left palm. MW has a further omen in which he dreams that a white and a black crow battle in the air and fall on his palace causing great
destruction. He consults KBS who declares that the unborn child will bring disaster if not disposed of. Mandalaki is taken to the beach; KBS aborts the child and places her in a jar which is then not adrift. Eventually the jar drifts to the country of the Forty Sages and buries itself in the sand. The Maharishi Empat Puluh plough their land and find the jar. They rear the child for a period but they are old, and fearing they may soon die, again not the child adrift in the jar. The child is still in the afterbirth. The jar drifts to the Wat Tujuh Kedi Desmas, the abode of Maharishi Kala Api, and lies in the sand. MKA (also referred to as Maharishi Kata Api) visits the beach with his servants Endeng and Epong. MKA sees the jar and orders Endeng to recover it. They find the child and rear her. She grows up a very beautiful girl and is named Princess Siti Dewi.

8. The Contest for the Hand of Siti Dewi

MKA decides SD, now adolescent, should marry. Going into the field, he asks assistance from the gods and creates a naga, buried in the earth, with forty bends in its back. On each of the forty bends he causes a lontar palm to sprout. He further creates an arrow which descends in front of him, the sheath falling in front of the vat where it becomes a cejati java tree. He then orders Endeng and Epong to travel through the country announcing that whoever can lift the arrow and shoot through the palms will win the hand of SD. This is done and a great gathering, including membang, peri, chendera, bota and sukse assemblies at MKA's vat. KM also arrives and insists on first turn to lift the arrow, after a great rush to attempt the feat. KM cannot lift it nor can any of the others. Endeng calls a halt and reports to MKA. MKA sets off to visit SD to invite his four sons to participate. Coming to a
three-forked road he meets a raksasa and informs him of his intention. The raksasa declares that he, a creature named Kala Jekin, and one Rodek Ard guard the three roads and only if SH's sons can defeat them may they (i.e., SH's sons) pass on their way to the wet. MKA declares that he will not interfere. MKA is greeted with great respect by SH and informs SH of his intention. SH first decides to send Samordan and Chunardan, who show little enthusiasm, especially on hearing of the three monsters guarding the roads. They set off, arrive at the three forks and engage in half-hearted skirmishes with the three creatures in turn, each time beating a hasty retreat, and but for the insistence of MKA would not have fought the latter two at all. They return home, and MKA, disgusted, revisits SH and asks for SR. A minister is sent to Gumng Ahmad to recall SR and L and as they have completed their studies, are allowed to return. SR is informed of MKA's wishes and is keen to set off. SR kills the raksasa with hisknife, and although the way is now clear, SR insists on killing the other two creatures. MKA is much impressed. They arrive at the wet and the assembled gathering, seeing the two slender young princes, jeer at them, causing SR to weep. L admonishes SR who then composes himself. MKA calls for silence, and invites SR to commence. SR succeeds in lifting the arrow. The gathering cheers and SR again weeps, and after more advice from L, shoots the arrow but pierces only seven. More cheers, tears, and advice from L. SR recovers the arrow. L examines the line of palms, sees it is not straight, guesses there is something below, and asking the gods' assistance, is able to see the naga. L asks SR to tread on the naga's head while he holds the tail. Again asking assistance, he pulls the tail until the palms are straight. He then signals

* kala jengking: a scorpion.
SR by waving a yellow cloth thrice, whereupon SR shoots the arrow through all forty palms. The spectators, however, all claim that it was they who shot the successful bolt, and so MKA orders them to attempt to uproot the sojati java tree. Meanwhile Endang informs MKA that SR did, in fact, shoot through the palms. MKA still allows the second test. Here again, SR is successful, using only his big toe to lift the tree. MKA then drives out the other participants with his stick.

MW plots with the Sura and Jenawa leaders to kidnap SD; they agree to guard the three roads, MW taking the middle one. At the vat, MKA postpones the wedding as he wishes to hold a great feast to which all the wisest and greatest beings are to be invited. MKA tells SR to enjoy himself around the vat while he is away inviting Eotara Guru from the kayangan, Maya Dumi from below the earth, Sepit Bentala Sang Agung Baha Gangga from the sea and Tagar Cama from the south.

Fearing that SR may be tempted he hides SD in the vat together with forty statues identical with SD, and tells SD to remain silent if SR enters.

MKA then sets off to the places indicated. Tagar Cama lives in the mountains. Under the earth it is Jin Daha Dalai Seribu Temenggung Dalai Dumi who is invited. Meanwhile SR at the vat is impatient, and although L counsels patience, SR desires to find SD and depart for home. L protests but SR calls Endang and Spong and asks where SD is kept. They plead ignorance and advise SR against such rashness for fear that MKA's anger will cause SR harm. SR searches unsuccessfully and again badgers L who eventually suggests looking in the vat. SR finds the statues but cannot identify SD. L informs him that all but one are statues and suggests taking a leaf spine and tickling the eyes of each; the one who blinks will be SD. By this method, SR discovers SD and asks her to leave with him. SD
fearful of MCA's reaction, is most unwilling, but after much coaxing is finally persuaded to accompany SR and the three set off towards the east. MCA returns and is informed of events by Endeng and Epong. MCA is furious and declares that SR and SD are likely to encounter trouble and be separated by MI.

3.b. The guests arrive at the vat and MCA, embarrassed and furious, explains his predicament. The feast is cancelled and the guests sympathise and return home.

9. The origin of Pek Bogol.

In the highest kayangan, Dewa Sang Yang Tunggal considers the fact that in the east and west of the lower level of kayangan, there are no rulers. He descends to the lower level and installs Sang Senohon Wa† Agung Bentara Guru as ruler. His chief assistant is to be his brother Dewa Bogawan Herada. Below them are Dewa Bentara Omar, Endara, Muyu, Dewa Karga and Karga Dewa. Sang Yang Tunggal ascends. He then decides to descend to the earth as he wishes to know the state of things in the world, and for this purpose he creates a body, an envelope, in the form of a most humble and ugly person, which he names Pek Bogol. Descending to earth in his envelope, he declares he wishes to have a companion. He betakes himself to the pool in the Taman Benjaran Sari and from the dirt on his body he creates another humble being which he names Hak Long. Pek Bogol states that they will enter the service of a mortal king. PD and HL go to Langkapuri and PD declares they will serve him for a year or two and observe the state of things. They offer themselves to MI and are accepted as servants.

† i.e. Wa

Princess Maya Angin is pregnant for nine months and ten days after which she gives birth to a monkey, named Kera Beleh. She is unable to feed him adequately due to lack of resources and her child's great appetite. She suggests that he look for jungle fruit and that he should eat only the red ones. KB heads towards the west, eating any fruit he finds, red or not. He notices a huge fruit in the west and rushes towards it but darkness falls and the fruit disappears. He sleeps in a tree curled up, and monkeys ever since this time have slept in this way. In the morning he again sees the fruit, which is the sun, in the east. He chases the sun and gradoes it behind the eye. The dew of the sun, DSM, feels this and turns the sun's eye; it falls on KB who is burnt to a cinder leaving one white hair. DSM resuscitates KB; KB explains his mistake, and informs DSM his mother's name but cannot state his father's name. DSM informs KB that his father is MU, now SR, and his real mother is not Maya Angin who only bore him, but SAD now SD. DSM asks KB to stay with him that he may instruct him in Ilmu (knowledge, here magical).

One day KB asks where is to be his permanent home. DSM tells him that his true place is with his father, and again states that his father is SR, that his uncle is B, and that at present they are in the jungle seeking for KB's mother, SD, who has been kidnapped by MU. KB declares he wishes to find SR. DSM spits three drops of saliva into KB's mouth and he immediately gains enormous strength. DSM also names KB: Raja Hammer Kera Putih, Orang Hulu Raya, Setin Raja, Pujawan Raja Sari Rasa, Halubaleng Bismu. DSM further tells KB to visit Pakian and meet his uncles Bali and Sekaba, whose origins he outlines. He also states that BSI's mother is SAD/SD because BB was longing for her when his orgasm occurred. As
MCP is about to depart. DSM tells him that his strength will be decreased by one third if he does any of the following things: picks his teeth with kemunokup (love grass); passes beneath props supporting banana plants and crumbling houses or beneath the framework used for training climbing crops. He is further told that also coconut leaf spines may not be used as toothpicks. MCP descends to earth; [b] tries his strength by stamping on the ground; it crumbles under his feet. Arriving at a well, MCP asks the maharishi for food. [c] The maharishi is named Maharishi Dapat or Dapat Puluh. MCP declares he has a huge appetite and demands much food. The sage, however, gives only three small lumps of rice to MCP which the latter declares will not fill the gaps of his teeth. The sage, however, has asked the gods' assistance to satiate MCP. MCP can finish only two of the lumps and hides the third in his cheek, which the sage discovers. MCP acknowledges the sage's power and the latter lectures MCP on humility. MCP sets off towards Pakian, finds a guava tree and devours all the fruit. A seed lodges itself in his teeth and he uses a kemunokup to pick his teeth, thus losing a third of his strength. He forgets a second time and passes under a prop supporting an old house, leaving only one third of his former strength.

Arriving in Pakian, he introduces himself to Bali and Sekaba, outlining his origin, and explaining that when Bali visited DSM, he (MCP) was practicing asceticism and did not therefore meet Bali. Raja Bali welcomes him, asks him to stay in Pakian and declares that his son Palala Anggada will be as a brother to MCP. MCP says he will stay, but must soon set off to find SR.
The Kidnapping of Siti Devi

Mr. In in the jungle waiting for SR, L and SD. With the gods' assistance and stamping three times he creates a pool in which the water is half muddy and half clear. Whoever drinks the water from the clear half will turn into a monkey. The muddy water is the antidote. Mr. then leaves the pool and waits.

11.a. SR, L and SD rest under a meraksa tree. SR asks L to find water. L discovers the pool and becoming suspicious, decides to take only the muddy water and fills a leaf vessel with this. SR, on seeing the muddy water, questions L and hearing there is clear water in the pool, insists, in spite of all L's protests, on being shown the pool. Arriving there, SR and SD ignore L's pleas, drink the clear water and become monkeys. They leap about in the trees and are followed by L, who, asking assistance from the gods that his arrow may become a rope and encircle SR and SD, succeeds in loosening them down to earth. They are restored when L tosses them into the muddy water, and SR is repentant.

Mr., annoyed that L has failed his plans, proceeds to create, by magic, a shelter. Arriving at the shelter, L is suspicious of such an erection in the jungle but SR wishes to rest there. Finally, however, SR is persuaded by L, supported by SD, not to stay there and L builds another shelter. Mr., again failed, returns to Langkapuri (also called Langkawi) and summons his sister Siti Heyang. He asks her to seduce SR and become his second wife, so that when SR is with Sky, Mr. may abduct SD. Sky agrees and Sang Jelma, her husband, somewhat reluctantly gives his permission. Mr. and Sky then depart leaving the palace in the care of Sang Jelma. Sky assumes a beautiful form and passes in front of SR's shelter. SR immediately notices her and calls the others' attention to her. L is suspicious but SR orders him to call her. Sky professes ignorance of her origin, tells of a
Lonely jungle existence and offers herself as servant. L, suspicious of her fine clothes remains unconvinced, but SK accepts her as a servant; shortly after that SK decides to install her in the shelter built by NH and then decides to set up house with SK. L and SD are somewhat shocked but reluctantly agree, and SK sleeps with his wives in turn. One day SK sets off into the jungle to find fruit and flowers. Returning with some he again departs to fetch the rest, telling L to divide the first load between SD and SK. L first gives SD her share and the remainder he gives to SK who accuses L of giving the choicest to SD. On SK's return with the rest of the flowers, L informs him of SK's words but SK dismisses the affair lightly. NH then assumes the form of a golden barking-deer. SD sees the deer and calls L, who considers it impossible to catch. SD then asks SK for the deer. L is persuaded to follow it but being unsuccessful, returns. SK hunts the deer but is also unsuccessful and returns. SK then departs to find more flowers; during his absence SD and SK quarrel and despite L's protests they fight. SK is the loser. Starting a second fight, this time SK assumes both forms; SD escapes, terrified. L is about to behead SK, when she again turns back into a woman. SK returns and is informed of events by L and SD. SK beats up SK and orders L to shave her head and mutilate her nose and ears, after which she is kicked four times and driven out, weeping; the mutilations will always remain. NH takes his sister back to Langkapuri and on approaching the city gate, NH treads on something soft. When he slashes at it blood spurts out; for he has cut the tongue, and killed Sang Dolma. SK weeps unceasingly. NH is furious and none of his ministers dares to speak. NH departs once more; again becomes a golden barking-deer and is again seen by SD. SD persuades SK to follow the deer. Suddenly he hears the deer shouting for help.
The shout is heard by SD who believes, unlike L, that SR is in trouble and insists on L investigating. L protests, for SR has told him not to leave SD alone but she is so insistent that L, after creating, by magic, an invisible barrier round the shelter, sets off. Whoever passes through the barrier or looks through it, with the intention of abducting SD, will suffer a broken back or blindness. The door turns back into NW, and then assumes the form of an old man and asks SD for a little water but she refuses even to pass it through the barrier, telling him to enter. He then turns back into NW and flying into the air bursts through the unprotected roof of the shelter. He flies off with SD. L meets SR, they hear SD scream and rush back but SD has gone. SR weeps but composes himself and declares they must follow. They set off, SR again weeping, and L reproaches SR for what has occurred.

The Jentayu bird observes NW flying with a woman in his arms, recognizes his mistress SAD/SD, and bars the way. NW refuses to hand over SD and a battle ensues in which there is no decisive issue but NW fears defeat and begins to question the bird. The Jentayu cuts him short and they battle further. NW is on the verge of defeat, and calls a halt and asks Jentayu where his life-force is located. The Jentayu rashly declares that it is in his wing-pit. NW states, untruthfully, that his is in his big-toe. They fight again. As the bird bends to peck his toe, NW smashes Jentayu's wing-pit and the bird falls to the ground. SD asks to speak with Jentayu. SD and the bird, now dying, weep together. SD asks Jentayu to inform SR of her fate when he appears, and places her ring in his mouth to keep him alive until then. NW then takes SD to Langkapuri, declares that he has no remorse over the fates of SKy and Song Jelma now that he is successful. SD is unwilling to live in NW's palace and is installed in a small palace some distance away. SR and L meet Jentayu and are
told of events. SR weeps with Jenteyu. Although Jenteyu still lives, only his head is intact, his body having corrupted, and as SR cannot restore him, he desires that SR take the ring from his mouth. This done, Jenteyu dies and SR buries the head and weeps. SR and I, now knowing that MI is the villain, set off towards MI's country. After some time they rest under a boraksa tree.

12. Raja Bali and his Wives.

MI orders that each day at least one mango (pauh manis naga boraksa) be taken to SB. He then decides to take Mandudaki to the Kayungan wherein lives his son Nosajit. Travelling by rakta (bird-carriage) they pass over Raja Bali's palace. Bali gives chase and bars MI's path demanding to know why he omitted to ask permission to fly over the palace. MI blames the rakta but Bali refuses to let him pass and they do battle. Bali sees Mandudaki and grabs her, kicking MI and the rakta down into the sea. Taking Mandudaki into the palace, Bali shows her to Sokoba (here called Sagariw) and again comes out to watch MI. They fight again and this time Bali throws MI and rakta onto the beach; they fall in different places. MI, therefore, without rakta, betakes himself to a sage named Ajar Ekawan Chakariva who lives on a mountain of the same name. MI pleads for help in rescuing his wife. The sage declares that MI has seen that there are those more powerful than he (MI) and MI replies in a humble tone that he was wrong to invade Bali's airspace. The sage orders MI to wait while he visits Bali. Bali greets the sage with respect. The latter explains his mission and Bali replies that his taking Mandudaki was due only to the fact that MI is arrogant. The sage agrees and says that although MI had asked for the four worlds, now only does he realize that he is inferior. Bali agrees, after consultation with Sag, to return Mandudaki, but not wishing to lose his child in Mandudaki's womb, he
asks the sage's help. Sag is told to fetch a large cve and the unborn
child is transferred to the cve's womb through her mouth. The sage
returns with Kendukaki and restores her to Sag who then returns to
Langkapuri somewhat mollified. The cve eventually gives birth to
a child with a sheep's head and human body; the child is named
Felela Anggada.

BSN decides Bali, his son, should have a wife and orders a dewa,
named Dewa Chahaya, to summon him from Pakian. Leaving Sag as his
deputy, Bali ascends with Dewa Chahaya to Kayangan and meets his
father. BSN presents him with a mother-of-pearl case, ordering him
only to open it on return to his palace. Bali descends to Pakian,
enters the palace, opens the case and finds in it a beautiful woman who
becomes his wife, named Tuan Puteri Gewang.

BSC decides to give a wife to his son, Sag. Dewa Chahaya is
again sent, this time to summon Sag. He meets Bali who advises Dewa
Chahaya to return, saying that he will order Sag to follow shortly.
Bali, however, refuses to allow Sag to leave and goes in his stead.
He informs BSC that Sag cannot attend as he must guard the land and
that he has come in Sag's place. BSC presents him with a glass case
ordering him to give it to Sag and not to open it himself. BSC is
suspicious and orders Bali to take an oath. Bali declares that if
he disobeys, may he be shot with the arrow of SR. On the journey
home, Bali opens the case and finds a woman, Tuan Puteri Kache, inside.
Bali returns, informs Sag that BSC has sent nothing for him, and in
spite of Tuan Kache's protests takes her for his second wife. Sag, who
knows the truth, bears a deep grudge against Bali. PA is now able to
talk. One day Bali orders Sag to invite Ajar Bikawan Chakarina to
Pakian as he has a wish to ask. Sag visits and informs the sage who
orders Sag to return and tell Bali that he will soon follow, but that
he has not yet completed his asceticism. Sag returns and reports to Bali.

12.a. Ajar Chakarina arrives and is paid obeisance by Bali. Bali then asks for another woman to replace Kendukedi. The sage agrees and asks for a serai tunggal or pandan wangi plant. Sag is sent to seek for either of those but is unsuccessful, whereupon HKP is sent. Unable to identify the plants, and asking the gods' assistance, he brings back a whole hill, to everyone's surprise, and asks the sage to find the plant himself. The sage finds a pandan wangi and creates a woman, Tuan Puteri Pandan Wangi, who becomes Bali's third wife.

After nine months and ten days she gives birth to a son named Anila.

13. Annanen Meets his Father, Seri Rama

HKP leaves Pakian to search for SR. SR and L journey through the jungle. Reaching a tamarind tree they rest, and SR sleeps on L's lap while the latter massages him. HKP leaps onto the tamarind tree and sees two brothers. To attract their attention, he spits down onto them, the saliva wetting SR's chest. He spits three times, waking SR who seeing the saliva, imagines it is tears and accuses L of weeping, with longing for SR. L denies this but SR persists, causing L to weep, and is about to strike L and drive him out, when L asks SR to be patient for a moment. Asking the gods' assistance, L shoots through the broad leaves of the tamarind causing them to become shredded and making HKP visible. HKP descends, addresses SR and L as his father and uncle and does obeisance, angering SR. SR and L are mystified. HKP then relates his origin and history, and declares that if SR acknowledges him as his son, he will assume responsibility for rescuing SR. HKP displays his strength by uprooting trees. SR, encouraged by L, is attracted by HKP's offer of help, but is ashamed of having to
acknowledge a monkey as his son, as HEP explains that his monkey form is due to the curses laid on BKJ's children, BR acknowledges HEP as his son. HEP is still unsatisfied and demands to eat from the same plate as his father, wherupon BR, by magic, conjures up a feast by releasing his arrow into the air. As HEP wishes, however, to mix up the rice with his own pan, L decides they should eat from a banana leaf. After HEP has mixed the rice and the gravy, L divides the leaf with his finger causing a channel (remaining to this day) through which the gravy may drain. BR and L eat from one side and HEP from the other. Although BR finds the meal distasteful he is able to eat the drained rice. After the meal [ad]

BR confirms HEP's name and title. They then set off towards Langkapuri.

14. The Red Buffalo and the Death of Raja Bili

Across the sea live the buffaloes Bapa Sapi and his wife the Ibu Sapi. [sapi is an 'ox' but perhaps Sapi is a proper name, for buffaloes are referred to.] The father always kills his sons at birth, but the daughters he rears and makes them his wives. Once when Ibu Sapi is pregnant with, she believes, a male child, she enters a cave and gives birth to her son secretly, only coming out to feed when her husband is not to be seen. The husband, however, notices her and suspects, because of her absence and smell, that she has just given birth. Declaring that she is too old to join the herd, she convinces him that he is mistaken. Each day she comes out to feed and then returns to feed her son. When confronted by the husband she pleads she is too old to mate. Her son grows up and she tells him of his father's past conduct, and he decides, with his mother's consent, to kill his father, saying that when his footprints are of the same size as Bapa Sapi, he will fight him. Each day the son measures the
footprints and finally the day arrives. Taking leave of his mother he goes to prepare for battle, but fearing defeat, he asks the gods' help, whereupon the Dewa Empat (four devas), feeling pity for him, descend and ask his intentions, after which they each enter one of his hooves. The buffalo succeeds in killing his father but, his blood-lust unsatisfied, he runs amuck and attacks tree-roots; the jemelangs appear and direct him to a bamboo. Here too the jemelang comes out and tells him to attack an ant-hill. The white-ants appear and advise him to attack Raja Bali if he desires a good fight. The ants then direct the buffalo to Patien, the latter swimming across the sea with the ants sitting on his horns. During the journey their food is provided by nibbling the horns and this is the reason why the buffalo's horns are crinkled to this day. On arrival, the ants descend and breed, and this is the reason why white-ants are to be found everywhere today. The buffalo then creates havoc in Bali's garden, knocking over and chasing the gardeners, who report to Bali. Bali orders A and PA also called Anggada, to catch the animal. They battle in turn with it but both are defeated and report back to Bali who orders Sembah, who goes with PA and A but with the same result. Bali then does battle with the buffalo but cannot defeat it. Bali questions the animal about its origin and intentions. The animal, now called Anak Asuk (also Korban Bemuk) informs him. Bali then invites AA to fight him in a cave and instructs Sag, PA and A to watch outside. If white blood issues from the cave, this is a sign that Bali is dead and they must seal the door of the cave lest AA escape and destroy the country — this is why Bali wishes to fight in the cave — but if red blood flows forth, AA is dead and they must not seal the entrance. They fight and Bali unable to defeat AA, begins to flag. He asks AA whether he is fighting with his own strength or with the help of others. As AA
denies receiving others' help, the Dewa Empat, insulted, emerge from his hooves and ascend to kayangan, whereupon Bali succeeds in killing AA by twisting its neck, causing foam from its mouth to flow out of the cave. Sag and his nephews imagine this to be Bali's blood and seal the entrance. PA and A agree that Sag should become ruler and they return to the palace where Sag takes Bali's three wives (of which one is rightfully his) for himself. Bali, sealed in the cave, weeps sorrowfully and falls into a faint; the Dewa Empat take pity on him, and in a dream reveal to him that he must behead AA with his sword and hurl the head at the door. Bali accomplishes this and escapes. On returning, he pauses to reproach angrily PA and A, then strides into the palace where he sees Sag sleeping with his (Bali's) wives. He ties the women's hair together and hurl Sag into the jungle. He then beats PA and A and banishes them forever. [a]

SR, tramping through the jungle with L and HKP, becomes very thirsty and it is agreed that L will search for water. He finds a little at the foot of an ant-hill but SR discovers that it tastes foul. They investigate and HKP finds a body which he recognizes as that of his uncle Sag. The water is his tears and the 'ant-hill' is eye mucus. SR restores Sag with a magic antidote (penawar putih manis). Sag informs HKP of events, inquires the identity of SR and L and pays obeisance. He elects to become a servant of SR and help in rescuing SR. He declares he will take an oath of loyalty (maken ayer sumpah) to SR if the latter will help him to wreak revenge on Bali. SR fears HKP may object but HKP declares himself neutral. Arriving near Bali's city, SR orders Sag to engage Bali in battle. Sag reluctantly agrees and Bali, seeing Sag, rushes out, is reproached by Sag and then they battle. Sag soon retreats
and hurries back to SR. SR states that he intended to shoot
Bali during the battle but was unable to distinguish Bali from Sag
as they are of almost identical appearance. SR then gives a yellow
cloth to Sag telling him to tie it on his head in order to
facilitate identification, and orders him to engage Bali once again,
this time in the air. They fight and SR shoots his arrow Gandewat
at Bali. Bali, however, catches the arrow, stops the battle, and
realising that Sag has obtained help, descends and finds SR with L
and IKP when he recognises and who introduces SR but remains neutral.
SR declares that he is helping Sag and accuses Bali of ill-treating
him. SR informs Bali he must give a drop of blood to the arrow
before returning it. Bali refuses and hursts the arrow back to SR.
The arrow swoops back and kills Bali. They enter the palace and
IKP sets off to search for PA and A. Finding them weeping, he
escorts them back to the palace and introduces them to SR. They
elect to become SR's servants. Sag is officially given the name
of Sagariva and is created menteri besar (chief minister).

13. The Conquests of Seri Raja

SR and his followers hold a conference in which it is stated
that they must cross the sea to reach Langkapuri. Sag declares
that the persons best qualified to advise on the best route are two
brothers: Maharaja Kera Saburemung and Tila Tila Pujangga, the co-
rulers of Bukit Gunung Lega Pisang. Each has a son, whose names are
Lele-bat and Lele-bat. SR sends Sag with a letter asking Sab and
TTP to visit him in Pakian. Sab and TTP declare that if another
raja wishes to speak with them he must come to them. SR, on hearing
this, takes it mildly and agrees to go. IKP, however, is indignant,
sets off to Lega Pisang, lifts up and carries back the hill on which
Sab and TTP have their sleeping quarters and sets it down outside the gate to Pakian. HKP wakes Sab and TTP and orders them to enter the palace and do obeisance to SR. While they are considering, Sag, PA and A appear and state that they have no option but to do as HKP orders. They pay obeisance to SR who then graciously invites them to air their grievances. HKP, PA and A, however, will brook none of this and Sab and TTP, intimidated, decide to become servants of SR. They are told to take an oath of loyalty which involves licking SR's arrow (made of a surnah). If they ever commit treason, the arrow will bathe in their blood. Asked for advice, Sab informs SR that he must build a causeway to Langkapuni (for not all SR's followers can fly) and the best site at which to commence the work is Tanjung Aruda where Jayasan and his son Surendra are rulers. Lela-bat and Lela-bat return to find their fathers are missing. Recalling the letter from Pakian, they suspect Sab and TTP may have been abducted and decide to steal them back. Assuming the forms of two green flies they enter Pakian. HKP suspects such a plot and orders an alert. As LL enter they are caught by HKP who inquires their names and is on the point of treading on them. LL reassert their true forms and fight with HKP. The whole palace awakes and Sab and TTP order LL to halt the fight. They tell their sons of recent events and LL are furious with HKP; a verbal battle follows between them until SR intervenes. On the advice of their fathers, LL elect also to serve SR, and HKP still suspicious, demands they be made to lick the arrow.

After a conference, it is decided to send a letter to Tanjung Aruda as it is the only feasible site for a causeway. Sab declares that all his age subjects are SR's to command. LL are sent to Aruda with a letter asking permission to build the causeway. Jayasan,
fearing the ape army will devour all the crops in the land, flatly refuses. LL report back to SR and a conference is held. PA and A urge force and HEP energetically supports this. SR leaves the decision to his followers, and urged by HEP decides force must be used against Aruda. SR asks Sab to have his aces mustered. Sab orders LL to bring the ape army with his ministers Kerb Pa'edin and Madurangga. A great army assembles and marches on Tanjung Aruda. Jayasan and Suranala order their patih (ministers) to inquire the identity and intentions of the army. The apes inform them, and Sag comes forward and delivers the ultimatum that either they be allowed to execute their plan and be free to camp on the beach or they will attack. The patih report to their ruler. Jayasan sends forth his army of suras and a battle ensues. The apes begin to flag, but then the chief ape warriors emerge, including PA, A, and LL and drive back the suras. The latter report to Jayasan who himself comes out to fight, is engaged by PA and A, and worsted by A, whereupon a minister rushes to inform Suranala [here said to be Jayasan's father] who then helps Jayasan against PA and A but both are killed by the ape brothers. The suras then do obeisance and surrender the country to SR.

16. Building the Causeway

SR asks who is able to build the causeway. None of the army replies (i.e. the rank and file, including Sab's army of which Akil, Mahbir, Karang, Katuila, Bongok Panjeng and Bongkok Pendek are named). Sag suggests LL and HEP as the three most likely to be capable of the task. LL are willing but do not wish to co-operate with HEP. LL and their followers, therefore, set off to work. They heave rocks and trees into the sea but make no progress for the water is too
deep. Sag is sent to inspect the work but seeing no progress, calls Lela-bat who asks for more time. SR, on hearing this, insists that IKP and the others be allowed to help, and calling Lela-bat and his party, deposes this. They reconvene and IKP throws down rocks from the hilltop to the workers below, using both hands and feet, as he is working single-handed. Accidentally, a rock falls on Lela-bat's head who accuses IKP of working in a barbaric fashion using his feet to throw down the rocks. They quarrel and fight. Sag sent to inspect, finds them fighting and separates them. After hearing both sides he orders IKP to exchange places with IKP. IKP throws down the rocks and IKP catches them in his mouth, hands and feet! Another fight begins. Sag arrives, stops the fight and orders them before SR. SR sees both sides of the quarrel but Lela-bat asks for another chance to work without IKP, saying the causeway can be completed in seven months, and demands that IKP be punished. SR demurs to Lela-bat's wishes and IKP is jailed. After seven months, Sag sent to inspect, sees no progress has been made, reports to SR and urges that IKP should build the causeway. IKP is released by Sag but insists on working alone. Lela-bat and his party are recalled and IKP agrees to complete the work single-handed in eight months (but intends to do it in seven). Willing DEM's help he sets to work and completes the causeway in seven months. Sag, accompanied by PA and A, inspects the work and is amazed to find it finished. They return with IKP and inform SR. Lela-bat is unconvinced and all the warriors visit the causeway. Sab reproaches Lela-bat for his attitude towards IKP. Reporting back to SR, they are told that they will set off in four months' time to attack Langkapuri.

NW has a dream in which an old man informs him that a human king has built a causeway to Langkapuri. Waking, he asks NW to
consult his book of divination, whereupon MBS declares that the
dream is true and that the king is Sati Rama. MW accuses his brother
of lying, kicks him and, calling FD, MW and others, including Patih
Sang Gada, Patih Sang Jeneaw and Patih Sang Sure, he orders that a
raft be made and that MBS be set adrift upon it. MBS, weeping and
protesting his innocence is set adrift by the royal servants who
declare they are merely obeying orders. The servants then report [b]
back to MW and suggest that it might be well to confirm that MBS is
lying, and on inspection it is found that there is, indeed, a causeway.
MW feels some regret over his treatment of MBS. MW then descends
into the sea, visits Sopit Bentala Sang Raga Naha Gangga and asks
that the fish etc be ordered to pull down the causeway. SB remains
neutral and tells MW to ask the fish and turtles himself. SB states
that SB is powerful, that EKP built the causeway and that MW may
expect trouble. Declaring that he has had audience with SB, MW
asks Tuan Putori Dan (The Fish Princess), Raja Lebi (Turtle King)
and other sea rulers to help, and they agree. MW then returns to
Longkapuri and informs EKP that all is well. The demons of the
sea inspect the causeway and discover that it blocks their passage
from one side to the other. They then pull down the causeway and it
disappears.

The time arrives for SB's crossing and Sag is sent to inspect
the causeway. He finds that the whole middle section has disappeared
and reports to SB. EKP also goes and confirms this. Returning,
EKP declares that he can repair the causeway in three months.

On returning from Longkapuri, EKP rebuilds the causeway and
reports back to SB. SB decides to cross in seven days' time. The
fish, however, once more attack the causeway. EKP sees this and
informs SB. EKP again rebuilds the road and waits until the fish
appear to attack it. Ho grabs Raja Labi, questions him and then flattens him on a rock. Ho sees T'TI, who has human form with a fish's tail, and catches her. Ho questions her and she informs him, as did Raja Labi, that HK ordered the destruction of the causeway. HK threatens to harm T'TI if she damages his work again but she is unimpressed and declares that the road will only be safe if HK accompanies her to her abode. Reluctantly HK follows her and is coerced into marrying her. An auspicious day for the crossing arrives but HK has not yet returned. Sag, sent to inspect the causeway, finds it intact but HK is missing. A advisor waiting for HK and a search is organized but without result. SR weeps. After three days, HKP leaves T'TI pregnant and returns to SR. He relates his experiences. The army is then mustered.

HK orders his patih to inspect the site of the causeway. Seeing it is again intact they report back to SR who then comes out to see for himself. HK then creates four bota and a shelter. A bota is hidden under each of the four posts of the shelter and they are told to swallow SR when, after crossing the causeway, he rests in the shelter. HK then creates a chandi, for every shelter (waka?) must have a chandi (a shrine). He then goes to SB's abode and attempting to make love to her, bleeds from his pores and retreats to his palace, extremely depressed.

PBS drifts to the causeway against the current. HKP, inspecting his work, notices PBS and reports to SR saying that he wishes to know his father's wishes before rescuing the individual on the raft. SR orders HKP to fetch the man and he is brought before SR who restores him with his antidote (here akar maru putih akar monik astigana). PBS relates his experiences. SR suggests to SR that

* here in the form of a pillar
153.

HBS be asked whether he wishes to serve SR. With the agreement of his captains, SR puts the question and HBS elects to serve SR. He then takes the oath of fealty on Gandeva and all are delighted at having gained so skilled an astrologer. HBS informs SR that HW is unable to touch SB. After cheering three times they march across the causeway. Arriving at the shelter, SR wishes to rest but HBS advises against this. Ker Pa'idan scoffs at HBS's warning. IKP supports HBS and agrees to investigate but Pa'idan declares that there is nothing underneath the shelter and that if there is, then IKP may kill him. IKP lengths his tail and probes with it under the shelter. Encountering the beta, he lassoes them, drags them out and kills them. IKP then breaks Pa'idan's neck, killing him. A new shelter is built and SR erects a new chandi confronting that of MW.

17. The Burning of Longkapuri

I suggests to SR that before repairing the causeway, they should confirm that SD is, in fact, in Longkapuri. SR agrees and orders IKP to go to Longkapuri and investigate. IKP descends to the beach and attempts to leap but each time, he sinks into the ground because of his great strength. He returns to SR. I then invites SR and IKP to the beach where he holds SR's hands while IKP leaps onto their shoulders. He then leaps and flies to Longkapuri. He enters the gardens and asks those guarding them where he may find SD. They point out her abode and IKP hurries forth and calls out. He introduces himself, pays obeisance and explains his origin. SD acknowledges him as her son and embraces him. IKP informs SD of SR's army and the causeway. SD gives the remaining half of a mango to her son. He finds it delicious, desires more, inquires the location of the trees and
despite the protests of SD who fears for her son, sets out to raid the fruit. Defying the gardeners, HKP devours both ripe and unripe fruit, leaves, and twigs down to the branches. He then uproots the trees. When the gardeners attempt to chase him, he turns and beats them up. He then turns the trees topsy-turvy. The gardeners rush into the city and inform the patih. NW is told and orders the capture and execution of the monkey. The patih discovers HKP, attempts to capture him but are beaten up. HKP reveals his identity and the patih returns frightened to NW. NW then orders all the warriors, including the naksuk, sura, Jonawa, Kumbang Giri and Kumbang Disa, to capture HKP. They, too, are worsted by HKP but the latter then decides to allow himself to be captured. He is taken before NW after a beating which has no effect on him, and NW condemns him to death. He is to be pounded in a mortar but each time the pestle descends, he leaps onto it. HKP declares that if he is to be killed the way is to bind his body in all the costliest clothing in the city, soak it in oil and burn him. This is done and HKP then leaps onto the roofs of the houses finally arriving on the palace roof. The whole city is burnt and the population flees. Although the fire has not harmed HKP, the tip of his tail is still alight. He leaps into the sea causing it to boil, his tail still on fire. He asks help of SD. Telling HKP he is stupid, SD advises him to ask DSM for the solution. HKP ascends to Kayangan, and is told by DSM to place his tail in the well that came into existence at the same time as he (HKP). HKP then places his tail in his mouth and the fire is extinguished.

Descending once more to his mother’s abode he is asked by SD the reason for his destroying Langkoburi. He replies that he was furious about her abduction. SD urges that she be rescued quickly and asks how it would be if HKP took her back with him. HKP replies that
the credit for her rescue must be [a], and taking his leave, he sets out to return. Again he sinks into the ground when he attempts to leap and returns to ask his mother's advice. SD advises him to leap from the black stone where Adam once practised asceticism. He takes her advice and returns to SR. He then recounts his adventures. SR is angry with his son for burning Langkapuri and [b] oppressing innocent people when SR only wished HKP to confirm that SD was still in the city. SR considers, to HKP's indignation, jailing him again. I, however, reminds SR that the causeway must be rebuilt and HKP is therefore forgiven.

18. The Her. Raja Gajah

Hearing cheering from the beach, HN orders the patih to investigate. They observe the great army and note SR's chandi confronting that of HN. They report back and HN realizes that his beta must have perished. He considers and decides to summon all his friends and children to assist him. FD and KL are sent to summon Raja Gajah. They invite RG to come immediately, stating that HN will inform him of the reason for the summons on arrival in Langkapuri. RG collects his weapons and they set off. RG meets his father and agrees to fight. The soldiers march out to the battlefield cheering, standards raised. SR, hearing the shouts, inquires from Perbu ana/EBS the identity of their opponent and asks who should do battle with him. EBS, consulting his book, replies that RG is their opponent and that his match is HKP. HKP yells a battle-cry and the armies meet. A great battle ensues, first the rank and file, in which RG's side is forced back. His captains then do battle with the same result. RG himself advances and is met by HKP. After a short verbal exchange, they do battle and HKP kills RG with a great blow from his club.
SR's side cheer loudly. NM's warriors retreat and inform NM of events. He is depressed but shows no emotion over his son's death.

19. The War. Raja Rimen

PD and WI are sent to summon Raja Rimen from his cave. Their invitation is phrased similarly to that used for RG. RR meets NM is told of events, and agrees to fight. Hearing shouts, SR inquires from NBC the name of their opponent and his match. NBC replies, and declares that HCP must be the one to fight. A battle commences, HCP confronts RR, and after a short verbal exchange they fight. RR is killed by HCP who twists his neck. The losers report to NM who is somewhat depressed. SR is delighted with HCP and caresses him. His army cheers.

20. The War. Raja Gagak

NM is in a quandary; he decides to observe the state of things on the battlefield. He sees SR's chandi in the east; it is higher and more beautiful than his own. In a fit of pique he kicks his own chandi, breaking it in half and returns to the city. His officers, seeing him furious are terrified. He mentions the chandis, and the officers, asked for their views, timidly voice their fears of defeat by SR. Recovering his confidence somewhat, NM sends PD and WI to summon the three Raja Gagak from Gunung Berapak. They issue the same invitation as before and return to Langkapuri. The Raja Gagak soon set off, meet NM and agree to fight. The army comes out cheering three times. Sag informs SR, and as before, Perbu Anam/NBC consults his book and states that HCP, Sab and TTP should fight the three Raja Gagak. HCP declares that he is ever willing to help his father if SR praises him a little. The battle commences and Raja Gagak's side is pushed back. The Raja Gagak come to the front and are
faced by IKP, Sab and TTP. There is a verbal exchange, then they fight.

IKP, Sab and TTP, however, find it impossible to kill the Raja Gagak. They pull back and IKP reports to SR who calls MBS. MBS divines that the Raja Gagak have deposited their souls at Gunung Da'Il/Gunung Berapek/Gunung Tiga. SR orders IKP to seek the souls on Gunung Da'Il.

While IKP is away, Sab and TTP continue to fight, slowly retreating. IKP finds the three souls and returns. Showing them to MBS he is told to take them into battle and smash them when a suitable moment arrives. Giving one each of the soul vessels to Sab and TTP, he recommences the battle. They smash the vessels and all three Raja Gagak expire. While SR's army cheer, MBS's side return and report to their ruler.


MBS orders PSG to summon Kapan Putih from Gua Mahaliku. PSG conveys this without disclosing MBS's intentions. Arriving in Langkapuri, KP is informed of events by MBS and agrees to fight but asks for a postponement, as he wishes to ascend to Kayangan in order to request the loan of the great spear which is an heirloom of all the Raja Dowa and which if thrust at one man will kill a hell-All. Ascending to Kayangan he meets Ajak Raja Dowa Purba and makes his plea explaining he wishes to fight SR. Ajak Raja Dowa is reluctant to lend the spear for he holds it in trust for the other dowses and fears that those more powerful than he may curse him. He recalls, however, that SR is MB and decides it would be interesting to see the outcome of the battle. He agrees to lend the spear to KP, saying that to be effective it must be sharpened at seven or eight hills, streams and estuaries. He will only lend the spear for fourteen days. KP then sets off to sharpen the spear.
In SR's camp there is a bad omen: SR dreams that a magic bird lands on one log on SR's shelter, destroying it. On waking he informs L who suggests consulting MB and BES thus discovers KP's plan and declares that KP must be prevented from completing his work of sharpening the spear. He suggests that one of SR's servants should become a carcass and one a crow. SR calls a conference. KP volunteers to become a rotting carcass; PA and A offer to become crows. The crows are to follow KP, carrying the carcass, thus ensuring that the stench will prevent him from completing the work of sharpening the spear. KP, PA and A not to work. KP finds work impossible and before completing five, the time comes for the spear to be returned to kayangan. KP, PA and A, reassuming their true forms, report to SR. KP explains his plight to Ajar Raja Dowa and asks for more time. The Ajar, fearing a curse by Betara Guru, flatly refuses. KP desponds to Langkapuri, leads the army onto the battlefield and orders the officers to give the signal that they are ready to do battle. KP then creates an army of phantoms including one in his own likeness. The real army retreat to watch from a distance. KP himself returns home. BES informs SR that KP is their opponent and suggests PA, A and KP to lead the army. In the battle they make no impression on the phantom army, and pulling back to confer, decide to inform SR and MB and MPS. MB and MPS divine that KP is in his cave and that their opponents are phantoms which may be ignored. KP volunteers to deal with KP, goes to Gua Kehaliku. Finds KP asleep and attacks him. KP awakens and they fight. After a great battle, KP smashes KP on the rock, killing him. KP then returns to SR and the army cheer, challenging the enemy. On hearing this SR orders the patih to Gua Kehaliku to investigate. They are mystified to find KP is dead. SR is most depressed.
22. The Her. Gangesa Nagur

Ml orders PD to summon GM (also Ranang Nagur) from the sea. PD conveys this to GM omitting the reason. GM arrives and agrees to fight. He leads out the army. BDS, as usual, consults his book and suggests KEP as a match for GM. The armies clash and GM and KEP confront each other. After the usual verbal exchange, they do battle. KEP worsts GM and demands that SD be returned. GM refuses and is killed by KEP who twists his neck. GM's army, seeing the death of GM, retreat into the city and inform MW. The victors cheer.

23. The Her. Tuan Puteri Mata Api

Ml orders PD and WA to summon his daughter Mata Api from Gun Mahaliku. When this daughter opens her eyes, everything in her field of vision is burnt to a cinder. MW also declares that any of the other paris who wish to help should accompany MA. PD calls WA but the latter prefers that PD should go alone as the mission is a delicate one. PD arrives at the cave and informs the paris that MW desires the presence of MA and the other paris (all females). He hints that MA is required to take some great risk in her father's place but is not explicit. The paris, telling PD to return, declare they will soon follow to Langkapuri. MA's mother carries her, telling her not to open her eyes, and they depart for Langkapuri. MW informs the seven paris, and MA and the latter agree to help. MW's army cheers and comes out to the battlefield with the paris. Sag informs SD. BDS is called and divines that their opponent is MA and the seven paris. Apart from the danger from MA's eyes there is another danger from the paris: they resemble jembaling and are able to possess an individual causing madness. BDS advises SD to borrow the galiga mace (a magic gem) from PG in kayangen. This, if worn on the body, protects the wearer from the burning gaze of
160.

MA. SR ascends to kayangan and BG agrees to lend him the geliga mata but explains it may only be worn by one person at a time and will give protection to a maximum of only seven persons. SR receives the object from BG (also called Ajak Raja Bawa), descends, and informs his followers of the loan. MA's army shouts and cheers challenging SR's warriors to do battle. Also cheering, SR's army issues forth to face the enemy but SR then instructs his men to withdraw to a safe distance, leaving only IKP, L and himself to face MA. MA opens her eyes but with no result. IKP rushes to the attack and the paris flee back to their cave taking MA. MA's patih return and inform their master that MA is unsuccessful and has been taken back to Gua Singa Maling. SR returns the geliga to BG who remarks that SR's purpose on earth is to wash clean all that is fouled and dirty. SR descends and his army cheer.

24. The War, Nerajit

MA considers which of his surviving sons and brothers he should summon and decides on Nerajit. PD, sent to summon MA, conveys this omitting the reason. MA descends and MA relates events. MA agrees to assist. The army comes forth, shouting their challenge to SR's side. SR calls L, HBS, Sag and IKP. HBS divines that their opponent is MA, his own son-in-law, for his daughter Tuan Puteri Ileka Sari is the wife of MA. HBS declares that he feels no loyalty towards his son-in-law and suggests that L is his match. The army comes out and clashes with the enemy in a very bloody battle. MA observes that his warriors are flagging and rushes forward brandishing his sword causing the apes to retreat. L advances, they exchange words and fight. They first use their swords and then their bows. MA is pierced at the top of his thigh and collapses. SR's army

---

*The names Singa Maling and Mahaliku (both 'Penji' names) are used here as tags for any cave.*
cheers, thinking KH is mortally wounded, but he crawls back and calls for Kenduaki his step-mother. He asks to suckle at her breast. After three mouthfuls the arrow-head emerges from his thigh and he is healed. KH is distressed at losing face in the battle against L and descends into the sea to borrow the magic arrow of Ajar Haga Belit. He pleads for the loan from the Ajar, explaining his predicament. The Ajar refuses, saying that SR is also one of his descendants. KH persists with his pleas, and begs for the arrow, weeping at the Ajar’s feet. Still reluctant, and fearing a curse from the gods, the Ajar finally, nevertheless, agrees to lend the arrow, and after much haggling KH is allowed to have the arrow for fourteen days. KH then returns to his father. The army cheers challenging L to do battle. MSS informs SR that their opponent is KH, that he has recovered and that he now has the arrow of Ajar Haga Belit. L is again his match. MSS, however, adds that the situation is very dangerous and warns that the army should not leave the camp for the next fourteen days after which the arrow must be returned. SR becomes suspicious that MSS is trying to help KH, and accusing MSS of lying, he kicks him, beats him and drives him out weeping and protesting his loyalty. HKP, hearing his father’s angry words, rushes forward and hauls MSS through the air. Sag and the other captains reproach HKP for his harshness and advise that MSS merely be banished. MSS departs, weeping. The armies meet and do battle; L fights against KH and when the latter begins to flag, he draws back and fires the arrow at L, piercing him. A host of serpents (ular naga) appear and encircle L’s body. SR’s officers rush to help L but the serpents spray them with venom and they fall into a coma. Sag sees the disaster and notices that even HKP has fallen, due to the vapour. He realises that MSS was speaking the truth.
Sag rushes to inform SR who, snatching up his kris and arrow, hurries to investigate with Sag close behind. Seeing the fallen army, SR bitterly regrets his treatment of MBS, and weeping, he falls into a deep faint.

Meanwhile MBS walks aimlessly on, bemoaning his fate. He notices that when he faces the west, away from SR's camp, there is complete darkness and he can advance no further. On turning towards SR's camp, however, the way is bright and clear. He thus follows the light and arrives back at SR's shelter. Finding it deserted, he makes his way to the battlefield and seeks Sag who asks for help. MBS hurries back, obtains the antidote (neyer senik antagina) and restores SR who then embraces MBS and begs forgiveness. MBS advises SR to send a letter by arrow to the birds Geruda Pakri and Geruda Mahabir, who dwell at the Penh Jenggi in the Piuet Tarok, asking them to come and dispose of the serpents. This is done, and the birds, recognising the arrow of MBS, descend to Langkapuri, swoop on the serpents and drop them into the sea. The antidote is then used together with the malajaya flower in SR's crown, to restore his followers. SR then publicly confesses his wrongful treatment of MBS and orders everyone to ask forgiveness at MBS's feet. MBS, however, advises that they hurry back to camp and decide the next move. On return, MBS declares that the fourteen days will have elapsed by the morrow and suggests they rest and wait. The time comes for NH to return the arrow. He informs the Ajar of his success but the Ajar is unconvinced. NH then returns to Langkapuri. NH is pleased with his son's victory. MBS knows that NH has returned. L and NFP march out with the army. NH hears the challenging shouts from the field and is surprised for it is usually NH's warriors who are the first to march out and deliver their challenge. NH immediately leads out the army and is surprised to see L. The armies clash and
L fights with EH. Finally L shoots EH through the chest, killing him. SR's side cheers and FSG hurries back to inform EH. EH's face pales and he looks feverish on hearing the news.

25. The Nov: Maula Tani

EH decides to summon Maula Tani and, on the advice of FSG, EH is sent to the underworld. He makes his way to the gate to the underworld. This gate is in a water lily in the pool Kolan Taman Banjaran Sari. He passes through the gate and soon arrives at the abode of Maula Tani. FD conveys the invitation without disclosing the reason and asks MT to set out immediately. MT returns with FD and WL [it appears that WL was also sent]. MT agrees to fight, and leads out the army which issues the usual challenge. Hearing this, Sag reports to SR. WB announces that MT is in the field, describes him and advises that SR himself should fight him. Leaving WB to guard the camp, SR leads out the army. The armies clash then MT and SR come forward, identify themselves and exchange words. After an indecisive encounter at close quarters, SR stops back and draws his bow. With one shot he severs one hundred of MT's heads. HKP leaps in, gathers up the heads and hurried them at the enemy ranks. SR shoots four more times and severs all MT's heads. MT then expires. FSG and Fatih Sang Sura rush back to inform EH. SR's side cheers.

26. The Nov: Raja Lobis

EH, consulting FSG, sends FD to summon Raja Lobis from the underworld. Proceeding by the same route as before [see 25] he arrives and invites WL omitting the reason but asking WL to set off as soon as possible. WL agrees to go and orders FD to return and inform EH that he will arrive shortly.
M4 gives birth to HEP’s son. He grows up and inquires the whereabouts of his father and threatens to leave the sea if she refuses to tell him. She then reveals the identities of his father and grandfather (SR) and the circumstances of her meeting with HEP. As she has feared, her son now decides to search for his father, leaving her. Her son’s name is Hanuman Taran. His mother has informed him that SR was seeking for Langkawidi and HI now sets off in this direction, skirting the sea’s edge. HI, emerging from the gate to the underworld, meets HI and questions him. HI informs him that HEP has been killed in the war and offers to adopt HI. HI agrees and RL makes him take an oath of loyalty. HI is then ordered to guard the gate to the underworld and stations himself at the root of the waterlily. HI then enters Langkawidi and agrees to help HI. He declares that previous strategy was wrong and he decides to employ new tactics. He orders that a tunnel be dug from the city leading to SR’s shelter, for he intends to kidnap SR. The army sets to work and the tunnel is completed. SR and his captains hold a conference; they wonder why the enemy is so quiet. SR fears a trick and orders that a close watch be kept. Night falls and HEP orders that no one must sleep before the morning star (bintang siang) appears in the sky. [This seems premature, for the dalang then continues.] SR then asks MS which of the enemy are left and is told MSK and RL. MS then warns that they must be wary of RL for he is cunning; and after divination, declares that RL is even now attempting a ruse to enter the camp. He advises a close watch and warns against sleeping before the morning star appears. The army then guards the area around the shelter.

RL enters the tunnel, arrives below the shelter and overhears the matter of the star. He emerges from the tunnel, heads for the
east and creates a star by magic. On seeing this, SR's army falls asleep. RL enters the tunnel, puts SR and L into a coma with magic powder, kidnaps them and takes them before MW. MW asks RL to take them to the underworld. RL returns home with SR and L and leaves them in his audience-hall (balai) still unconscious. RL then orders his officers to arrest Budak Bisma, and Tek Hak Jeh, his mother. He intends to kill Budak Bisma, who he considers will be a threat to his throne, together with SR and L. BN and TJ are brought before RL and the latter informs TJ that her son, still a child, is to be killed. He orders her to fetch water, a jar at a time, and fill the cauldron in which he will boil SR, L and BN. TJ, pleading and weeping to no avail, is ordered to be taken out to fetch the water. RL orders that each time she enters or comes out from the gate with her jar, she is to be weighed by the guard.

SR's followers wake and HKP discovers that SR and L are missing. He and Sag call ABS who divines the truth and informs them of events. He orders HKP to hurry to the rescue and informs him of the route. Arriving at the gate to the underworld, HKP meets HI, who wears a loincloth and has the tail of a fish. HI questions him. Hearing that this is HKP the son of SR and that he is now seeking entry to the underworld in order to rescue his father, HI is puzzled but is soon made to realize that RL has tricked him and is most distressed. He wishes to help his father and SR but cannot because he has taken the oath of fealty to RL. HI does, however, draw a map of the route to the underworld on a waterlily leaf and asks his father HKP to find it. HKP finds the map and sets off. He arrives at the well from which TJ is drawing water, discovers her identity, and wishes to accompany her into the city. She informs him that everything is weighed on entry. He reveals his purpose and she pleads for help for
BM. HKP declares that if he is truly HKP, son of SR and SB and foster son of BM etc., he wishes to assume the form of a mite. As a mite he hides in TMJ's skirts. They enter and are weighed. The scale breaks but TMJ succeeds in convincing the guards that this is due to the fact that her clothes, becoming gradually wetter, have increased the weight on the scale causing it to break. The guards remark that the scale is probably rotten. She is allowed to enter and HKP, reassuming his true form, runs smack in the city. RL is informed and orders HKP's capture. HKP defeats all RL's warriors and hurls himself into the hall to rescue SB. RL confronts HKP and a great battle takes place in which HKP finally tears RL apart. He picks up SR, L and BMN and leaves the city. At this time RL has a son Belut Api, who is still in the womb. This son, aware of his father's death, tears through his mother's stomach after only seven months in the womb. BA then fights HKP. HKP tears him apart several times but the parts join back together and BA continues to fight. HKP, at a loss, puts down SR, L and BMN, and rushes back to MBS informing him that BA is barring the way, preventing him from returning with SR, and that he is unable to kill BA. MBS, after divination, advises HKP that after tearing BA, he should toss the left side to the right and vice-versa. HKP follows this advice, kills BA and returns with SR, L and BMN to MBS. MBS restores them with the antidote. BMN acknowledges HKP and SR as (adopted) father and grandfather and TMJ stays with HKP. HKP tells SR of HI and is told to invite him. HI follows HKP back to the camp, now that he is released from his oath with the death of RL.

27. The New, Kah Babu Konung

SR asks MBS which of the enemy leaders remain and is told that only HKP has not yet done battle. MBS orders PD to summon HKP from
Bukit Gunung Setaman Alas. On arrival, he finds MBK asleep—he sleeps six months at a stretch. When the six months have elapsed, he wakes and sees MBK states that MBK wishes him to come immediately. MBK does not state why. MBK goes to Langkapuri, meets MBK and agrees to fight. The army comes out shouting in challenge. Sag hears this and informs MBK. MBK divines that MBK is their opponent and advises that Sag should fight him. The armies clash, MBK and Sag advance, face each other, exchange words and then fight. Neither weakens and eventually MBK suggests halting the battle as he has a proposal to make. He declares that rather than allow such great bloodshed, it would be wiser for him and Sag to engage in a test of strength, and if Sag is the victor, he will ensure that MBK is returned to MBK invites Sag to compete with him in uprooting lontar palms. MBK allows Sag the first attempt. As Sag bends down to grasp the trunk, MBK rushes forward and pins Sag’s arms behind his back. He then flies off with Sag, heading for Setaman Alas. PA and A see this and rush back to inform MBK. HEP is ordered to give chase. As MBK arrives in Setaman Alas, HEP appears on the scene, matches Sag and does battle with MBK. HEP hurla MBK down at the foot of the mountain, breaking his back. HEP returns with Sag, leaving MBK dying. MBK restores Sag with the antidote. The army cheers loudly. On MBK’s side, P3G hears the cheers and reports to MBK that he suspects that MBK has perished.

28. The War. The Death of Hahraja Yana

MBK is in a quandary for now his friends and relatives are mostly dead. Feeling anxious for his personal safety, he creates, by magic, walls of iron, seven ells high, around his city. He confers with his ministers but they are without suggestions. He orders a watch kept in the city. He mentions that he still has two sons,
Setager Wana and Sepedang Wana, but they are yet babies, and fearing he may die in battle, orders his wife to take good care of them. He considers how to do battle with SR. SR calls a conference of all his captains. MBN, consulted, states that MW is now very frightened, tells of the iron wall and advises consideration of how they will kill MW. MW sets off to the Wet Tujuh Kedi Berrnas and deposits his soul with MKA who stores it in the roof of the wet. MW returns to Langkapuri. MBN divines this and states that someone must go to the wet and obtain the soul by trickery. HBP volunteers to SR and asks that Sag may accompany him. They set off and when near the wet, HBP reveals his plan: He asks Sag to give MKA the impression that he (Sag) is extremely lazy. HBP intends telling MKA that his father, SR, has driven him out mainly because his uncle, Sag, is so lazy. They go before MKA and HBP weeps and howls. He identifies himself, saying that SR is accustomed to beat him for the slightest reason, despite the fact that he (HBP) has helped to defeat the forces of MW. He also informs MKA that Sag is very lazy and that SR banished Sag for this and drove out HBP, Sag's nephew, at the same time. HBP asks to serve MKA and they are allowed to stay, but Sag is warned by MKA that he must earn his keep. During their stay at the wet, HBP is constantly at work helping MKA but Sag sleeps all day, except at meal times when he rushes in greedily, eating even HBP's share. MKA is disgusted but HBP does not complain. When HBP is massaging MKA he inquires the contents of a bundle he notices in the roof. MKA is reluctant to answer, but finally after HBP pleads to be told, he informs him that it contains MW's soul. MKA falls asleep. HBP then plots with Sag. As MKA is asleep, HBP takes the soul vessel and hands it to Sag. At breakfast Sag behaves in a most greedy manner and HBP, pretending to lose his tempex, beats Sag and drives
him out. Sag hurries back to SR's camp with the soul vessel, and informs SR of events. SR is delighted. At the vat, HKA is pleased that HKP has driven away Sag. After a while HKP voices his fears that he may have injured Sag and feels he should investigate. He leaves the vat and returns to SR.

HK considering his position, decides he will not leave his stronghold. HBS divines this and declares that it is pointless to wait for HK to leave his fortress. He states that a ruse must be used and suggests calling HKP. HKP is ready with a plan; he asks that an announcement be made stating that HKP has been driven out by SR. He will then approach HK, pretend to serve him, and entice HK from his fort. SR approves of HKP's plan but warns him not to really desert him and enter the service of HK. HKP then sets off. He meets the path guarding HK's gate, and declares that he has been driven out and now intends to betray his father and serve HK. The path reports this to HK. HK is somewhat suspicious but feels that there is now a chance of defeating SR and, ordering his followers to be on their guard, he calls for HKP to be brought to meet him. HKP convinces HK that his motives are genuine and is treated as a son by HK. HKP leads out HK's army and they shout, challenging the enemy. In SR's camp, HBS divines that their opponent is HKP and SR begins to have fears over HKP's loyalty. HBS has confidence in HKP and advises that the army be sent out. It is led by Sag and the others. The two armies confront each other and HKP threatens that unless SR's army retreats over the causeway, he will drive them back. He then rushes forward, chasing and beating SR's officers. They run back and inform SR. SR, disturbed, calls L who calms SR and goes to the battlefield himself. L confronts HKP but HKP tells him he has no quarrel with him for L has never ill-treated him. He asks L to call
SR as he wishes to settle the score. L begins to fear that HKP is serious and he is disturbed. Returning, he informs SR, who weeps, recalling that in the past, he has, in fact, been harsh on occasion with HKP. L says they will have to rely on HKP's words to the effect that he intends to trick MI and advises SR to go to the field. SR and L issue forth and SR faces HKP. HKP speaks harshly to SR causing him to weep. HKP then orders MI's patih to invite MI to come out and do battle with SR. MI, somewhat reluctantly, comes forth but is told by HKP that he need have no fear for he (HKP) will aid him if necessary. MI advances, confronts SR and after a short verbal exchange they fight, first with swords. HKP, wishing to reassure MI, rushes forward and kicks over SR whereupon SR retreats weeping. HKP then jumps on MI, holds him down and signals to Sag who reaches the soul vessel. While HKP is thus engaged, SR shoots MI with an arrow. MI expires. HKP goes to his father and there is loud cheering from SR's army. SR asks HKP to find MI. HKP brings her to SR and there is much weeping and embracing. MI's subjects do obeisance to SR. SR entreats the city and takes over the government.

29. The Aftermath

HKP asks MI's patih whether any descendants of MI remain alive. They inform him of STW and SFH. HKP is dissuaded by L and the others from killing these infant sons of MI. SR installs MBS as ruler of Langkapuri. MBS regains STW and SFH. MBS asks PD to fetch his (MBS's) daughter from Kayengan. PD meets her, identifies himself, informs her that MBS is alive, -- she imagined he was dead -- that he is now SR's astrologer and has been chosen to rule in the place of MI who has been killed. PD states that MBS wishes her to visit him in Langkapuri. Tuan Puteri Neke Sari and PD then descend. MBS greets
her, informs her that MM, her husband, is dead; he describes recent events and announces that he wishes IS to marry HKP. She agrees and HKP is called but is much against the idea. A conference is held to discuss the matter. SH, L, SD, Sag and all others present urge HKP to accept. HKP wishes only to serve his father, but SR declares that he need only stay with IS for a month or so and that he may accompany his father back to Sertapura. SD impresses on HKP that HBS will lose face if HKP rejects the proposal. HKP marries IS but the time soon arrives for SR to return. He explains to HBS his longing to be once again with his parents and to show them his wife, his thirty-two captains and the two pongasah (PD and XL). HBS wishes to accompany SR but is asked to remain temporarily in Langkapuri while SR is away. SR's great army sets off on the journey to Sertapura. Reaching Sertapura, they halt and to attract attention, they cheer. SH, with his wife Ghahaya Bulan and sons Cherdan and Semaarden, hears the cheering. He remarks that SR has been absent a long time. Fearing the country may be under attack, he orders the Datuk Fatih Perdana to investigate. SR decides to play a joke. When his officers inform him that the DPF wishes to know their intentions, he tells them to inform the DPF that they have come to pillage the land. This is done but when the DPF asks SR's officers the name of their leader, they are at a loss and report to SR. SR feels the joke has gone far enough and orders the officers to speak the truth. The DPF, hearing that SR has returned, rushes forward and does obesiance to SR. DPF then hurries back and informs SH. All are delighted. SH comes out to meet SR and there is a joyous reunion. All enter the city and there are three months of celebrations. SR and his family relate their experiences and the new additions are introduced.
IS gives birth to a son. MBS names him Hemman Pongau. He grows up and MBS instructs him together with STW and SW. STW and SW feel that they have been unjustly deprived of the throne of Langkapuri and determine to win it for themselves. They approach MBS and, having confirmed that they have enough knowledge to fly, they announce their wish to leave Langkapuri and study under another teacher, for they feel that two are better than one. MBS advises them to complete their studies with him first, but the two brothers persist in their desire to leave Langkapuri, for using this pretext, they intend to fly to the land of Beta Maharaja Indera and ask his help in gaining the throne.

In Sertapure, SR organises his commonwealth. He decides that Budgibism (now to be called Raja Kuda Birau) and HJ shall be co-rulers in place of RL. SR and HKP escort them to the underworld and install them as rulers. SR then consults L and decides that Say should be ruler of Pakiun, PA and A should be co-rulers of Tanjung Arada. Shb and TTP should return to Loga Pisans. All agree, and SR escorts them to their respective domains and invests them as rulers.

STW and SW, stating that they can complete their studies with MBS at any time in the future, insist on being allowed to leave Langkapuri. They set off heading for the beach on the western side of the island. Reciting the necessary formula, they are able to fly and head for the land of BMI over the Sea of Smoke and Fire. They arrive and seek out BMI. They introduce themselves, tell of the war between SR and SW (BMI was never SW's vassal nor were they acquainted) and plead for help. They declare that they wish to be sons to BMI. BMI confers with his ministers. Although BMI realises that he is likely to involve himself in a struggle with SR, he agrees to help. He orders STW and SW to remain while he flies to
Langkaphuri with four of his officers. BMI has two warriors, one an iron-coated frog, the other an iron-coated lizard. These guard the approach to his domains. He orders them and his other animal subjects, for all the animals in the jungle are his subjects, to guard against intruders while he is absent. He then sets off to Langkaphuri with his four officers. They arrive and MBS is informed. MBS, suspecting that his two nephews are involved, orders that BMI be allowed to enter. BMI questions MBS about the circumstances which enabled him to become ruler. BMI then demands that MBS abdicate in favour of SW and SPW. MBS refuses, stressing, as he has already explained, that he is merely ruling in the name of SR and that only SR may change the ruler. BMI threatens MBS and kicks him from the throne. MBS draws his kris and they fight. The outcome is that MBS is killed. BMI seats himself on the throne and announces that the new rulers are to be SW and SPW. He installs them on the throne [after presumably bringing them from his land]. BMI then returns to his domains and instructs his warriors to be on their guard against invasion by SR.

IS orders her son HB to travel to Sertapuru and inform SR, L and HKP of the tragedy. She tells her son she will place MBS in a casket of mother-of-pearl. HB sets off and declares that if he is the son of HKP and grandson of SR, he wishes to fly. He succeeds in flying but is unable to find Sertapuru. Eventually he passes over Gunung Mahabiru and is seen by HKP who is practising asceticism there. HKP gives chase, not recognising his son. He bars HB's way and they fight in the air. HB is more than a match for HKP and kicks him down to the foot of the mountain. They then fight on the ground. HKP, startled at HB's strength, calls a halt and inquires HB's name and intentions for, he says, no one ever visits this area. HB
replies; HKP realises this is his son and introduces himself. HB does not at first believe him, suspecting that his opponent, getting the worst of the battle, is attempting to trick him. HKP eventually convinces HB, when the latter asks to see the star in HKP's mouth, of which his mother has informed him. HKP produces the star and embraces HB who then does obeisance and begs forgiveness. HKP escorts HB to Sertapura and introduces him to SR, explaining the circumstances of his visit.

HB describes the recent events in Langkapuri. SR orders HKP to summon his captains, Sag, Suh, TTP, PA and A, BB and HZ and request them to assemble their forces. This is done. The army sets off for Langkapuri. On arrival, HKP strides up to the throne and kicks down STW and SFW. The brothers attempt to fight HKP and A, but have no chance against these two warriors. They are brought before SR who inquires them. HKP then tramples on them and they die. HKP inquires if there are any of HB's descendants still alive; he is reminded that according to MBS's divination, there are no more. SR then restores MBS with the Malajaya flower and his antidote. MBS weeps before SR and describes his experiences. SR consoles MBS, stating that he (MBS) will be the ruler of Langkapuri and will have HB to help him. SR then orders a force to head for Kelur Atri, the country of BM. Only those who can fly (HZ cannot) can join the expedition of which HKP is the commander. They arrive in Kelur Atri, are met by the ox, tiger and elephant warriors and do battle with them killing them. Then, however, HKP's force encounters the armoured frog and lizard, but finds it impossible to kill them. HKP's force withdraws and a conference is held in which Sag advises HKP to return and ask SR's advice. HKP reports to his father. MBS is asked to divine the solution to the problem. MBS states that inferior creatures such as the frog and the lizard may be killed only by inferior persons and suggests asking PD and HL whether they possess any children. It is found that PD has a son named Done.
and WL has a son, Sulung. These two are called, and being ignorant of court language, speak in coarse language to SR and are reprimanded by WL. They are told of the problem and Dewe' inquires what reward they will receive if victorious. SR declares that Dewe' will become ruler of Belur and may marry whomever he chooses. D and SL agree to go but are unable to fly. PD therefore has to hold WL, D and SL during flight, for WL is also unable to fly. HKP offers to carry D and SL but they say he flies too fast for comfort. They set off, hanging on to PD while the apes help to support them. They arrive and D and SL fight the frog and the lizard respectively. Unable to kill the animals, Dewe' turns to PD and requests that a well be dug. He will fight the frog in the well, hold him down, leap out and signal the others to fill in the well burying the frog. The same is done for SL. In this way they succeed in killing both the animals. HKP's force then marches into the city cheering, BM1 is informed by his officers and orders them to fight. They battle and HKP's force is victorious. BM1 comes out and surveys the scene. He then creates, by magic, phantom figures in white cloths. HKP's force imagines that BM1 is among them and attacks, but cannot kill them. Sag suggests that HKP return and ask BM1's advice. HKP hurries to Langkapuri and BM1 tells him to ignore the phantoms for BM1 is inside the city. Returning, HKP finds BM1 who, fearing for the safety of his womenfolk, invites HKP to fight in the field outside. They battle but neither can defeat the other. A halt is called. Sag advises HKP to invite SR to come and battle with BM1, for, Sag declares, gold must meet gold, and silver must meet silver (i.e., only a king can kill a king). HKP returns to Langkapuri and informs SR. SR immediately sets off with L. They arrive, SR confronts BM1 and introduces himself. BM1 defends his actions defiantly. They fight,
SR using his kris. He stands near, ready with his sword in case SR is worried. SR is unable to defeat BMI with his kris. BMI roars encourage and SR steps back and draws his bow. Declaring that if he is indeed SR, he wishes this day to end the story of the descendants of BMI; he releases Candevat. BMI is pierced through the chest and expires. BMI's surviving officers do obeisance to SR, seating him on the throne. SR declares that he has now cleaned away the soot and the mud and washed away foulness. All cheer. SR then decrees that Devo' shall be ruler of Kelur Axi. D is then invited to choose a wife from all the women in the land, (excluding ministers' wives) who have been ordered to assemble. D, however, chooses an old and ugly serving-maid. PD is furious but D is adamant. SR smiles. The people cheer. When D begins to rule, helped by SI, the economy becomes topsy-turvy and expensive items become cheap while objects of little value become extremely expensive.

Soon, SR heads for Langkapuri, and from there he returns to Sertapura. His captains return to their various domains.
CHAPTER EIGHT

COMPARISON OF VERSIONS

1. CHERRY MAHRAJA MAH.

(B) Jambul, Pauh Lima, Pasir Puteh. 71.

2. SYT is chief dewa (A9). Has 99 names. Chief lieutenant in Dewa Haha Certa.

2.a. SYT does asceticism for 40 years in Negoro Long Tekoe. Awakens, utters "Loon Leelii". Two golden stars issue from his palate, fall on his right and left thighs and declare love for each other. Displeased, SYT claps hands, turning stars into an areca nut. He divides the nut, half falling to Sertapura and half to Longkapuri. [h]

[See also B3, B6 and B11]

3. Anjani, Bali and Serba (*Sag in A) are children of Dewa Machari and his wife Dewa Bulan. Dewa Machari creates Bali ruler and intends giving him a penunjak api [equivalent to changgai api, (A2)] but Anjani snatches and swallows it. Her father hurls her onto a mountain Bukit Kaf where she remains, mouth agape. [a]

4. With first wife (name unknown), Disirat Maharaja has two sons, Pandan and Chagarden. They are stupid. Desires child by second wife, Mandudari. Consults astrologer who declares she must eat a ripe areca nut.

4.a. A search is ordered. Suddenly the field grows and half a nut is found, identified by the astrologer and given to Mandudari who eats it. Mandudari becomes pregnant, gives birth to a son, Seri Rama. He is green, a sign that his origin is Benu. [c]

4.b. SM entrusts SR, aged seven, to B6 as his pupil. SR's cook in Nila Kesokma, a houri who loves SR. On graduation, SR is given the
arrow Gandewat Sedor Pekor Hereta Jina by MG who has great affection for SR. Miia Konsoma wants as SR is about to descend to earth and asks MG to make her the brother of SR, as she cannot become his wife. MG orders her to fetch the lat which is in the boundary of Keyangan and by magic changes it into a boy into whom Miia Konsoma enters. The boy is named Laksamana meaning "female lat." He accompanies SR and is accepted as son by SR.

5. In Tasek Henua Langpuri (Lengkapuri) is a seven-headed naga named Haga But Haga But Dewata Dewa which desires to conquer the world and issues general challenge. SYT hears this and asks for volunteer to fight naga with promise of reward of great domains. Haga Gerta volunteers, descends to Lengkanuri and is directed timidly by Kentara Baha (corrected to Nrahja Jina Hereta Sura), the ruler of Lengkanuri and vassal of the naga, to the naga's abode. Haga Gerta fights the naga, his thigh is ripped but he escapes and reaches a three-forked crossroads. Bleeds profusely but moves to Song Agung Seminata (SYT) and is healed. Returns to SYT in keyangan and admits defeat. The naga, Tog Nahasikul is about to do asceticism in the sea for he worships the sun. He sees the blood and orders his servants Epong and Echom Endeng (A7) to heap it up. Places his staff in blood, which turns into a male child. Takes child to Herta Sure who adopts it and names it Rewana. Herta Sure's wife is Kentara Laksana; his eldest son is MBK who has writing on his right palm. After MB, his other children are MKK who sleeps six months and wakes six months (A27) and Tuna Puteri Bota/ Siti Kayang. Nearing adolescence, MB is chosen to succeed as ruler for he is eloquent. MKK is Raja Buda and MBK chief minister. Herta Sure tells of Haga Gerta and the naga and instructs MB to kill it. Herta Sure then dies. Leaving MKK in charge, MB goes to Gunung Serindir, Ganda Waneng and does asceticism
for 40 years. His beard is so long that a sparrow is able to enter it (A3). MW asks Eng Angun for 12 heads, 20 arms and 20 legs. This is granted. A green bottle descends. On it is writing ordering MW to deposit his soul in the bottle when he fights the naga. He does this and the extra heads and limbs disappear. MW takes his soul-vessel to Mahesikul Reah Bum and deposits it. Returns to Lansakurri, fights and kills the naga. Sticks the naga's seven heads onto his own head. Since doing asceticism he has had the appearance of a raksasa. MW crosses the sea, makes love to white elephant, tiger and cassisory, resulting in sons: Rata Bionu, who becomes ruler of the area, Sevarning Laut (across the sea), Chorong Nuka Rima and Chorong Nuka Buring.

6. Disiat Maharaja's forbears are Sirat Berembun, Chengkerawat, Sirat Rasan, Sirat Chengkerawati. Sirat Berembun descended from Sirat Ham (Adam, but later altered to Raja Kaha Limpah Jadi whose wife was Kekandi Hava). SM is ruler of Sertapura. (A2) MW requests Mandudari. SM complies without a fight; he nits MW who is repulsive to women. Mandudari, annoyed with SM, asks for seven days postponement. Bathes at kolam and rubs off dirt once a day for seven days. Gives dirt to Mahesikul Nata Api, her adoptive father. Her father Raja Kaha Basar gave her to BIA to rear. BIA creates Mandudaki who takes Mandudari's place. The latter hides in the palace with BIA. MW takes Mandudaki.

6.a. After seven days, Mandudari reveals herself to SM who is delighted.

7. MW desires child and consults same astrologer, (=B4). Mandudaki eats it, becomes pregnant (dup:B4). MK, gives birth to a daughter, [x] golden in colour for her origin is Seri. She is named SD. MW consults BIA who declares her to have good fortune but that she will
be the cause of disaster and BK's death. SD is set adrift in wooden
boat in the sea of Ceylon. Drifts to Wat Tujuh Kadi Bermas,
the domain of Mahasayal Risai Kela. BK sees case and orders EE (=A)
rear her.

3. BK creates naga with seven heads and plants seven lontar palms
on naga's back. When SD is aged 16, BK proclaims whichever shoots
through the seven palms may marry SD. Crowds gather, including
KE. None succeed. BK visits SD arriving in three days. He asks
for BK's sons.

3.a. Takes Benden and Chogyden. They come to three forks in the
road, all lead to the wet but the first guarded by Jekin takes only
three days; the second with a large snake, takes seven days and the
third is quite safe but takes 42 days. The boys choose the latter,
and BK, disgusted, sends them home and asks for SR. BK is unwilling
for SR is grown prince but BK persists and BK and L overhear, ask to
go and BK relents. BK departs with SR and L. SR chooses the
three dry road, encounters Jekin asleep, and pulling her big toe
takes her for he seeks no unfair advantage. Jekin wishes to marry SR
but the latter kills her with his arrow. Arriving at the wet, SR
sees the uneven palms and calls down confused. L explains the truth,
SR treads on the head, L straightens the naga by pulling the tail and
SR succeeds in shooting the seven palms. BK, furious, kicks a rock,
warns he will take SD and returns to L fName, longing for SR.
BK wishes BK should be satisfied, invites him by means of a letter
attached to an arrow. On arriving BK is told to compete with SR
in building chandi pillars. Whoever builds the higher one before the
morning star appears shall win SD. Although BK has many followers
to help, L calms SR by saying that BK's pupils will help them.

SR's chandi is made of bamboo, BK's of stone. When the bamboo is
high. I turn it into a real chendi and SR places a ring at the top.
The pen shines like the morning star (A26) and SR is declared the
winner. MK kicks a rock and returns home. MK places SD in vat
with 39 statues and invites SR to pick out SD. With L's advice, SR
uses a leaf-spine and in successful. MK is pleased. MK sets off
to do asceticism on Gunung Mahabiru. If he states his absence will
be short, it will be long and vice versa. SR wishes to return home
but MK does not yet permit this. However, he warns L of a pool of
clear and muddy water and of sleeping in a newly built house. SR is
impatient and does not wait for MK's return. They set off.

9. See B2. SYT descends to earth becoming Pong, the servant of Tok
Mahanikai. From his dirt, SYT creates Endeng.

9a. MK know of SD's abduction. They cause an invisible wall of fire
to protect SD from MK. Then MK offer themselves as servants to MK,
becoming Pek Kadir and Pek Dimer, nowadays called Pek Dogol and Pek
Long.

10. Anjani gives birth to KB. She cannot cater to his insatiable
appetite. KB inquires nature of sun. Anjani tells him it is a mango.
KB grasps sun. Deva Netakari turns, KB burnt leaving one hair, restored
by Deva Netakari. The latter gives KB greater strength, ordering KB
to open his mouth and allow the hot air to enter. KB descends but
cannot return to Anjani for his leaps are too powerful and arrives at
the vat of MK, tortured by the heat of his body. MK instructs him
to pick his teeth with a kemarchup. This reduces the heat, and his
strength by half. MK names him MKP. MKP returns to Anjani,
inquires about his father and after threatening the reluctant Anjani,
is told the circumstances of his birth. MKP goes to MK and is
told of SR, L and SD, and of abduction of latter.
11. It lands in the open mouth of Anjani which shrinks and she becomes pregnant (A2). SR sets off again. He calls Sky, asks her to help by assuming beautiful form, waiting in a shelter he will build, marrying SR and cutting his throat. SR arrives at shelter, ignores L's warning, is invited in by SKY, marries her and takes turns with SD. SR seeks fruit in jungle and remarks that jungle animals understandably look well fed due to abundance of fruit. While L is defecating, SKY who has fallen in love with SR, fights with SD. SKY is losing, turns into bota. SD flees, L returns and SKY reverts to woman. SR returns, SD informs him but he disbelieves SD. On L's advice, SR threatens SKY with arrow and she reverts to bota. SR shaves her head, cuts off ears, nose, one arm and leg, and gouges one eye. Burns her into air.

SKY lands in Langkapuri. He becomes an old man and orders PEG to become golden banking-deer. Seen by SD (2nd time) sets off.

(UNWILfING to leave but SD accuses him of desiring her). He asks SD for Alme if only flower in her hair - SD emerges, is caught, and her soul issues from her body in the form of a white swallow. He devours this with Bata Tager Gona. Jentayu see woman being abducted and

[x]

11.b. L meets SR, return, discover abduction, set off, and meet Jentayu who relates incident. SR takes ring, Jentayu dies.
Laughing, he flies back with elk towards Langkapuri over Raja Bali's palace in Pelican. Bali intercepts, captures Elk, ties him to pillar with strands of heliotrope datura plant and takes Kendudaki.

Eventually Elk breaks the strands - accounting for the twisted form of the plant to this day - and returns home. After three months, ascends to kayamom and complains to Elk. Kendad is sent to establish from Elk that Elk has a right to Kendudaki. Then a dowm is sent to Bali to investigate. Bali states that Elk's exasperation angered him, and threatened with a curse, agrees to return Kendudaki. The dowm removes child from womb and Bali transfers it to a white eke's womb, through her mouth. Kendudaki returns with Elk to Langkapuri. Elk gives birth to Lola Anggra. A dowm descends and builds a chandi of glass. With the surplus he creates a woman. He announces whoever can build a chandi will win the woman. (dup. Elk) Elk falls but Serba (=Sag) succeeds. Elk, however, orders Serba to return and guard the land and promises him to return with Serba's wife. Elk tells the dowm he will take her to Serba, but the dowm, suspicious, makes him swear by Elk's arrow Condowat. Elk takes her for himself. She gives birth to Anila.

SR sleeps on Elk's lap under a green tree. Elk sees them, descends from the tree and greets SR as father. SR, angered, is about to shoot but Elk ascends the tree. The leaves shred and Elk is visible. Elk tells his story, SR on Elk's advice, acknowledges him as son and they eat rice from a banana leaf in which a channel appears of own accord.

Lang Supa, a buffalo and his wife Lang Celangari (=A) AA creates havoc in Bali's garden. (After giving birth, wife rejoining husband and feeds son once in three days, latex once in seven days, then not at all. Tells son to hide until crown. Husband not suspicious. AA does not attack bamboo. No mention of ants breeding.) Gardeners
Serba fights AA, is defeated, reports to Bali who takes sword and

doos battle with AA but cannot defeat AA. They then fight seven days

in sea, in air and seven days in a cave. Bali instructs Serba (=A)

Serba is hurled into jungle landing in a saprud tree. (PA and A

are not mentioned in the scene. The haunt of the cave appears in the
dream. Serba sleeps with Bali’s one wife. No mention of hair

tying.) SR, L and HKP rest under tree. Serba hopes to see the love

of brothers. © Teens fall on SR who imagines L is weeping and

accuses him of tiring of the quest. L denies this. (A3) Here tears

fall with some result. Then HKP ascend to tree finding Serba. Serba

relates experiences and asks SR’s help. Serba fights Bali (=A) Bali
dies. (No n/o HKP. SR states he has a right to interfere as Devil

Nejsheri was related to Sirat Barouman. Bali is willing to give a

drop of blood but arrow still pierces him. No mention of battle being

in the air.) Before expiring, Bali orders Serba to serve SR. The

corpses is burnt and ashes placed in vat.

Serba does not know the way to Langkapuri but states that Mahraja

Tilam (identified with Sab), a friend of SR, can direct them. Serba

visits Tilam but is refused. Serba reports to SR. HKP goes with

Angrada to Tilam’s land and brings back his palace, setting it down

before SR. Tilam states that his father told him to serve the one

possessing four heads, arms and hands. SR causes these to emerge from

his body. Tilam and his two sons LI become SR’s servants. [B’s

father told him of the green flies but he does not perform the scene.]

They arrive at the coast. HKP suggests flying but SR decides to

build a causeway for not all can fly.
Stone is fetched and work begins. MN asks MBS if SR is making for Longkapuri and is told that this is the case. MN orders LD and WH to ask Raja Naga in the sea to have the causeway demolished. HKP buries his tail into the water; it is pinched by a crab. HKP buries the crab into air. Realising there is interference, HKP descends into sea, sees fish led by TPI attacking causeway, captures and questions her. She takes him to her father Raja Naga who marries him to TPI whereupon HKP orders the causeway to be rebuilt by the fish.

H KP departs leaving TPI pregnant, returns to SR who is angry until HKP explains absence. Work continues. LI toss rocks to H KP who catches them with feet causing quarrel. SR arrives is angry with H KP and preferring to be severe with his own child, drives out H KP.

Progress becomes very slow. I suggests recalling H KP. SR sends Serha to invite H KP but the latter refuses and will only return when I agrees him. Causeway is then completed and stretches to Sumry Gandeswani. Wood is sought to build a shelter. MN, learning from [1] MBS that SR is nigh, asks PSC for advice. PSC assumes form of stinking carcass (nala) and lies near SR causing him distress. I, realising this is magic, makes fire and tosses carcass on fire causing PSC to flee. PSC next assumes form of SD's carcass. SR weeps and takes carcass on lap but I does as before causing PSC to flee back (dub) and report failure to WH. @ WH dreams of white hawk fighting with black hawk resulting in latter falling on palace causing damage. MBS, consulted, advises returning SD to SR and interprets dream as a bad omen: SR is the white and WH the black hawk and the land will be ruined. (A7) WH calls MBS a liar, sets him adrift on a banana trunk. MBS drifts to shore, is found by H KP who wishes to burn him, fearing magic, but MBS, taken before SR, explains, takes oath of fealty on Gandeswani and made chief minister.
His deputies are Serba and Tilen. The generals are HKP, PA and A, in all 33 captains. After conference, MBS advises sending letter to UU asking for SD. Ananga is ordered to take letter, as he is step-son of HH. UU reads letter, NH refuses, asks PA to murder SD. PA refuses, is invited to meet another, Mendukki. NH is given poisoned food but PA, suspicious, tosses it at NH's face.

17. HKP asks to burn Longkwan and, permission granted, assumes form of small monkey. Having seen SD, he uproots NH's crops. NH orders his arrest. HKP allows himself to be captured but cannot be killed. HKP declares if he is to be killed (=A) Asks help of Nebalakul, (No n/o coastliest or sea boiling) leaps in seven songs and is told to place tail in mouth. Fire extinguished. NH's subjects and animals flee into jungle - they are the origin of aborigines who have frizzy hair as a result of fire, and of jungle animals. NH remains in jungle with PD, UL and ministers.

17a. HKP rescues SD (428) and takes Mendukki but latter is given back.

20. NH orders that Nabjaja Gagak of Bukit Kolikir Sunggung Kolikir be called to help. Nabjaja Gagak collects taxes: an eye from each person he encounters, so he will be pleased to fight due to abundance of eyes. MBS advises caution. HKP or L wear the dancer's spectacles, fights and kills Nabjaja Gagak.

21. See B27.

22. NH summons his friend Hah Gangga Musu, ruler in the sea, to help. Fights and is killed by L's arrow.

23. NH summons his friend Raja Gelibar Filta Api who has a burning gaze. MBS advises obtaining the dancer's spectacles from kayangan. L wears these and kills Raja Gelibar. This is origin of spectacles.

24. NH orders PD and UL to summon his youngest son Mah Herajit.

MBS advises L should fight NH. In battle, NH is pierced in chest.
by Gendewat shot by L. Arrow stuck fast. MN returns to MN who advises him to suckle at breast of Mandudeki, his mother. MN cured, desires revenge but first decides to do asceticism in Gua Sijara Malina. MN places taboo on uttering word "death" in the cave.

24. MN orders FD and IH to summon MN from cave. They inform MN of death of MEK, thus ruining his asceticism. Angry, he reports to MN. MN borrows the arrow Nega Belit from SB. Arrow will cause tree to grow in wound. Arrow must be sharpened at seven hills, mountains and ostuaries. MN divines. IKP volunteers (=A2I) completes five. (No w/o A, MN not KP.) MN warns SR of great danger. SR is angry, drives out MN. MN walks aimlessly (=A) bright and clear. (MN's camp, no w/o west). I fights MN but vapour of arrow causes all SR's side, excepting IKP, to faint. IKP finds MN, asks for antidote. MN asks IKP to fetch @ the previous ingredients (B27) plus the plant "call above enemy below, call below enemy above" - i.e., Monkey's head plant, but MN forces offending IKP. I IKP returns with the whole hill. (A12) Antidote must be applied before sunrise. MN orders IKP to prevent sun from rising. This done, MN orders IKP to fetch MN's miller, a whetstone. IKP assumes form of small monkey and fetches it. SR's side are restored. MN's side, imagining they are victorious, cheer. MN advises I should fight MN. In battle, Gendewat pursues MN who flees. MN orders IKP to fetch gold and silver tray from kiyungen. Arrow beholds MN, head is caught on tray by IKP, otherwise head would burn earth. MN means for his dead son.

26. MN orders FD and IH to summon Raja Galibis s/o IS by Milk from underworld. Galibis digs tunnel under SR's shelter. TP has given birth to HI. HI asks father's name, is told, departs to search for IKP but meets Galibis who tells him IKP will soon arrive. HI
believes this, takes oath of fealty and is sent to guard the pool in the underworld. SR asks EKP why enemy does not come out. EKP states that he is in the jungle, that Calibis has dug a tunnel and will use sleety inducing magic. SR orders EKP to keep guard. EKP excilves SR's shelter, EKP waits outside. Calibis arrives, puts EKP to sleep, eats his stomach and takes SR and L to town on Cumar Turanga. At carnival, he will be hunted. Puts SR in jail with Dean Calibis, son of Her Midkin. Intends roiling and eating them.

Water is fetched and carried must be weighed. EKP takes EKP, SR and L found to be missing. EKP rescues L pinned down by wolf-teeth. EKP restores him. EKP seizes SR, encounters HL. They battle with no outcome. Discover relationship - EKP shows star in mouth (A29). HL draws map on waterlily leaf. This is origin of leaf's form.

EKP assumes form of woman, sees old woman wearing as son is to be boiled. EKP becomes bigger in her hair. They enter but seeless break. EKP immediately emerges, kills Calibis' soldiers, fights Calibis who, flagging, challenges EKP to duel with leopard trunk. Calibis allowed first blow but is killed. EKP fetches SR. Deaut Miten in comb (A1) fights EKP. EKP cannot spin him up he is too slippery. EKP, having placed SR under kumhu>kap tree, goes to beach, meets old man who tells EKP he is stupid and that he must stumble and on Deaut Miten. EKP does this, town his apart, returns with SR. & EKP then returns and makes Dean Calibis ruler under the earth. (A29)

27. BD and HL, sent to summon EKP have difficulty in finding him. EKP takes leave of wife. SR hearing cheers, consults BD (A1) returned to SR. (EKP in fleeing. No s/o preventing bloodshed.) EKP challenges Serba to uproot tree where doing doקוליסum. Serba succeeds but is cursed by doves and paralyzed. EKP has already
return, after telling Serbs to wait, and informs MS of trick.
Serbs carried back, given antidote by SR but is weaker than before.
Previously stronger than BBI. MSK returns home.

27.c. MS again summons MSK. @ From Eron, MSK requests loan (=A21)
of all the Eron. Eron agrees (=A21) Seven hills & mountains (=B24) completes five (MSK not MS). MSK attacks and vapour of smoke causes SR's side, excepting SR, HEP and MS, to faint. MS asks for exorcism of black cow under earth, calling symbol cross and anti hidup cross. HEP fetches this bringing the hill. EBS restores army. (dup, B24) SR recovers spear, stores it. Two of MS's officers report that SR's side has recovered. MSK attacks, is shot by E, dies and corpse is burnt.

28. MS decides to do battle himself. At this time his elephant and rhino given are present. In battle, all his army are killed. MS enters jungle, comes out once a week to fight and each time is shot by SR until his body resembles a basket. MS informs SR of MS's soul vessel.

28.c. EBS orders HEP to deceive MS by pretending to serve him, saying that SR has banished him. MS, suspicious, takes him to Nahasikal Bench Dani, who accepts EKP's story. @ EKP is married to Kuntum Bundu, MS's widow. (=A29) HEP returns from Nahasikal's abode.

pretends to fight SR's army. HEP then returns below the earth with his wife and while she sleeps, steals the vessel. In battle the following day, HEP hands vessel to SR. SR fights BH. Omen of MS's end: the boundary tree of his realm falls and horizon turns red.
SR breaks vessel, shoots off BH's heads @ which are caught on seven trays by HEP (B24) who then places hill on BH. If BH is given vinegar and blood of white goat he will again come to life. Once
a peck HEP hammers arrow into MS's body.
29. *BL has adoptive parents who practice asceticism at entrances to cave of sky, named *Babang Lencit, *Babang Bumi. Hear of *BL's death. Obtain antidote to restore *BL but way is barred by snakes. (say Kaliana) or demons (say the Thais). *BS finds infant sons of *BL by elephant and hawks, named *Sumbu Bedung and *Sumbu Benaming. *BS identifies them. *BS intends burning them but *BS pitying them has then spared. Reaves them.


29.b. *SB has insomnia. *BBS divines & her soul missing (Sec III), advises recovery. *SR and army set out. Encounter turtle and frog with armour plate, Tegar Gane's warriors, about which *BBS has warned. *LP kills other animal warriors but unable to defeat turtle and frog. *SR promises the victor kingship for 42 days. Rene's s/o *BD accepts, digs hole, with *BD. Turtle and frog fall in hole, buried. Tegar Gane refuses to return *BD's spirit. *SR attacks but no outcome.

Summons Ham Bachel who defeats Tegar Gane. *SR shoots letter. *SH's
spirit refuses to come. BKP sent to ask BDS who advised SD herself to capture spirit. SD goes, offerings are made, spirit returns to.
2.  @ Dasa Bisma, (B) also named Dasa Bercumbun in granted permission by BG to reincarnate on earth. @ SYT previously suggested this for it. SYT descends to earth, (A9) Bisma will have no servant in kayamun. Ordered by BG, Bisma descends to Gunung Bercanta Kayu and considers where to reincarnate. Enters body of BK. (See also C4).

3.  @KKA has daughter. @ Named Anjani (B). His wife dreams that she fornicates with DSM and DCE. Result is sons Bali and Sagariva. Anjani complains that she must walk while brothers are carried. KKA, angry, curses her to do asceticism in eight month gapo.

3a.  A pair of honey birds make nest in KKA's beard, anger him by quarrelling thus disturbing his end are turned by him into the Eons Panch.

4.  @K, whose forbearers are S. Ramen, S. Chekrawati (A2) and Adam (B6) is ruler of Sinun Bercantipur. (A2) Has two stupid (B) sons; Karden and Chatardan. @ K desires another child. Astrologer advises @K (B) to kill 40 white elephants. Succeeds in killing 39. Returning, encounters white naga in pool. Astrologer advises that naga will complete number. @K kills it with bow. Incense is burnt and smoke rises to kayamun.

4a.  @K sleeps with wife, Kandudexi, resulting in @ her giving birth to SR. (B) She has a further son, Laksawana who is not a reincarnation. @K's umbilical cord becomes arrow @ Candawat Sada Roko, (B) afterbirth becomes horse. Kuda Bima Jelau Eona and placenta become Kuda Kuning. Nilat Ikana, L born with sword.

5.  @KKA does asceticism in sea. Arrives at three-forked crossroads. She over prances bloods profusely. @KKA turns blood into child with ten heads and 20 arms. Takes him to ruler of Longkapuri, Maharaja.
Korta Sura who adopts him. (B) Wife named Hombuat Kuch. MKA named child ♂ Si Reechek. (A2) Now given name Rahana, (blood). Has bad character. PD ordered to arrest him. Set adrift on banana trunk. Arrives in Serindip (B). Does asceticism head downwards over fire. Gathering wood for fire, two heads fall off and he tosses them away. When a third falls, leaving seven heads, (B) he makes rebab from skull. Adam appears, asks his wish, is told of desire to rule four worlds and eventually agrees but Rahana (also called MH) to swear to be just otherwise he will be pierced by SH's arrow.

5. Returning in order to assault father, MH encounters many animals and copulates resulting in various children named (B) Chewer Buka + name of animal (B). MH arrives, father on deathbed. (B) Dios (B). MH creates himself ruler. Elder brother in MBS who has charts (called rambu) on right palm. MH elder brother, MKA is banished to Salwangen in jungle. Sister named Beta Sanga Kexit. (See also 022)

6. MH, desiring human wife, takes arrow and asks SH for favour. SH agrees. MH then asks for ♀ Mandudari and SH complies. Mandudari asks for seven days postponement (B). SH creates cost from dry coconut. Gives cost to MH to rear. Cost runs amuck, kills some of MH's subjects and disappears. MH offers to pay cost of cost but SH waives payment. ♀ Mandudari (B) bathes, creates Mandukuki from dirt. Ignorant of this SH gives Mandukuki to MH. MH then shows herself (B) and advises SH to deflower Mandukuki. SH assumes form of child, accompanies old flower seller and gains entry to Mandukuki who asks for child or at least to sleep with him. SH reverts, sleeps with her causing conception of SD. SH returns.

7. Mandukuki gives birth to SD. ♀ MH consults MBS (B) MKA finds case. (Iron case. No m/o Ceylon.) (B) MKA holds case under foot. EE cannot open it. MKA opens it, finds SD and rears her in
8. **HKA plants **seven** (B) palms on naga. When SD is grown up, he invites both brothers Koraabu and Koraan to shoot palms with promise of SD. They fail. **HKA invites **MW by letter. (-here the first time) (B) MW comes with FSG but fails. HKA visits SH, asks for SR, is given Kordan and Chataidan. Arrive at two-forked road: (B) one with Ibu Jokian takes one day; other, quite safe.  (B) HKA asks for SR. **L wepa and is also allowed to go. SR chooses one day road, wakes Jokian, a female. She pities him and will let him pass. SR, wishing to make the way safe for others, shoots her. (B). Arrive at wat. SR fails first time. Cheers. SR weeps. **L explains (**B) SR succeeds. (B) **L catches arrow. More cheers. MW departs. HKA intends holding feast but SR insists on returning.

8.a. **HKA places SD in wat** (B) SR succeeds. (B) **SR wishes to leave SD with HKA while he visits SH but HKA orders him to take SD. They set off.

8.b. **After SR shoots palms**, HKA asks him to investigate his honey tank which he finds emptied each morning. SR hides, crow appears, SR shoots, arrow turns into crow, crow descends and begs pardon from SR. [3] (See also C11)

9. **SYT calls **BG, informs him that if Bismu wishes to reincarnate, this should be granted. (C2) SYT then himself descends to Gunung Argarana, enters envelope named Hak Para Lungan. Leaves this envelope causing it to become Hak Long. SYT then enters envelope Hak Pandalu Kunga, then Dara Korboda. They go to Kuala Dua (Lengkaapuri), become servants of Korta Sura. Dara Korboda changes name to PD. SYT becomes servant for he wishes to know secrets in world. (See also C2)
10. © Anjani (=B) Restored by DSM (No enquiry by KB) (=B). DSM informs KB of parentage and that L is red, SR green. Gives name May Dayu Indra Chandramun. KB disapproves so is given name HKP OHM etc. DSM puts three @ stars (129) in HKP's mouth to give strength, tells him to serve Bali in order to meet SR. Informs him that he will grow big when burned. HKP goes to Sehorang Lent Segadura Bali, Bali's land. Bali's warriors cannot capture him. He then becomes servant, is given rice in coconut shell but demands a plate.

11. MW creates shelter filled with fruit and pools, muddy and clear.

11.a. SR, L and SD encounter shelter. © SR insists on entering. (=B) © L has been warned by MKA (=B) and as shelter is about to overturn, pulls SD clear and SR also leaps clear. SR searches for water, © arrives at pool (=B) Anjani becomes pregnant (No mention of beads or time. No trap; sugar cane is put in muddy pool. SR aborts SD on L's advice and sends embryo with Mak Si Dayu Angin) (=B).

11.b. SR continues journey. MW becomes Berahmen Jekani, © orders sister Beta Sang Kerit to become (=B) golden barking-deer. Seen by SD (=A[2nd time]). Sets off. (SR finally shoots and causing it to become half bota and to shout for help.) MW asks SD for light for cigarette. SD passes lighted stick through barrier but MW insists on short one, grabs SD's hand and flies off. SD tears off and drops strip of clothing, which become podi and other plants, to make trail. Jentayu here way (=A) MW takes SD to L'pamii. (MW says life force is in left shoulder.) SR and L meet, return, find SD gone. Beta Sang Kerit returns to MW. SR and L follow trail, meet © Jentayu. (=B) dies. (=B)

11.c. At some point while in jungle, L accidentally cuts off head of Sang Kerit's son while slashing at bushes with sword. Sang Kerit [g] abuses L. L mutilates her nose. She returns home, hides shrouded
in place, is found by MI who is angry at SR and L over deed.

12. Before meeting Juntawa, SR is directed by cront who is then

granted wish for long neck.

13. MI wishes to build chandi orders Bali. Bali fails but Sag

succeeds. Sag returns home without informing MI but latter, knowing

of Sag's success, gives Bali consolation prize TP Jani Jana (B) and

orders him to give TP Salimung Kacha to Sag. If Bali breaks

promise, he will be pierced by MI's arrow. Bali takes both. Jani

Jana gives birth to Bola. She further has miscarriage. A chicken

runs off with embryo. Two chase chicken, swallow embryo, resulting

in birth of Auggada.

14. MI requires someone to go to Janggampi to confirm that SD is

there. (A17) There are no volunteers. MI is shown a small

monkey, i.e. HKF, (B17) who agrees (A17) but first wishes to eat with

SR from same loc.declaring he is MI's son, recounting MI's words. MI

reminds MI (B). MI agrees to eat with HKF. L makes channel

with finger. (See also C14)

14.a. MI chases them. MI Bali fights MI (=B) Sag lands in ru tree.

(Also fight under earth. Sag sleeps with Bali's two wives. (B)

SR, with L and arrow, is thirsty (A). Water tastes foul. MI SR angry

with L. L suspects water from (A13) MI ru tree. MI (B13) MI shoots

arrow into broad leaves shredding them. (A13) MI Sag descends, (B)

explains and asks help against Bali (=A) MI dies. (No w/o battle
in air, nor HKP; Beli recognises arrow but SR at first ashamed to admit ownership. SR marks Sag with green juice.) Nola and Angade attack Sag but SR's men restrain them. Before Beli expires he tells song to serve SR (B). Now SR has 33 captains. (B16)

15. Kera Behandur bars SR's way, is overcome, swears allegiance and becomes Meduranga. Similarly Raja & Serba (B) (different from Sag) of Celaga (also Lega Kok Hien); Raja Tilaam of Gua Boreman and Raja Saburanung of Kenna Pakian become servants of SR when he enters their countries.

16. @ Willing help from DH, HKP makes tail long, hangs it (**) crab into air. (B) They build causeway, Angade handing rocks to HKP. Then vice versa. Angade catches rock with feet. HKP, angry, grabs hill with tail, hiding the sun and is about to hurl it on Angade @ when SR intervenes, (B) catches the hill and makes peace. HKP consults MBS, is told SR is approaching, disbelieves him and banishes him. MBS, with wife and daughter, TP Bongsu, come to SR across causeway, explains and states that MW cannot touch SB, due to @ great heat (B9) and blood coming from his pores. MBS takes oath of fealty. Swordfish, led by Raja Ikan Sura Bani (female), attack causeway. On the second occasion this happens, HKP, on the causeway, sees her, has an orgasm and the sperm falls into sea. She imagines it to be a flower, swallows it and conceives. @ She gives birth to HI (A26). HKP informs her that as she has swallowed his sperm, she must not attack. She complies. @ SR asks Nola and Angade to take letter to MW. MW reads it, refuses to return SD, and contemptuously offers him water. They refuse, kicking the water over MW's face. (B)

17. See 013. SR gives belt as mark of recognition to HKP. HKP leaps from ground and hill but sinks. Leaps from SR's forearm. Arrives, introduces himself to SD, offering to rescue her but she
Inele, the only manly way is for SR to rescue her by war. IKP is hungry, given mango by SD (*A) uproots trees. PD and NL protest in vain, report to MK who orders capture of IKP. Finally IKP surrenders himself. IKP declares that if (*A) City is burnt, IKP crowns in size. Tail still alight, asks MK's help (*B) extinguished (*B).

Returns to SR.

19. SR wishes to attack. Raja Serba, said cheers, goes to fight IKP's sons: tiger, lion, bear, wild dog. Serba kills them all.

20. IKP orders PD and NL to summon Raja Gagak of Gunung Kelekek Bukit Kelitir (*B). Fights Ser, Raja Gagak is killed.

21. See C27.

22. PD and NL ordered to summon Gunung Masur, a son of IKP - a once MK descended into sea, was stung by jellyfish, copulated with it, resulting in GM (*A5) MK advises Tilam to fight him. GM is killed.

23. IKP summons Sang & Gelibis (*B6) Make Api, who digs tunnel (*A26). NBS states that Gelibis is approaching and will open burning eyes. GM's large mirror is fetched, IKP positions himself. Gelibis crosses, sees own face and dies.

24. Nacajit, whose appearance resembles SR, is summoned. Knowing death is near, bids touching farewell to wife. Reporting to MK, he declares that if IKP returns SD to SR, IKP's glory will be enhanced. IKP angry. IKP fights SR, acknowledging SR to be in the right. SR kills him.

26. IKP summons Raja Lebic, his son by a gelibis bird. NBS warns IKP he may use sleep inducing magic. (*B) IKP makes tail huge, invites SR and L to enter its coils. NL causes IKP and others to sleep with a.t.m., abducts SR and L, intends boiling SR and L, orders wood fetched. IKP wakes, NBS sees SR and L missing, NBS informs IKP of NL's intentions. IKP departs, sees scales, meets old serving woman,
becomes flea and enters with her, Scale breaks and RL's soldiers kill her. + HKP rescues SR and L + and steals RL's soul vessel. + Baja Sorba is chosen to fight RL. Borrows SR's arrow. RL hurle arrow, caught by Sorba. First arrow killing RL. + Soul vessel broken +. © Belut Ilitan (B) bursts from mother's womb, fights Sorba but © too slippery to hold. Sorba calls HKP who also fails. (B) MBH © advises fighting at beach. Sand sticks to Belut. HKP grips it, smashes it on his knee, killing it. (B)

26.+' HI asks mother identity of father, is told, seeks HKP but meets Bota Nembang Kuming who deceives him into taking oath of loyalty. Bota Nembang Kuming is a friend of BK. Helps BK by abducting SR and L Bota Nembang Kuming with sleep inducing magic. Intends to boil them. HKP follows, meets HI, discovers relationship. Rescues SR and L and kills the bota. (dup.)

27. BM summons MBK. From BK © BMK requests loan (B) Completes only five. (Only seven hills stipulated) (B) © MBM warns (B24) bright and clear. (B24). © MBM attacks (B) MBM asks HKP to fetch white stump wall flower on Bukit Jabor Perkasa. [Spear © also hits L, becoming tree in wound (B24)]. HKP goes (B) © calls above and there is no answer below, and vice versa (B24) © HKP returns with hill (B). MBM also requires blue chempaka. © Calls Anggada to fetch it from SD's head. Goes in form of bird. © MBM applies antidote, (B) tree reverts to spear. HKP is about to hurl it but PD, seeing this, swoops on spear, claiming it, and seconds to Koyangeng, is angry with BK. KG states that MBK told him that PD ordered him to fetch spear. MK comes out to fight, is invited by HKP © to duel with lontar trunks (B26). HKP uproots palms, © allows HKP first blow, pretends to be hurt, hits HKP a mortal blow (B26). Thus HKP kills BKK.

27.+' During war, Bota Song Kerit makes antidote to resurrect dead army. MBH discovers this. HKP steals antidote while Song Kerit [e]
28. BH intends to fright himself. + IKP steals the & whetstone, BH's pillow (B24) in which BH's life force resides. He causes BH to sink into coma. ⊙ Tien hay (A14) of BH and Banudaki together. + SR fights BH and eventually pierces him with arrow. + The stone is smashed. + BH falls ⊙ and IKP places hill upon body. The antidote is vinegar. (B) ⊙ FB and BH come to SR. (A29) FB informs him he is SVT and will serve him in the world.

29. BH summons Padang Umas from ⊙ Pucit Berapok Gunung Berekapi (A29), on pretext of inviting him to feast. Comes, eats and in turn forced to fight. Fights SR, is killed. [d]

29.a. FS consulted by SR. states BH has no more children. IKP finds servant of BH with BH's two infant sons Paspa Gaya, Paspa Gaal which she claims are her sons. Spared by IKP. FS made ruler of J.puri. TF Boncan d/o FS married to IKP. SR returns to Simia H, leaving FB and BH with FS. Monkeys return to domain. FS informed of BH's two sons, sends them to study with ESA. On graduating, visit Dita Petula Indara, who agrees to help. Goes to J.puri, kicks FS off throne. FS earns kris but wounded. TF Boncan orders FB and BH to summon help from SR. She gives birth to HB who goes to SR arriving before FB. HB masters monkeys, seeks IKP, doing asceticism, fight, learn identity. HB meets BH, fight, learn identity. (dup) Away attacks J.puri. BH's sons captured, hung on fish-hook by BH. Dita PT impaled.

29.b. ⊙ On abduction by BH, SD's soul issued from body. Caught by Tegar Gana, transformed by him into white swallow. SD has insomnia (B) advises recovery stating only woman may go. Woman set off, with FB and BH and sons Doe and Lembok. Tegar Gana's warriors are frog, turtle, and lion (pair of each) all with armor plate. FB attacks. Only lion undecapitated. (B) Doe 4 , with promise of reward of damsel, makes fence of spears and kills lion. ⊙ FB brings down SD's soul with invocations. SD, in male attire, kills Tegar Gana. (B)
2. SYT has son, Anga Si Doum and daughter, Nok Si Doni. SYT orders flooring of DSH and BCD for adultery, then released. SYT and Betara/Deva Kenken visit paris. Kenken finds Bidendari Seri Anguser and Deza Kortek making love. Kenken informs SYT who orders them arrested and charcoal rubbed on faces. They sin again. SYT, informed by Kenken, orders devas to arrest them, and sentences them to death: men is chopped up, women impaled. Souls become devils, the men falling into sea becomes Mahrajja Bala, women into village becomes polon ornament. Deva Roseh/ Si Rocheh revolts to avenge them. SYT captures him with magic chain. SYT kills Si Rocheh down to earth. Londa in Bowling, domain of Jentra Bala, becomes colchis plant. SYT's children ride horses Kula Hayu Baarmeri. ° They fall in love, (B) arrested by Kenken, brought before SYT, Si Rocheh's followers demand justice. ° SYT turns them into cacao nut, divides it, one half falls to Java, half to India. (B) As SYT greatly loves them, he turns them into male and female devas. Sang Dorra: (pronounced by B: Deren) Deva and Sang Dorra Doui, man and wife. Sang Yanq [k] Ghulb names them. They are allowed back into kayagen, after promising to look after other devas.

2.a. Devas include Dorromun (=Sang Dorra Deva), Sang Kiana, Tabeata, Naga Sairi, Pumpe Yana. Also look Aro, who has bad memory. RH ascends to kayangen, assumes form of white lizard (=A) is intimate with Dorra Doui. Deva Dorromun returns, fights with RH who flies back to earth. Dorra Doui ashamed, descends to earth, becomes pomegranate plant with one fruit, in Longkarumi. Dorromun gives changrai api to Deva Sang
Kiena from whom Arak Apni snatches it, descends to earth and burns.

Borembum orders Kiena to recover it (A). Decides to reincarnate.

(Kiena pushes changgai at Arak Apni). Putting sperm on arrow, Kiena shoots it into air. + Falls becoming mango. + Borembum descends to earth becoming nelanshe plant. (but see M)

3. Honey birds nest in MBJ's beard (A) Turns wife back into sandalwood and mounts her into air. (No m/o 40 years, reason for quarrel, magic words, intention to bath children, abandoning asceticism, curse on Anjani. & Anjani daughter's name (B). MBJ also named Maharishi Tungul. After robbe birds fly away. Wife's name TP Johon Gabara.

DBB brings servant Prima Saren. One day DBB fights DBB. MBJ returns and denen fly away. Anjani lands on Gunung Reva Angin.)

3+.a. DBB and DBB become aware of sons' misery, descend together, name their sonsMahraja Bali and Mahraja Q Serba (B) or Sagarine. DBB creates city, Bali is ruler, Seng deputy. DBB ascends. DBB tells Bali to ascend to Kayangon in seven days. (A12) DBB ascends.

4. Dona Simo Dora Dona (e.Borembum) has descended to earth and become a pomegranate (of D2) in Kuala Duna (=Sukia Kendrapura). TP Lingungan

Dulan & also named Randudari sees it, eats it resulting in birth of SR (B) helped by seven midwives. She goes to bath, meets monkey carrying the baby. Monkey advises her not to leave child. Returns and takes SR. SR notes SR is missing and Q creates child (B) from sandalwood resembling SR. SR and mother return. SR is about to turn child back but TP wants him, gives name Lakhamae. & Rode Hjeau

(C) Kayangon descends, given SR and L a ride then after showing them SR's dominion, returns. An arrow swoops on SR. L overcomes it with his sword and recovers SR. (See also DB)

5. Jentere Daha's wife eats pomegranate resulting in birth of Wana

Ravana. Ravana has bad character. Person with bloomed head
complains to his mother who questions his son. His honest mother and
flees. Jentora Laha orders his arrest (C), he resists, is beaten
and exiled to Lengkapuri. Neeta hostile across. Does asceticism,
head downwards, on banyan tree. Down Adam descends, gives him magic
knowledge. Ramna comments across. Becomes ruler, named MI. 12
heads and 20 arms. MI studies under KIA (also in Rata Api). Neat.
Bali is also there and awakens with MI. KIA makes noise. They
return to their country. MI also studies under KIA, acquires MI.
They make friendship pact. 

6. MI visits MI, reminds him of past and demands Hindunam Balen

(a) MI is given Mandudaki. Koda causes appearance of Mandudaki from
dirt without receptor from SH's wife. MI agrees to 8 seven days (B).
(b) MI's wife allows Mandudaki to sleep with MI (C) & then reveals
truth. (B)

7. * MI Mandudaki eats (B) pomegranate, resulting in birth
of SH. (B) * KIA consulted, foretells disaster & MI's death (B)
at non-in-law hand. SH set adrift in jar, found by KIA who reaps
him.

8. KIA plants 8 seven (B) palms on naga's back. 32 princes and
Maharaja Ugan invited to shoot palms for SH. Fail. MI invites MI.
(c) Fail. KIA visits Tench Java (M) to ask for MI's sons.
Informs Jikin of intention. MI has another two sons (M) & Banden
(b) & Chotarden (C) and Banden Scowden and sends them with KIA,
Meeting Jikin, they flees. KIA takes MI and J instead. SH kills
Jikin and Maharaja Badek. Reach Ugan. SH fails twice and weeps and
cheers, L recovers arrow. MI explains (as) succeeds. (B) Others
claim success, are told to uproot sotati java. With L's advice SH
is successful (as) MI plots with Ugan and Maharaja Bote, forever taking
left and latter right roads. KIA goes to invite beings from earth,
village, field, sea and Kayangan. SR desires to find SD (=A).

They set off. (No mention of BE)

9. SYP is bored, appoints BG as deputy, takes his envelope, Toung, and descends to earth. Enters envelope, now named Chemara Futih.

Encounters Mr Haleher, fights it, extinguishes it and burns away remaining. Chemara Futih, burnt by fire, is now black.

9.a. Chemara Futih, now named Rok Peran Bot, Peran. Also encounters Pool Haleher which enters his name. He bathes in sea, and fashions companion from foam. He and companion, FD and VI, become servants of MV.

10. TP Maya Anjani (or Anjani) (B) gives birth to KB. KB inquires after father. Mother does not know. (B) She is given milk for KB by elephants and rhinos. KB twists their children's necks. Maya Anjani tells KB to ask DSM identity of parents. KB goes to Futih B. Turning, (B26) KB grasps DSM (=C). DSM informs KB of parentage. (C) KB sets off.

11. The 39 princes swoop on SD while L is seeking water and SR flowers. L encounters them, kills two, rescues SD from in a cave.

SR kills another. They arrive at shelter and sleep. Using envelope, fights SR, in killed. L sees MV in a tree, informs SR who fights MV.

MV puts out his hands and arms, SR puts out two heads, three arms.

SR defeats MV. MV returns, summons sister, Siti Maya (=A) and Song Jelau agrees. They set off, Siti Maya encounters SR, entices him.

Eventually they marry. SD distressed. SR builds second shelter for Siti Maya. SR seeks flowers (=A) SKY declares SD receives choicest.

Immediately SD fights SKY (=A) SR informed by L. (L swoops on SKY. No b/o beheading). SR disbelieves (B) but L builds fire and tosses on SKY (B16) who becomes bot. (B) L captures her and cho again becomes woman. L shaves head, cuts eyebrow and nose. SKY returns to MV. MV creates pool. SR, L and SD arrive at pool (=B)
205.

Restored. (No mention of time or beads, SR only wishes to bathe.)

While monkey, SR eats nuts and becomes pregnant. Her miscarriage
(B). © DSM takes embryo to Antoin who conceives. (C) MB becomes
golden bucking-deer (=A) (2nd time). SD eats (no mention of broken
back or blindness). Then MB approaches barrier, fire shoots out.
© for chain, if only flower in hair (B). © SD passes it through barrier
(C). MB grabs her and flies off. SR and L return but SD gone.

They both weep and set off.


Cannot touch SD as blood issues from pores. (A6). © SR and L meet
Jontayu (=B) dies. (B)

12.a. MB, © Laughing in returning home (B) with Mandudaki, flies over

Bali's palace in Pakian Setajuk Bumaz. Bali intercepts, seizes
Mandudaki, fights MB, kicks him to earth and takes Mandudaki. MB
complains to HMA who takes MB to Pakian and, leaving MB outside,
requests return of Mandudaki, © with threat of curse (B). Bali agrees
and HMA transfers embryo to one, resulting in birth of PA.

12.b. See B3. Bali ascends to kayungmi. DSM gives him TP Setajuk

Bumaz, turns her temporarily into a flower and puts her into Bali's
pocket. Descending, Bali is topped by DSM, who, discovering the
facts, decides to send a woman for Sag. Creating TP Hadi Kacih from
place, he places her in a bottle, and gives her to Bali who must
swear to deliver her to Sag on pain of death from Gandorat. Bali
descends, opens bottle, finds woman. Bali returns taking both for
himself. Sag young.

13. SR and L sleep under tree. Tree moves, leaves falling on SR
who states angrily L is responsible and drives him out. L shoots
leaves off tree and monkey becomes visible. Laughing, HKP descends,
calls SR father. SR angry. HKP tells story and SR acknowledges
him as son. HKP wishes to eat with SR and mixes rice with paw.
I divide a banana leaf with finger. Then they set off.

14. Of Long Supa and Long Galanggi (B) buffaloes («A). Bali returns, finds Sag asleep with his two wives. (C) [Husband suspicious due to smell and kills her. No m/o bamboo or ants breeding. PA and A sent only once, (C) with Sag who is defeated by AA. O Only Sag waits outside cave (B). No m/o Deva Empat in dream.] Bali fights Sag and lures him into O Sonua Guriining tree (B). Bali beats PA and A on they seek for Sag. SR in thirst (-A) water is foul. (Water found under tree) O SR angry with L (C). IKP O uprooted tree (B) finding Sag who explains and asks for help. Sag fights Bali («A) Bali dies. [No m/o battle in air, nor IKP. O Bali recognizes arrow (C)]. SR etc. meet PA and A. They set off.

15. L has curach. IKP visits Bharat and Janghury and is told antidote is seven bananas and seven arrows on one stalk. Found on Gunung Berta Indika Kandi or Gunung Gelaga Pensing, the domain of brothers Tilau Foyjangga and Saburana, the elder. Each has sons: Long Maset / Long and Long Maset/ Mas. LL absent, studying magic. IKP reports to SR who sends messenger to Sab. Sab refuses. IKP enfeezes himself; carries mountain on which are Sab and TTP, asleep, back to [€] SR. L is healed. Sab and TTP become SR's followers. LL return, find home missing, inquire, encounter and fight IKP. Sag makes peace and LL, form acceptance of situation. One night, all sleep but IKP. LL become flies, search for parents, are caught by IKP, revert to LL as IKP is about to kill them. SR comes, coaxing LL who then become servants. In conference, Sag suggests Tanjung Solibing Lamp Kendi in Aruda, the domain of C Mahraja Kapan Putih (A21) as suitable base for attack on Langkapuri. IKP and LL are sent with letter but quarrel on route because IKP obtains coconut by uprooting palm. O Sag sees them fighting and orders them back to SR where IKP is
punished (A16) by 40 strokes from hot iron, and molten metal poured in his mouth, which is the reason HKP always has his mouth agape. HKP sulks, wanders (B16) in jungle, asks wild animals to kill him but is advised by Raja Wall bird to return to SR. HKP returns. LL take letter to Aruda. KP refuses. LL return and army marches on Aruda. Representatives of both sides exchange hot words. KP's army emerges. SR sends L and LL to negotiate, but in vain. LL finally kills KP with arrow. Acting on KP's injunction, a serving maid smashes a vessel and two rakasa, named Rajase and Rajesi, emerge. L leap on L but Sag rescues him. Sag also rescues LL who have fainted. Army fights rakasa but in vain. HKP fights but faints due to poison from Rajasa's mouth. SR orders L to restore HKP with chewana mala jaya flower. L, assuming form of kodidi bird, wipes HKP's face with flower. HKP ascends into clouds, fights Rajasa, killing him. Rajesi asks HKP location of life-force, stating his to be on head. HKP states his to be in calf of leg, kills Rajesi and builds Long Lust with arrows.

16. HKP and LL commence building causeway, quarrel. Sag makes peace but later they quarrel repeatedly due to HKP's use of feet. Sag orders them back, SR jails HKP for 109 days, the time in which LL promise to complete work. Little progress. HKP promises to complete work in seven days. HKP commences, sees TI attack causeway, captures and questions her, returns with her to her palace and marries her. She conceives LL. HKP then returns to SR and the army is mustered. Among them is one (group?) named Pa'idin, with appearance of monkey, but whose aim is disruption. SR dreams of white and black crows fighting over palace. [Crows (A7)] (B) MEB interprets that enemies will attack. ME declares him a liar and sets him adrift on banana trunk (B) raft. ME then discovers truth and regrets
Corpses revolve to PSG and flees. (B). HKP gives chase but PSG escapes. HPS floats in, @ SR’s army suspects magic but L prevents them from attacking HPS (B) who explains to L and becomes servant of SR.

16.a. After HKP reports on SD, the army crosses to Langkapuri. Arrive at shelter (A) HKP follows with tail. (Pā'īdin insults HPS calling him a liar and does not state HKP may kill him). A jin emerges and fights HKP. HKP faints three times, @ restored by SR’s wiping his face with champaka male jaya. (dup.15) On third occasion, HKP hears SD’s voice giving advice. HKP becomes holik [dakat] fish, enters jin’s stomach, calls upon himself causing jin to zip its own stomach. Jin dies. Pā’īdin unperturbed, insults HKP who fights him killing him. (See also 625)

17. SR orders HKP to see that SD is in Langkapuri. On HPS’s advice, @ he assumes form of small monkey (B) and leaps from L’s shoulder. Causes havoc in M’s garden. Two warriors sent to capture him but fail. Army sent, also fails but HKP surrenders himself, is beheaded in mortar, hacked at with sword but in vain. Finally they bind his body (A) City is burnt. Tip of tail still alight. HKP then visits SD, introduces himself, explains plight to hoy, SD advises putting tail in mouth. HKP returns by leaping from Adam’s stone on Bukit Kemang. SR angry that HKP has burnt Langkapuri.

18. HK summons sons: Pangling Gajah and Mandhibilang @ Babu (C19) Funeral. They fight L and Gajah is killed. Babu shaves L who are unable to hold him back. Long hunt hits his mount with stick causing it to itch. Babu, itching, flees into jungle... This is origin of pig’s erect saunt...
20. MI orders PAI and Sura Kehala to take letter to summon his friends Gagak Putih & Sura Nala (MI) and Gagak Hitam Sura Nala. Then they return. The Gagak place souls in bottle and deposit it with teacher Garuda Turbuni. Arriving in Langkapul, are seen by MI who report to SR. MBS states PA and A should fight them. The armies meet. PA and A are captured by the Gagaks, taken to Guruw Sarira and tortured. Garuda Turbuni, seeing thin, orders them, free them and gives them the soul bottle. The Gagak seeing PA and A groop down. PA and A smash the bottle and the Gagak die. PA and A return to SR. In conference, MBS suggests sending letter to MI asking for SR. PA and A take the letter. MI refuses and offers them poisoned food but they throw it over MI and return. (E16).


23. MI summons daughter TP Nala Apli. She fights HBP, captures him and suddenly acquires him. HBP captures MA, she believes him and releases him. They fight again but HBP cannot bear the heat from her eyes. MBS orders him to borrow the geniza of Bura Bersabah from Kayangen. Obtaining it, & HBP kills (C) MA.

24. MI himself. invites Indorejit who borrows arrow "Naga Belit" from MBS (E).

24.a. MBS warns of danger. SR angry, drives out MBS. L fights MI but former's arrow becomes naga, bites SR's arm, causing all, including SR, to faint. MBS walks on (E4). Arrives in battlefield. (No m/o west or shelter.) MBS uses long bamboo to hook SR's arrow, recovers it and shoots it to Pusat Tanak Pawh. Janggi whereupon garuda comes, takes Naga Belit and throws it in sea. SR recovers, embraces and asks pardon from MBS. SR gives antidote to army then orders L and HBP to fight MI. MI causes rain of rocks. Secretly, HBP smashes rock on MI's head, killing him.

25. MI summons Jin Hula Tani, his son. SR fights and kills him.
219

210.

26. HI leaves mother TJ in order to seek father.

26.a. HI himself summons Habraja Lobis. HI orders four warriors to capture Budek Bisan, son of a servant Iak Ja Tok Ta. The warriors encounter HI and they fight. HI overcomes then and they flee to HI's palace where HI is deceived by HI into believing himself HI's number and swears allegiance to HI.

26.b. HI sends two warriors to kidnap SR and L. They assume form of birds but on entering SR's abode, encounter HKF also in bird's form and they flee. HI then digs tunnel to SR's abode and by trickery abducts SR and L. SR is imprisoned with HKF, and O L is left on Gumung Tureuina there he will roast at sunrise. (B) HKF arrives but HKF glances at him causing him to faint. On recovery, (dup.10) O HKF takes L and hands him to A (B). HKF follows HI but encounters HI, O they fight (B) but discovering relationship, HI gives map to HKF. HKF meets HKP's mother O weeping, (B) explains, and assuming form of gold carvings entors water jar with which water is taken to boil SR. TMJ enters city, scale breaks O HKF emerges and kills two warriors guarding gate (B). HKF then assumes form of fire, goes under children but water remains cold to astonishment of observers. HKF reverts to usual form, kills some of soldiers. EL, informed by officer, emerges, fights and is killed by HKF. HI's wife TI Zentenani embraces HI's body. Belut Ayi in womb (=A), HKF kills BA. (No n/o seven months or leaving SR.)

27. HI summons brother Mah Babu Kena. O From EG (=C) work impossible.

[O Time limit of seven days; HKF is vulture, PA and A (A21) the carcass] (C) Time elapses; Spear returned to EG (A21). HKF then fights Sag but, @ flagging, (B) challenges Sag to uproot tree. Sag succeeds but HKF declares that @ tree is sacred (B) and tells Sag to replant it. Sag bends is seized by HKF who carries his home.
HKP, ordered by PBS to follow, finds Sag about to be killed, rescues him and kills MEK and his soldiers.

28. NW, now alone, (B) creates iron walls, seven olio thick. HKP's son, Sara Bono guards gate. MEK's elder son, S. Kemng, remains in his country. SR's army cannot open gate. PBS requests S. Kemng's help. S. Kemng agrees, asks brother to open gate. NW prevents this. S. Kemng climbs wall to see brother. S. Bono shoots arrow at S. Kemng but wraps tin in cloth. S. Kemng falls off but is unhurt.

NW sees this, unwraps cloth, orders S. Bono to shoot. S. Kemng killed. S. Bono emerges from city to see body. NW closes gate. HKP twists S. Bono's neck killing him. SR angry with HKP. PBS suggests that HKP and Sag pretend to be banished by SR, seek shelter with MEK and steal M's soul. HKP hurts Sag in order to show works as proof to MEK. HKP refuses to be beaten by Sag saying he escaped from SR.

Arriving at mat, HKP works hard, Sag feigns extreme lameness. HKP massages M, sees vessel, inquires and discovers it is M's soul. HKP informs MEK he wishes to serve M. Sag is driven out. His intention is to return and inform SR of progress. MEK takes HKP to M who is frightened and suspicious. MEK is married to M's widow (B) to ensure his loyalty. SR orders Sag to inspect field. He sees HKP who declares himself M's non-in-law. SR's side afraid and SR voeps. SR's army and HKP's army fight HKP but in vain. HKP rushes at SR but finally admits play-acting. M gives vessel to SR (B) saying he will wave thrice when SR should shoot M. NW sees vessel, charges forward, the vessel is broken, M is then shot, falls and dies. NW

Once a week HKP hammers arrow into body. Antidote is butch vinegar.
2. Dowa Sayang Dowa: father of all demas. SYT is his son. SY

Dowa appoints Tewara Nalib over east of kayangan, giving him name BG.
BG appoints Dowa Bima (C) to govern east. Near too in Surseleka,
abode of seven midwives. Dowa Sirajuk, Sirochak (B) Dowa from west,
steals into Surseleka and rapes midwives. They complain to BG. BG
angry with Bima for neglect of duty, BG turns him into a (B) (C)
fig tree. Bima runs it into air. It lands (B) in Sertmura, land
of SH whose forbears are S Chekramati and S.Rahman.

2.a. BG commons Sirajuk, BG hurrs him to earth. He lands near SH.'s
well and becomes funaum. (D) His father in kayangan is Sultan Baha
Bera Kayangan. Bima Di Rues, mother is TP Galletra. (B) Brothers are NES
and MIR. (A5)

3. Bali and Jang are sons of NES.

4. SH has @ one wife, Mandarani, (C). (B) She sees pomegranate (B)
and gives birth to son. (B) (C) He is green (B) because she dreamt of
jinni! green panca during pregnancy. Umbilical cord becomes Gandaat
(C) BG, asked by SH, names him Tien Keshil Birek Lukume. (C) He
studies under BG (B) together with 39 princes (C3). He is lonely,
complaining to SH who, advised by Mandarani, orders craftsmen (B) to make
image of SR from sandal wood (C) from tree in centre of kingdom.
The tree roots (ekar) are put in the stomach to ensure good mind (skal),
image painted red. Holy men offer prayers (do'ura) over image for 40
days, causing it to come alive. BG now names the two brothers Chalmt
and Chulok. They ask permission to go and observe animals. BG
postpones seven days, then gives them new names: SR and L. They
return to SH and ask to take @ Kuta Nijan Jelna Dowa (C). L also
requests a horse. SM orders carpenter and blacksmith to compete in making horse. Wooden horse from surplus sandal wood. Iron horse too heavy, but blacksmith has mechanical skill and makes mechanical fish with springs which carpenter needs. They quarrel, but SM orders compromise: wooden horse is fitted with springs, which makes it able to fly. @ SR and L both mount new horse and fly about the country (B) but crash land into a jungle fire. Horse is burnt, SR and L are lost.

SM orders L to massage him under kahu tree and the tree's haunt gives SM advice in a dream: he must throw down three kahu leaves. The one falling crosswise is to be inserted between his toes and will direct the way. They set off. The road brightens and they arrive at edge of field. SR fires arrow, animals emerge, startled. Arrow falls on hoonay-turvey banyan tree at SM's abode. MLA orders Kone and @ Emoeng (B5) to dislodge it but in vain.

5. @ Handudari sees fungus (—D4) resulting in birth of con (D4) with 12 heads and 20 arms. Named Nani Hor. He has bad character, & is set adrift by SM on banana trunk raft. He yells and raft breaks up near Serindip. (C). The haunt of the island names him Sesan Bota MLA Seri Perken Lord of the Four Worlds. MLA sees serindip birds with heads downwards. [m]

Imitates then & and one head falls off. Makes rebab (C) and moves. Curious, a cow elephant comes, is lulled to sleep. MLA copulates with her, resulting in birth of @ Bota Mil Alem Dineu (C) who does asceticism in Gua Singa Haling. MLA does asceticism @ over fire (C). Droop of sweat becomes various followers, including FS, FS Gange, Joseph Amen. Jombuena. As with elephant, tigress comes, resulting in son Hachang Johan Togagn. Other wives are Fari Tun, F Haidu, P Dusgu and P Pelansui, and their resulting sons: AL, RL, Putrex & Belut (A26) and GR.

6. MLA requests @ Handudari. SM complies without a fight (B) but
postpones C seven days. C serves C (A). Shows C to D and E and advises him to deflower her. C sleeps with C (C) and hands her to E.

7. E7, wishing to copulate with C, calls in at a shelter in the wind. She informs him that she has conceived with C (C) and possibly with D and advises him to deflower her. E7 removes both seeds (B) and falling onto lotus in E7's pool.

7a. E7 and E7 see seed floating in pool. E7 recovers it, sees it has become a beautiful baby and warns her in wet. First giving none D's help as she is wet with dew and must be dried out. Then named C.

8. KUB issues general invitation to dislodge arrow from tree for C.

9. 39 princes come but fail. (B) C is invited (C) but fails. C and L hear noise, come, C tries, fails and warns and warns and warns and seized arrow. L advises C to call the arrow first and C succeeds but E7 seizes arrow and claims success. E7 orders them to shoot through 3 seven (B) palms. Others fail. C first fails. L explains (B) C succeeds, (B) having, on L's advice, asked assistance. Others claim success but E7 disbelieves.

10. S7 under S7. C gives them to return (C) and C warns L and S7 of wet (B) house (B) and present cleaning in shade. C places S7 in wet with statues (B) succeeds (B) They set off.

11. C is told (B) gives birth to KB. (A) Told his red objects are his food. KUB pulls sun with green horse. KB escapes sun (A)

12. Restore! (Brown not white hair.) C informs KB that the father is B (B) and D's horse, given none Jack Kura Cantih Kura Kura and two others but C KB disapproves (C) and is given name BKP GSR etc. BKP satisfies BKP's appetite: C he places store in BKP's mouth. BKP now grows in size. (C) BKP given his skull talismen and informs him of
SR's plight.  HCP sets off to find SR.

11.  MM Quite cut sixth juice, causing it to become lachrymose and mosquitoes to annoy SR.  Takes pool end at three-forked crossroads (D5).  A shelter leaving there his jenhaling, named O Bota Song Kerit (C) and his shadow named Mentari Kemayang.

11a.  SR asks L to seek water.  L shoots arrow into air, lands in muddy water.  SR is angry on tasting it, drives out L warning, takes SD to drink and bath (B) in clear water.  Become monkeys, one white, one black.  O SD pregnant.  (B) L sees them, O plants corn (B) and bamboo.  They fall in muddy water, restored.  O They arrive at shelter and rest (B).  O Song Kerit becomes golden barking deer (aC) SR shoots it, it revolts and shouts for help (C).  O SR (B) mutilates its life and nose.  O SD bears cry (aB) L sets off (B) meets SR.  SR angry with L for leaving SB.  MM, as an old man, asks SD for light (aC) SD tears off strips of kain lining which fall becoming chindal.  (No mention of short stick) (C).  SR discovers SD missing.  O In the winds, MM stops to embrace SB (Sup. E7) O but cannot due to blood from pores (D).

Burung Mahmud Jenkaju, with seven heads, SR's servant from Kayangan, bare way (aA).  MM takes SD to Langkumadi.  (At first Jenkaju slashes MM in eye.)  O SR and L follow (aC) Jenkaju dies (C).

11b.  O Held short SD, feeling that her abode is not suitable as birth place of prince and throws three month embryo into air.  Lands at foot of (B) O Bukit Kaf (D3) O Duta Giring Bukit O Kelek (C23) rumi Seliring.  Demi Ajali, lives there, recognizes SR's seed and intentionally eats it (B).

12.  MM @ returning (B) flies over Pakian with Mandudeki.  Bali captures @ both, (B) makes Rik. pregnant and eventually releases both.  (See also E7)
12. Bali's head falls on & Bulit Zahra Fatunren (325), & is eaten by mountain goat (C) causing birth of Lola Angada.

13. HKT approaches SR and salutes him. SR angry. & LL jeer and quarrel with HKT. (ALI) & L reminds SR (C). SR acknowledges HKT and they eat rice from one leaf which HKT divides with even. SR finds it distasteful, HKT is offended but soothed. After meal L tears leaf. SR throws it away and it becomes chibora chita plant.

14. @ Long Dada and Long Colecogi (B) are buffaloes. Male, desiring many wives, intends visiting seven villages for seven years and leaves wife with injunction to kill any son she may have. Has son, excesses him. Once a week he measures prints. Down Empet enters hooves. They move his AA. Father returns. AA kills him. Attacks ant-hill (=A) AA arrives, creates havoc in Bali's garden, chases Pak Hutah, the gardener, who reports to Bali. Bali orders AA, PA and A (not his son) but they fail.

14.a. Bali fights AA (=A). Returns to palace. [AA invites Bali to oave. @ Hantu in dream (B). No mention of PA and A]. Bali finds Sag with his & two (C) wives, Leemong Kohyrat, daughter of Baja Dhekali and Kohyrat Kuda. He kills Sag into @ jati jama tree. SR and L rest under tree where Sag is (B) already weeping & tears fall (=B) L denies this and weeps. (B) & L suspects water from tree and SR, on L's advice, cuts Sag leaves and they dried. (C) Sag is seen and on L's advice, SR shoots him down. Restored, Sag asks help against Bali but SR initially unwilling as he is Bali's cousin. Sag and L persuade him. @ Sag fights Bali (=C) Bali dies. (No identification mark on Sag. He merely straddles aside. Then Bali falls & asks him to give drop of blood to SR. Bali gives arrow to SR who hits it. SR thus becomes arrogant.) (C) Bali orders followers to serve SR. (B)
PA, A, Sag; and also @ Sab, TTP, IL (A15) and @ Serba (G15) thus become SR's servants. @ Also Anakat Mahabir etc. (A15). @ SR's warriors total 233. (II6) @ They set off and arrive at coast. (A15)

15. See EL4.

16. They commence building causeway. @ PA quarrels with HKP as PA works in crude fashion. (C) Sag makes peace. PA and HKP work above, LI below fail to catch rocks and they quarrel, HKP hits LI. Sag makes peace and causeway is built. TPI & Ishani (C), unable to pass, attacks causeway. HKP descends into sea, pursues her. She flees to Sepit Sentala H. Tegengga @ Raja Naga (B) @ who makes whirlpool causing HKP to faint. He then restores HKP and (B29) @ marries him to TPI (B). HKP soon returns to SR. MBS, @ M's younger brother (A5), divines that SR is coming in force. M disbelieves, sets him adrift, HKP finds him, takes him to SR. Restored, explains and takes oath. M asks PD and ML about SR. They state SR will come.

21. See EL7.

22. M' summons Mah Gerangga Masur from Pulau Serjen Raja. PD & and ML (G) go but cannot enter sea; ESG goes instead. GM says M' is wrong, but sets off. Arrives, does battle but defeated. TP Tenggara海上 gives birth to Hanuman Tegengga on Gunung Merohu. GM defeated for second time, flees to Gunung Merohu, encounters HT who declares he is HKP's son, hurls down and rips GM who faints but manages to escape to sea. GM meets HT who chases him. Returns to field fights HKP. MBS orders HKP to obtain GM's soul vessel. HKP fetches it, breaks it killing GM, @ and hurls head at enemy (A25).

24. Worried, M' summons M'. TP Dayu Angin, daughter of @ ML (A2), has dream of HKP, resulting in birth of Hanuman Sapu Angin. Told that father has same appearance as himself, MSA seeks HKP, meets ML.
they fight but discover relationship and HI directs him. O meets HKP, fights him, separated by HBS, discover relationship. (dup. E26) HPA then fights HI but HI using magic, drives off HSA and HKP. SR anoints arrow on HBB’s advice and shoots HI, causing darkness over half of land. HI takes Renduda to his. HI asks to saddle, observant jex. HK startled causing arrow to emerge; milk falls on wound curing him. HI requests loan of arrow Ajay Naga Delit from C BG who holds it for SYT (C27). HI reluctantly lends the arrow, O HI anoints it, (B) shoots L. Arrow becomes serpent, O bites L (D) who faints and shadow causes army to faint. HBB applies & previous (E27) antidote. HI ascends to clouds, is kicked down by HSA, attacked by SR’s army, hides with HI. SR seeks HI but HI states HI is not there and SR and BG exchange threats. SR complains to PD who reverts to SYT, confronts BG, discovers truth. SR descends with HI. HBP twists neck and L beheads (B) him.

26. O SYT has given birth (**B) search for HBP (**B). HI takes road to HBB’s palace, a three-forked crossroads, O encounters guards Fatih Irw Bumi and P Perkam Bumi, taken to HI, (D) asks after father, HI denies knowing of HBP and thus deceives HI to take oath. HI sent to guard HI’s pool O in (B) underworld together with Ezzam; Behand Kellidi and to kick anyone who drinks the water.

26a. HI summons HI. HI states HI to be in wrong, but answer summons. O HI sends two officers in form of birds to observe SR. See, hearing then speak, informs HBP who assumes form of (D) O Gorana Paksi (A24) and chases them, fights and kills them (D). Looming of their death from minister, HI digs tunnel. Intends boiling SR, L and Leng Chuit, son of Tok Hak Jari O Tok Tar, (D). He resembles SR. TRJ made to fetch water. Leng Chuit fights HI but is captured and jailed. HBS warns against sleeping before morning star appears. HBP guards camp.
TA becomes cauldron and places himself over SR's tent. RL obtains sleep inducing magic from Hantu Haha Biri. RL enters tunnel (**A) kidnaps SR and L [as whole army put in coma by slime, (C)]. @ MBS discovers (C) SR missing, restores army. HKP follows, meets TAJ, looks about, drinks water from pool, is kicked by RL. © They fight twice. (B) Finally HKP flags. HI discovers relationship but HKP does not acknowledge HI as son. They fight again. HI pushes HKP into ground up to waist to make him acknowledge him. HKP asks to see tuft in HI's crown. © HI wishes to see star in HKP's mouth (B). HKP acknowledges him as son. HKP becomes white © flees (C) in TAJ's skirt, they enter, scale breaks but they succeed in entering. HKP picks up @ jail, (B) defeats guards who inform RL. HKP defeats RL who faints. © His soul is with Jin Peri Hantu Leut; the wind causes it to sway and RL recovers. HKP asks MBS's advice. MBS states L should obtain vessel. (C) HKP has returned with SR, L and Lens Chuit, still in jail. Restored by MBS, SR is ashamed to be seen in jail © and drives out HKP. (M6) © HKP comes to kabu tree, throws down three leaves (=dup.4) Sets off, (dup.4) comes to beach, dives in sea © in order that sharks may eat him (M5) but arrives in Polenung Bunch, the land of Sultan Dini, where inhabitants are all female. Women snub at HKP, © who has orgasm. Sperm eaten (G16) by TP Tenggara Buda, Sultan Dini in love with HKP. He © puts her in mother-of-pearl case (G12), returns to SR, shoves him case, SR desires Dini. HKP offended as he intends marrying her. SR again drives out HKP. Peri Ajali burns HKP's afterbirth and smoke © becomes Tok Cha Madurarvra (G15), the skin of a golden monkey and a city. Ajali writes at foot of hill: whoever fits in skin will become ruler. The 32 Batak princes seeking resin attempt test but fail. HKP comes, fits, becomes
26.b. 

**Furi Boman has been pregnant for over ten years.** Futaran

Belut burns from work. Battles with HKP. & Too slippery to hold.

FP advises sprinkling sand. HKP tears Belut apart (B) but parts join together. FP at a loss tells HKP to ask MBS. MBS advises throwing half to the sea and pressing half into the ground. Belut dies.

27.

HS summons HK (Also Kureh Kemung) from Sotemen Air. MBS divines (s A) Say fights HK & who begins to fly (s B) HK carries off Sac. (HK tries first but fails. Jati jame tree.) (B)

PA sees this, vanishes in vain, returns warning to SR. SR orders PA to summon HK' who is doing puercinim on Gunung Kerahu Jelai Buni. PA taken HK by pointing nose and ear with tree shoot. HKF flies to HK's city and waits. MBS sends BD and IL to HK's shade to boil water to make monkey foam. HKF arrives, HKF kicks over

ILK's fortress harming him. HKF returns with Sac. BD and IL report to IL who comes and restores HK. & HK boxes spear from BD who holds it in trust for EXT. BD, (C) reluctant, fearing curse, but HK states he only wishes to fight being shyn be cursed if he fights Guntang people. (A21) & HK is lent the spear which must be sharpened (B) at seven hills, streams and estuaries. (A21) MBS divines, & wise (C) bright and clear.
(MKB supports MBS and suffers SH's anger. L discards SR from shooting MBS.) (c) MBS returns to SR who is angry but L states that MBS, having taken oath, cannot leave SR. & SR asks pardon of MBS. (A24) & PA becomes carcass, MKB becomes (D) & arrow.

Follow MKB (A21) Work impossible (MKB not KB) (A21) MKB ascends and watches from keyanas. & L, on MBS's advice, comes forth. MKB attacks (-1) excepting MBS, to faint (B), & Spear becomes tree, in around (c). & MBS summons MKB who is doing asceticism on Bukit Benzam Funeral, and wakes him as above. (dup.) & MBS asks MKB to fetch milk of black cow and tigrum which have just given birth and pakasuli flower. Animals unco-operative, MKB carries them back. Goes to hill, calls above (-c) returns with hill. (c). In route, meets brother Baram Ketiar and Baram Ketara who have been driven out by elder brother Bahruja Samei Johan Pahlawan who does not wish to share inheritance. They ask MKB's help, he threatens to crush Samei with hill and Samei yields. MKB returns, is criticised by MBS for being late. MBS tells MKB to return hill & and orders him to fetch excrement of black cow. Cow refuses. MKB takes excrement from its anus and returns. MBS restores army. (B)

27.a. MKB in clouds. MBS advices SR to call on his arrows. & Arrow pursues MKB. MKB ordered by MBS to fetch gold and silver tray. MKB beheaded by arrow, head caught by MKB on tray (B24). & Head hurled at enemy. (dup.E22)

28. MKB advises SH to return SH but SH declares better that MKB should kill him. SH enchains body to seven hills high. MKB, ordered by SR to fight, enchains body, fights SH who flees. SH shoots arrow causing storm. SH causes hill to shelter them striking & he is Bismu (B4). SH causes rain of fire. SR replies with rain. MKB vanquish SH over seven hills and mountains, arriving in Bangkok
© Bukit Borapak Gunung Borapak (C29). HK twirls neck but MI does not die. © HK places hill on MI (B). Then dew wet his cap, he is restored. HK on MI's advice, takes cap, gives it to MI. HK twirls neck again, places two hills on body. © Bukit Keleket Kolikin (C29). After seven days, TP Nieli manduoki's daughter, seeks @ vinegar (B), but the ruler of that land forbids this. MI is rescued.

29. © MI summons son Bota Hik (A18) from Sima Kaling © and his followers Naching Jorna Teranaka (A19) and others including a frog and lizard, all of which are armoured. MI's army cannot kill them. MI advises calling Daro Turba Yungga and Cholong Abdul Remgar, sons of PD and MI. MI summons them. They kill enemy, after initial failure, by digging wells, filling them with poison and concealing wells with leaves. Enemy © fall (B) in and are killed. Daro is made ruler of Pakian. Bota Hik's younger brothers, Podang Wen and Setager Wane are still infants. © MI (B) prevents HK killing them and rears them. Growing up they request the gun and staff inherited by MI and given to MI before MI is expelled. Refused, they kick MI but HK hits them. They use the staff and engine across Laut Apo to land of Bota Indera Sekur, MI's friend, and ask for help but he tells them he will be the last to fight and advises going to Tong Teja Kuda Kuda, Mahrein Songaree Semalek © with 500 hoods (A25) and four arms. He is summoned, fights SR. No outcome. MI consulted, advises that MI obtain fire mirror. Using this SR kills enemy. MI summons Raja Kahliman who has power of invisibility. PD and MI inform MI of Songaree's death. MI angry, drives them out. Enter SR's service. Kahliman fights. SR unable to see enemy, consults MI. Advaices burning MI's waistcloth, and making kohl for soldiers' eyes. Kahliman becomes visible, slain.
2. While devas, ordered by NS, do asceticism, CS recepok (B) rapes TP Sekh Chita, wife of Deva Sekti. After 50 days devas return, Sekti finds wife pregnant; he complains to NS of rape by man with hairy legs. NS calls Sekpok who admits guilt and is banished to earth (B). Embryo taken from Sekh Chita, placed in bottle which lands at WMA. G Deva Poneh emerge. (C3) [1]

3. CS has daughter, Anjani (C). Wife dies. CS creates new wife from sandalwood who fornicates with EMS and BCS resulting in Bali and Sag. CS Anjani complains when WMA carries son (C) and who goes to do asceticism at Paul Jairozi @ Julai Beun (B27) and named Bidon Jannat.

4. SN of Mndaraopare, has son SR. Two further sons are Fedang Sah and Sah Fedang. CS Mndara asks SH for SR (C6) as pupil but SH gives two other sons (C8) Mndara asks for SR. (Picks up separately. 3 months, not 40 days.) SR succeeds (B6) and becomes Mndara's pupil. Mndara creates B from lat as companion for SR. (B) CS WM studies under Mndara (B5) with SH.

5. Sekpok descends (A2) with EMS, HMK, CS Tagar Gansi (B11) @ Fedang Wana, (A29) Feke Wene. Takes kingdom. Does asceticism on CS Gunung (B) Seribu Jadi head downwards for 40 days. Seven heads (B) emerge. (See also B4)

6. CS asks SH for wife, Mandudewi (S) SH takes Mandudewi. (SH advises creation of MK. Deflowers her on own initiative.) (B)

7. CS SD born, CBS consulted (C6) Mndara yacsa SD. (No m/o Ceylon. MK prevents SH from killing SD.) (B)

8. (See B4) Mndara plants @ seven (B) palms on naga's back. Invites SR and SH (C) to shoot. SH fails thrice and CS SR twice
(D). G L explains (κ) SR succeeds. (B). MW still desires SD. G MA orders them to compete in building palace. SR wins but L shoots off top of MA's and SR wins. MW threatens, departs. MA places SD with statues (κ) Succeeds. MA warns of pool (B).

9. SYT becomes SD enters service of MW for at that time no other yajis.

10. SD gives birth to monkey with midwife G Anjani. (B)

10-11. LM binds him towards sea. Lands in tree in eco. G Afterbirth becomes Kaduranga. (B26) (See also F17.) [d]

11. Arriving at pool, SR refuses muddy and while L searches for other water, SR and SD drink clear, become monkeys, G SD men pregnant (B) L shoots arrow, startles them into falling, tossed into muddy water. Restored. (Pool not B14's creation) MW makes shelter. G SR etc. rest there (B). MW becomes gcb (=A). Asks SD (no mention of blindness or broken back) G for light (=C) Flies off (C). Jentayu bare my (=A) teases SD to Longkapuri & but cannot touch her. (B) MW is able to capture SD because SR, in quite of L's warning, utters "I will not SD" as many as three times causing barrier to lose power.

11-12. G SR and L return (=B) Jentayu dies. (B) G Head egret (=C) Given long neck (C).

13. SR sleeps on L's lap under G in tree (B) IMV in tree, feels pity; G be rows tears fall (=B14). L denises this (B14). L shoots G in (B) leaves (=A). IMV descends, states mother is SD. SR, G reminded by L (C) realises truth. (See also F14.)

14. Raja Sapi and G Long Golanggi (B) buffaloes (=A) Bali returns to palace. [Sapi has 42 daughters. When Sapi inquires, after seven days, wife states child in daughter. G DA rear AA (C). G Gardener named Pak Putat (B). Soldiers, not SBR, PA or A, fight
M. Bali fights in form of albino buffalo. AA attacks only
anthill. He w/o ant brooding, name of land, of PA and A.
G Bali sees Sag sleeping with Bali's wife (=B) in tree with
broken thigh. (B) G SR and L eat with HKP from one
loaf which L divides (A13). G Sag weeps (=B) HKP descends with
Sag. [L sheds leaves with arrow (dup, A13)] (B). G Sag requests
help (=B) Bali dies. (Sag harrows SR's arrow thus one fight, no
cloth.) (B) PA nervous SR.

14. In hours of Bali's death, goes to @ Punkai Bali (C) and takes
Bali's wife.

15. Bali Kuro and Lotom of @ Setajuk Munca, (B12) Sings Fati.
LL and @ Sab of Pakian, (C) intend opposing SR but decide otherwise
and take oath of loyalty.

16. Build causeway. HKP and LL collide with rocks causing sparks,
seen by HH who sends two warriors in form of @ hawks (B) to
investigate. Hawks killed by rock splinters. G HKP fails to
catch rocks thrown by LL (B) Curved, settled by SR. HKP completes
work alone. Twice causeway attacked by TPI and rebuilt. HKP
watches, G soon TPI (=D) returns to SR (B). SR makes shelter at
Haaku Haaku @ Bangkok. (E28) HH soon after in quest. EBS divines,
G advises returning SD (B). G HH banishes EBS (C). EBS comes
to three-forked road. @ Road to SR's camp clowns (A24) & walks
to SR's camp (C) and takes oath. G PA takes letter to HH, meets
EBS, hoists himself on tail, gives challenge to battle and
returns (B).

17. HKP, ordered by SR, goes to see SD, is given mango (=A)
devours all the fruit. Guards point to sun. @ HKP grasps sun
(=B13) Restored by HH. (From head.) (B10) HKP boosts up HKP's
array, G surrenders himself, (=C) City burnt (C) G Tail alight (A10)
tail in mouth. (Has already met SB.) (B) Returns to SR.

18. O Raja Bismu (B5) does battle, is killed.


22. O Raja Dolibis (B26) goes api with burning eyes fights at night, O is killed. (B)

23. O Bima summons Bima. O is pierced by O SB's arrow, dislodged by suckling at mother's breast. (B) HKP, ordered by MBS, becomes invisible, ties her nipples. HKP again battles but cannot keep edge.

24. O Bima digs tunnel. O obtains sleep inducing magic by (B) boiling ingredients which become phantom lion, the heart of which is fire.

25. O Bima advises watch kept. O HKP places SB's abode in mouth (B). O becomes tail-less monkey, captured but stones tail lost when O crab nipped tail during causeway building (BM6). Overhearing matter of morning star, creates one from torch, 

26. O Bima digs tunnel. O obtains sleep inducing magic by (B) boiling ingredients which become phantom lion, the heart of which is fire.

Redmanege wakes army, MBS divines, orders HKP to follow.

26a. O Bima with BD and BK arrest Amang O Juit (B) s/o Mak Bilax Kuan, intends boiling him with SR. O HKP rescues L (B). Meets Mak Bilax Kuan carrying water, O weeping, (B) becomes O lies (C) in skirt, weighed but scales do not break. HKP decoys warrior by assuming form of old man, puts him to sleep, rescues SR and Juit when he gives to mother. Returns. O MBS orders HKP to fetch chemara dalar sita, buyu lamant kopala kara on Gumang Saribu Jadi (B24). O Goes to hill (B27) brings hill (B27). O SR ashamed because hill conciliatory, drives out HKP. (B) MBS coaxes him back. HKP kills NR. O Bima Delut s/o RL (B) Too slippery. Old man advises sprinkling sand (B) and after tearing (A) HKP kills R. Delut.
27. Sag (also Sekoba) fights MBK (=B) MBK carries him off. (B)

E: Lotang informs MB who rescues Sag, bites off MBK's ear who faints. Then MBK, ashamed, returns home.

28. MB now anxious, deposits soul with Henek, puts will under O Bukit Kaf (B3). MB fights until resembles bucket (B). KBS divines and orders PA and Lelabat to serve Henek P and steal soul. MBP also goes feigning not to know them, is given soul, quarrels with PA over banana, MBP driven out, returns to SR, followed by L'bat and PA. SR (B) breaks vessel and shoots MB who collapses. MB asks for water in which sorcerers and karisan have been dipped and mattress resting on such vessels. States that if Dutch vinegar is brought (B), earth will shake. Dies.

29. Raja Sunu battles, is killed.

29a. O Tager Ganu (B) refuses to fight. MB angry.

29b. MBP searches for survivors of MB's family. MBK pregnant, stomach opened revealing twins & but nurse escapes with them and rears them. (B) SR's captains return to domains. KBS in L'puri. SR orders PA and VL to search for survivors, find twins, Sotager Panda and Sepedang Panda. O nurse claims they are her sons. TF Bongau, (=C) to MBP. KBS informed (=G) study with BHA (C).

Gaining power to fly, they desire to regain L'puri, go to Kelu Api, land of BI, O MB's friend. (B) BI agrees to help, goes to L'puri, demands abdication of MB (=A) MB in coma, rescued by BI's army. MBP goes to do asceticism on Gunung O Norta Sora (B3) leaving wife pregnant. Jin & Ark Api (12) Telekang Darah kicks MBP, & falls in sea, encountered by HL, restored by Raja Naga (B) who reveals relationship and states that Jin is envelope of Dewa Kesokma, one of D4. MBP orders HL to remain, kills Jin, sends message, tells him...
to hurl his skin into sea and to continue ascensions in form of old man. 6) TI Dongau (C) gives birth to JB, informs him of BS's plight. JB drives out tigers. Flee into jungle changing names to Seed and Song. 6) TI B has already ordered JB and JL to inform BS but JB also sets off and arrives there first. 6) Proceeds to pull down palace decorations. BS, disgusted from shooting him by JL
questions him. BS asks if BS is to be burnt. JL, shocked, orders him to inform HKP. JB overleaps hill, fights with HKP but relationship discovered and HKP shows star in mouth. HKP asks JB to order SJ, Yana and Lotone and Sega to meet at H's hall. HKP informs HS in sea telling him to summon JL. Sega meets other monkeys in dark jungle and they fight by mistake. JL arrives with SB, recognizes voice, drops fight, go to H's puri. HKP fetches antidote and restores BS. BS leads army against JL. TI informs BI who summons 6 Tagar Gana (B) s/o Howe Bava, his adopted son, to help.
Battle occurs with BI's army, including armoured frog which is killed by JB & and JB. 6) BI kills Gaiah Putih Song Kosalam, BI's captain. Kosalam Bava, one of BI's enemies. BI and 6 Tagar Gana (B) killed.
TI sets return with Henok Putowali who forbids them to enter

dream of Bower.
(G) Keman Senik, Kei Noreemang, Tunarat. (59)

3. Honey birds nest in a mage Keman Ajum’s hand (CA). Wifio turned back into sandalwood. [No n/a quarrel: (Keman merely asks why they wish to nest); 40 years; magic words, abandoning asceticism, scrubbing, Gunning again. © TF Golamu (B) and Ajangi (B) are wife’s and daughter’s names; Jowa Baluh Bentchari and Bowa BaluhPDF, not DSM & DGD.]

4. SR, Bardan and Chekardan are SH’s sons. SR becomes pupil of © Khabarini Khata (A) Lembu together with Bali and Gerhana Rumung, adopted son of MEL. On graduation, MEL orders G Rumung to duel with SR. One rusty and one shiny krin. MEL advises son using rusty one. © Demi Penteva Jallib creates L from lot. (B) L appears and insists on SR taking rusty krin. SR kills Gerhana Rumung.

6. © EM asks SH for favour (=C) SH complies (C). © EM annoyed (=B) rubs dirt for seven days (B) creates MEL & whom SH deflowers (C). MEL takes her.

7. MEL pregnant. EM orders MEL to divine sex of child, not wishing for female. © When born (B), set adrift in gold jar. Found by EM. Inform EM. Find and rear child in WHDB. At first name is Sita Devi then SD or S Has Devi.

8. © From jin EM creates naga (=B) None succeed. [No mention of SD’s age. © 39 princes come (B)] (B). EM sends letter to SH while SR is still with KEL. Three roads. © whoever takes one day road will succeed. (C) Bardan unwilling. © Chekardan wishes to take longest (seven day) road. EM rejects this (B) SR recurred, willing. SR succeeds, killing rhino and other creatures. © Arrive at vat (=C) SR succeeds. (C) Others claim but EM reveals truth. © EM orders chandi building competition. EM uses wood, SR bamboo.
SR wins (B). BN unsatisfied. BR and BN further play检查 accelerate and cordik but SR wins. BN leaves wet. MMA intends holding feast but SR impatient (+A). Discovers SD. (No n/o WP.) MMA sees then, angry @ warns (B) that disobedience will cause @ danger from pool and shelter (B).

10. @ Ajangi (+C) gives name HFP. (No mention of first name. @ Bruna hair, (B1) (C). @ DSM enlarges HFP's size (B), warns against kemanachap and jamba.

11. BN creates shelter and pool. @ BR asks L for water (±B). Ajangi becomes pregnant. (No mention of beads, time: no trap; Unsteady blanket over muddy water. @ Ajangi lives at Koro Giri (B1) (B). @ BN becomes gdb (-F) BR cannot touch SD. (BN shouts "quickly I've got it!", No mention of short stick. @ Lehmul (B) Jentyu.) (F) BR meets Jentyu, perturbs him.

13. HFP O approaches (C) SR and greets him as father. SR angry. @ SR fights HFP but is pressed into the ground several times, deeper each time, (E26) by HFP who orders SR to acknowledge him as son. @ L reminds SR (C) @ RR asks to see star in HFP's mouth. (E29) acknowledges HFP. Eat from one leaf.

14. Baba O Gelanggi and BB Gelanggi (B) buffaloes (+A) Bali returns to palace. (no mention of suspicion, mother's consent, ants breeding, PA or L, dream. AA measures @ every seven days. (B) DA enter AA's stomach, emerge due to pity for Bali, AA attacks only ant hill). Bali finds @ Imba (±SAg) sleeping with his wife (B), hurla him into @ ra tree (C).

14.a. SR sleeps on L's lap while L massages him. (A13) @ Sag's tears fall on SR (+F) Bali dies (C SR shreds leaves on L's advice. (C) SR unwilling to fight as Bali in fellow mumil.) (F) @ Before expiring Bali orders sons PA and A to serve SR (C).
15. SR etc. arrive in Tarung Aruda, the land of Sub and TTP & Battle. (C) Sub and TTP enter SR's service.

16. Build causeway. © HKP and PA quarrel (C). TRI with pramme etc. attack causeway. HKP © pursues her to South Janqi. She fleeas to grandfather SB who marries her to HKP. (E) HKP leaves TRI pregnant; tells her to name son HI. HKP completes causeway. © HI has dream (ppt). © PBS divine (E) sets him adrift (E) on raft; enters SR's service. © HI builds shelter, places JIN inside (E) (ppt).
2. **BG appoints** Dowa Sak (D) over west of Kayangan. Dowa Dowa Dowa (D) appointed by BG over east (E). Dowa teaches. Sister named Dewi Dorna Dowl. Sak becomes white lizard (D) with Dorna Dewi (D) then departs. Dorna returns, Dorna teaches, the west (K). Dewi Derma Dorn (D) appointed by BG over 'east (K). Dewi Derma teaches.

2.a. Three of Sak's down study under Dorna but on graduation test, have difficulty and are given beggar. Descend to earth and burn, BG sends DD Dewi to earth. Dorna unable to recover beggar, descends to earth meets sister. Meeting the three, DD Dewi asks them to dance, receives beggar, ascends. Dorna (E) turns Dorna and sister into exaca (D) half to Malay land (D).

3. © Honey birds (D) Dona Panah, (C) (See also ML2)

4. © Dik eats exaca (D) SR born, (B) Originally named © Barden, (G) Friend named Chantara.

4.a. © IEKMA creates L as companion for SR (D) © from sandalwood (D).

5. Wife of Maharaja Jin Shah Alee Daha Batu © with seven heads (D) © eats pomegranate, (D)

5.a. © Hatting this results in H born. Studies under IEKMA with SH (D) but due to bad conduct, is sent home. Father invites him to sea, © arrives in Serindip, (E) does asceticism © imitating serindip birds (E), marries various animals. Cousin GH invites him to succeed GH's father as ruler.

6. © HK asks for Dik (D) HK creates (D). Given to HK.

7. © Dik eats exaca becomes pregnant (D). © HK does not want daughter (G). SD born; seven astrologers, Haack Ajar Sang Foriki named, divine disaster. Set adrift, Found and reared by IEKMA.

8. © IEKMA plants seven palms (D) Crowds gather but fail. (Do
E.M.A invites SR. SR negotiates three-forked road
and shoots palms.

8.a. E.M.A's vat is slanting. SR succeeds in correcting slant.

O Places SD with statues (=B) succeeds. E.M.A warns of pool (=B).

10. O TP Lela Mani gives birth (=C) informed of parentage. (=C)

O Rests in ru (=M3).

11. O Arrive at pool (=B) TP Lela Mani, d/o Honok Raja Ulav.

pregnant. (No mention of beads or time.) (=B). Bota Nelu Mani

assumes female form, marries SR, quarrels with SD, & shot (C) by L.

O MH becomes ghd (=D) Ellic off. (No mention of fire.) (=B)

11.a. O SR and L meet agret (=C) Long neck (C).

12. Bali intercepts EJ flying over palace, O returning (B) with Bok.

Bali takes Bok. E.M.B asks for return. Bali refuses. O E.M.A

requests (=D) PA born. [O Bali shorts; he transfers embryo (B)]

=B), Bali s/o Sultan Barden. (M3)

13. HKP descends from (=B) O ru (B) O approaches SR (=G) fights with

HKP, until L reminds SR (=G).

14. Mad buffalo named Bala Bali possessed by Dowa Tujuh fights Bali,

defeated by Bali in spite of Dowa. Bali hurls Sag into (=B) ru (C).

14.a. Sag found by SR, O asks for help (=F) Bali dies. (No n/o

recognising arrow. SR asks for doomed hair, not blood) (=F).

Bali's land in Artamuna River.

16. E.M.B. foretells disaster resulting from abduction of SD. IS

angry, E.M.B. set adrift; enters SR's service.

16.a. HKP builds causeway, attacked by fish. O HKP hangs tail (=B)

Hurls crab (B). Descends, meets TPI, marries her, leaves her

pregnant with HI.

22. GH defeated.

23. O Raja Dalibis, (F) s/o MH, defeated.
24. ML becomes bird fights SR who becomes cat. ML fights L.

ML becomes snake, O bites, (B) SR's army faints. O MFK obtains antidote from Raja Mar. (B) Army restored. ML fights again, pierced by arrow, suckles at O mother's (B) breast, cured. O MBS divines, uses jempi causing mother to faint. ML unable to suckle, (F) dies.

26. ML defeated but not killed.

27. MFK fights SR, causes ruin of canoe. SR creates umbrella. MFK killed.

28. O MFK fights. Body becomes like basket. (B) MBS states soul is in bin too. ML pierced, dies.

29. Jinakhana, four brothers, fight SR who illus. MBS advises fighting on dry land. SR kills them.
2.) BB (Bismu), has peacock stood. BB wishes to descend to earth, [m]
refused by BG © who becomes angry. BG turns him into (S) © seed,
falls (B) into ninth bowl of MNA captain named Shokih Janaramuk.

2.a. BG pities peacock. Turns it into seed. © falls on waterlily
in MNA's pool (E7).

4. © Captain's wife eats seed, pregnant. (B) Captain angry,
aborts and buries away seed. Lends in ninth bowl of Wianeri, SR's
wife. © Eats seed resulting in birth of SR. (B) © SR studies
under MNA (F) One day SR runs home. © MNA notes SR missing (D).
© MNA creates L from lat (F) © to replace SR, sends him home and
truth revealed (D). © SR asks permission to explore. © SI tells
him to ask MNA for boon. © SI given arrow (B) by MNA. © SI and
L set off, SR fires arrow, hits MNA's chandi, animals emerge
startled at noise. (B) Chandi © slants (RG)

7. © SI bathes in pool, hear baby cry, recover her (B). MNA
rears 3D in THKD.

8. © MNA invites attempt to correct slant. (H) © Batak rajas
and MH try but fail. SR and L hear noise, SR wishes to investigate,
L unwilling. SR asks L to lull him to sleep. L himself sleeps. ©
steals off, meets and asks MH. SR tries, fails, returns to L, weeps
and asks help. L tells SI to tread on base of pillar, L seconds,
dislodges arrow (E) © correcting slant (H). © Others claim success.
© MNA orders shooting © seven (B) palms on naga. SR has
already set off, hears noise (§X dup.) © asks L's help. (No
inquiry to MH). © L explains (§B) SR succeeds. © Others claim
success. © MNA orders SR and MH to compete in building chandi.
SR wins creating chandi by treading around thrice. MNA orders all
to pick out SB in vat. (=B) SR succeeds (B).  © MKP allows return (=B) house.  (B)

10.  © TP Javan Semanuk gives birth to KB (=C).  Restored (C).  
      DSM spits (=A) Tells him to visit Bali. (No m/o three drops.  Named only MKP OCR.)  © and enters Bali's service (C).  MKP is too strong.  
      © DSM advises reduction by picking teeth with komunchup. (B) MKP arrives in C Pantai Bali. (FLA)

11.  © Arrive at pool (=B) TP Javan Semanuk pregnant. (H) DH  
      becomes gbd.  © seen by SB (=C) sets off.  (gbd becomes half HK.)  
      (C) Beta assumes form of old man, asks SB for sirih.  © SB passes it through barrier, is asked (C).  MKP receives SB from beta, flies off.  SR and L pursue.

11.a.  Jentayu bars way (=A) takes SB to L'puri.  © SR meets Jentayu (=B) dies.  (B)

13.  © MKP enters Bali's service (CIO) but due to Bali's tyranny,  
      flees.  © MKP meets SR (=G).  Orders acknowledgement as son.  
      (Treads on SR) (C).  © agrees.  Eat from one leaf which L divides.

14.  © Raja Sips and Lang Calangdi (=C) AA chases gardener.  (No mention of looking for water, or name of land.)  (C)  © Pak Putat (B) reports to Bali who orders Sag.  © Sag fights AA (=B) lands Sag.  (No m/o 7 days, sea and air battle or hantu) (B).  © Lands in jati java tree (B).

14.a.  © Sag weeps (=G) Bali fellow pupil.  (No mention of L's advice) (C).  Sag fights Bali. (=A) Bali dies.  (No mention of MKP, battle in air; SR gives Sag red thread. Bali shoots back arrow.)  © FLA, A and LL are Bali's servants.  (B)

16.  MKP, LL and Sag build causeway.  MKP catches rocks from Sag in mouth and tail: quarrel.  L makes peace.  © TPI attacks causeway (=B) MKP returns to SR.  [MKP collides with E pahang jenggi (C), no whirlpool.  © TPI c/o SB (B)] (E).  © MKS divines
(C) enters SR's service (G) taking oath. MBS states HH cannot touch SD. SR disbelieves, G becomes angry (=B24) bright and clear. MBS walks back to SR's camp, is reconciled with SR. (B24)

17. HKP goes to L'pur, G sees SD (±H) tall alight. (HKP beaten in mortar) (B). G asks SD's advice. SD advises asking MHA. (B) HKP asks MHA (±H) extinguished (B).

23. D MN borrows sword Meni Jadij Modan Poreila from DG. Sword must be sharpened at hills and estuaries. MN becomes beautiful woman. distracts SD causing failure. (C27) DG orders peace and SD returned to SR. SR declares MN must be dealt with. SR and L battle with MN. MN is shot. HKP places hill on body. (B)
2. Mahavira Deva (corrected from DG) invites down to set off to
cause themselves. O During absence, Down Chak interferes with H. Down's
wife. Down return, P host Chak's head which swells into 0 seven
heads (B5). O hurled to earth, lands in L'puri. (D)
4. O SR, originating from Bismu, born to Mandugari, (B) SH's
wife. O SR studies under IMA (=I) Truth revealed (No mention of
lat) I).
5. KN becomes ruler of L'puri. Copulates with 0 galibis bird,
(C26) col and elephant, resulting in sons O Putarun Bolut, (E) g/o
col and 0 Sumbu Bedung g/o elephant (B29).
6. SH has two wives, A) Mandugari and Bk. KN asks for Bk.
O SH compiles (=E) Bk creates replica also named Bk. [O Bk
asks for postponement (E)] (B). Bk places own embryo in replica, 
KN takes replica.
7. O SD born to Bk (=D) IMA roars how. (No n/o jar.) (D).
8. O IMA plants seven palms, jin below becoming naga (=G) Many
princes come. (G) O SR already present. (F) O I explains (=B)
SR succeeds. IMA places SD in wet (=B) SR succeeds (B) O SR weds
SD (=D) pool and house (B).
10. O Anjani (B) gives birth to KB - first named Kera Mas. Hungry,
O attempts to eat sun (=C) Restored, DSM places star in KB's
mouth. (C) KB descends 0 and rests in ru (H).
11. O Arrive at pool (=B) Anjani pregnant (No mention of beads,
trap or time) (B). Anjani is a bidadari.
11.a. KN takes form of beautiful woman, seduces SR. SR drives out
SD. KN then abducts SD. [If know of gbd, but does not perform
it.]
12. O Returning (B), KN and Bk pass over Bali's palace; O
captured but later released. (B) (ppt.)

13. @ SR睡前 (-F) BKP descends. (F) explains, acknowledged.
14. [J states AA and Raja Bali in a different tale.]
15. SR gathers together many followers, including PA o/o Bali.
16. The causeway is built. @ MBS divines (eG) enters SR's service. (G).

17. HKP goes to L'pur to see SB. SB recognises him. HKP returns and reports to SR.
17.a. @ HKP ruins MI's crops (eB) City burnt (B). Tail alight, meets old man who advises him to place tail in mouth.
18. MI seeks revenge, uses sim on SR @ army (G) @ which HKP has swallowed (B). Returns with SR intending to boil him. HK enters MI's service. HKP follows, assumes form of @ gold carpeing (B), weighed, scale breaks, @ emerges (B) and rescues SR.
19. SR battles with MI, kills him. @ Hill placed on MI (B). SR recovers SB.
2. © Dowa Bismu (c) and Hotok study under Henek Telumuk Desi but
Hotok treated as servant by others. Hotok complains to Henek, is
given iron pointer, causes conflagration. Bismu assuming form
of woman, recovers pointer, points it at Hotok who faints, and returns
it to Henek. Hotok seeks revenge, © assumes form of lizard (=A)
itintimate with SD, and departs. Bismu returns, truth revealed. ©
Complains to Henek who is aware of Hotok's guilt (F). Henek intends
reincarnation of SD. Calls down, inquires which wish to follow
Bismu, and which Hotok. Latter are cursed with ugly form, descend
to earth.

3. © Anjani d/o MM.(c) © Wife dies. Marmie now wife.(F)
Sparrows have nested in Bismu's beard. Wife adulterous with BSM
and DBB. Birds and Anjani inform © MM who, trusting wife, curses
Anjani. (c)

4. © MM a/o Patangan Devi and SM of Sertapura.

4.a. © SM creates L from doredun (B) © as companion for SM (F).

5. © Hotok, now HW, © has seven heads (B). Copulates with animals.

6. © MMA in HTEB. MMA ploughs land, (=7) killing snake's child.
Snake vomits in MMA's milk but white frog jumps into milk to save
MMA, and drowns. Restored by MMA who discovers truth and creates
woman. Nene Hutu Kiri from frog. Gives her as wife to HW. [c]
Sparrows, sent by SM, at this time used S. Rahman, make din in [d]
MMA's palace and refuse to leave. MMA's wife says he cannot even
frighten away birds. MMA, ashamed, determines to take Patangan Devi.
Assumes form of green fly. Recognised by SM, HW revolts. © asks
for SM's wife (=c) SM returns. [No mention of goat or how SM
 gains entry. F. Devi informs SM that © SM cannot touch MMA due
to heat. (B9) © SH then decides (F) to sleep with Hik. (C).

7. BM drives out Hik as she is pregnant. Gives birth to SD, ties her in cloth and leaves her on pandeem leaf. Returns to Lipuri. ([Another version: Hik harran, given birth by BM] © Gives birth
\(\text{\(=\)}\) drifts to WKB (C). Hik hearing the baby cry (I). © SE find her. (G) Roared in vut.

8. Hik plants chandi pillar and 40 palms on naga’s back. © Hik invites BM (C) and other rajas (B) to uproot chandi, but all fail. Hik asks for SR’s sons, takes © Chatarden (C) and © Hodong Sah. (F) © Goes to three forks (BM) Third, (not second) with snake, takes 40 days. (Second has lion) (B). Boys frightened © Hik disgusted (BM) asks for SR, (B) SR kills three creatures.

8.a. Arrive at vut, BM secretly uproots chandi but replants it telling BM to say nothing. SR succeeds. Attempts to shoot palms. © L explains (BM) succeeds. (B). © Hik sets off to invite rajas to feast (BM) Set off (BM). Hik returns, angry, permits BM to abduct SD.

9. Israfil, a devil, descends to earth, and serves BM as Hk. Israfil was not aware of existence of God and believed he had created world.

10. Monkey born to © Anjani. Eats mango, shouts for more. Anjani states sun is mango (BM) Restored by DSM (C) who informs of parentage and advises going to Fakien. On route, © HKP meets three of Hik’s soldiers who fear to approach him. HKP enters Hik’s service. (C)

11. BM creates pool. © SH etc. arrive at pool (BM) On Hik’s advice, (C) L shoots them down, fell in muddy water, Restored but naked. © SH gets annoyed. © SH takes SD (BM) Anjani pregnant. (B)

11.a © BM calls Klat Long Boyu (?) or Siti Muyang (put.) (BM) Fruit in jungle. (No mention of throat cutting or taking turns) (B). SKY attacks SD, takes form of beta. SD informs Hik. SD
returns, informed by L. if SR cuts off Saga's arm (B) for hitting SD. With magic formula, HW causes SD to desire meat of gbd. SR searches, HW becomes gbd & seen by SD (E) cuts off (B). Door turns back (E) asks SD for light (E) Strips of clothing make trail (E). Kora Plommy of Gunug has bora ray. fights HW but defeated. Jentayu bora ray (E) takes SD to L'puri, proceeds SD in Kota Bato. if SR then L follow trail (C), meet Kora Plommy (two brothers) who enter SR's service as temporary astrologers. (A15) if SR meet an egret already with long neck (C) and two bald birds who ask SR for Southern. Granted by SR. if SR meet Jentayu (E) dies (B).

12. Dona gave wife, Dong Keo2 to Bali and ordered him, under threat of curse to take Dong Karuz to Piah Sokit (i.e. Sag, but JS more common.) Bali takes both (see also K14).

13. PA, LL and HKP climb into @ ru (B) under which are SR and L. HKP throws down @ leaves (D). L shoots but HKP savings arrow. @ L weeps, tears fall on SR who becomes angry (F). if SR curises leaves shedding them. (K14) HKP descends, returns arrow and enters SR's service.

13.a. SR orders HKP to see SD. (A17) if HKP asks to see hair tuft in (K26) SR's throat. Acknowledge each other. Eat from one leaf.

14. Selodang mach spin BY and TP Hantu Karuz, marries buffalo cow. Kills son (A) anti advice fighting Bali. (No n/o suspicion, D4, roots or bamboo) Anti grass horn but do not direct him. if Mother asks D4 to help son against Bali. (C) Hunda son. TPT advice against running amuck. Breaks havoc in Bali's garden.

if Bali fights him, then in cave (E) Piah Sokit lands in bent tree (C). if Li Bali's servants, (E) PA, his son. if Embryo had been transplanted into one (A12). They flee. HKP also flees (K13).

Bali takes arrow to Haja Haga. By and Wm. to seek owner. No mention of HKP, battle in air.

15. See K21.

16. @ BKP dreams of white and black vultures fighting. Latter defeated. HBS interprets (—B) MW the black one. (B) MW angry orders Sok Kadir and Sok Dheen to drown HBS. HBS supported by fish. SR, fighting, sees HBS, SW restores him. HBS states he is MW's younger (B) brother and takes oath of fealty.

16a. HKP building causeway, quarrels with LL as latter catch rocks with feet. SR makes peace. @ Jim Pari, Isatu Leon (B26) quarrels with HKP due to causeway. Fish attack causeway. HKP descends @ sees TPI (—B) Returns to SR. (TPI MW: sister) (B). TE Hong Dau dances in fire due to owner by MW. HEP extinguishes fire by pouring water, carries her, resulting in son Sisvak Dara.

MW decides three bota warriors to create pool, shelter and hill and hide below. HKP, J'had and PA extend tails into pool, tails enter bota's nostrils below. Two killed. Survivor reports to MW.

17. HKP goes to see SD. @ SD does not wish to be rescued by HKP as he is a monkey. (C)

17a. HKP @ again (J) goes to L'puri. @ Takes form of small monkey, (B) uproots mangoes. @ MW orders arrest (—B) City burnt (B).

21. See K27.

22. MW summons Hangga Nasur. Fights @ at night (P23). HKP volunteers but SD disappears as @ HKP is not a ruling (A29) prince. @ L fights, kills MW with arrow. (B)

24. MW summons MW; fights L, pierced by L's arrow but cured by suckling at mother's breast. This occurs twice. MW descends into @ Sea of Fire (A29), borrows serpent arrow @ from Sepit Haja Haga (B).
24c. KBS warns L will die; @ SR warns (-B) HKP finds KBS who restores all. (B) L fights HK who is pierced, @ and, unable to suck, (F) dies.

26. @ Raja Beulut (-F) kills Raja Beulut (HKK, not old man). To n/o NL (F).

26a. NL, @ with HK and PMA (F) descend under earth. HK n/o TFI follower of NL. @ NL takes monkey form and overhears (-F). Using s.i.m., (F) NL abducts SR [or K & S] intending to boil him. HKF follows, @ drinks water, fights HK; relationship discovered. (B) HK draws map on wood. @ Sees scales (=C) breaks (C) but uncollected due to HK'S intervention. HKP rescues SR, fights and kills NL.

27. HK summons MK. HKF divine (=-A) makes proposal @ to myroot tree (=D) HKP rescues Fach S; [a jati guenial tree (B)](D) kicks HKP, @ who faints. (F) @ From Song Senchon (BG), HKK borrows spear Maha Kasat (C) @ to be sharpened at seven hills, caves and estuaries. (B)

27c. @ While HK is at work, HKP removes hill and cape. Thus HKK'S work incomplete. (B) @ HBS warns (=C) bright and clear. (=C warns L will die (dup.K24) L hit by HKK'S spear which becomes tree. (C) SR warns @ HBS asks HKP to fetch plant from Bukit Mahabiru, two fruits from HKK'S coop and HKK'S pillow stone (B24). @ HKP returns with hill. @ restored, tree reverts to spear (C). @ HKK in clouds (=B) Head caught by HKP (B).

28. @ HK comes out to fight SR (=E) Inform of HK'S soul, (B) a fish in bottle. HKP, Pich S and @ L'bat (P) feign to seek refuge with HKP, steal soul vessel. Quarrel over @ fruit (F), HKP changes L'bat and Pich S, who return with soul. @ HKK takes HKP to HK. Enters HK'S service (D). HKP with HK and FDR sets out to fight SR. HKL divine (=-A) HK'S army led by L'bat who is defeated. HKP advises HK to send out whole army. @ HK marries
SCP to his widow, (B) @ resulting in son (A29) @ Van Kamuk Andora
Gongmamo (C10). Battle commences. JKP goes over to SR. He
smashes his soul vessel, @ places hill on him,(B) 3D rescued.
@ MBS made ruler of Lipuri (A29).

29. Sari Sueko, Sora Tsuo, Sung Hao of Pelengon Chokyo go to Lipuri,
depose MBS, cut up his body, place him @ in jar.(B) 3N Andora
informs SR. SR attacks, defeats enemy.

29. @ Fedang Wana summoned by MI. Given feast, then asked to fight.
Shin. (C)
2. Henok Sang Kaki Pontala Guru holds STF's heirlooms: 6 iron pointer, (K) 6 spear "Kenaat" (K27) and arrow. 6 Bisma and Hotok study under BG. (K) Another student, TP new Sida, loves Bisma.
BG marries them and gives them new palace. Hotok asks BG for wife, refused. Down descend to Bukit Naga Sari, see naga suri. [n] tree slanting. Hotok is able to correct slant (BG) 6 and granted iron pointer by BG. Hotok threatens down. Bisma (=K) recovers pointer (K) by asking Hotok to dance causing him to point at himself. (=) Hotok faints (=K) BG aware of guilt. (K) BG, Bisma and wife, ashamed. BG shoots arrow to earth, causing fire. Hurly Bisma and wife into fire. Become ashes which BG recovers. Hotok descends to earth.

2.a. BG throws (B) Bisma's ashes into SM's wife's mouth and TP

New Sida's 6 into SM's wife's mouth. (A7) SM descended from Hotara Seuna and B. Lepeng, demi brothers.

[No mention of 40 years, reason for quarrel, magic words, bathing children, Gunning Angin, abandoning asceticism; 6 Ancheni or Rashat, daughter's name (B).]

4. Kik, 6 SM's wife, (A6) 6 originated from dirt off demi's bodies (A6)

Kik pregnant, gives birth to SR.

4.a. 6 L created by demi in cave. Adopted by SM. (B)

5. Hotok arrives at Gunning Borani, does asceticism & head downwards over fire (c) to gain greatness. (BG) Jibrail appears, asks SM's wish, is told of desire for power, asks God to grant this, but SM must promise not to emulate STF. (K) SM arrives at coast. Tests strength by lifting ship.
5.a. Raja marries various animals.

6. a. © Raja sari poison plants. (Dup.) MN states desire for © Raja Bali's wife. (ML) Her origins © A gaga poisons MIA's milk (=K) gives her as wife to Raja Bali. (MN not present) (K).

6.a. © MN orders Bali to give wife to MN. Complies (ML) MN marries her.

7. © III Kiri gives birth (=C). Drifts to MTHB (Lo / O iron) (C). Buries itself in ground. MIA ploughs, finds it. (Other version: Recovers her from sea.) Calls BE, find MD, rear her.

8. © MIA plants arrow (=K) falls. [Arrow (A) not found. Bali also comes.] (K) MN selfishly asks for 40 days postponement to do asceticism. MIA rejoins, invites SR's sons. SR gives Senarden and © Nodang Sch (K).

8.a. Come to three boys. © Boys afraid (=K) SR succeeds (K). © SR unable to pull out arrow. L states jin is holding it, uses magic formula. (B) © uproots it but replaces it. SR now succeeds (=K). SR and SD set off but L remains. (MIA leaves to gather fruit) (K) MIA returns, is furious (=A) encounters trouble. © Takes L of pool (B). L sets off and doing SR.

9. © Fibril, refusing to do obedience to Adam, is turned into a devil by God. (K) He receives three names in turns: SYT, SY Tinggal and SI Alma Tinggal. SYT twice asks God tolerance him offending. God creates demon R kari 9999. SYT eventually does tires (B) of being ruler, appoints DG deputy and Hordada minister. After some time, pierced at loss of limelight. SYT takes announc from wall. Flee rushes forth. Half kaysenan burnt and part collapses with BG and SYT. God angry, orders Fibril to reinstates. BG, leaving SYT in jail below. God decrees turning of jail. © SYT's skin burnt black
(D). Gustu down fluid descends to cool him, Names himself Semar. Bathes in pool on Bukit Hage Ami. Being is creased from body dirt. Names him Tuarat. They go to Kolanton. Semar becomes FD. Arrive in Trengganu, @ named HK and companion PBm. (K)

10. @ Anohani given birth to monkey. Asks her about parentage. Informs him, (B) Advises him to eat red fruit. She suggests he go to Paklan. She names him HKP (or Juman Kapinta in Java). Gives him chenara and chita. HKP meets DSH, tries to eat sun but DSH only @ allows him to swallow hot air (B). Burnt leaving one white @ brass (E) hair. @ Falls into sea, restored by Sepit Raja Naga (B29). @ HKP still hot, SR advises him to pick teeth with kemanchup (B). @ HKP meets two of Beli's soldiers, forces them to direct him (C). In Paklan, Bota Tamidang, with 40 followers on arm who defeated everywhere, causes great trouble. Twice Beli is worsted by Bota. HKP defeated three times. HKP remembers chita, causes tail to become trap, captures Bota, hurls it into sea. [c]

11. @ Arrive at pool (K) Anohani pregnant. [G B also advised to plant corn (B). No mention of nakedness or SR angry] (K). @ Pool not created by MW. (F) MW goes to MWA, offends him. MW出资 EW.

11.e. @ MW becomes old man (B) MW asks SD (No mention of SD's accusation) (B) @ for light (E) Tears off strips of skirt (C). @ MW able (F) lose power (F). Jentayu boxa way (A) in wing pit. MW asks what he fears and Jentayu status SD's ring. MW hurls ring at wingpit. Jentayu falls but, placing ring in mouth, stays alive. SR meets him, @ restores him (G). @ MW takes SD (D) touch SD (D), places her in save.

12. (See L6) BG replaces Beli's wife @ giving him both Nakawar and Nakolun (K). @ Beli aborts MW Kiri, places embryo in black eak, (H) resulting in Anggada.
13. © HKP and PA climb tree (K) grabs arrow. L curses leaves shedding them. Sees HKP, then scoops (K) SR angry. L points, SR threatens HKP who descends (K) SR's service. (K) Eat from one leaf. SR acknowledges HKP as son.

14. © Angus Jidin, buffalo, has wife, (K) Ruins Bali's garden. (K4 in hooves) (C). © Soldiers fight him (F). © Bali fights (K) Lands in tree. (Hunt buffalo) PA and HKP flee (K).

14.a. © SR thirsty (K) Fish S. asks help. (No m/o s-••••). SR merely finds him in tree). Fish S. (K) fights Bali. (K) Bali dies. [© Red (I) cloth](F). © HKP and Fish offered blood instead but in vain.

15. © Sab, Tlak, Chun, and his sons Loba and Loba, meet SR and eat his service. © All those had barked MW's way (K11). Camp made.

16. © MW dreams (K) MW angry. (K) sets him adrift. MW enters SR's service. Causeway built. Fish attack. © HKP traps fish with tail (B). © Sees TPY (K) Returns to SR (B). © HI born to TPY. © MW orders three warriors to build shelter and hide below (K) reports to MW (K). See also L 17.

17. © Fish. orders HKP to see SD. © Also seeks? © HKP encounters Jin Peri, Hantu Laut, they fight. HKP remedies a battle in Jin's mouth, killing him. Jin's follower, TP Hang Dova (-K16). © H. H. son, Homam Sinsang. (No mention of BG) (K16). © HKP meets TP Sori Pahi, a bald bird. HKP seeks, causing feathers to appear (K11). © Arrives in L'puri (-C) SR to rescue her (C). HKP returns to TP Hang Dova, considers. © Goes again. (K) small monkey (K). © Uproots crops. (K) extinguished. (No m/o seven scene) (B).

22. © MW summons Mangga Namur. L fights him. CM pierced. (K).
Soul vessel with Jin Pari Bantu Laut (Different being from L17?).

- HKP kills Jin at Tenjung Sura Negara, obtains vessel. GN dies when vessel smashed. (K)

24. © MIL summons MIL (=K) dies. (K) (ppt)
26. © IL descends below earth (=K) kills RI. [No m/o HK and IDa who are now SR's servants; No m/o drinking, wood] (K) (ppt)
27. © MIL summons MBK (=K) and estuaries. (Nechang taulhid tree, not jeti) (K). © HKP becomes vulture, PA carcass, follow HKP (D) © who cannot complete work (=K) Head caught by HKP. (No mention of fowls, Mahabiru. ) (K) (ppt)
28. © MIL comes out (=K) places hill on MI. [© Mosek Haktawali, (F) not HMA; HKP marries © MIL's (B) widow resulting in son Han Andara Chengkuman] (K) (ppt)
29. © Bota Bismu, (B5) s/o MI Anunga INS now ruler of L'puri. HBS orders © Han Andara (K) to inform SR. © Moets HI (=C) learn identity. Moets SR who states HKP is doing asceticism. Seeks HKP (=C) learn identity (C). SR sends K and S with army against L'puri. Raja Negara supports Bota Bismu. Both slain.
2. © Sang Alan Tunggal (I9). © chief of dews, intends descending
to earth and serving Bota Nor Tu (A9). Turbon becomes DB; apu becomes
DB and TP Jorlitt, thus © siblings. © Body hair becomes 12 dongs, [0]
DB teaches. © S Alan T becomes ugly old man, serves Nor Tu (A9). ©
Nor Tu inquires best teacher for son. (A5) SAT replies DB, takes son,
© Achak to kayangan. (D) DB teaches him. Achak becomes white
lizard (=A) Reverts to true form and returns home. [No mention
of small; DB's © sister (II) not wife. DB returns (=A) culprit is
Achak. DB pursues Achak who, stealing changed api and abducting
DB's sister, descends to earth.

2.a. DB distressed. Benta Bocor assumes form of woman, named TP
Kutung Milis, descends, meets and professes love for Achak but postpones
consummation for 7 days. DB lulls him to sleep, revert, recovers
changed and TP Jorlitt, makes Achak and challenges him, names him
Gani BN, returns to DB.

2.b. Descendent of BN, © Dewa Semu, ordered by BE to descend (C)
to © Seluruh Tanah Jawa, (A4) Tivita Kendrapura.

4. Semu lonely, sent wife, aka Bidandari, named TP Selindung
Dau, by SAT. Has son SB. SB lonely. SAT sends him wife
Bidandari Daya Seluma.

4.a. SB's mother dies. Semu arouses SB and ascends to kayangan.
SB’s wife, now © named TP Selindung Bulan (D) gives birth to SR.
After 3 years give birth to SD. They grow up © declare love (=B2)
half to L'puru. (No mention of stars. SB's grounds, not S'pure.)
(B2) SR cannot find SR and SD, © but finds area. SB's wife
eats it resulting in birth of son, also named SR (D). © Umbilical
cord becomes arrow (C).
4.b. SR travels on © arrives at NKr, becomes MMA's pupil (=F) with SR (F) as he has been informed by MMA's best students incl. M's son of SD's presence.

5. Bota Nor Tu has 40 wives, eldest named TP Sema Daya. Son named Achat. Nor Tu © places son's soul (B) on Bukit Belander Gunung Belenge, abode of tin peri. Achat bad character.

5.a. Achat copulates with tigress. Nor Tu forbids him to return home and drives him away. (See also M2)

5.b. © Nor Tu dies. (B) SAT ascends to heaven.

5.c. NH's younger brothers are MBS, Raja Sinar Matchari, Tilam, Bali, Singa Dcol, Sargi, Purba, Belenan and Lelepat.

6. In L'numi, NH has 7 wives and 32 children. TP Boven, youngest © wife, finds and eats areea. Pregnant 12 months. (B)

6.a. NH consults MBS (=a) disaster, MBS bribed with gold by NH's son to say this. At birth, many omens incl. high tides. NH orders son to throw her in sea, drifts for seven days. Arrives at NKr or Nai Lecor. © Found by EE, (E) Edi and Sag. Recovered and reared by MMA at rear of vat.

7. MMA plants © 7 (B) palms on naga's back.

8. SR told by L that NH's followers intend asking MMA for SD. SR weeps but agrees to L asking for SD on his behalf. MMA orders contenders to shoot palms but all fail. SR weeps. L reminds SR of MBS. SR summons him with letter on arrow. MBS comes, divines, sees naga, asks SR to tread on head, L on tail and MBS on middle. SR succeeds. Others claim success. SR informs MMA of truth.

© MMA orders chandi building competition. NH uses stone. SR weeps but L builds with bamboo, covers it with coloured paper. SR wins. NH kicks (B) his chandi (16). MMA postpones 7 days, orders EE etc to make 40 statues. © Orders all to pick out SD (=1)
succeeds. (I). & KBA wears (3S) shade (B). Set off leaving

9. See ill. 2. & SAT (I) descends to serve SB, takes name film Sat, (originally named Sima). Gathers body dirt for 7 days, creates companion, Sama.

10. See ill. KB hungry, found and adopted by & TP Jum (B) who does asceticism on Bukit Sima Hatcheri.

11. SR one find clear water which KB has treated. drink, SR and SD become @ white (B) monkeys. L follows them to Bukit Sama Hatcheri. & SD given birth to KB (SB). & L goes to RSA (SB) caught. (B) L takes them to KBA who restores then.

11a. Set off again. KBA wears of muddy water (?). SB creates shelter. & SB sleeps there. (B) KB becomes golden lion. & KB and L hunt it for SD, after making barrier. KB becomes old man, asks SD for mojo, seizes hair and drags her off. Returns to L; L, & cannot touch SD (B), places her under urinal. SR summons KBA who advises consulting KBA. KBA advises SR to rescue SD himself.

SR wear(s) sky drumkin, KB notifies, calls US to help SR. US & K comes, tells KBA to divine. KBA states that only KB & SR can help. SB sends letter to TP Jum.

12. KB, sent by TP Jum, meets SR who does not acknowledge him.

KB wishes to eat with SR. US & reminds SR (=C) I makes channel (6).

14. Pok and Hick Amuk buffaloes. Pok kills all children at birth. & HSA non secretly (3H) arrives in Bali's land. (No mention of once in 3 days, D4, tree roots. AA also kills mother.) (B)

& Bali, jealous of AA's power, has established separate domain (A3) AA creates havoc, fights Bali in cave, Bali instructs KBA to watch (=A) seal entrance. Bali kills AA. Main enters cave, pitched with blood and foam, trickles from cave. KBA seals entrance.
Bali kicks open door, finds HBS with © wife (B), beheads him, hurled head into © tamarind (B). SR, in quest for knowledge, rests by tree. © Teardrop falls on SR (B). © SR sees head and shoots it down (E). HBS asks SR's help. SR sends letter on arrow to Bali, demanding HBS's body. Bali catches arrow, replies, refusing. SR fights Bali for 7 days and, flagging, shoots and kills Bali. SR joins HBS's head to body. Sets off leaving HBS.

16. Causeway, being built by HKP, attacked by Raja Simar Ketahari, who was banished by HM. © HKP grabs hill with tail (C), smashes it on attacker. Supply of hills exhausted, HKP asks HM's advice and is told to abandon work and instead leap to L'puri.

16.a. HKP continues building causeway. © TPI attacks (©) pursues to Pearl Jangal (G) © Heeds Nausuk Nana Naga who marries him to TPI (B); © HKP has orgasm, TPI swallows sperm, conceives HM (C). © Fish rebuild causeway (B).

17. HKP, on HM's advice, © leaps from SR's hand (C) to L'puri. Sees SD under urinal. Raids mangoes (©) topey turvy. HKP informs HM's followers that SD will desire HM if she is imprisoned in bath-house. HBS advises SR to become dove, © HM even under old man and L birthing. HM goes down, desires it, asks HM's help. Dove soared, asks to be placed near bath-house. © HKP again ruins crops (©) burns HM's hall. (HKP bound with coconut fronds) (B). © SR reverts, rescues SD. (A28) HKP still slight. HM, L and others cannot help. © Asks HMA who advises (B) diving into tank of fire. After this, HKP's appearance resembles bota. HKP asks TF Juni. © She places star in mouth (C10) extinguishing fire.

28. SR arrives in L'puri, fights HM for 7 years. HM's followers join SR. HKP feigns to serve HM, and to fight SR. HBP discovers location of HM's soul, feigns headache and postpones fighting for
7 days. He fights alone, (B) HKP descends soul & from jin pari, (L22) refused, kicks hill, obtains soul. HKP returns, fights HK, vessel smashed. He dies.
2. Embryo found and reared by Jin Merua Sina. Grows into Serebuk, i.e. WM. WM wishes to go to Kayangan. (D) Jin hurda him up with letter asking BG to care for him. (D) Devan illtreats (K) Serebuk, beats his head (B) 7 heads. (B) SG grants him (L) changgai. Serebuk fights with and points at dewas. They faint. Deva & Sultan Borna (AI) hears of this, complains to BG and assumes form of woman, meets Serebuk (SH) recovers changgai. (No postponement) (A) and places it in volcano. @ fights Serebuk. (B)

No outcome. DS Borna states they will fight for 20 years, returns to BG. (L) On DS Borna's request, @ BG turns him into (E) @ arcoa. Divides nut which lands in (B) Madumare land of SM s/o Rama s/o S Chetramali.

2.a. Serebuk descends to earth.

3. @ ERK (C) sleeps. Two honey birds nest in beard, quarrel waking him. ERK chases them but decides also to marry, orders BG to find Jati wood, creates wife TP Jati, has son EBS, returns to asceticism, wife adulterous with DSJ. ERK returns, informed by EBS, extracts embryo, hurda it away.

4. @ Mr, SM's wife finds (B) & arcoa, eats it (B) son, SR. (SH forbids eating it) (B). SR first named Serebuk, (?)

4.b. @ SR playing alone, fires arrow, hits bird which flies off but falls at WKB. Arrow embedded in wat (I) jams door. Tok Chi, to MIB Inca Kebelat, SH's embroidery teacher, cannot open door.

4.b. @ ERK creates L (S) for SR (F).

5. WM arrives in Kuala Zan. MBS's land. MBS recognises him on seeing palm of WM's hand. MBS states he is requesting for father, ERK as ruler.

6. @ WM requests Mr (B) MIB created, (E) @ Mr allows (E)
revealing truth (B). SH takes all. SH returns home, informs HMK of new wife.

7. **SD bows (F)** HMK knees SD. [SH case bites HMK's foot (C).] (F) Other versions: SH MK found her when ploughing (L). SD first named Ahron.

8. **SH holes (E) from vat for SD. All shoot at arrow but fail.** (E). SH asks for SD's son, given Chordam and Karidan. (C) Come to three forks (E) asks for SR. (Second has fierce monkey. Choose 40 day? or none?) (B) SR agrees but SH requests companion (B).

8a. **SH kills Jokin. Nexvaq emerges from skin orders SR to bind it in thread. burn it and cast it away.** Arrive at vat. SH advises SR to call on the arrow. SR then shoots and dislodges it (E). SH MK orders chandi building (E) covers it with white cloth. (No mention of weeping, Chandi must be 40 fathoms in 7 days. SH builds with L's guidance (B)). (B). Others attack SH. SH MK orders shooting @ 7 (B) palms on naga. L explains, treads on head and SR on tail. SR shoots, succeeds but SH, covering hole with hand, claims success. SH MK places SD in vat (E) succeeds (B). SH impatient, sets off with SD but L informs SHK. SH MK angry but warns of pool (L).

9. **SH does necroticism (E2) on ** Cuming Hama Hanang (E3) on earth. Appearance resembles pig. Vulture, meeting, remarks on uselessness. Takes form of bent old man, goes to Kurupon, accest Senad, s/o a person/imm. SH Senad becomes SH's companion. SH takes name WS. They enter SH's service. (M)

10. **SH born to Anjani (B) Unable to feed him (A) only red ones.** SH grasps sun (E) restored by DSN (C) who informs him of percentage. (ppt. by Vassouin. N first said: Anjani states she is not SH's real
mother.  KB, hungry & advised by Anjani, nearly goes to and stays with BSR (9) and then goes to SB in Lipur (107).

11.  BSR confers with G Jamrudwan and Jamrudana. (B5)  C BS becomes [1] old man, orders warrior to become god (77) BS asks SB (5) C for light (6).  SB returns, BS leaves, SR G shoots door (9) and returns.  C arrives at pool (9) Anjani pregnant.  [B3] gives sand to L which becomes corn and G sugar cone (8).  BU pregnant before this time.  L shoots SB, sends arrives at G Dukit Kaf (B3) Undawiri. 1 (L).  C BS orders two warriors to become two gods. (5:16) asks SB for head (20) having assumed form of woman, (5) C grabs her arm (6) and flies off.  G SR shoots god (6:16).  Jantayu has way but BS slashes left wing with sword.

12.  BS flies with SB over Bali's palace (but no incident)

13.  BSR goes to meet SB, helping himself to rice.  SB angry.  Relationship discovered.


14a.  G Siguna's tears fall on SB.  SB angry, shoots into tree, sees Siguna (6) who enters SB's service.

15.  C BS dreams of black and white crows fighting.  Latter wins.  HBS interprets (58) B5 the black crow.  [(Crow)(A7)] (B).  HBS
set adrift, enters SR's service.

16. HKP builds causeway @ quarrels with Sigue (I). @ HKP sees
TPI attack causeway (=B) marries him to TPI. (No mention of TPI's
relationship with R Neqa) (=B). TPI pregnant with HI.

17. HKP, ordered by SR, goes to see SD, @ offers to rescue her (=C)
SR to rescue her (C)+, is given mango, raids fruit (=A) topsy-turvy,
HI condemns him (=A). Tail alight. [SD licks it (?)] @ asks
HKP's help (=B) extinguished (=B). (correction)

23. HKP steals @ grindstone, HK's pillow (=C) causing him to become
weak. The two sides battle but HM's sons do not help HM. I
shoots HM. @ Hill placed on body. Antidote is vinegar (=B).
@ HM's blood becomes mosquitoes and leeches (=E1).
2. Etuk, s/o Dowa Sang Hata, originally has smooth head but disliked and ill treated by Dowa 12 (N) who spit at him, due to unkindness. Asks permission of SAT (M) to seek revenge. BG and D down battle with him, incl. Dowa Kenoken/ Koren Yaya who fights 7 days and nights without outcome (N). K Yaya orders him to descend to earth where they will continue battle. (N) Etuk descends.

2.a. On K Yaya's request (N), SAT creates areca, divides it. K Yaya enters half. Half falls (B) in Tiutia (M) & Hendarapura and half (M) to ATM, MMA's abode. (I)

4. Mr, SH's wife, eats areca (M) son SR. (B) SH MMA's pupil. MMA creates L from wax as companion for SR (F) at SH's request (E).

5. Etuk (M) marries animals incl. calf resulting in son (A) named Raja BeLut (F), elephant, son named? MR? MR settles in L'puri with M elder (B) brother MBS.

6. Unable to touch SD (M16), M RNA requests Mr (M) creates N. (Mr asks SH to rub off dirt) (E). RNA takes N.

7. MMA finds (B) areca, (B) becomes SD, reared in wax (E).

7.a. SD vanishes, becomes mite, enters N's stomach. N has still born child. Thrown in sea (M), drifts to WTKB, restored and reared by MMA.

8. MMA plants (M) None succeed. [SR already present (F)] (B) L explains (M) SR succeeds. (B). RNA objects. MMA orders chandi building competition. SR uses bamboo (B) covers it with paper. (M) kicks MMA (M). Orders all to pick out (M) SR succeeds. (I) RNA threatens. MMA warns of pool (B).

9. SYT/SAT banished to earth for refusing to bow to Adam (I). Becomes WS. (M)
10. See III.

11. Arrive at pool (=A) become monkeys. © SD gives birth to KB (B). SR commotes with other monkey, resulting in © Hahnun Togangga (E22). © L goes to MBA (=B) restored. (No mention of trap) (B). KB runs away. © Pool not creation of MB (F).

11.a. © MB becomes abd. (=F) Asks for (F) water. © SD passes (=B) flies off. Cannot touch SD (D).

11.b. MB hearing of SB, comes and takes her from MBA, places her in garden.

12. © SR etc. sleep in shelter made by MB (MB). KB seeks SR. SR commotes with SB. KB arrives, asks to eat with SR. SR makes channel in banana leaf.


14. © HKF advises returning SD. (B) MB sets him adrift. (=H) HKF quarrels with Sigun (?) © HKF finds HKF at causeway (K) [H]. © FA, A and LL also SR's followers (14,15) © HKF has orgasm. TFY swallows sperm resulting in HI (C).

15. HKF goes to fight MB, © uproots crops (=B) City burnt (B). © Tail slanty (=F) tail in mouth, (F), the original well.

16. HKF battles with MB. SR arrives. MB dies.
4. SH has two wives Khang Fari, son SH; and Mix, son Chatray and CHATRUND. (C)

4.a. @ Lonely (B), SR marrow. @ BMA creates L (=F) for SR (F).

5. In Lejuri, MW marries animals.

6. @ MW requests Khang Fari (=B) hands LDK to MW. [No w/o w/’s advice; @ own initiative (F)] (B).

7. SD born to LDK. MD SHNAM divines disaster. @ Set admit in case. Arrives at MHKB (B). @ Found by BB. (C) Roared by BMA.

8. BMA plants @ 7 (B) palms on maha’s back. Orders BB to invite @ MW and other rajas (B) and MW to invite SH’s son.

8.a. @ Chatray and Chatrund are sent. Arrive at two forked road, (C) one @ 7 days (B) with Jakin and Bata Bone Felsen. Other, by sea, 100 days. Frighthened, sent home. SR goes, succeeds, killing Jakin etc.

8.b. Shooting palms, @ L explains (=B) SR succeeds (B). @ MW noises arrow, claims (B). @ BMA orders all (=I) SH succeeds. (I) @ BMA warns of pool (B).

9. @ WS and SMad, created from WS’s dirt, enter SH’s service, (B) Previously in SH’s service. (P unsure when they changed sides.)

10. KB born to Devi @ JENI (F).

10.a. KB goes monkey with child. @ asks JENI about father. JENI informs him of parentage (B). KB sets out to seek father.

11. Mockery soldiers to return, creates pool. @ SH oto arrives at pool (=B) caught. (No w/o beads or time) (B). @ L takes them to BMA who restores them (K) @ after he aborts SD (B) @ and hurls seed to Devi JENI who swallows it. (B)

11.a. MW builds shelter. @ MW becomes gbd (=B) SD gone. (No mention

12. BN @ returning (D) with MK flies over Bali's palace. Bali defeats BN, takes MK. @ BN complains to BN who recovers MK, pregnant (D).

13. KB arrives at @ three forked crossroads (D5), ascends @ chelagi (BN). @ SR sleeps (+F) KB visible. (B) Chelagi not xu. (BN). @ SR shoots (B). (F) SR shoots again at KB who runs about.

13.a. BN orders KB to descend. KB states SR is father. @ SR angry, fights KB. BN discovers star in KB's mouth (G). SR states that if KB is not, he must rescue SR. KB, desiring handsome appearance, sent by BN to BN who turns him into KB.

14. AA compared footprints with father's. BN(?). Fights and kills father. Attacks ant hill, white ants give home. Fights Bali in cave. @ Instructs Sigua (= B) Sigua hurried, (No m/w4, dream or wife) (B). @ Lands in xu (C). @ Tears fall (=0) asks for help. (No m/o B's advice) (D). SR (?)/ Sigua (?) kills Bali.

16. SR etc arrive at coast, find HBS. (After HBS declared birth of BD, BN hung HBS in water on back). HBS enters SR's service. Building causeway, @ HKP quarrels with Sigua (B). No P.A or A. LN and followers. Fish attack @ HKP sees TIT (=D) Returns to SR (D).

17. HKP goes to L'puri, captured, burnt, tail alight? (Remembers no more).
2. O Kelangh (M) studies with SR under EG (L). O ML banished (from kayangan (?)) due to bad conduct (D).

3. Bird nests in O MLA's (F) heard then become woman, TP Chandana. MLA aware of this and marrying her only in dream.

3a. TP Chandana brings daughter to O MLA (F) who disowns daughter. MLA burns letter onto hill.

4. O MLA asks for SR as pupil, creates L (=F) for SR. (F). O Two roads to vat, near and far (C8). SR chooses farthest but MLA advises taking nearest. (MLA has exacted tiger from staff on near road.) SR defeats tiger. Becomes his follower (?). O ML becomes MLA's pupil (F).

5. MLA marries animals.

6. MLA marries TP Chandana. MLA's dream wife.

7. TP Chandana gives birth to SD. MLA dreams of white and black oxen fighting; Letter falls. NBS interprets as bad omen. O SD set adrift (=F) MLA sees her, (F) O in fish tank (K). Rared by MLA.

8. (See C4) O MLA plants (=0) SR succeeds (0). Others claim.
   O MLA places SD in vat (=3) succeeds. (B) O ML reads SD (E).
   O MLA warns against pool (B) made by ML (AIL) and O against eating human.

10. O KB born to MLA's daughter. (C) O Unable (=M) of parentage (N) MFP sets off.

11. O Arrive at pool (=J) becomes pregnant. [O MLA's daughter pregnant (C), no n/o Ajeni, ox L's asking MLA's advice] (J).

11a. O SR etc. sleep in shelter (D). O ML becomes gbd (=O) slices off (O).
12. SB sent wife for Sigan, Bali's elder brother, with Bali.
Bali takes wife, incurs curse.

13. SB etc. sleep under tree. @ HKP shakes tree (?). @ SR shoots at HKP (F) but arrow becomes sweetheart. HKP descends. @ SR fights him (C). @ L reminds SR (=C) channel with finger (C). @ Examine stars in each others mouths (6).

14. AA measures footprints, kills other buffaloes, attacks anthill.

15. HKP meets two black monkeys, PA and L'hat. Fight with HKP, defeated and enters SR's service.

16. Build causeway. L'hat and @ PA (=C) quarrel with HKP due to HKP's (?) use of feet to catch rocks. HKP continues alone.

17. HKP goes to L'puri, sees SD, given mango, ruins crops, captured, placed below children, @ Bind his body (=A) Tall slight.

18. SR fights with HW. @ Flee, (B) then falls into a crevice.
(R) Abu, Bukit Terok, Selama, Perak. + 50

4. SR s/o SM (ppt.) @ L created from wax (G).

5. Maharaja Dewana ruler of L'puri.

7. SD born, @ Astrologers, (H) incl. Abu Senan and Sigua, @ who is in SD's service (M), divine. All but Sigua advise disposing of SD. SD intentionally buried in Sakti's field @ in case (B) (or set adrift). While BE ploughing, @ found by SE (=G) reared in MKKB. (G)

8. @ Sakti, plants (=B) fail (No s/o 16 years) (B). SR invited, negotiates 3 roads. After falling, @ L explains (=B) succeeds (B). @ Sakti orders dislodging of arrow. SR succeeds (B). @ Sakti places SD (=B) succeeds (B). @ Sakti warns (=H) sleeping indoors (B).

9. Pak Fedokok and @ Samad (H), Dewana's servants, are not ordinary mortals, having great touch.

10. Dewa @ finds and adopts HKP. (H).

11. @ Arrive at pool (=B) hurl embryo into air. (No mention of beads or time) (B).

11.a. @ MI becomes gbd (=F) flies off (P).

13. HKP meets SR. Eat from one leaf which L divides.


© Leaves instructions (=B) tamrind. [No mention of dream, @ Sigua not Sag. (H)] (B). © Tears fall (=P) SR kills Bali (P). At Sigua's request, SR restores Bali who enters SR's service.

15. Lejget and @ Raja Chupu (L) enter SR's service.

16. Building causeway, other monkeys quarrel with HKP due to HKP's crude methods. @ Raja Ikan (female) (C) attacks causeway. @ HKP sees her (=D) returns to SR (B).

17. @ HKP uproots (=B) extinguished (No s/o diving in oceans) (B).

26. MI asks help of Raja Bumai (Kel: HL). R Bumai makes s.i.m.
© HCP places children over SR (E).  © Overhearing (=P) using s.i.m. (F).  Kidnaps SR and L.  © Leaves L on hill near place sun rises. (B) Intends boiling SR.  © HCP attempts to stop sun from rising (B24).  Dona Hachari states this impossible.  Sun therefore shrouded.  HCP rescues SR and L.  Weighing (?) ....

26.  HCP and army fight Mi's array.  SD rescued.

26 a.  HCP again fights Mi.  Mi @ flees. (E).
4. © L created from wax (O) (or from SR's body dirt).

5. © N. Dowana (R) lives in Langkawi (All). Brothers are MEK, [3] Nok Nutum (ES) and © Bali (R).

7. BI has daughter. Consults his brothers, the © 7 astrologers (H). BON states child cursed. © Podokok and Samed (R9) © busy her. While RE ploughing (=R) in WK2 (R).

8. Badi plants © 7 (B) palms not on naga. © Invites BI and others incl. Bali (L) to shoot but all fail. SR and L come, L treads on tail, SR on head of a magic naga and SR succeeds after failing once. © SR married to SD (R) and runs off with her.

10. © Dewan Angin rears HKP (R).

11. © Arrive at pool (=O) gives birth to HKP (O). SD gives him to © Dewa (R) Angin.

11.a. © L asks help from (B) © Sigua, (R5) © SR's uncle. They make trap, catch SR and SD, toss them in muddy water restoring them (B).

13. © HKP approaches SR (=G) fights HKP (G). © L and Sigua remind SR (G). SR acknowledges HKP as son ...

27. © SR fights MEK .... (H)
4. SR u/c Horst Maling.
4.a. Horst Maling's wife in UBKB. Goes to bath (0) given name.
     [0] NMA, not SM, creates L from wax (0) (3).
7. H Devana (R) has daughter. Astrologers, (H) Habu Sena,
     MN's younger brother (A5) and Peddok and Sand (S), see bad omen.
     Set adrift in © case, (B) found by NMA with Tok Peran Bono/Lutan,
     reared. Named Ha Frechon © Ha Sida (L2) i.e. SD.
8. NMA plants © 7 (S) palms on muga.
8.a. © NMA orders dislodging error. (B) MN succeeds but fails
     to shoot palms. © Postponed 7 days. (R) SR and L come. SR
     fails. © L explains (B) succeeds. Places SD in vat (B) succeeds
     (B). © NMA allows (S) and house (B).
11. © SR etc sleep in shelter (D). © MN becomes std. (D) flies
     off. (No mention of fire or flower. SD given alma (B). © SD
     makes trail with clothing (D).
14. © Had buffalo fights Bali in cave (F) lands in (P) © Kehlagi
     (H). © SR shoots into tree, shreds leaves finding Sigua (P).
(U) Belah, Aker Setar, Kedah, 86.

4. SR and L s/o SK (ppt.) but of different mothers.

5. Raja Beger, ruler of L Panu / L Langkawi. (S) Diac, leaving sons (B) and Mahraja Devana (R), and Torung, / Perik Perik, / Sariguna and Raja Bali (H). Devana has 7 heads (B).

7. Milk (ppt.) W's wife, has child. Orders brothers to divine (S). Child has good fortune (B) but will bring disaster. Milk prevents W from killing SD (F). SD set adrift in iron case (C). MMA / Mahakali, who lives in forest, sees case, orders Edi (H) and Ehong to recover it but it drifts and MMA himself recovers it. (C) SD found and reared.

8. MMA plants flagstaff (K). After some years 44 princes ask for SD's head. Devana also comes. MMA orders them to uproot pole but all fail (E). MMA visit SK.

8.c. MMA divine SR in SD's match. Takes SR. Come to three roads: one month with jin, then three, then 3 years, safe. SR takes first, kills jin (B) then ogre, arrives at vat, uproots pole (K). Others claim. MMA plants 7 palms on naga (+5) SR succeeds. [SR weeps. L straightens naga by stamping on its tail] (0). Others claim MMA postpones (+H) SR succeeds. (MMA makes 44 statues. When others choose statues, latter becomes woman) (H). SR wed SD (+E) and house (E).

9. Edi originates from Sang Alan Tunggal (H).

10. See UI.

11. SR asks for water (+E) Restored (No mention of beads or time). (B) Rest in shelter (D). MMA becomes ghid (+A) barrier round shelter, sets off. MMA assumes form of female (H) flower seller (C6), offers flowers to SD. SD emerges, caught and carried off
(B) © Makes trail with clothing. (C) Jentayu bars way, shot by NW, falls but makes wish to survive until NW arrives. © SR shoots gbl (c). SR and I follow, meet Jentayu who then dies. © NW cannot touch SD (D) due to heat (B).

11. © SR needs for SD. © Seriguna and Bali divine that they require help from Haduman (B) who is cured for by Pak Pipok (110) © SD gave birth to Haduman while a monkey (B). SR etc set off to visit Pak Pipok.

12. © SR asks Pak Pipok for Haduman. © Monkeys all do obeisance to SR. © Arrive at coast, (115) Haduman asks SR to acknowledge him as son, © SR on L's advice, (116) banana leaf (B) which L divides.

13. © Pak calls Pipok. Seriguna and Bali who divine that SD d/o NW. © NW angry, hurl all three of them away. © Pipok becoming a monkey, hurled from Landkuti to Kedah, (116) © Seriguna lands in tamarind (C). © Bali lands in mountain crevice. © Tears fall (=P) Seriguna visible, (U) explains. SR shoots at mountain. © restoring Bali (B).


15. © Haduman and monkeys build causeway. © Raja Bsan (C) attacks causeway. Haduman captures him. © Raja Bsan gives daughter TPI to Had. (B) Had returns to SR. (See also U4, U7.)

16. © Had and monkeys cross causeway (16). Had creates havoc to gain entry to SD. © Monkeys fight NW (126). SD advises burning city, wraps Had in cloth, cooks it (=A). City burnt. © Had takes SD to SR (B). Tail alight. © On SD's advice, Had dips tail in well at Tenjunz Minam, (B)

17. © Had returns. Fights NW who © flees. (B). Had returns to SR and SD.
(V) Hussein bin Turlang, Kedah, 55

2. Name in kayangan named Fan In.

4. From (Rama) s/o Indian ruler. From asks permission (E) to leave country. Chau Lat is From's brother. They travel, come to shade of Bakhirin Ta Foi or MHA (M). Tosakenth studies (=F) with From (F).

5. Tos has twelve heads.

7. @ Hong Sida (L2) /SD born. Astrologer divines trouble. Tos orders her set adrift [or buried (R)]. Ulee near about to bite her, but feeling pity, takes her to wife. They bury her, (R) @ ploughing, finds (L) and rears her.

8. MHA plants @ 7 (E) palms on naga's back. Asks Tosakenth to shoot. Tos fails (F). L trends on naga's tail. SR shoots and succeeds.

8.a. @ MHA allows (E) shade. (No mention of house) (E).

9. Ekeem and @ Tong, SR's servants (M). Fan In is present in former. Tong in latter. (and both are in MHA).

11. Tos waits on road.

11.a. From etc drink muddy water and are safe. Deer passes them, SD persuades From to follow (=A) L sets off. From states barrier is useless, & causing it to lose power. Tos then able to capture SD (F). @ Bald person bird meets From, granted feathers (K). Takes From on back to show him lie of land.

13. Hanuman, s/o From in kayangan, descends from there and meets From under tree. He advises building causeway. (M15)

15. Other warriors in From's service: @ Fali (M14) and Fa'In his brother.

16. Monkeys building causeway: TRI or Hong Merok attacks; captured and married by Hanuman, after which causeway completed.
17. Prem asks who will fight Tos. Han volunteers, (a28) sets off and fights Tos's army who try to set him alight. Hen declares if (a3) extinguished, (No m/o oceans) (b).

4. In land of Languard, ruler Tan Satin has two wives: elder Kolis Doru, younger Kolis Sohlan. Former has four sons: Desa Chuwe, Desa Chai, Desa Rei, and Desa Noi who has ugly appearance, the youngest. As letter is loved by father, stepmother hates him and by constant false accusations causes him to suffer father's anger. Desa Noi, distressed, leaves land with mother to wander in wilderness. Encounter ogre named Falware who chases them, captures Kolis Doru who refuses to marry him and is tied out in sun. Desa Noi, alone in distress, paints dreams of desa giving him knowledge and power to defeat wild animals. Also dreams of studying under old men in Kayangan. Wakes up finding himself alone.

5. Tan Hichit, or L'puri, Tan Hichit is ruler.

7. Tan Hichit's wife, Kolis Koris Loei has daughter. Astrologer divines trouble. Tan Hichit and wife, pitying child, set her adrift in O clase case. (B) Perini kata Api, o who worships sun (B5) sees case, orders Aito and Humoi to recover it. Reared and named Hong Linat. Tat Loei or Butori Bongewu Honrut.

8. MMA plants O iron staff (U). When PT Loi aged 15, proclaims whoever O uproots staff (U) wins her. Crowds gather but fail. O MMA orders Aito and Humoi to invite Tan Satin's sons (P). Three sons set off, come to three roads. O first, one day (C) O with lion (K), second, twenty days harden age, O third, 40 days, safe. Choosing latter, sent home (B). Aito and Humoi, returning, meet Desa Noi who explains plight. Aito and Humoi doubt his story but take him to nat. Desa Noi, O meeting lion, kills it. (K) arrives and O uproots staff. (U) O MMA marries him to PT Loi. (B) Desa Noi and wife return to Languard but his father does not receive him. Asking madam help, Desa Noi assumes handsome form, father
11. Ten Vichit, hearing of PT Loi, desires her and with Aiteng and\nAleng goes to Dua and is told of marriage. Ten Vichit follows\nto luang. Ten Vichit becomes old man & servants becomes two (II)\n& deer. (V) & one gold & one silver. PT Loi persuades Dara Noi\nto follow [as 2nd time] Dara Noi sets off. (Dara Noi makes barrier before leaving). Ten Vichit asks for alms (B) &\noffering flower to PT Loi. (U). PT Loi passes it (D) flies off (B). PT Loi makes trail with clothing (C). Finding PT Loi\ngone, Dara Noi sets off with Aito and Hanoi. (B) finds trail, (C) meet\nyour own. The rule out chides Dara Noi for neglecting his wife\nand boasts of his care for his own wives. Dara Noi curses him. [m]\nhe becomes blind so that only never hunt by day. (B) Meets ogre\nwho informs him of seeing abduction reflected in water. Granted\nlong neck by Dara Noi (C).

13. Arrive at shode of Porini Ten who has three pupils: an oan.\na black monkey and a white monkey named Haco or KMP. Porini\norders Haco to help, informs Dara Noi that wife is in Konesa Lom.

17. Haco cannot be killed by Ten Vichit. (B) Haco declares that\nif (=B) city burnt. (B) Tail alight (=U) tail in J. wells (U).

28. Arriving in Konesa Lom, Haco engages in fierce battle with\nTen Vichit and helped by Dara Noi, Aito and Hanoi, (B) choose Ten\nVichit to kill. (B) Ten Vichit slashes at Haco 44 times but in\nvain. Mountain is named Sampa Lat Chinhane after this event,
Ten Vichit exhausted.

28a. Haco returns to FT Loi. informs Ten Vichit he is her father.\n(B) takes her back to Luang with Dara Noi etc. (A29)
2. Raja Selindung Bulan, the origin of SR intends descending to earth. There he will meet his bride.

4. In the land of Sabutur, Raja Sokutar has dream, informs three sons and orders them to seek knowledge. They set off, encounter enemy who states she is SD child of SR. Set off again, meet another enemy, ogre named Sinendo who assumes beautiful appearance, abducts oldest using s.i.m., taking him into cave. The other two seeking brother, encounter another ogre. SD appears, defeats ogre. Prak Sakam, youngest, informs SD of brother. SD agrees to help, states he is in Gun Singa Baling. Ekong and Etong are the servants of the brothers and enter cave, defeat guards who inform Raja Ekral. Latter captures Ekong and Etong. SD enters, defeats Raja Ekral, rescues brother. They set off, sleep under jorai tree. Dewa comes, gives them knowledge and diamond ring.

The three brothers request a horse. Then return to palace. Raja Sokutar dies, The middle son marries SD. Prak Sakam, distressed, under jorai. Dewa Laksamana descends, comforts him saying SR will descend that night and orders him to wait for SR. That night, Prak Sakam slips out making an excuse, meets SR who tells him he is female. Prak Sakam becomes female and sleeps with SR. Dewa L gives dream to SR: Prak Sakam's name is TP Semawar. Next day, Prak Sakam quarrels with brother Prak Ekal because former does not admit latter to be his brother. Prak Ekal defeated. SR orders TP Semawar to enter her male envelope to show Prak Ekal.

Prak Ekal then orders Sakam/Semawar to marry SR and succeed father.

First narration: Selindung Bulan female, / Prak S uting, Chen
Somut and Pak Ekal o/o Pak Sekem. / In Singa Baling is ogre named Hadumun, defeated by brothers’ warriors. TP Selinding Bulan deceived by enemy; sleeps with him; helped by three brothers. Ekal marries her. / A demu states youngest will marry TP SR in kayangan.

* This version is so different from (A-J) that underlining is unnecessary. (X) narrated his story twice. The major deviations of the first narration are noted.
278.

2. CHEYTA KUÉF SERAMY

(A. K & S)

SR bathes at pool. BM's ghost becomes old serving maid, persuades SD to draw picture of BM. Immediately SR feels ill. PD and UL perform puterixi performance. PD diagnoses evil. SR, a little better, returns. SD, terrified, hides portrait under mattress. Maid disappears. SR lies down, feels great pain, searches, finds portrait. SR enraged, disbelieves SD's story, beats her, orders L to execute her and take her heart. L greatly distressed, takes out SD. Attempts to kill her with sword, arrow and kris, three tries with each, but arm becomes paralysed. Releases SD, who goes to WTKB. Korga Deva, ordered by BG, becomes dog. L cuts out dog's heart, shows it to SR who states SD's heart like dog's. Soon SR regrets action, becomes mad. Eventually recovers. Kusi born to SD at WTKB. Leaving him at irt with BR and MKA, SD goes to pool, meets monkey with offspring who criticises SD for leaving child. SD fetches K. MKA sees K missing, creates child from lion's bone. SD returns, truth revealed, SD asks MKA to spare replica named Seraudi. K & S grow up, persistently inquire about father. SD then informs them (incl. SR green, L red). K & S study under MKA, given arrow, set off to explore on horse. K shoots arrow at "pillar of state" tree. Tree falls, Animals emerge. SR's horse, Kuda Hijau Jelma Deva in the care of PD & UL escapes. In the confusion, found by K & S. K mounts it. SR orders investigation of commotion. Sag etc report concerning tree. PD and UL meet K & S. K refuses to return horse claiming it is his. SR, informed, orders in turn PD and UL, his captains, and HKP to recover horse and arrest K & S, but in vain; all have their hands tied behind backs by K and only SR able to undo knots, (except PD whose knot looses
itself). L, ordered by SR, demands horse. K & S do obeisance to L but refuse to return it, and flee. SR goes himself and attempts to capture them but in vain. Chardan and Semarden likewise. SR shoots arrow at K & S three times. Arrow becomes sweepstakes, golden and silver flowers; umbrellas and ruler's regalia. K then allows himself to be captured, telling S to escape and inform SD. K jelled. HKP, ordered to follow S, arrives at vat, discovers SD still alive, does obeisance. Ordered by SD, HKP returns to SR and reveals truth. SR disbelieves, drives out HKP who, weeping, returns to SD. SR regrets, orders captains to recall HKP. They follow to WTKB, see SD, inform SR. SR discovers facts from K, and L admits he spared SD. SR asks K to coax HKP and SD to return. HKP reluctant to leave SD, but returns. SD refuses. SR, weeping, begs pardon of HKP. SR asks three brothers to coax SD. SD refuses all their pleas stating she will return only when SR is dead. SR, advised by L and HKP, foigns death, lies in coffin. SD informed, comes, is seized by SR but escapes into earth, split by TP Maya Bumi. HKP pursues, seizes SD from Maya Bumi. SD again flees, assuming form of white dove, pursued by HKP as hawk. SD then becomes golden carping, HKP a fish trap; SD then white mouse, HKP a cat; SD swallow, HKP dove. Eventually SD caught, but demands bride-price of a golden hall with 108 pillars (balai seribu), complete with orokery of the dead RL, carpets from kayangan, various cosmetics and clothing. HKP informs SR who agrees. Hall built, other items obtained. SR remarried to SD. K and S also named Lak Juna and Lak Palembang.

B. SR has insomnia. HKP states this due to evil influences of dead botan blood. Advises ritual bathing. HKP's ghost (="A") L attempts to kill her (No n/o puteri, merely invocations. SR feels worse after these. SD unable to eradicate picture) with arrow.
J * shoots three times (*A 2nd time) umbrellas (at SD not K&S). RC
away with SR, creates wind and darkness causing L and SD to become
separated. Retara Gerga becomes dog (*A) becomes mad (SR renounces
L for killing SD). SR locked in palace, HL has to act as SD.
Kumi born (*A) explores on horse. (Monkey also wishes to compare
children, EE see K missing, inform NK. I S created from secret.
Horse created by NK, named Kusa Kaya. No m/o inquiries). K & S
shoot arrow, Food appears. Wishing to see animals, shoot arrow.
Animals emerge. K & S, then see SR's boundary tree. SR's horse
(*A) escapes. Found by K & S who both mount it, leaving Kusa
Kaya. K then shoots tree which falls. Crash restores SR's
sanity. ED and HL investigate noise, meet K & S (*A) orders captains
to demand (*A) tied behind backs by K. Return to SR and knots unravel
themselves. L goes, is refused. HKP and SR go (*A) in vain. K,
exhausted, captured (*A) SD still alive. K impaled by SR, Falls.
ED angry, orders dem to recover and restore K, returns him to SD.
HKP at vat, ordered by SD to return to SR but not to reveal truth.
Returns, leaks secret. SR disbelieves, drives out HKP, but after
learning truth from L, orders latter to recall HKP. SR goes to
SD who refuses him. SR chases her, SD becomes hen bird, SR the
cock; SD becomes white swallow, SR likewise. SD a flower, SR a
heny bird. SD returns to HKP who advises taking Raja Naga. SD
goes, pursued by SR. Raja Naga orders remarriage with bride-price:
gold and silver bridge from his palace to SR's domain, plus other
items: trees, walls, to be transplanted. SR completes this.
Reconciled. K & S named Lak Juma and Lak Policebang.

SR bathes (*A) feels ill, returns in L's arms. SD terrified
(*A) attempts to kill her @ with arrow (*B) umbrellas (*B). Releases
SD (*A) shows it to SR. SR becomes mad @ locked up (*B). SD
meets Lak Hed with cows, arrives at vat. @Kumi born (*B) study
under MCA (K  sees K  missing.  K  first named Chambut Chalke.)

(B)  @  Set out to see animals  (B)  K  shoots  (=A)  found by K  &  S
(jati java tree).  @  Both mount  (B).  PD  &  WL  meet  (=A)  orders
PD,  WL,  MKP  &  K  to recover  (=A)  able to undo knots.  @  S  goes
(=B)  3D  still alive,  (SR's arrow misses,  MKP  captures K,)(B).
@  MKP  at last  (=B)  drives out MKP.  Reconciled  by Lp  (B)  SR  regrets.
MKP  refuses  S  sent  to recall him.  @  Returns when L  coax him.
(B)  L  admits sparing SD.  SD  has stated  she will  return  (=A)  SR
feigns death  (=A)  but escapes,  becomes  bee,  @  S  3  a lotus,  SD
golden carpling, MKP  fish  trap.  @  SD  returns  to MCA,  pursued  by
SR  (B).  Demands  (=A)  golden hall  (balad scribu).  MKP  has  it  made
by 7  craftsmen.  Reconciled.

C.  SR  bathes  @  to destroy evil influence  (B).  MKP's ghost  (=A)
Attempts  to kill her.  @  L  shoots,  arrow  becomes  food  (B)  Releases
SD.  @  Betara  (B)  @  Lajib  becomes  (=C)  locked  up  (C)  @  UI  acts
as  SD  (=B)  Study  under  MIA.  (No  n/o  monkey,  she  merely  fetches
K)  (B).  Explores,  K  shoots  (=A)  Tree  falls.  SR's horse  escapes
in confusion.  @  Found  (=C)  orders  (C)  captains  to demand  (=A)  by
K.  SR  goes,  @  K  captured  (=B)  Impaled  by SR  (B)  MKP  returns  to
SR,  reveals  truth,  states  SD  will  not  return.  SR  feigns  death
(=A)  escapes,  becomes  golden carpling, MKP  fish  trap.  SD  caught,
(=A)  hall  with  40  pillars.

K.  MKP's  ghost  (=A)  of MIA.  SR  returns,  @  SD  terrifies,  (=C)
flowers.  (C)  Releases  SD  (=A)  WKPB.  L  goes  common  dog,  cuts  (=A)
to SR.  SR  mad,  (=A)  recovers,  then  invites  SD  to return.  Returns.
Again  SR  suspects  SD,  throws  her  in  fire.  MKP  asks  L  to  extinguish
fire,  SD  again  goes  to  WKPB.  @  Kusi  born  (=B)  explores  on  wooden
horse  (B).  Find  and  take  SR's  horse.  MKP  demands  horse,  fight,
MKP  wretched,  Truth  revealed.  SR  goes  (=A)  in  vain.  Truth
revealed. SD states she will (C) seize by SR and immediately reconciled. (C)

L. SR tests SD in fire (K) and fires arrow at SD (B). Arrow becomes (A) flowers. SR bashes (A) feels ill, returns (A) to kill her but in vain. BE creates dog. L cuts out heart. Dog becomes buffalo pulling rope, leads way to WMBE. @ K born (K) seized by SR. (K) SD escapes, born by Jin peri. HEP pursues. SD caught (A) balai scribu (No m/o 108 pillars).

O. SR bashes. @ MM's ghost (K) SR missed. (K) ES performs puteri. @ ES sends buffalo to lead SD's way. (L). @ K born (K) study under HMA (Chamug and S:Chalok)(C). @ HMA creates wooden horse (B). K & S explore, encounter and kill arrow. SR's horse escapes. K shoots tree, falls on SR's hall. @ Horse found (B) mount it. BS and found meet (A) tied behind backs. (incl. SR who also goes.) L undoes HEP's knot. BS undoes SR's. BS states SR stupid, advises asking L. L admits truth. @ SD has stated (C) escapes (C), runs into hollow tree .... (remembers no more)

Q. @ MM's ghost (K) with arrow, (old servant male) (K) but arrow hits dog. @ K born (K) take SR's horse. K SR informed, orders captains (A) tied behind backs [incl SR (C)] L reveals truth. SR @ seeks (B) SD who escapes to keyman. @ SR asks HMA's help. (B) HMA advises feigning death (A) escapes but 7 hairs remain in SR's hand. Perform sacrifice. Reconciled. SD demands balai scribu. Built.

3. @ MM's ghost (K) beats her (K) and banishes her. @ K born (C) study under Mahasillai (C) .... (Remembers no more)

V. EKAA has child. Second wife. Gives birth in vet. Returns home with Hans Side. HEP meets half brother named @ Chabut (C) who ties HEP's hands. HMA unravels knot. HEP fights Chabut, informs
him of relationship. Chabut wishes to visit SR but with mother.

Side asks maid to draw Tom's picture. SR returns (=A) SR enraged,
fetches back second wife.
CHAPTER II

COMPARISON WITH LOCAL LITERARY VERSIONS

SECTION 1.

(HER). This brief episode, found only in (A), is parallel to HER (Rf), where / Dorna Raja of Indavura Nagra has seven sons of whom the mightiest is Chitrabaha, the second son, who has conquered many lands for his father. Dorna Raja hears of the delights of Bihugamukh, the land of Maharaja Dati Kusche from a minstrel. Chitrabaha volunteers to conquer it, attacks and kills Dati Kusche with his arrow. He then marries Dati Kusche's daughter and returns home. / HS makes no mention of the interminable war which follows.

1. Pp. 14-25. The episode is also alluded to in HER (Sh), p. 9.

SECTION 2.

(i) (HER) In (A/B/E/F/H/J/K/L/M) there is the motif of rape by the future Ravana (Sarajuk, Scheonak, Rosek etc.) mainly of the wife of the future Rama (DB, Dova Bism etc.) who will become SR (SAD etc.). The rape of the future SR does not occur in the HER, but HER (Wilk) has a truncated beginning where Si-Renchak/Ranjak is abducting a nymph who, as Barrett suggests, may well be Dori Sari, wife of Bismu. Sarajuk's method of entry to SAD is, however, paralleled in HER (Wilk) where / Sirenchak succeeds in sleeping with 6 seven women (cf. E) the wives of Ravana Bihugamukh who lock themselves in hollow trees on the advice of their husband, by observing how the Bismu enters, emulating him and convincing them that he is their husband. The Bismu discovers
this and extracts the resulting embryos (cf. F). In a resulting battle,
Mahabirn enfrent Silanchak who falls below the earth. (cf. B/E/E/H/H)

(ii) In several Javanese versions, the future Dharma attempts
to abduct the future Sinta. In a Lao version, the future Sita
(Sita), the wife of Indra, is violated by Ravana who assumes the form of
Indra. When the truth is discovered, she descends to earth in order
to gain revenge. This episode is also found in a popular Khmer version.
The most striking parallel with HSR, however, is that contained in a
legend cited by Koura which is said to explain one of the bas-reliefs
of Angkor Wat: Ravana transforms himself into a Chameleon lizard, and
waits over the lintel of the door to Indra’s palace. Indra utters
magic words to open the door. These are heard by Ravana who then, in
the form of Indra, gains entry and seduces Indra’s wives. Gooden
doubt over the existence of this episode is, after comparison with HSR,
unnecessary.

D. Burning Pointer

(i) (HK) This motif, occurring in (A/E/B/1/E/1/H of, also J/0),
is parallel to HK where / Hontok (of, K/L/0), the future Tegor, a demigod
in lowly position (cf. K), is teased by the other gods, who pat his head
and pull out his hair (cf. J/0). Hontok asks Vishnu (of, K/L) for
a boon that his pointing finger may cause death (of, K/H). Vishnu grants
this and Hontok creates havoc. Indra complains to Vishnu, who (cf. H)
orders Narayana (of, K/L) to vanquish Hontok. Narayana assumes female form, entices Hontok to dance and to point at himself,
causing his leg to be broken. Narayana then reverts and states they
will fight in the life to come. (cf. H/0)/

(ii) (HCR) This motif is absent from the examined versions of
FCR, but, as noted in (a), Silanchak abducts a nymph. She is saved
by Vishnu in female form/(of, H).
(iii) In a secret kanda,\(^1\) Chitra Baha rapes the daughter of Sunadi. She hits him nine times on the head. THIS IS THE REASON FOR Dasanuka's nine [41] heads. (cf. J/N)

**c. Bhima's Sperm**

(HSR) Occurring in A/D, this motif is found in ESR(wilk),\(^2\) where Bhima, after reverting from female form assumed while创造出 a nymph [see above, (b) ESR], is asked by Paratunana (aG) to demonstrate his female appearance. Bhima complies, and Paratunana experiences an orgasm. Bhima takes the sperm and sends it with Bayu to Anjani [see (3)] who is doing asceticism in the ocean (of. c3) mouth agape. The mouth shuts and she returns home. In ESR(Bt)\(^3\) it is Bhima who has an orgasm after seeing Anjani. The sperm is dealt with as above. See also (11).

**d. Name of Land**

(i) (Hk) Siusia (Titula in E/O) Mandarapura is the name for Sk's land used by the majority of dalangs\(^4\) who, however, also use the name Sertapura. Siusia/ Titula appears to be derived from the Thai Ayuthia (Ayodhaya).

(ii) (HSR) In HSR, Sk's land is named (Mandapura, Sh. ) (Mandalapura Hf) Nagara\(^5\) (cf. N) Bibusamam's domain in the HSR(Sh.) is named Mandarapuri. Sertapura/ Siusia Mandarapura is generally regarded by dalangs as being in Java, which to Kelantanes, is timur (the east). In HSR(Kk)\(^7\) Dazwata Chakrawati's land is stated to be in Java. Most dalangs believe that Sk lives in Kodah or Siam,\(^6\) which to the Kelantanes is Bawar (the west). This may possibly account for the idea that in the Kayanah, too, Sk is in the east, MN in the west.\(^9\) (See also 4.)

(iii) In a secret kanda version, Rama's land is named Mandarapura.\(^10\) In a Malay secret kanda,\(^11\) the name is Mandarapura.
c. Lineage

(HSR). The majority of WS versions state SR's father to be Siret Maharajah. Siret appears to be an abbreviation of Desarat (d-a-r-a-t) of the HSR. His forbears are Desarat Chekramati and Desarat Ramon. 1

The latter is the son of Adam (cf.B6). /

d. Re-incarnation

It will be seen that the mentions of incarnation in the WS, whether direct as, for example in A and G, or indirect (see h.), are much more explicit than in the HSR, and this feature is common to Javanese and Thai versions. The motif of direct incarnation is, however, found in Malay wayang literature, as for example in the Hikayat Sang Rama. 2

e. Sang Yen's Funeral

The presence of SYT in the Rama tree is due to Javanese influence, possibly introduced via the wayang Jawa for the role of SYT in the WS is very similar to that in the wayang Jawa. The mention of 99 names (=99 names of Allah) reflects the belief of many dalangs that SYT is in some way equivalent to the One God, although Denata Filia Raya, usually used in the wayang for God, is considered superior to SYT. (See Section 9)

f. Indirect Rebirth

The reincarnation of SR, SR (and even R11) via transformation into seeds, nuts, fruit or plants occurs in (B/D/E/H/I/H/0/1/4, cf.also I), and appears to be a motif borrowed from the Panji cycle. 3 In the Malay Panji romance, [but not apparently in Javanese versions],/ Janu and Galuh are often reborn via transformation into lotusese./ In the earlier 4 Panji tales, as for example, Panji Senirang (Kade Senirang Sire Panji Paudai Ram,)/ it is Arjuna and companions who transform on BC's orders/ (cf. E/H/I/I/H). In later tales, as for example,
Chakel Nauncu Patii, it is Kama Jeya (of B) and Kila Kenchana, siblings who fall in love (of H where the relationship is clearly incestuous and B/H/E), who are transformed by their father Jaya Kusuma. In one version of this tale (BS, XXIX), however, it is again Arjuna who transforms into an ARBABA. The motifs in the Rama tree are, however, generally closer to the Rama Jeya, where the origin of the protagonists is that TST transforms Kama Jeya into an arcus, divides it, half falling to Kurma and half to Daha (of B/H/E/0/H4). In Hill, 3 TST transforms Kama Jeya into a custard apple and Lala Keshana into a pomegranate (of B, B/H/H).

1. The Rank of BG in the BS

In a number of versions, e.g. A, Bismu does not appear to be subservient to BG, and this agrees with the BS where BG addresses Bismu as thakka. In other BS versions, however, e.g. C, E, and H, BG is superior to Bismu and has a role in his rebirth. The RK also gives a subordinate position to Nareyana but the relationship of DU to Bismu in the Rama tree seems more likely to be due to equation with BG's role in the Panji cycle and his position above that of other devas, including Kama Jeya. It may be noted, however, that in C and H, Bismu is ordered by BG to descend to earth, and this is paralleled in RK where Nareyana requests Nareyana to do likewise.

j. See Section 9.

k. The names Dewma Dows/Dowu found in D and H, are apparently taken from the Hilqurt Song Bousa. It will be seen that D2 is a hotch-potch and it seems that an attempt has been made to incorporate every motif available. In Kula Sumitra, Bidindari Anggar Hayeng is cursed for her adultery. The magic chain motif is also found in a legen...
kend2 where Adisankaravati captures Kalamuka with a magic chain.  

2. See (3d)

This motif occurs in HR (Milk) where Dhimu's peacock stood is to be reborn as SD.  

(RK)3/ See succeeds in connecting the slant of Indra's mountain and is created a boon, a wife.  
Note that the name Ha Sida is clearly derived from the Thai Hang Sida.

ST's descent here is a duplication of NO (q.v.) The motif of creation of beings from hair etc. is not uncommon. In Kusa Semirno4 for example, Kala creates a horse and elephant from hair on his legs.

Note also in (1) the mention of Barna Om, which is explained below.5

Page 284

2. Awang Bah states that the name Beromum was used to conceal the identity of Man from the orthodox.

3. Barrett, op.cit., p.534. The author refers to the Javanese kendra, in which Sesi is much chased by Ravana. Note (B7) where SD is said to originate from Sesi.


Page 285

1. As in the secret kendra, see Stutterheim, op.cit. Chapter XIII. Also, in Rama and Arjuna Savda Ban lakons of the Hayagr Ravana see J. Kato, Het Javanese Tooneel, 1, Uitgeverij Voorde, Weltevreden, 1923, p.183.


5. M. Gomège, Les Bas-Reliefs d'Angkor Wat, Paris, 1911, pp.33-34, also plate XXIV.

7. In (O), the names Etuk and Nata may be due to confusion between
Nortok and the Javanese title Sang Nata. Nortok is also known in
Kolantangan, e.g. the version of Ismail b. Awang of Bachang.

Page 206.
3. p. 197.

4. Although not always stated in their narrations, Kedah and Perak
are excluded from the above remark.

5. Ref. p. 134; Sh. p. 54.
8. See Chapter X.

9. In the invocations, however, SH is included with N and other
wayang characters, under the west. (see Rertse, op. cit., p. 292)

10. Stutterheim, op. cit., p. 75.

11. Ph. S. van Ronkel, "Catalogue der Maleische Handschriften in het
Museum van het Batavisch Genootschap van Kunsten en Wetenschappen,

Page 207.
1. In Rf (p. 194), RvK (p. 2) and Sh (p. 51), the order differs.

2. Raffles MS. No. 15 of the Royal Asiatic Society summarized by R. J.

3. Although in HSR(Rf), Ramana sends two lotuses to his parents to
be eaten. This will effect the rebirth of his siblings (pp. 31-32)

4. According to R. H. H. Poerbatjaraka, Pandji Verhandeling
Verenigden. Bibliotheca Javanica, uitgeven door het Koninklijk
Batavisch Genootschap van Kunsten en Wetenschappen, 9. Bandung,
1949. [Translation, (see Books Cited) p. 371].

Page 208.
1. van Ronkel, Catalogue, pp. 35-36.
2. Informants: Mek Hau (Kota Bharu); Tengku Khalid (Kota Bharu).
4. e.g. Wilk, p. 2.
5. P. 15.
6. op. cit., p. 185.

Page 291.
4. op. cit., p. 6.
5. See Chapter XIX.

SECTION 3.

a. The Origin of Bali (A-N/1/1/1/0)

(1) (IK) 1: TWO WEAVER BIRDS LEST IN THE HEARD OF COTZER who has been doing asceticism for 2000 years. THE FEMALE GUARDS THE EGGS UNTIL THE MALE SEEKS FOOD WHICH HE FINDS ON A LOTUS. AT SUNSET THE FLOWER CLOSES AND HE IS TRAPPED FOR THE NIGHT. ON HIS RETURN THEY CHANCE AS THE FEMALE SUSPECTS THAT HE IS UNFAITHFUL. THE MALE SPEARS THAT IF HE IS GUILTY MAY THE SAGE'S SEEDS FALL UPON HER. GOTTANA DESTROYS THE MEANING OF THIS AND IS REDUCED FOR BEING CHILDLESS. HE THEN CREATES A WIFE IN A SACRIFICE, RESULTING IN A DAUGHTER SVAHA. The wife commits adultery with DIERA and ADITYA (THE SUN GOD), resulting in sons KAKASHIBI & SUGRA. SVAHA is a witness to this. GOTTANA ENTERS BATHING HIS CHILDREN AND CARRIES HIS SONS WHILE HIS DAUGHTER WALKS. SHE COMPLAINS THAT HE CARRIES THE CHILDREN OF OTHERS WHILE HIS OWN CHILD MUST WALK. Gottana desiring proof, casts the THREE children into the water; the sons become monkeys. The sage returns and TURNS HIS WIFE INTO STONE.
She has time, however, to curse her daughter to stand on one leg, finding only on wind. / 

(i) (HSR)\(^1\); US names are closer to HSR (see 3b); further, the motif in (B), where Anjani swallows the pointer is apparently a corruption of the motif in HSR (Rv\(E\)) where / BAL\(\text{I}^2\)(=BALT) tries to snatch Anjani's gasket, whereas she swallows it/. See further (101; 11a).

b. Bali's enthronement (A/D, cf. also B)

(i) (NK)\(^2\); / Indra and Aditya seeing the brightness of their sons, build a city, Kutikshita, for them and make Kakash (Bali) the ruler. / 

(ii) (HSR)\(^3\); / Bali and Sagarima arrive in the land of Ligor whereas Bali becomes ruler. / 

The name Bali is that of both HSR (some texts e.g. R\(E\), have Bali) and NK. Sagarima is clearly similar to \(e\text{-}i\text{-}a\text{-}a\text{-}y\text{-}u\text{-}n\) of the HSR. Seksha resembles \(a\text{-}k\text{-}a\text{-}k\text{-}a\text{-}b\) of R\(a\) and cod. 1639 of Leiden, a HSR manuscript.\(^4\)

c. Bukit Kaf. (B etc.) In HSR, this mountain is mentioned, as the abode of the geryas.\(^5\)

d. Deus Penah.

These do not occur in HSR or NK. Their role is in the prologue.

Mentioned only in \(\text{C}/\text{B}/\text{F}2\), they do not usually have any role in the Rama tree. Although no longer apparently, commencing the drama in the Nong Talung, Thai speaking delang in Kedah claim the DF originate from the Nong Talung. See further Chapter XV.

Page 291
1. \(\text{Fp.} 23-25\).

Page 292
1. \(\text{Rf. pp.192-197; Rv\(E\); pp.75-78}\).
a. Rama's brothers

The names SR, L, SH, and KIr, are those of the HSR — excepting (V-X) where the names are mainly Thai. The names of the other two brothers of SR, although appearing in the US in many forms, are clearly derived from v-s-r-s-a-n and ch-s-r-s-a-n of the HSR. Moreover, the latter two, where mentioned in the US, are born of the same mother as in HSR but unlike RK, SR is green in US as in HSR and RK. In Kalatanen, L is red but in Tronggama yellow, as in RK and HSR (like gold). In HSR, SR has a sister but in RK and US, he does not. In (A/C/U/V), L is born as SR's brother, and in these versions is not stated to be a rebirth. This, perhaps, reflects HSR influence where Kiana's rebirth as L is not explicit, (in most manuscripts). In (A/C) SR and L have the same mother, as in HSR. In (U) they have different mothers, as in RK. In HSR, however, KIr, the mother of SR and L, is the chief wife; Baliaderi is the second wife. In US there is disagreement over KIr's role and there is no mention of Baliaderi. In the HSR, Bendudari, although the mother of SR and L, is, as in (A etc) the minor wife of Desat Raja. In a secret kanda too, Bendudari is the second wife and is not the mother of Rama (of A)

b. Studies

(HSR and RK) In many US versions SR studies under a sage.
HSR, it is SR's own initiative to study, under Mina Purba (cf. W/V). In RK, it is his father who entrusts him to the sages Vasittha and Svanitra. (cf. A/B). There is a tendency in the WS to use one sage MLA/MKA etc., to perform the roles which in RK and HSR are played by various sages. For the identity of MLA, see (7).

c. Supernatural Birth

In both HSR and RK, Rama's mother is given magic cakes to eat, resulting in pregnancy. In the WS, however, pregnancy resulting from the eating of fruit etc., is the logical conclusion of the motif in (2h) and resembles the origin of Pataji.

d. Gandenat

Also termed Puspa Si Gandenat, this is SR's arrow in the great majority of versions. It is obviously derived from g-a-d-y w-a-t of the HSR and is confused with Naga Puspa Seganda Dewa. In both HSR and RK, Rama obtains his arrows during his studies. They descend to him, (cf. B). In HSR, SR IS BORN WITH HIS ARROW, L WITH HIS SWORD (cf. G/E/H).

e. Origin of L

In (B/D/T), L is a magical creation. This motif is absent from both HSR and RK and appears to be duplication of the creation of Rama's second "son". (D/T) closely resemble the WS and RK versions of this episode. In (I/J) L is created to replace the missing SR after the latter has run off, thus resembling the HSR where /Tablari RUNS OFF/ (See K & S). In all other versions, L is created as a companion for SR, and in many cases from a lat (a wooden post). Thus, according to many WS versions, the name Laksamana is derived from lat-ge-mana.

In (E), L is originally a female and this reflects the belief of most WS dalangs that he is a papan (hermaphrodite); this apparently is an
extension of the fact that R, the ascetic, does not marry. For the
Malay, celibacy is not considered desirable, and for the WS dalang, the
logical conclusion seems to be that R is abnormal.

2. Elephants. (c)

(BSR)³/ Denemat, consulting a sage, in his wish for a child, is told
to kill a thousand elephants. Having killed all but one, he kills the
son of a blind ascetic who has fallen into a pool, mistaking him
for an elephant.

This motif in (C/E/H) is common in Malay folk tales, as for
example, in Bag o' Denem² where various objects are born with the hero.
See also (Ad).

3. Childhood Adventures

In (D/E/I/H), SR has adventures involving: (a) a horse³ (E/E);
(b) the firing of an arrow with certain results, (E/I/H); (c) attack by
an ogre. The three motifs appear to be duplication of the adventures
of Rama's son. See (K & S).

Only in (U) is there any reference in WS to the exile of Rama.
In the Hayana Purwa Lukan Tunhusen (Sri Ramayana)³/ Regawa (Rama) is
accused of various offences by his step-mother; his father becomes
angry and Regawa leaves the court.

Page 295.

1. RK, p.15; BSR; RF, pp.143-144; RVB, pp.7-8; SH, p.54.
2. Whether or not stated in texts
3. Excepting Milk and RF. In WS, Kima occurs in a different context
   (cf., D2)
4. P.113
5. Stutterheim, pp. 70 and 75.

6. HSR: RF; pp. 139-140; RVF: pp. 20-21; RB: p. 34.

Page 294
1. HSR: RF; pp. 135-137; RVF: pp. 4-6; SH: p. 54; RB: p. 15.
2. Whether or not stated in narrations.
3. HSR: RF; p. 11.
4. HSR: RVF; p. 23; RB: p. 34.
5. P. 113.

Page 295
1. RVF: p. 7.
3. SR's horse also appears in certain retelling stories. It may be noted that in a Lao version, (Dhali, op. cit., p. 10) Rama's companion is the divine steed Hanikab, a gift from heaven (cf. C), having been presented to Rama by Indra.

SECTION 5.

a. HSR's siblings

(A) is similar to HSR¹ where Ḡavaṇa, son of Chitrabaha, has two younger brothers and a sister/. The names Ḡ, HSR² and HRS are also clearly derived from HSR. The other WS³ versions display varying agreement with (A), but none (except perhaps U/V) is closer to RK than to HSR, except that in some versions, e.g. (H), Ḡ has numerous brothers as in RK. The name Perubu Anam appears to be derived from the Javanese perbu anam (crown-prince = Malay raja raja). In both HSR and RK, he has the power of foresight.⁴ (See also 27)

b. Exile (A/C/D/E/H/M)

(HSR): Ḡavaṇa violently assaults his playmates, the sons of
ministers, causing many deaths. When he is angry, 20 (cf. C) heads, twenty arms @ and twenty legs (cf. B) emerge. Bereaved parents complain to Ravana Raja who summons his son Chitrabaha and orders Ravana's exile. Chitrabaha orders that Ravana be taken to the island & Bukit Serindib (cf. N/C etc) (=Lan kapuri) and marooned. Note that in US, Bh has seven or twelve heads, unlike HSR or RK.

2. Asceticism (A-D/D/L/B) and meeting with Aden (A/C/D. also cf. L)

(ESR):² Ravana does asceticism head downwards @ over a fire (cf. C).

He is approached by Aden who asks his wish. Ravana is granted the four worlds: the world, excluding four countries one of which is Desarat Maharaja's land, the upperworld, the underworld and the sea.² These are granted on condition that he is just. He swears to honour the agreement.

3. Lan kapuri.

In (A/D/E/F/J/O) BH finds Lepuri, as in HSR.³ In (B/C/H7/U, of. also H), he succeeds his father as ruler, as in RK.⁴

In a Rayang Purana version, Desamaka also succeeds his father as ruler of Ngalengka.⁵

4. Connect (A/D)

As in Valmiki's Ramayana,⁶ but not in HSR or RK, Bh gains his realm after a struggle. This motif, used together with the Aden motif, is superfluous. In codex 1936 of the HSR⁷ and in the HSR,³ however, it is stated that Ravana CONQUERS Bretara Gangga and marries his daughter.


(RK):² Toro assumes the form of a male elephant and cohabits with a female, resulting in the birth of two children with demonic bodies
and elephantine heads. He also transforms himself into a fish and copulates with a female resulting in a mermaid daughter. (cf. K16)

9. Hivena and Sons

(HSR) 1/ Hivena marries princesses from the upperworld, underworld and the sea, resulting in sons Laderajit (a-r-a-j-i-t; Sh.), with three heads and six hands, Patala Mahavarna (aka in W3) and Sangea Mahaa Sura. For further mention of sons, see sections 18/19/22-27.

10. Slaughtering of Naga

This motif, found only in (B), may parallel the HK 2/ where Kalamga attacks Sahsavilien who has taken refuge in the former’s kingdom Patal. Laction, the father of Tos., helps Sahsavilien and vanquishes Kalamga. There is perhaps some connection between the seven-headed naga, and the seven naga of Dismu which guard the sea in HSR. 3

11. Creation from blood (B/C)

This motif has a parallel in the Javanese Hayeng Purwa Lukan Leihinena Daul Sinta Kalinda Franta lan Senggana, 4/ where, after Anjani has given birth to Senggana, / Dasamuka sees white blood on the ground, heeps it up and creates from it a white ogre, Pulasiya. / Further, in a Malay 5/ and a Javanese 6/ naga, the name Rahwana is said to be derived from the word 'rah' (blood) (cf. C). In HSR (B2), 7 Rahwana is described, possibly only figuratively, as Jangawan samarti Rahwana yene SEGUPAL DARAHI PUY, jikalau ada leku seribu kiai...

12. Soul deposit (B/H)

In other versions, this motif occurs in (28). (HK) 8/ In a sacrifice, Tos succeeds in taking his soul out of his body and placing it somewhere else.
Ks. Bebe (C/E)

(HSR):\(^1\) SiRebehak, defeated by Bieu, weeps below the earth. He takes one of his heads and makes a rebab from the skull, also using three fingers, one arm, hair and tendons. With this he plays to Devata.

Julin Raya for twelve years./

1. (B/E/H/)

    See (4c)

m. Serindit birds (E/I)

    This motif is clearly due to confusion between Serindit and serindit, and the dalangs state the island is named after the birds. (Kelantanese pronunciation of both is identical). The motif is also found in an HSR manuscript: No 78\(^2\) of the Batavinasch Genootschap, and in the HSR\(^3\) where / Rawana hangs head downwards like a serindit (parrot) /. 

n. Devana (B-U)

    This form of the name is also found in the concipine lang version of the tale of Seri Rama.\(^4\)

---

Page 296

1. Ref. p.40; Sh: pp.6-7.
2. In Ref. Eibusens is several times written E-b-u Senus.
3. Though not always stated in (5), this information is contained in other sections.
4. Ref. p.65: He was born holding putu raudum.

Page 297.

2. It is clear that NH has domain over the sea in HS, though not explicit in (5). In (A) the 4 compass points are taken as the 4 worlds. (cf. Sturtheim, op.cit., p.89).
SECTION 6.

a. The Origin of Milk. (H-I-I/J/K/N-P)

(1) (ISR) 2/ Rawana gains access to Deserat Maharaja's palace (disguised as a brahmin, HvE, Rf.), is recognised by Deserat (of. K) and invited to be the latter's guest, but Rawana will only accept on condition that his host fulfil the wish that brought him. Deserat
agrees and bound by this promise, is forced to comply when Ravana requests his wife Mir. (cf. C/G/K; only in A/D does SH refuse.) Deserat orders his wife to prepare herself. She retires, rubs dirt off her body, and praying to Devata Mālaṛa, first creates a green frog and then a replica of herself, naming it Mandudeki. @ Mir hides, sending Mir to Deserat who gives it to Ravana. After the latter's departure, Mir reveals herself to her delighted husband. (cf. B/C/K). Deserat then flies to L'purī with an old woman posing as a flower seller, and in the form of a small boy gains access to Mir; reverts, sleeps with her and returns home (cf. G/K). SH's sleeping with Mir in (G/K) and several other US versions (B etc.) is, as in RV, to deflower her and thus allay the suspicions that SH would otherwise entertain.

(ii) In a secret room, Deserat's minister FIGHTS Rohana (cf. A/D). Deserat is ADVISED BY HIS WIFE to deflower the replica. (cf. C/B). In the HER, Mir (cf. B etc.) ASKS FOR A POSTPONEMENT OF THREE DAYS. In the HER, Rohana, abandoning his idea of attracting Deserat, Chakravarti (see d.), is sent a gift of a goat by Des. Chak. The goat is, in fact, the latter's warlords transformed by their master. The goat runs amuck and slaughters many of Ravana's subjects. Des. Chak, asked for help, sends a huntsman who catches the goat but insists that it may not be returned to Des. Chak. The goat, sent to L'purī, creates further havoc, then returns to Des. Chak. /

b. The goat. (C)

(HSR); Rohana, abandoning his idea of attacking Deserat, Chakravarti (see d.), is sent a gift of a goat by Des. Chak. The goat is, in fact, the latter's warlords transformed by their master. The goat runs amuck and slaughters many of Ravana's subjects. Des. Chak, asked for help, sends a huntsman who catches the goat but insists that it may not be returned to Des. Chak. The goat, sent to L'purī, creates further havoc, then returns to Des. Chak. /

c. The frog. (K/L)

(i) (HK); A naga, angry with four sages who beat her for her sins, spits venom into their bowl of milk. A frog jumps into the milk to save the sages. The latter see the dead frog, restore her, learn the truth and transform her into a beautiful woman, Hang Konto
(=Kata). She is presented to Ravana and becomes Ram's maid. Too... granted a boon (see 2n) eventually is given Ronto. / [Note that in US MB/Ronto is MB's chief wife as in MB, not his second as in USR.]

(ii) In the Khmer version\(^1\) and in the Thai Resen Khan of the King of Tampuri,\(^2\) Ronto is named MANOCITAI and TONTOKIRAI respectively. (cf.K/B).

d. Sparrows (K)

(USR);\(^3\) Ravana's first wife, Sekandasaivati, chides him for his pride, and when two sparrows are about to copulate before him, asks him to forbid them from this. The sparrows ignore Ravana; his wife again rebukes him and he is furious. She then states that if the sparrows continue thus, Das. Chok. will behead them. Immediately, a chokorai (diaso) flies through the air killing the birds. Ravana then decides to conquer Das. Chok./

---

Page 302
1. RF pp.143-152, RvW pp.9-14, SH pp.56-59. [In RF, & Sh., the replica is also named MB.]

Page 301
2. P.114.
3. RF pp.122-126

Page 302
1. Ranker, 1969, p.35.
3. RF pp.105-107.
Omens of good or bad tidings heralding a royal birth are a common feature of Malay folk-romance. (Regarding the dream, see further 16, b)


This episode is parallel to both HSR and NK which are similar, and HS contains points from both.

(i) \(\text{(HE) }^2/\) NOEMO (cf. I) gives birth to a daughter. \(\bigcirc\) After this (all excl. A/G/H) TOE (cf. V) consults BIBIK (cf. V) and other astrologers (cf. H/D-V) who predict that the child destined to bring destruction on TOE's race. The latter orders BIBIK to dispose of her. She is placed in an UBR and thrown in the river. \(\bigcirc\) A LOTUS APPEARS IN THE WATER AND RECEIVES (cf. B) THE UBR which is carried to the domain of JANAKA/

(ii) \(\text{(HSR) }^3/\) BIBUSAMAN and astrologers, [including KUSRA KARMA (cf. S) RF.], predict that she WILL HAVE GOOD FORTUNE but THAT RAVANA'S DEATH WILL BE IN HER HANDS (cf. E/C/F/K/L/H) [(cf. RV8 & RF)] IN HER HUSBAND'S HANDS (cf. D/J). \(\bigcirc\) RAVANA WISHES TO KILL HER VIOLENTLY but is DISSUADED by her (cf. F/H/U). She is thrown into the sea in an IRON CASE (cf. C/K/U) and drifts to the land of MAHARISHI KALAY.

**c. SD found (A-H)**

(i) \(\text{(HE) }^4/\) JANAKA sees and recovers the UBR finding the child. UNABLE TO DEVOTE TIME TO REARING HER, HE BURES HER. \(^5\) AFTER SIXTEEN YEARS, HE SEARCHES FOR THE UBR AND - AFTER HIS SERVANTS HAVE FAILED - TAKES THE LOUGH HIMSELF AND UNCOVERS THE CHILD and (cf. L/E/B/S/V) REARS her, naming her SIDE (cf. E/I/V)/

(ii) \(\text{(HSR) }^5/\) HER, WHO WORSHIPS THE SUN (cf. W/D), is doing asceticism in the sea when the CASE LANDS AT HIS FEET. HE HOLDS IT UNDER HIS FOOT (cf. C/H). HER WITH HER LIFE has the CASE opened. The golden child is named SITA/SITI. \(^6\) DEH/
MME/WZ&fWlk in the same character as the great sage of Thai drama found in Nang Ya! Nang Talung and other genres of drama. The name Kala in 81 indicates his identity with Siva. This is confirmed by the alternative name, Maharshi Mata Api (The sage with eye of fire), this eye apparently referring to Siva's third eye. It is interesting to compare the name Maharshi Ta Rod (V), (a Sanskrit-ism for MHA)\(^1\) with the Lao "sorcerer called Tafai, the 'Mala-eyed'\(^2\)." The names Endang and Bpong are Thai words, (proper names). Another servant of MME is Tok Parem Hutan (of Y) but in other versions he appears only in the Charita TPH,\(^3\) in a different drama. The other servants of MME (of H/U/U) have Thai names, also found in the Nang Talung. These servants do not occur in the literary versions. Note also in (V), that Pra In and Isvon (Indra and Isvara) are said to be incarnate in MHA.

---

2. See (4a)

3. See (2a)

---

Face 303

1. *e.g., Baja Devan, loc. cit.*

2. *p.32.


5. In US the order of the motifs is different. Compare R/S/U with the Adhikta-Ramayana where Mr. intentionally buries her child. (Sir George A. Grierson, "The Adhikta Ramayana", BSOAS, vol.14, 1926-28, p.21).


7. Whether stated or not, SD is always golden yellow.

8. *of HS. No.V, BSR, described in van Ronkel, Catalogue, p.5.*

---

Face 304

1. To the Samsas, see C. Archainbault, "A Preliminary Investigation
SECTION 8.

a. Invitation to SR. (A/D/E/K/I/L/U/Q/A/B/U/W)

(i) (HSR).¹/ When the assembly has gathered for the test of strength, (see b.), BK decides to invite Deserat's sons to take part before commencing (cf. M/A/Q, also J/I/O/V). BK visits Deserat, is received with great respect and asks for his sons. He is given Bardana and Chetradana. Four roads lead to BK's domain of 77 [or 7² (cf. B etc.)].

20 (cf. U), 25 days duration, which are guarded by Jekin (Sh), a rhinoceros and a serpent (cf. B etc.); and 40 days quite safe (cf. B etc.). Choosing the latter (cf. B/C/F/N/U), they are sent home. BK then asks for SR who reluctantly (cf. B) allows SR to go accompanied by L [Sh: who weeps to go (cf. C)]. SR chooses the shortest route, wakes the female Jekin by treading on her foot, refuses her offer to allow him to pass, and kills her with an arrow (cf. B/C). He then slays the other creatures, and they reach their destination.²/

(ii) In the BSR and a servant leads,³/ SR negotiates two roads (cf. C/F)./ In BSR,⁴/ one road has a Fierce Monkey (cf. N) or a TIGER (cf. Q). One road takes THREE days (cf. B etc.), one THREE months (cf. W).


In these versions, some objects: an arrow,⁵ tree, pillar or post must be lifted, uprooted or dislodged. A parallel episode occurs in both BSR and RK.
(i) (HSR):²/ BHK proclaims a contest for the hand of Sār. Many princes ASSEMBLE, INCLUDING RAVANA. (Dvaret's sons invited, see a.).

THE OTHER PRINCES JEEV AT SR AND L but all are unable to lift the bow. L tries successfully but affords SR the honour of lifting it. (cf. K/L)/

(ii) (HSR):³/ ONLY WHEN OTHER PRINCES HAVE FAILED DO Rama and Lakshana appear, /

(iii) In the HSR ³/ princes from THIRTY-NINE countries come (cf. B/I/E/G). /

G. Shooting the palms. (A-V) /

(i) (HSR):⁴/ The contestants must shoot through FORTY (only in A/E/L) lontar (tal) palms. When the others have failed (cf. B-I/E/O/G-V), SR succeeds in shooting through all 40./

(ii) In a seva lenda⁵ we find; The contestants must shoot through nine lontar GROWING ON THE BACK OF A NAGA. MCombaka (N) BRINGS THE NAGA INTO A STRAIGHT LINE. THEN Dewgam (N-SR) shoots the nine palms./

(iii) The naga motif is found in the HSR but in a different context: During Rama's trial of strength⁶/ SR TREADS on the naga's tail; it then straightens itself enabling SR to shoot through the SEVEN (cf. B-I/E-V) usanka (jackfruit) trees on its back./

(iv) It should be noted that in two Khmer⁷ versions, in the same context as in HSR (iii)/ it is seven tal on the naga which are pierced by Rama./

³-

Compare this with SR's trial of strength in HSR,³ where/ SR disposes of a skeleton with a touch of his foot./

²-

In HSR,⁹/ four princes plot to ambush SR on his return. In Rf., Rawana also plots with the disappointed contestants to ambush SR; but
In HSR, mention is also made of MK's wedding preparations. In the HS(A/D), however, the identity of the guests is that found in the borjum ritual, where the denizens of the four compass points (cf. A) and of earth, village and field etc., (cf. D) are invited to the feast.

(SS and the idols (A-E/T/U))

(HSR)(i) HHR: / MK hides SS with 1000 statues in the temple in order TO TEST SR's INITIATIVE AND INFORMS SR THAT SHE HAS DISAPPEARED (cf. B etc.) SR and L search and L SUGGESTS SS MAY BE HIDDEN ALONG THE STATUES. SR then discovers SS by tickling the statues; eyes.

(ii) HHR: SS is hidden with 32 statues to CONCEAL SS FROM SR DURING MK's ABSENCE WHILE PREPARING FOR THE WEDDING. (Only in (A/B/C/K/L)). / In HSR, however, MK is not angry, nor does SR return before the wedding. Only a few HS versions (E/J/8/U/U) state that SR marries SS, as in HSR. In a few versions, this episode is made an extension of the competition (cf. I etc.).

b. Chendi building (E/F/G/I/E-0 cf. also H)

This episode is absent from HSR/MK.

c. Warning (B/C/E-J/I-R/T-V)

(HSR): MK merely warns of the four princes waiting to ambush SR (see (c).) / Another sage gives a warning to L, who has remained behind after SR and SS have not left. (cf. L) This warning concerns pools of clear and muddy water. The occurs after SS has decided not to return home.
Crow (Only in C.)

(HSM):\(^1\) HSM asks SH to rid him of Gagak Sura who (drinks Rf.) and pollutes his milk and honey tanks. SH's arrow pursues him until he promises to desist and begs pardon.

Only in (H), this is perhaps parallel to a great kaml\(^2\) where / Djangutini is killed and reverts to the form of a nymph.

---

Page 305
2. Rf: p.169 (only occurs once)
3. Stutterheim, op.cit., p.76.
4. P.115
5. In US, more emphasis is placed on the arrow, and buck pouch is sometimes used to include the bow.

Page 306
1. Rf: pp.156-159; 166-175; RvE: pp.18-20 & 23-32.
2. P.35
3. P.115
5. Stutterheim, op.cit., p.76.

Page 307
A feature common to almost all versions of WS is the presence of clowns who in spite of their humble appearance, are of divine origin, although the latter is not explicit in all narrations. This feature is also found in the Wayang Java and Hang Talung. The clowns of each WS type bear distinctive names but in the majority of versions, the chief clown of each regional pair is regarded as a manifestation or reincarnation of SYT. This belief clearly originates from Java. It appears that in the majority of Panji romances, both Malay and Javanese, Semar/Presasta is held to be a rebirth of Sang Hyang Tunegal. His companion is often Jemursa/Chemursa (Javanese Chemuris), abbreviated to Tunegus. Further in the Panji cycle, Sang Hyang Tunegal is usually the chief clown. This is not, however, the unanimous opinion among the Javanese: In the Manik Maya, Maya, the brother of Manik (BG), and created by Hyang Wisesa, becomes Semar. In a Wayang Pura version, Ismaya, the son of Hyang Tunegal, becomes Semar. In some secret kandang, Semar originates from Sang Hyang Tunegal but the latter is not supreme, and is said to be descended from Mijadji, the devil. We see in (K), (L) and (O) (and several other versions from Kalontan) the same attempt to make the belief in SYT compatible with Islam. The advent of the WS clowns shows most similarity to the Wayang Java, where Semar, the manifestation
of SXT, creates turns from the dirt off his body. (cf. H, where these names occur). It is thought by some older delangs that PD and PDa are fairly recent names (cf. B) replacing HK and PDA, which are still used in Trengganu. (See Chapter 1). We note that in most WS versions, the clowns are first the servants of HK. After the latter's defeat, they join SR, and are his companions in the hunting tales. In Kedah, the names of the clowns vary somewhat. Songo, Songo and Siri also occur in the Nam Talam. Note that in (V), Pra In (Indra) and Inva (Savara) replace SXT.

1. Though not always clear from the narrations, the names Sang Alas T, Si Alas T, SY Tinggal etc. are also used by some delangs.

2. Juynboll, Catalogus, pp.65-121; van Ronkel, Catalogus, pp.33-72; Poerbatjaraka, op.cit. (There are exceptions of course, e.g. Hikmatul Chakal Nangon. Uth. MS 23 of the Royal Asiatic Society, summarised by R.C. Minstedt, "A History of Classical Malay Literature", HDBAS, xxxi, 3, 1958, p.188)

3. In the WS, PD is often called kekat pernakta/pergata.

4. Exceptions are found, e.g. van Ronkel, Catalogus, MS. XXIX, p.35.


SECTION 10.

a. HEM burnt (A-E/F/7/G-4/H/3, cf. also H/0/F/3/H/3/U)

(i) (HER) 1/ DEMT ANJING (cf. B etc.) after doing asceticism ON A HILL (cf. nest in L.), gives birth to a white monkey. SHE IS ADVISED

BY THE VOICE OF SANG PERDANA to name him Hanuman. © WHEN HE SPEAKS,
stares emerge from his mouth (cf. A29/B26/C etc.), he has an insatiable appetite. **Anjani tells him his food is red fruit.** He looks towards the west then to the east, sees the rising sun and taking it for a fruit, leaps at the sun but is burnt when the sun turns. **Sang Ferdana forces** the sun to restore him, and Hanuman meets Sang Ferdana and Bali. The sun then instructs Hanuman in magic knowledge and the warrior's arts. He then rejoins Sang Ferdana, Bali and Sugriwa. The former advises him to look for his father. **Hanuman returns to Anjani and inquires about his father (cf. B).** He is told that his father is the one who recognized his earrings. Later he is at the court of Bali. (but it is not clear when he went.)

(ii) (HK): Hanuman's misfortune occurs in a different context from HS/HSR. (See 27). One of his recognition marks is / a white coiled hair.1/

(iii) In a Javanese legend,2 Hanuman asks Anjani about his father and she informs him of his identity. (cf. B)/

b. Reduction of Strength. (A/B/G/I/L)

A possible parallel is in (HK) where3 the current Hanuman for running away, garden resulting in his strength being reduced by half (cf. B)./ A common Malay belief is that picking the teeth with kramchup reduces one's magical power.

c. Food (A)

(i) (HSR),4/ In route to LankaFURL, Hanuman meets a sage who gives him a small amount of rice to eat. Hanuman sneers to himself at the small quantity but is staggered on eating that he is unable to finish it. (cf. HE HIDES THE REMAINDER OF THE RICE IN HIS JAW.)/

(ii) (Other). In a Khmer version,5/ the sage gives Hanuman three small lumps of rice./
c. Medurangga is the standard bearer of Sr's army.

d. In HSR (RF) Hanuman kills many varied ogres but not in this context.

---

Page 310

1. RF; pp.198-201; RV; pp.178-81; [Sh; p.77]

Page 311


4. RF; pp.392-393; RV; pp.131; Sh; p.111.

5. [Book Reference: Ramayana Khmer, Foreward by Hong Than Hak, Phenom-Penho, 1969, p.44].

---

SECTION II.

In this section, H3 differs from both HSR and HK, in that SR is not excluded from the throne, and the abduction of SD takes place while SR, L, and SD are on their journey home. Thus, in H3, after SR wins SD, KH threatens to take SD (see 3.a.), as in HSR (RF), and the ensuing episodes of transformation into monkeys and the encounter with Sr's sister are then instances of KH's attempts to carry out his plan. When these fail, then only does he employ the barking-door ruse. The plot of the H3 is thus much more compressed than HSR/HK.

1. Transformation. (A-G/U. of. also T/V)

   (i) (H3R) 1/ SR, L and SD rest under a tree. SR asks L to search for water. Eventually, O after killing a rakasa (of D), L finds
pools of muddy and clear water and takes some of the former. SR and SD arrive at the spot and leap into (cf. B etc.) the clear water, despite L's warning, and become monkeys. They leap about the trees and copulate (excluding A/H/U). L makes a noose from his rodi (a sash) leases them and causes them to fall into the muddy water, restoring them. SR is repentant. On L's advice, SR removes SD's seed and sends it with Dayu Bata to Anjani (cf. C). The sperm is placed in Anjani's open mouth which closes and she becomes pregnant (cf. A2/B etc.)/

(ii) In the HSR,\(^1\) when SR and SD become monkeys, L HURRIES BACK TO THE MAHARISTI (who warned him) FOR ADVICE, RECEIVES SOME BANANAS AND SHARES WITH THIS BATT the two monkeys (cf. B etc.)/ This motif also occurs in HS. No. 73 of the Batavische Genootschap.\(^2\)

b. Encounter with LMR's sister. (A/B/D/K, cf. also C/I/J)

(i) (HK)\(^3\)/ SAAVANAAKHA MEANLY SEEKING A NEW HUSBAND, approaches Rama in the guise of a beautiful woman. Rama spurns her. SHE HAS FALLEN IN LOVE WITH RAMA, (cf. B) AND JEALOUS OF SIDA, ATTACKS THE LATTER in demonic form. LakaKhama cuts off her nose, Kans, @ FEET (cf. B) and hands (cf.B/K) and drives her away. /

(ii) (HSR)\(^4\)/ Her intent is TREACHEROUS, AS SHE IS SEEKING REVENGE FOR her son's death / (See 11g).

(iii) Angad Lah remarked "SR can never resist a woman". This facet of SR's personality may be due to Panji influence, certainly found in the panting tales,\(^5\) and possibly affecting even the Sherita Sahraja Rama. We note too, in a Lao version,\(^6\) that Rama has several extramarital amours, but in a context different from (B). In the Khmer,\(^7\) Laka SHAVES HER HEAD.

c. Tongue Slashing (A, cf. also D)

(i) (HSR)\(^8\)/ RAWANA leaves his brother-in-law to guard the city while he LAUNCHES A FUTILE ATTACK ON THE SUN. Returning, he encounters
the brother-in-law's tongue encircling the city and forgetfully, CLASHES
WT IT WITH HIS SWORD, killing him. In HS, the brother-in-law's name
is SARK JELMA. This name occurs in the HS, but in another context;
he is the warrior of Deliksha and possesses a poisonous tongue.

[LS. p.46; Sh; p.10]

(i) \((56)\)^2 / TOS. HURLS HIS DISCUS AT THE TONGUE/.

- The abduction. \((A-1/K-R-T-N)\)

(i) \((HSN)\)^2 / Ravana orders two rakes to become two (cf. N/H),
BARKING deer, one gold, and one silver (cf. H) SD sees the deer and
asks SR to catch them for her. Although he realises it to be a futile
task, he sets off leaving SD in I's care. When SR has left, Ravana
imitating the voice of SR, calls for help. SD insists on I's assisting
SR and when L protests, he ACCUSES HIM OF DESIRED HER (cf. B/E/K/R).
L sets off after making an invisible BARRIER WHICH WILL HOLD FAST ANY
MAN ATTEMPTING TO CROSS. Ravana, in the form of a CHAIBIN (cf. C),
asks for ALMS (cf. B/D/H/P) and passes them through the BARRIER WHEREUPON
HE PULLS HER BY THE HAND THROUGH THE BARRIER (cf. C-I/K-L/N-T/H/1) and
carries her off. She TEARS OFF STRIPS OF CLOTHING TO MAKE A TRAIL
(cf. C/I/K/L/R/U/W). Unable to catch the deer, SR shoots them
(cf. C/I/K/U). He meets L, they return and discover the abduction.
SR FAINS/.

(ii) \((RK)\)^3 / TOS. orders ONE rakes (cf. B/L/H) to become ONE
golden deer. The DEER shews, then ON HEARING, IT RETURNS TO ITS
ORIGINAL FORM and is shot. (cf. C/I) TOS. (cf. V) approaches SIDA
in hermit's guise, FLATTERS HER, IS REMARKED, TAKES HIS OWN FORM AND
FORCIBLY taken her.

(iii) In the HS, Ravana asks for LIGHTED STICKS (cf. C/P-C/E/K/L/N/R).
The is the form of an OLD MAN. On discovering the abduction, SR
BEHAVES SO FOOLISHLY THAT I HAS TO ADMONISH HIM TO BE A MAN. In a Javanese version, Rama is FURIOUS with Lakshmana on hearing of the loss of Sita. (cf. B) / In a secret kandra, there is only one golden barking deer. In a Javanese LeKON, DAGABUKA asks SINTA for SITRAH (cf. I/II). In the same LeKON, the deer shouts on being shot. In the LeKON, the deer becomes an ogre AFTER (cf. C/I) being shot.

c. Jentayu. (A-G/I/K/L/N/P/U)

(i) (KSR) Jentayu sees the wife of his friend SR being carried off by RAMANA and bare the way. They fight but without decisive outcome. Eventually, RAMANA SUGGESTS THAT EACH DISCLOS THE LOCATIONS OF THEIR SOULS. JENTAYU STATES HIS TO BE AT THE BASE OF HIS WING AND RAMANA FALSELY DECLARES HIS TO BE IN HIS BIG TOE. RAMANA is thus able to vanquish Jentayu but SR MANAGES TO DROP her ring in his mouth, keeping him alive until SR arrives. **** SR AND I FOLLOW THE TRAIL (see d.) **** SR FIRES HIS ARROW TO FIND WATER. I FOLLOW IT AND DISCOVERS THE WATER (of, B but different context) WHICH TASTES PUDDING. AS A RESULT, they find the dying Jentayu who relates events, gives SR the ring, dies and is cremated. /

(ii) (MRK) SATAYU BOASTS THAT ONLY THE RING ON SITA'S FINGER CAN KILL HIM. TO&m, HURLS IT AT SATAYU (cf, L) but his beak holds the ring and his spirit lingers on. THRA DIRECTS RAMA. /

(iii) In KSR, SR Buries the Jentayu. /

See B29.

+ Beheading. (C)

(RECl) L, hacking at some bushes with (his Sh) sword, accidentally beheads DAMANDING, the son of S Atandaki, Ravana's sister. The latter
seeks revenge (see b*). After mutilation, she returns home and veils
herself. When Ravana discovers her, he is furious with SR and L and
decided on the abduction.

h. The Egret. (6/F/I/II/II)

(hsr)\ 1/ Before meeting Jentayu, SR is directed by an egret which
had observed \& the reflection of Ravana abducting SD in the lake. (cf. II)
SR grants the bird a long neck./

i. Attack on SR. (II)

This attack is the logical conclusion of (8d.) As stated, HSR(Hf)
suggests that Ravana will attack but this does not materialize, only
four princes taking part. In the attack in HSR, SD is not abducted
but a possible parallel is where 3/ a raksasa, Furbaken, swoops off with
SD but is shot by SR who recovers SD./

j. Bald bird. (K/V/II/II)

(hsr\ & Hf): Hanuman on route to Lanka, meets \& Shemati (cf. II),
(HK Senbadi) who had flown too near the sun and lost all his feathers.
These would only grow when Rama's crown observed him thrice. This is
done and he is cured. \& The bird then takes Hanuman into the air
on his back and points out the lie of the land. (cf. V)./ 

k. Unnecessary complication.

l. In the HSR, Jambavan is Ravana's patih. (Apparent confusion of
Jambuana and Jatn Morteri.)

m. Bird blinded. (W)

(hsr)\ 6/ SR seeking SD meets a bird with four wives who rebukes
him for his inability to care for even one wife. SR causes him to
be blinded.

Page 312
1. Sh: pp.76-77.

Page 313
1. P.118
3. P.44.
5. See Chapter XI.

Page 314
1. P.33-34.
3. P.46-47.
4. P.129.

Page 315
1. Dhondt, op.cit., p.10.
2. Stutterheim, op.cit., p.77
3. Rankov, op.cit., p.213.
7. P.120.
SECTION 12.

a. Bali and SK. (A/E/B/E/B/J/F/P cf., also C/H)

1. (HSH): 1/ Ramaa sets out with HDK on his rata to visit Indrajet in the upper world. He eNGRS Bali by flying over his territory - Bali is diverting himself in his jungle retreat. Bali intercepts, they fight, Bali seizes HDK, and throws Ramana and rata into the sea. Bali returns to his city @ LOKA KATAKHA (cf., C15) with HDK, and having no wife, marries her and she conceives. Ramaa beets Bali's teacher, DRAVAN NILA CHAKRAMA (oh-k-o-x-u) to negotiate for HDK from Bali. The sage agrees but Ramaa must promise not to interfere with ascetics in the future. The sage visits Bali, leaving Ramaa @ outside the city (cf., D). Bali accedes to the request but is anxious about his unborn child. The sage takes the child from HDK's stomach and places in that of a female goat, fetched by shrimna. Then, promising Bali to replace HDK, he returns the latter to RAMANA. The goat gives birth to a son, named SARJ Anggada.

2. (HSH): 2/ Returning to Langka with monito (cf., B/E/H/F/P), Tos flies over Bali's palace. Bali makes this an excuse for taking monito. Bali has a wife (cf., D). Tos attempts to kill Anggad but is captured.
AND MADE A LAUGHING STOCK BUT EVENTUALLY IS RELEASED (cf. B/c, B/d, B/e, B/f).


(1) (HER): This episode is only alluded to in RF. by Anggada in confrontation with Ravana (sec. 16, B.). Anggada states that / BIJAYU asks Bali to correct the slant of his mountain. Bali succeeds, (cf. B/c), he is granted a houri but declares he will give her to his brother Sugriwa and agrees to take an oath to the effect that he will be killed by Bismu's arrow if he breaks the oath. Returning, he sees the houri and takes her for himself./

(ii) (RF): Bali and Sugriwa succeed in correcting the slant of ISVARA'S mountain. ISVARA rewards both brothers (cf. C). Bali is granted A TRIBET and Sugriwa, who is absent, is sent a woman in Bali's care. She is PLACED IN AN @ IJIBU (cf. D). Bali swears on Rama's arrow./

c. Substitute wife. (A/G)

(ISR): Daganan Nila Chakarawa asks Bali for a thousand kinds of herbs. Hanuman is dispatched and returns with a whole mountain. The sage then creates a woman from the herbs, who becomes Bali's wife. She gives birth to a son, Anila./ Nola, in (C), is identified with Anila; RVF (p. 117) also confuses Nola with Anila. (cf. ISR Nola Nila;)

---

Page 318
1. RF: pp. 244-266; RVF: pp. 63-74.

Page 319
1. RF only: pp. 531-533.
a. Meeting with Hanuman. (HSR/U-LW)

(HSR): This episode in the HSR exhibits considerable confusion, and this is reflected to some extent in US. In US, moreover, further complications arise in that the episode is, in certain cases, confused with SR's encounter with Sag. In RVE and Rf., Hanuman was present in (12), at the end of which episode he leaves Bali to search for his father and climbs into a tamarind tree. Later, (?) however, he leaves his mother (thus cont. from 10) and seeks Sena Ferdana who advises him to betake himself to Bali. En route, he leaps into a tamarind tree.

No then meets SR and then goes to Bali's court. Perhaps (12) is then intended to follow this meeting. Later, however, when SR is at Bali's court, a third meeting occurs (in RVE) in which SR appears to be meeting Hanuman for the first time, and which in SH is indeed the first meeting. Thus, the first encounter will be compared with HK after which further comment will be made.

(i) (HSR)⁴/  [EN ROUTE TO BALI'S COURT (or, see above, LEAVING BALI TO SEARCH FOR SR), Hanuman leaps into a TAMARIND tree under which SR is sleeping WITH HIS HEAD ON L'S LAP. OR HANUMAN THROWS DOWN LEAVES AND TWIGS AT L (of K/L). L IGNORES him. Hanuman descends (of B) and seizes THREE arrows from L (of K/L). He then re-ascends (of B). L wakes SR and informs him. [RVE only: SR DOUBTS L'S WORDS AND STALKS HIM TO REFUSE HOUSE IF HE HAS TENTER OF THE QUEST (of F/J/P). L THEN CAUSES THE LEAVES TO SHRED, OR WITH A PRAYER (of L).] SR goes Hanuman who then descends and does obeisance to SR who INFORMS L THAT THIS IS HIS SON, having recognized him.]

(ii) (RK)⁵/ Hanuman SHAKES the tree (of B/C) LAKSHANA IS ABOUT TO SHOOT AT HANUMAN (of K/L/F/P/C) when the latter grabs his weapons.
(iii) (HSR, RV E third meeting: Sh, first) / After Balî's death, SR requires somebody to go to L'puri to see whether SB is still alive. [See 17] & SR is shown a small dirty monkey by Sugrîva, (of C) who had not brought him near SR because of his filthy appearance. 2 (RF, RV E, Sh) Hamuun agrees to go to L'puri (of C) if SB will eat with him from the same leaf. SR finds the prospect distasteful but agrees, after Hamuun has bathed in the sea. They eat from one leaf (RV E) which L divides with his finger creating a rib. [RF: The rib appears by itself (of B)] SR and L eat from one side, Hamuun from the other. This is the origin of the rib.

(iv) In HMR, 3 SR divides the leaf (of C)/

In HSR, SR tells Hamuun that he is his own son but Hamuun does not know, apparently, that he is the true son of SR, for this is only revealed to him at the end of the tale. In HS, more emphasis is placed on SR's acknowledgement of Hamuun as his son than in HSR. In HSR, however, SR promises to acknowledge Hamuun as a condition for his going to L'puri. (see also 17)

In several HS versions, confusion with (14) occurs. In HSR (Sh), Sugriva's tears fall on SR who thinks L is weeping. L shreds the leaves with a prayer (see 14). The tear motif occurs in (A/F/J/K/L/P). The leaf-shredding motif occurs in HS/HSR in both (13, RV E) and (14, Sh).

Page 320:
1. RF: p.267; RV E: p.74.
2. RF: p.313.
3. In RF, in a second meeting, SR does not appear to know Hamuun (p.341).

Page 321:
2. Although on p.121 (RvE) SR marvels at Hanuman's wonderful and mighty appearance.

3. p.123.

SECTION 14.


(Bk): A buffalo bull, DAKABA, with many wives, kills all his sons at birth. One cow secretly calves in a cave. She tells her son of past history and entrusts him to the care of gods (cf. C/I/K/G).

Desiring to kill his father, the son regularly compares the size of his foot-prints with those of his father. When he sees they are equal, he fights and kills his father. He then becomes most aggressive and challenges various deities, including those of the forest. He is directed to ISVARA who advises him to fight Bali. The buffalo challenges Bali. They fight in the open and the result is a draw. The buffalo is then invited by Bali to fight in a cave. Bali instructs Sugrib to observe the blood flowing from the cave. If it is dark, this signifies the death of the buffalo, and if light, then the death of Bali, in which latter case, Sugrib should block the entrance to the cave. They fight for seven days (cf. B/C) without outcome until Bali inquires the buffalo's source of strength. The latter, forgetting his gratitude to his helping gods, claims his strength is his own. Thereupon, the gods abandon him and Bali is able to kill him. It was raining and the water causes the dark blood to appear light (cf. II/O/Q). Seeing this, Sugrib blocks the entrance and returns home. Bali beheads the buffalo and hurl the head at the entrance, clearing the way. Returning to his palace, he banishes Sugrib./
(11) (HSR): (RvE); She rejoins the herd BUT RETURNS TO FEED HER SON EVERY OTHER DAY (cf. B etc.) Buffalo bull is named (Sh: c-3-3-y) (=Sepi?). The MOTHER NOTICES (RvE) that her son's footprints are BIGGER than his father's (RvE, Rf, Sh:) and CONSENTS to her son's fighting his father. The son, KEBBAU HANUK (R-v-sh-q) ATTACKS AN ANT HILL. THE WHITE ANTS advise him to attack Bali. (THE BUFFALO chooses the cave (cf. B).) Blood AND (Sh: FOAM) FROM THE BUFFALO'S MOUTH issue forth, the LATTER is taken to be white blood. Sugriwa BECOMES RULER AND INFORMS BALI'S & WIFE (cf. B etc. or WIVES ? see 12.) THAT SHE MUST MARRY HIM. SHE POSTPONES FOR SEVEN DAYS. Bali escapes from the cave by (Rf, Sh:) smashing the horns against [(RvE) KICKING (cf. N/N)] the entrance. Bali HURLS SUGRIWA INTO THE JUNGLE. (Sh:) & HE LANDS IN A TAMARIND TREE, (cf. B etc.)/ (It is not altogether certain that he lands in the tree in Sh: (tawampai kancad). In the HEB, a secret kanda and a Heavenly Purva lekon, however, it is clear that he falls onto the tree.

b. SR meets Sugriwa. (A-T/Y/L/H-R/U, cf., also H)

WS here resemble HSR but in the latter, two versions are found, that of Sh. being parallel to SR's meeting with Hammam in RvE, (see 13). The two versions of HSR are also reflected in WS.

(i) (HSR);5/ SR, with L, is thirsty and fires his arrow to find water (cf. DI). L brings the water but it tastes foul and salty. (RvE & Rf:) They search for the source of the water which proves to be a mound of eye mucous and discover Sugriwa. (Sh:) SR sleeps with his head on L's lap under a tamarind tree. Sugriwa in the tree, weeps to see the love of brothers and weeps, tears falling on SR and wakening him. SR supposes L has been weeping and invites him to return if he has tired of the quest, (cf. E-G/Y/E-3/U). L is indignant, and with a prayer (cf. B) L shreds the leaves (cf. C/E-G/Y/C-3/T/U). (RvE, Rf & Sh:) Sugriwa does obeisance.
It will be seen that Sh. contains traces, at the beginning of the episode, of the discovery as in RvE and Rf. In Ws, too, the two versions of the episode are, to some extent, as for example in (c and d), confused.

(ii) In a Javanese leken, Rama saw ag vonten manti divi, LEGAMA (=Rama) feels tears, and SHOOTS INTO THE TREE, (cf. C etc., and A13 etc.)/

(ii) Death of Bali

(i) (IR): SUGRIB relates his story to Rama and having learnt Rama's identity and plight, offers to help if SR will aid him in gaining revenge on Bali. Rama HAS SOME SCRUPLES ABOUT attacking Bali BUT THESE ARE ALLAYED BY SUGRIB. Arriving outside Bali's city, Rama orders Sugrib to engage Bali in battle, stating he will shoot Bali. Sugrib, however, is quickly worsted and returns to Rama who states he was unable to distinguish the two brothers. Rama GIVES SUGRIB A PIECE OF CLOTH TO WEAR ON HIS WRIST. They fight again, Rama shoots his arrow which is caught by Bali who confronts Rama, who, IN THE FORM OF NARAYANA, REBUKES BALI FOR HIS BREACH OF PROMISE. Bali then dedicates his son, Sugrib (cf. D/C etc.) and Hanuman to Rama. Rama does not wish Bali to die and ASKS HIM FOR A TINY DROP OF BLOOD TO WASH AWAY THE CURSE. Bali, however, FICKERS HIMSELF with the arrow and dies. /

(ii) (Hsr): SR marks Sugriwa with [RVE & SH: ARECA JUICE (cf. C)]. Bali CONVINCES SR OF HIS INNOCENCE BUT WHEN ASKED TO RETURN THE ARROW, HE FINGS IT AWAY, WHEREON IT SHOOTS DOWN AND pierces him. He then dedicates his sons (cf. C) to SR. /

(iii) In codex 1936 of the Hsr and in the Hsr, Bali is resurrected by SR (cf. R/U).
In the spelllag is a possible confusion between a buffalo and ox (of Erf) is also apparent in certain Javanese versions. Thus in the lakon Lombok Sena ing ngeraya Guru Kikonde (R.M. Juynboll, "Indonesische en achterindische Tooneel-Voorstellingen uit het Nusantara", XI, 54, 1932, p.33) it is an ox, in a secret kanda (Stutterheim, op.cit., p.77) it is a buffalo.

3. The word in the US is taken to be amuk and the buffalo's behaviour is indeed that of an amuk. In Sh, the word is spelt both a-H-m-q and b-m-q and used for both father and son. It may mean shirk which would suit the father, or the h may be a variant for h and the a of amuk may be an obsolete suffix pertaining to kerbau. (cf. Amin Suwono, "The Connection between the Hikayat Raja Pala and the Sojourn Helayan", JTBALE, XL, 2(1967) p.97.)


5. Ref. pp.322-323; Revs, pp.111-112; Shi, pp.97-98.

FACE 324
5. P.131.

SECTION 15.

a. Submission of Subhurana. (A-B/MLA/E/L, of, also K/H/G/R)

(i) (HSR):1/ Subhurana, fearing attack from Samburana, is slow to muster his forces. SR sends a letter to Samburana (of D) with Subhurana and Hanuran, ordering his submission. Samburana reads the letter but refuses to attend on SR, stating that SR cannot be begun as the letter has three heads and four arms. (of D). At night Hanuran carries the sleeping Samburana back to SR. Samburana is woken with water in which
He sees in SR the marks of Bismi (cf. B) and enters SR’s service. Samburana’s son Hlabat [n-y-l-s-b-t] assumes the form of a golden fly, finds Samburana with SR and enters the former’s ear to question him. He reverts at Samburana’s bidding and the latter orders him to serve SR.

(i) (nk) Rama HEREBLY REQUESTS JAMBU’S PRESENCE. Jambu, walking, sees Rama in the form of Narasimha. Jambu’s nephew, Hlabat, nurses a grudge against Hanuman.

We note that in WS, Sab and Jlabat are each one of a pair. This pairing is a feature not only of WS but also of HSR — though not in the case of these two characters — and this has been remarked upon by Desenius who noted that these pairs often appear as one character. In the WS, these pairs are regularly operated by the dalang in one hand, so that each of the character’s actions is, of course, identical. It may be speculated that the apparent confusion in the HSR originates from performance of the Rama saga in the wayang.

It may also be noted that in HSR, many other monkey kings come to SR’s aid (cf. G/k14/f/3/k11/l/r/ul3/v).

(b) Attack on Axuda (A/D/G)

(HSR) Ramman (cf. VI3) suggests building a causeway (Rwè, Sh.). During the search for a cape (Rwè) from which to begin, SR’s warriors arrive at [Sh: Gunung Axuda, where a sage, Maharishi & Kurthereta (cf. ?)] requests help against Jaya Singa/Sang (a-s-g, Sh) and his son Sura Nala of Perintaka. SR sends envoys to negotiate with them but they are dismissed. Anila and Anggada then lead a force to attack Perintaka and they capture the enemy rulers. We see that in WS the plot is simpler; the attack is made to further the campaign against L’puri, whereas in HSR, the episode branches off from the main plot.
This motif appears to be a duplication of Rśa mishap in (24, b) and (27, a) q.v.

Such attacks by rākṣasa are common in HSR (Rf.) but not in this context. Rākṣasa names displaying alliteration and anassonance occur in Hr., and may also be found in Javanese lekon, as for example Kajeksii and Kajeksii who are killed by Hanuman in the lekon Rama sanāe von tenga konti diśra. The flower motif in (b) is common in Penji tales; the soul motif is similar to that in (11, c). Further, the name Soliding Rasa Kandi is said by (b) to have been told him by an Indian.

Page 325.

Page 326.
1. In other contexts, this rose-water ointment is used regularly in the VS. Further, it may be noted that the method of taking an oath of fealty to Sr in the VS is “taking oyer sumpah”, which consists of licking Sr’s arrow.
2. I see no reason for Stutterheim’s and Ziesenies’ reomination of RvE as Filibata.

Page 327.

SECTION 16.

Building (A-J/U/V)

(1) (Rf).2/ Hanuman and Bhabad commence building the causeway
with the other monkeys. *Hilabad hurl down stones so swiftly that
Hanuman is hard put to catch them all. He says nothing. After some
time they change places and Hanuman hurl down a great shower of rocks
which Hilabad cannot catch, and they quarrel and fight. Rama punishes
both of them: Hilabad must return to Khidkini and supply provisions.
Hanuman must finish the causeway in @ seven days (of D).

(ii) (HBR): The main work is done by Hanuman, (Rf: and
Hilabad), @ Anila Angada (of C/E/G/Q), Nola Nila (of C), Angkata (of D),
Mahaburu Karan Ketuli. Nola Nila catch rocks thrown by Hanuman in
their left hands. Hanuman, furious, @ grabs seven hills with his tail,
darkening the sun and is about to hurl them at Nola Nila when Sr
intervenes, catches the hills (of C) and makes peace./

(iii) In the HBR, Supritha and I supervise the building of the
causeway./

b. Banishment (A-I/N-Q, see also D/L/D)

(i) (HBR): Ravana dreams of black and white vultures fighting,
resulting in the defeat and death of the former. Bibusanah, consulted,
divines that Ravana is the black and Sr the white vulture and that Sr
will vanquish him, (of D/E/G/K/L/N, also A) and urges that he return SD
to Sr (of D/E/G/Q). Ravana, furious, ejects him from the palace,
whereupon he leaves L'PURI WITH HIS FAMILY (of C) comes to Sr's camp,
is received with caution and must swear an oath./

(ii) (Hk): Didek is banished. /

The motif of setting him adrift appears to be peculiar to US and
duplicates the motif of (5b) and (7b).

In a Javanese lekon, Wibisana is banished by Dasamuka to the
mountains. He IS FOUND BY Hanuman./

c. The begetting of Hi. (A-N/U/V)

(i) (Hk): Tos orders @ his daughter (of K) the Mermaid Suvarnahaccha
to take the fish and attack the causeway. **Hanuman** observes this, descends into the sea, captures the **mermaid** and @ **compels her to have the damage repaired (cf., D/I).** He then makes love to her, leaving her pregnant with **macchanu.**

(i) (df$_{1}$) $^{1}$ (rf$_{1}$) **Hanana** orders **Betara Gangga** to attack the causeway with the fish. **Hanuman** catches @ the fish **with his tail (cf., L).** He then repairs the causeway. (rf$_{1}$ & sh$_{1}$) @ a large crab also attacks. **Hanuman** allows it to pinch his tail then hurls it onto land. (cf., B/G/I). $^{2}$ The begetting of **Hanuman's** son occurs in another context; during his jump (rf$_{1}$)$^{2}$ from L'Puri, **Hanuman** is excited to the point of orgasm at seeing a beautiful woman. His sperm falls into the sea and is swallowed by the fish ruler named **Hanik,** who conceives (cf., C/I/O).$^{3}$

(iii) In a Lao version, $^{3}$ **Hanuman** makes love to **daughters of the Maca King (cf., D/I).** $^{4}$ In the HSR, Betara Gangga is not a naga but a woman. In the HSR$^{4}$, however, the sea ruler prior to Gangga Mahasura is Betara Gangga.

d. **bleeding from pores and heat.**

Mention of the former occurs in A/A/7/C/III etc. and of heat in B9/C/G etc. In the HSR, Hanana cannot touch $^{5}$ so but this is because she threatens suicide. $^{5}$ In RK, $^{6}$ however, it is mentioned that after Tos, was given Uma, the wife of Jevera, she was too hot for him to hold.

e. **hidden ore.** (A/D/G/K/L).

(RK)$^{7}$ The site where Rama will encamp is supported on the head of a demon who is ordered by Tos to tumble the ground when the army arrives in order that the earth may swallow them. **Hanuman,** however, dives into the earth and slays the demon. $^{7}$

Patidin is perhaps parallel to Sukanasa (HSR)$^{8}$ or Shukrasara (RK)$^{8}$,
Ravana's son, who, though in simian form, is discovered by Hanuman but released after being beaten; (only A/B).

Ganda Wanang. Mentioned in (B) but used by many dalangs, the mountain is identified with L'puri. In HS, SR's abode after the death of Dali is Bukit Gandra Wanang.

3. D'B's corpse. (B/D)

(RK):²/ For orders Hanishyra to assume Sidra's form, when death and float into the river near Rama. Rama finds her and grieves. Hanuman is suspicious and the corpse is placed on a fire. She reverts, leaps in the air but is caught by Hanuman.

4. Demolition. (B/C/D/E/F)

(i) (HSR):³/ (RK): Ruggada is sent to RAMANA with a letter of ultimatum to return. SP. Ruggada lengthens and sits on his tail until he is as high as RAMANA (of. F). RAMANA refuses. Ruggada REFUSES TO CHANGE SIDES (of. B), kills four of RAMANA'S generals and returns. The episode occurs AFTER the war begins (of. D)/.

(ii) (RK):⁴/ The episode occurs BEFORE the war begins.

(iii) In the Javanese lekan Anggada duta,⁵/ Dasswaka attempts to win over Anggada, AND INVITES HIM TO A FEAST WHICH Anggada refuses./

In (B) only, this episode appears to be parallel to RK⁶ and HSR⁷ where / Hanuman on route to Langkapuri, is confronted by a great demon, Hanuman enters its mouth and bursts through its belly. /

4. Quenching fire. (K/II/II)

(RK):³/ Rama, with Lekshama and Sitra, after being exiled, meet a nymph, Savanti, cursed by Ravara (=DG), living a solitary life beside a burning forest. Rama quenches the fire and releases her from the
In both HSR and RK there is a different episode, also exhibiting parallels with (K/117) :=

(i) (HSR): En route for Langkapuri, Hemuama meets a nymph, cursed and living a solitary life in a GOLDEN city WHICH APPEARS LIKE FIRE. By meeting Hemuama she is released from the curse. Hemuama THEN SLEEPS WITH HER. /

(ii) (RK): Her name is FUSHMAI. H Long in (K/117) in Thai.

This is possibly parallel to the breaking of Heman's canopy in both


1. (v) states that Nupok means "fish" but the word does not appear to be

Thai.
SECTION 17.

a. Dvaratama Landavatapi. (A-I/F-I-R/U/V/\)

(i) (\text{S\&R})^1/ SR requires Hammun to confirm that SD is still alive, @ giving him his ring as a mark of recognition (of C). Hammun leaps (Sh, R\&E) BUT DUE TO HIS GREAT STRENGTH, SINKS INTO THE GROUND. HE THEREFORE LEAPS FROM SR'S ARM @ HAVING ASSUMED THE FORM OF A TINY MONKEY. (cf.B/G13/D) Arriving in LIFURI, he gains access to SD disguised as a BRAHMAN, introduces himself as SR'S ACKNOWLEDGED SON^2 and says that he regards SD as his mother. (R\&E: He greets SD in his
(iii) In (c), SR is given SR's belt as a mark of recognition. In SR,² Devi Soni Jati is given SR's belt to take to SD as proof that he is alive.³ It may also be noted that in the panchi pur lara² version of the ISR, "Hanuman" returns with SR's wife immediately after the burning of Kachepuri. (cf. B/E/U/V)
1. SR's anger

Note that here, and also for example, in (A6, H5-16), Hemman is treated far more harshly than in the HS or HK. Note, however, that in a Khmer version, Hemman, on return from Lanka, has eaten the orange destined for Ram. The latter condemns him to death and he is only spared after intervention by Sugrih.

Page 332.
2. Although SR tells Hemman that the latter is as his own son (RF & SH) before Hemman's jump, in RF Hemman states he is the son of Bayu and later states that he is SR's adopted son. (See also 13)

Page 333.
1. RF: p.58-64.

Page 334.

SECTION 18.

Raja Gajah (A/D/E29/F)

(RK)²/ To two sons by an elephant mother do battle against Ram's array but are killed by Lakshena's arrow.³/

Page 334.
2. F.102.

3. Note that battle tactics in this and following sections, where first the men, then officers and then generals do battle, is parallel to HS.
SECTION 19.

Tiger and others. \( A(G/ML) \)

These animals do not appear in the ISR or NK. The logical conclusion of HM's having these sons is that they should fight together with the other sons. It is seen that the characters and behaviour of these animal sons are not portrayed in detail (with the exception of D).

SECTION 20.

The Geeta. \( A-D/F \)

Neither ISR nor NK have this episode. Possible parallels are found, however, in (a) ISR (Sh, RF), where / Gagak Sura (cf., D) is punished by SR /; \( \text{see } (8. j). \) In ISR \( ^1 \) (RV, RF), /SR, performing a sacrifice in disturbed by Gagak Naisa who has been sent by Ravana. SR kills him with a firebrand. \( /; \) (b) NK, \( ^2 \) where a similar episode occurs: Rama and Lakshmana are asked to help against Kakanasura and her hordes, transformed into demons, who have been destroying, on Tos' orders, the sacrifices of sages. Rama and Lakshmana help. Kakanasura and one of her sons is killed and another son flees.

Page 335
1. RV, p. 94-95; RF: pp. 292-293.
2. P. 34

SECTION 21.

A. Spear and corpses.

In all versions but (A), this episode occurs in (27.b) a.v. (See
also 315). SH's dream may be duplication of that in (M/116 etc.)

b. Phantoms (A only)

This episode appears to parallel that in BK of / Wirunobahang who has the power of invisibility. After Rama has killed his followers and his horse, he creates a replica of himself from his scent. He then flees to Mount Akash leaving the replica to fight. Hanuman follows and eventually succeeds in killing him. (See also 29.c)

---

SECTION 22.

a. Death of GM (A-C/E/H/K/L)

   (i) (BR);² Gangga Nahamuxa leads his army into battle. He is killed by SR's arrow. (of, B/K/L) (Sh:) His head is hurled at the enemy (of, E)/

   (ii) In the HR,³ GM ESCAPES INTO THE SEA. HANUMAN TUGANGGA RIPS HIM. (of, E)/

b. (E)

This is duplication of (26.a/29,b), a.v. There is a tendency in HS, usually in retelling tales, to duplicate the motif of Hanuman's obtaining a son. See Chapter XI.

---

3. P.125.
SECTION 23.

Burning gaze. (A-D/F/H, see also E29)

(HER)\(^1\)/ Ramana has his son (of H), Bilabisa (b-d-e-g-b-y-a, RV\(E\).)
(cf. B/C/F/H) (see also 26.) brought to him. This son has a burning
gaze. Bilabisa informs SH who on his advice orders that a large
mirror be made. Hanuman positions himself with the mirror. When
Bilabisa emerges, he sees his own face and is burnt up (cf. 0).\(^/\)
In (A/D/B), the episode appears to be confused with an episode from
(ER\(^2\)) where the demon Aditya has a miraculous glass which burns everything
before it. This glass is in the charge of Brahma but Anggada succeeds
in obtaining it and Seng Aditya is thus easily killed by Rama. In W5,
we note that the object is used as a defense against the burning eyes
of the HER.

---

2. P. 92.

SECTION 24.

a. Healing milk. (A/E/F/H/K/L)

Not apparently occurring in HER/RK, a similar motif is, however,
found in certain Pauri tales, e.g. Ken Tambuhan,\(^3\) where a nymph’s milk
is used as a healing agent.

b. Battle with Indrajit. (A/F/H/K/L)

(i) (HER)\(^4\)/ Indrajit, son of Ronto (cf. B) attacks, causing many
casualties. He fights with Lakshana but with no outcome. If Indrajit
then performs a sacrifice to increase the power of his arrows. The
sacrifice is disrupted by Jamburan in the form of a bear, on Bilikkie's
Indrajit fires his serpentine arrow which becomes serpents and of its venom on the army causing them and Lakshana to fall senseless. Rama advises Rama to shoot his arrow to heaven therefore Garuda descends and poops the serpents to flight. Lakshana and the monkeys recover. Indrajit then gives another sacrifice but too elicits him news of Kampya's death. The mention of the latter seriously endangers the success of the sacrifice. (cf. B). Indrajit again fires a magic arrow. This time the whole army is laid low, excepting Hanuman (cf. B) and L. However, knocked senseless by Indrajit, Rama hears the news, comes to the scene and paints. Rama who is absent, supplying provisions, returns and restores Hanuman. Hanuman is sent to fetch herbs and returns with the mountain. (cf. B). The fallen are restored. In a further battle, Lakshana beheads (cf. B) Indrajit with his arrow. The head is caught in a vase contained by Angada from Brahma to prevent it from touching the earth and causing a conflagration (cf. B). Tos sorrows for his son.

(ii) (HER): Indrajit advises Rama to return so that his glory may increase (cf. C). Indrajit attacks causing a rain of rocks (cf. B). Indrajit's serpentine arrow is compared with L's Garuda arrow. In battle Indrajit is of magnificent appearance (cf. C). The monkeys slain by Indrajit while they slept, are restored by the herbs. Indrajit bids a touching farewell to his wife (cf. C). In the final battle Hanuman and L on his shoulders, fight Indrajit. Indrajit disappears into the clouds (cf. E). Hanuman hurls a mountain at Indrajit (cf. D). The fatal arrow is fired by SR (cf. C/F). A follower of SR in Garuda Mahabir (Sh: m-b-o-b-y-r)./

In HER the wounding of L occurs in the battle against Hanuma, and in NK, L has a second mishap similar to HER. These two parallel episodes of NK/HER are similar to several versions of SS, 27, and motifs of (B24) occur in (27, c) q.v.
a. NES driven out. (A/D/C27/D/E27/E16/K/K27/L/L27)

This motif appears to be a duplication of (16,b). Regarding SR’s
handsomeness in HS, see (17,b). Note that here, too, SR’s camp is in the
cast.

b. Dream birth, (E)

The dream birth motif is not uncommon in Malay/Javanese literature.
For example, in the story of Watu Gunung according to the version in a
Malay novel known,^ Sintu dreams of intercourse with DG, resulting in
pregnancy and the birth of Watu Gunung. (See also 22,b)

Page 337
3. A. Toew, Shrir Ken Tambuhan, Oxford University Press, Kuala Lumpur,
1966, p.166.

Page 338
195-215.

2. This also appears to be the case in RK. In the majority of HS
versions and puppets, however, Indrajit is no more attractive in
appearance and character than his father and brothers.

Page 339

SECTION 25

Haula Tani (A/D)

(i) (HSR);^/ Ravana summons Haula Natani (or Patani, RvE), his
adoptive son from the underworld. He has 500 heads and 1000 arms
(see 45). He takes the army into battle. Vibhusanan informs SR of
their opponent’s identity. Eventually, SR shoots off all his heads
but one. Haula Natani dies./
(ii) In the Udaya Purva Lekon Bubhi, he is named Maana TANLa.

SECTION 26.

a. The abduction of SR. (A-F/H/J/K/L/R)

(1) (HE)²/ TOR SUBRONIS MATYAKAB son of MAHYAKAR, ruler of the underworld FROM HIS HOME. BIBHEK DIVINES AND ADVISES CAUTION. Hanuman enlarges himself and protects Rama IN HIS MOUTH (cf. B/F/J). MAHYAKAR, while in monkey form (cf. F/K/L) OVERHEARS BIBHEK state that the danger WILL pass at the first signs of dawn. BY MAGIC MAHYAKAR SIMULATES THE STARS OF DAWN and the monkeys asleep. He THEN enters the camp, and with sleep inducing magic POWDER puts THE ARMY (cf. G/F) into deep slumber, and steals away with Rama to his home. The monkeys awake, discover the abduction. BIBHEK DIVINES and Hanuman follows ACCORDING TO BIBHEK's DIRECTIONS. Arriving at a pool, he descends through a lotus, defeats all opponents, and comes to ANOTHER LOTUS FOND GUARDED BY MACCHARI. (The latter was adopted by MAHYAKAR who FOUND HIM ON THE BEACH WHERE HE HAD BEEN LEFT BY HIS MOTHER). They fight with no outcome (cf. B/D/E/K/L), and eventually discover their relationship. MACCHARI IS LOATH TO BETRAY MAHYAKAR BUT IN A RIDDLE ADVISES HANUMAN TO DESCEND THROUGH A LOTUS. Arriving in the underworld, Hanuman meets @ BIRAKVAN (cf. F), sister of MAHYAKAR, who & weeps (cf. B etc) for her son VAAYVAK who is to be BOILED with Rama. She has been ordered to fetch water FOR THIS PURPOSE. Hanuman promises to help her son if she will direct him. At the gate all entrants must be weighed. Hanuman
bears a LOTUS FORM and conceals himself in her SCARF. The title breaks but she declares that it is rotten and is ALLOWED TO pass through. Hanuman finds Rama asleep in a cage (cf. B etc.). Hanuman fights MAHYARAB & and strikes him with UPROOTED PALM TREES (cf. B). Mahyarab does not die. BIRAKVAN informs Hanuman of the location of Mahyarab's soul, (cf. C/E). Hanuman lengthens his ARM, obtains the soul (cf. C) and crushes it causing Mahyarab's death (cf. C/E). Hanuman creates VAISHAVIK ruler of the underworld (cf. B, see also A29). He then returns with Rama. /

(RSI) (III) 1/ THE SON OF RAMANA, PATALA MAHYRAVAN (Hero, he and Miraba are two distinct individuals) (RSI & Sh) SENDS TWO WARRIORS TO KIDNAP SR BUT THEY ARE DISCOVERED BY SANG PHOTAK SEVAHRA AND RETURN. (cf. D/E). SANG PHOTAK INFORMS HANUMAN (cf. B) who orders a watch kept, and lengthens his fur to protect SR, (RSI; and he encircles Sr's palace with his tail (cf. C). PATALA H approaches from the air and from under the earth but cannot enter until as a kite and then as various of Sr's warriors, he succeeds. Hanuman discovers the abduction. Hanuman becomes as small as a MUSTARD SEED (LIZARD, RVE) IN HER & JAR (cf. D/J). He then meets his son WHO guards the scales. He is named HANUMAN TEGARAGGA (cf. B22/111) (In WS, Hanuman Tegaragga, if used, is a different son from that of the fish, who is always HI.) When the scales break, he Hanuman IMMEDIATELY returns (cf. B/D/J). Hanuman entraps, defies the guards, roams Sr and defeats (cf. E) PATALA H, who informed, had attacked him. (Only in RS does he also crush Miraba's soul). (RVE: BIBUSAMAN restores Sr with rose-water.) PATALA H does battle with Sr and dies by Sr's arrow (cf. C). Hanuman TEGARAGGA then comes to serve Sr. /

The name Lesia in WS appears to be parallel to/derived from the name B-L-A-B-Y-S of RSI (RVE), see (23).
(iii) In the Wayang Purwa Jakan Bukhia, ¹ Rama AND LESMAHA are abducted.

b. HI's search for his father. (A-F)

This appears to be duplication of HKP's search for SR, see (10.4, 13).

c. Slippery enemy. (A-F/K)

(RK): This episode contains motifs parallel to two different episodes of the RK;² After Bibhek is installed in Lanka (see 29), he is attacked by the king of Chakravala. Hanuman, informed, arrives, fights the demon and tears him in half. He is surprised when the halves join together again. At last, on Bibhek's advice, he tears the demon's heart out, killing it.⁴ Before this, there is another episode where / Hanuman fights Prayalakan, the son of Tos but reared in the underworld. His body is too slippery for Hanuman to grip. A sage advises sprinkling sand on the demon. Thus he is able to grip and kill it, (cf. B/C/E/F/K).⁵ The name of the demon's mother in (D) may be parallel to that of Miraba's sister in HSR (Ref.): Dimurani.

d. Oddments. (E)

The episode in (E) contains a jumble of motifs which are found in a number of ranting tales, as for example Sultan Dini, Kera Mas and Kerak Nasi.³ It will be noted that in (E) there is a tendency for the dalang to stray from the main plot in a way not generally found in WSN.

Page 340.
2. Pp. 72-76.

Page 341.

Page 342.
3. See Chapter XI.
(HK):¹ / Rama orders Kumbhakarna (of E) to fight. He battles with Sugrib and decides to employ trickery. He challenges Sugrib to uproot a mango tree and fight him with it. (cf. C) The foolish Sugrib succeeds, but exhausted, he is easily captured by Kumbhakarna who makes off with him towards Lanka. Hanuman rushes to the rescue, releases Sugrib and bites Kumbhakarna's nose and ears (cf. E).²

This episode does not appear in HSR. HSR states that / Kumbakarna (of E) sleeps for long periods at a time (cf. also F5) and Ravana's messengers have great difficulty in waking him.² (cf.) He is also an ascetic (cf. A5)/.

b. Spear and carcass. (B-E/K/L/A21/B24)

(HK):³ / Kumbhakarna sets out with his spear & Vakshasakti (of K/L2) to invoke the gods and wake the power of the spear. Bibbok divines and reveals the plan. Accordingly, Hanuman assumes the form of a carcass and brings that of a crow. Kumbhakarna, at the riverside, is distracted by the stench and his work is rendered useless./

c. Rama attacks. (B/G/E/H/K/L/S)

The WS episode is parallel to HK and also contains motifs found in the HSR/HK episode of Ravana's attack on Bibhishana. HK is therefore compared firstly with WS only.

(HK):⁴ / Kumbhakarna attacks Rama's army with the spear which hits (cf. C/K/L) Lakshmana causing him to fall senseless. Bibhok directs Hanuman to fetch certain shrubs from a mountain. (cf. E) They must be brought before sunrise (cf. B24). Hanuman attempts to hold up the sun (cf. B24/R26) but is burnt. Revived by Aditya, (see WS/HSR 10) he is told that the sun cannot be held back but agrees to ride shrouded behind the clouds (cf. R26). Arriving at the mountain, Hanuman calls for the shrub. There
is a reply from the foot, "I am here!"

Now the reply is from the summit, "I am here!" (cf. B24/E/E/F26).

Eventually he gallopes his body, encircles the mountain with his tail

and when the shrubs answer, he uproots them. He returns, the antidote

is prepared and Lakshmana recovers.

A later episode of BK/HSR contains motifs also found in B27c:

(i) (HER): 1 (RF?)/ L shielding Bibushanah is hit by Ramanas @

ARROW (B24) and falls senseless. SIX HERBS (of K/l). THE ANTIDOTE

MUST BE APPLIED BEFORE SUNRISE, OTHERWISE A TREE WILL GROW IN THE WOUND

(cf. B24/C/E/K/L). Hanuman, ordered by Bibushanah, fetches the necessary

shrub. BRINGING THIS MOUNTAIN (cf. B/C/E/F26/K/L). He then fetches a

stone from UNDER Ramanas bed (cf. B24/E28/K/L) and ties Ramanas and

Hanumans hair together (cf. C28). Bibushanah then SENDS Hanuman TO STOP THE

SUN. THE SUN REFUSES RUDELY. HANUMAN SUCCEEDS (cf. B24) BY KICKING

THE SUN BACK. Hanuman then descends below the earth to collect the

dung of the cow that supports the earth. (cf. B/E) AS THE COW CANNOT

COMPLY, HANUMAN SQUEEZES THE STOMACH AND OBTAINS THE EXCREMENT. (cf. E)

Hanuman returns and Bibushanah restores L./

(ii) (IK): 2 / L is hit by TOS SPEAR. Tos uses the stone AS HIS

PILLION (cf. B24 etc)/

As the above episode also contains motifs found in the IK

Kumbhakaruna episode, these motifs are distinguished by a dotted line.

d. IK dies by an ARROW. (B/E/K/L see also II/3)

In both IK3 and HER4/ Kumbhakarna fights Rama and is killed by the

latter's arrow (cf. B/E/K/L)./ In HER, his head is hurled at the

enemy (cf. K)./ e. Oddments.

It is again seen that (E) contains various oddments unnecessary to

the plot, (see 26.d).
5. Attempted resurrection. (c)

Mentions of this occur in both HSR and RK. In HSR, Dronajit performs an abortive sacrifice to accomplish this. (See also 24.b) where SR's followers are restored. In RK, an episode more similar to (c) occurs: Montho prepares an elixir of life to restore the dead. Hanuman frustrates the ceremony by assuming the form of Tos, and defiling her charactty.

Page 343.
1. Pp. 79-79.
3. P. 79.

Page 344.
3. P. 82.

Page 345.
1. P. 102-103.

SECTION 23.

a. Soul reconnaissance (A)

In both HSR, and RK Rama fights with Rama, shooting off his heads which grow again. In both, a solution is found but the episodes are dissimilar. The HSR solution, where stated, parallels the RK:

(RK)²/ Bibhek informs Rama that Tos's soul is in the care of a sage, Gonutra. Hemman volunteers to obtain it and informs Rama that
he may resort to various ruses and that Rama must trust him. Hanuman with Anggada (of F) go to the sage, and tearfully inform him that Rama has ill-treated them, that they wish to serve Tog and ask Rama to take them to him. (cf.D) Hanuman advises the sage to take Tog soul vessel for safety's sake. Hanuman and the sage (cf.D/I) enter Lanka causing consternation. Anggada is left at (cf.F) the gate with the soul vessel. Hanuman excuses himself, return to Anggada, creates a replica of the vessel and instructs Anggada to hide the original. Hanuman convinces Tog of his intentions and is adopted by Tog as his foster son. Hanuman foils to fight Rama's army, which flees, leaving Lakshmana (of D) who is astonished to find Hanuman a foe. Hanuman, on return to Tog, is married by him to Indrajit's widow (cf. D/D/I/L). Hanuman again emerges pretending he is going to fight. He is given the soul vessel by Anggada (of F), and brings it to Rama who is delighted. Seeing the vessel (cf.D) Tog despairs.

It may be noted that in the Navam Purana Lakon, Pedjahitaon Danemaka,1 as in (D), mention is made, but in a different context, of two sons of Kumbakarna, named Kumb-Kuma and Anwani-Kuma.

b. The end of MV

(i) (MV): Tog emerges to do battle. There are omens, e.g., thunder, portending his death (cf.B). SR shoots him with an arrow. Tog (cf.V) dies when his soul is crushed by Hanuman (cf.K/L). Sidra is rescued.

(ii) (MR): Ravana is advised to return SD on several occasions previous to this time. (In BK, Kumbhakarna also advises this). [RF: SR and Ravana fight with magic weapons - in the fight against Indrajit, fire/rain arrows were used (cf.E) - SR shows himself in the form of Brahma to Ravana (cf.E)]. Ravana's heads are shot off bySR, (cf.B) including the one in which his power resides (cf.H).
347.

hair tying, see 27.o) RAMANA's palace was protected by (among others) AN IRON WALL. Various scenes occur before the deaths of INDERAJIT AND FERDANA HANNA. In HSR, these scenes are very similar in wording to the US hilenan noted on page 104.

(iii) In the HSR, A HILL IS PLACED ON RAMANA'S BODY (cf. 3 etc.) / In the Mayang Purna Lakon Pedihiyun Namuna, HANUMAN places it (cf. B etc.) / in a norat kanda, I after the hill is placed, HANUMAN ADDS TO IT TO ENSURE ITS PERISHNESS (cf. B) / In HSR, too, we note that Ramana does not die.

In (1) only, this motif appears to parallel the RH where / Deliverat, lord of the gods, sits in judgement on Rama and Tos and orders the latter to return Sita. Tos refuses. It may also be noted that in the Mayang Purna Lakon Pedihiyun Namuna, Dasamuka unsuccessfully asks EG for victory in the battle.

---

Page 345.

Page 346.

Page 347.
1. e.g. Rh: p.603; RvH: p.161
2. p.128.
4. Stutterheim, op.cit., pp.78-79
This episode is mainly parallel to the episode in NK. (A) regards this episode as part of the Cherta Makaraj Yana and it has therefore been treated as such. In (B/C), however, the parallel episodes are regarded as nothing but tales. In section 29, moreover, we have included various oddments which find no place in the other sections. The main episode is divided into a, b and c.

(i) (NK): After Sita's ordeal by fire (see KAS), Rama returns to Ayudhya. He creates various kingdoms to his followers of whom Siddika is made ruler of Lanka.

(ii) (HR): Throughout HR, Sr is stated to have 33 (or 36 etc) captains. Hanuman Taganga and Parabhan are installed as rulers of the underworld. (Parabhan was previously installed by Hanuman; (of 26, a) This is confirmed by Sr.)

Anila and Anggada were granted the lands of Jaya Singa and Sura Nala after conquering them.

(iii) In the HR, Sr returns to Handuranura to visit his parents (who are thus still alive). In another manuscript of the HR (codex 1689), Bibesana is made ruler of Lengkapura. (In RK, he is offered the rulership but declines it.) In the Hayang Purwa, the Rama returns to Handuranura, too, Bibesana becomes ruler of Nagalengka. In the Rama returns to Nagajodja.

(1) (RK): Rama has already conceived with Tos, and gives birth to one son, Binaamurtanam. Bibhek is his step-father. The child is informed of his father's death by his governor and becomes desirous of revenge. He sets off with his governor across a wall of fire and ditch of death water to Maliven the land of Chalavarti. Tos's 0
friend (of, F/F). Chakravarti accepts the boy as his own and agrees to help. He marches on Lanka, defeats Bibhek, places him in fetters and installs Baina, as ruler of Lanka. Donjeknya, daughter of Bibhek (who mated with Hanuman after the incident in (16+)) but who in HS is regarded as Bibhek's widow who marries Hanuman, see also 23) has a son by Hanuman, named Aurenphad. The latter flies from Lanka to find his father. He finds Hanuman doing sactioism & in human form (of, F), and not recognizing him, refuses to believe that this is Hanuman until the latter vanishes stars and moons. Hanuman hears of events and they muster the ape army, go to Ayudha where Reret and Setrad join them. The army marches on Lanka. Baina is killed and Bibhek freed. They then march against Naliyen and besiege the land. Chakravarti is killed. Mochamu is made ruler./

(ii) In the Khmer, ^ Bibhek is attacked by the two sons of Ruh (Ravana)./

2. The episode of Dose ^ does not appear in RK or HS. In the Javanese Hayang Parwa, several leken, such as Kondu Bregola, Petruk donon Ratu, Saner Bantu Brama and Doorta Naga, ^ relate how Panaekun and become rulers. The HS episode, however, does not portray any other obvious similarity with those leken. The phantom figures in (A) appear to duplicate the motif in (A21).

3. Reluctant hero. (C/K of, also F)

(HSB): ^ Ravana invites Rama to fight. He shows some hesitation but comes. He is then sumptuously entertained. He fights and is eventually killed by SR. In a Javanese leken, ^ Kumbakarna is invited to eat with Dasamuka and THEN asked (to fight). He REFUSES. Dasamuka IS ANGRY. (CF/F/K)/
KUST AND SERVANT.

After Sita is rescued, Rama desires proof of her chastity. She undergoes an ordeal by fire but is untouched by the flames (cf.K/1).

On a later occasion (cf.1), Rama, the husband of Sita, wishes revenge. While Rama is absent, Sita assumes the form of a serving maid and persuades the servant girl Sida (cf.v) to draw a picture of Gtosa (cf.v). The maid disappears and enters the portrait. Rama returns. Sida cannot eradicate the picture (cf.b) and hides it under her bed. Rama lies down but is tortured by great heat. He calls Lakshana; a search is made and the picture found. Rama becomes enraged. He orders Lakshana to kill Sida and return with her heart. Lakshana, greatly distressed, has to be taunted by Sida before he can attempt to kill her. Twice his sword drops from his powerless hand. The third time it becomes a garland of flowers (cf.b etc). Lakshana parts from
SITA, TIMBA CUTS OUT THE HEART AND SHOWS IT TO RAMA WHO REMARKS THAT HER HEART RESembles A BUST's. O A GOD ASSUMES THE FORM OF A BUFFALO AND LEDS SITA (or J) TO THIS ABODE OF THE SAGE V. V. PEEGA. SHE GIVES BIRTH TO A SON, MARKUT. LEAVING him with the sage, she goes to bathe, and sees monkeys leaping about with their offspring... THE MONKEYS REJECT HER FOR LEAVING HER CHILD. SHE IMMEDIATELY PITCHES HER SON. The sage notices the child is missing and is ABOUT TO CREATE A REPLICA WHEN SITA RETURNS. SHE PERSUAdES THE SAGE TO COMPLETE THE SCULPTURE as he desires a companion for her son.

Labi is then created from A FIGURE ON A SLAT. AGED TEN, boys roam in the forest, see A huge RAG TREE AT WHICH MARKUT FIRES AN ARROW, KILLING THE TREE WITH A GREAT CRASH. RAMA HEARS THE COLLISION, AND HEARDING A DEER PARCH, PERFORMS THE HORSE SACRIFICE. A HORSE IS RELEASED WITH BUMPING ATTACHED TO IT, CREATING MESSAGE. LAKSHANA THEN RIDES THE HORSE AS A REBEL. HANUMAN, BABA AND SADHU FOLLOW THE HORSE. BABA SEE THE HORSE AND COURT IT @ WITH LABI (or J), etc. HANUMAN BARS THE WAY BUT IS OVERCOME BY MARKUT who binds him. ONLY RAKA CAN FREE HIM. RAMA ORDERS BABA AND SADHU WITH AN ARMY TO CAPTURE THE BOYS. EVENTUALLY, MARKUT, HIT BY BABA'S ARROW, FALLS @ SENSELESS (or B), IS CAPTURED AND Jailed. LABI EUMPS BACK TO HIS MOTHER WHO GIVES HIM A KNOT.

LOGISTING KNOTr, LABI @ SUCCEEDS IN RELEASING MARKUT (or B). RAMA AND THE ARMY THEN PURSUE THE BROTHERS. RAMA AND HIS SON SHOOT ATTACK OTHER ARROWS, THE ARROWS FALL HARMLESSLY, HIS SON'S BECOMING FLOWERS. Ruma THEN DISCOVERS THE BOYS' identity and LAKSHANA REVEALS THE TRUTH. O

Rama goes to Sita's abode (or B/q) but she REFUSES his overtures. His son returns with him to YUMIYA. TAKING FOR THEIR MOTHER THEY RETURN TO HER WITH A MESSAGE FROM RAMA THAT HER ABSENCE WILL RESULT IN HIS DEATH. SHE STATES THAT SHE WILL RETURN ON HIS DEATH. RAMA AFTER CONSULTING HANUMAN, PRESUMES DEATH. SITA, INFORMED, ARRIVES. RAMA EMERGES FROM HIDING BUT SHE REFUSES HIS ELEAS AND ESCAPES INTO
A CHAESS WHICH APPEARED IN THE GROUND, RANUHAN FOLLOWED BUT SIDA AGAIN REFUSED, RAGA CONSULTS BHRASNO WHO ADVISES A DEMON-KILLING SOJOURN IN THE FOREST. AFTER THIS KSGARA RECONCILES RAGA AND HIS WIFE.


(III) In the HSR, 3/ RAMANA'S DAUGHTER HIDES THE PICTURE IN SD'S DRESS ... SD BEATS ISN. ISN, ORDERED TO KILL HER, SPARES HER AND RETURNS WITH A GOAT'S HEART. ISN HAS NUMEROUS PAINTING FITS (=MAD?). / In a Lao version, 4/ LAK SHEARS DOG'S BLOOD ON HIS SHOULDER. / In the Khmer version, 5/ RAMA'S SONS ARE NAMED RAMAYAK AND JUVALAYAK, / Thus both names containing the name of Lakshmana. Compare this with the US names LAK JUMA AND LAK PASENANG. The names Chaloek and Chabot (of. MA/C/O/V also V4) appear to derive from the Thai Chau Lek (of. V4) and Chau But, the latter being noted by Miller 6 as a name used in the Thai shadow-play.

Page 352.
1. Rp, 116-117 & 126-142.

Page 353.
4. Dheni, op. cit., p. 16.

CHAPTER TEN

Observations

1. The results of this comparison speak largely for themselves. The majority of motifs of the WS are also found in the HSR and/or RK. None of the WS versions, however, is identical to the HSR or RK, nor are any two WS versions identical to each other; in fact, it may be said that each dalang possesses, to some extent, a distinct version, the motifs of which are, to a considerable degree, similar to motifs of RK/HSR. This is not to say, however, that there is no WS "version", and that the WS repertoire is merely the result of "dipping" into the HSR/RK by each dalang. In spite of wide variation, the WS versions (excluding Kedah 5/6) all possess a number of common features which distinguish the WS from HSR/RK and make it possible to speak of a WS version or group of similar versions, which, whatever the origin, have crystallized into a distinct form.

Examples of these common features are:

a. The frame of the plot

The WS group (A-Y) differ from HSR/RK in that no mention is made of SR's exile. The plot is much more compressed, so that the abduction of SD is considered to take place on the journey home, and (11.a) and (11.b) are treated as attempts at this abduction. In Sh. although SR's exclusion from the throne is mentioned, the exclusion episode is absent. Ziesenis notes that Maxwell's version "completes the reduction of Rama to the level of a mere fairy-tale hero, a process which had probably already been initiated in Sh." In the WS, we see an intermediate state in this reduction, about which more is stated below.

b. Certain motifs and names which are absent or differ from HSR/RK

but which are common to the majority of WS versions (excluding those
versions manifestly incomplete), and some of which are found in all versions. Such motifs are:

(i) Shooting palms growing on a naga during the contest for SD.
(ii) The setting adrift of KBS.1
(iii) The presence of and the role played by god-clowns.
(iv) WR’s possession of seven or twelve heads.
(v) Certain names2: e.g. KBA, WKB, RL, DSH, TH, TI.3

b. Minuity Motifs.

There is in the WS, a large, yet to a certain extent, limited number of what may be termed “floating motifs”, which appear in a minority of WS versions but which, judging from their wide area of distribution, are to be regarded as WS motifs. Some of these, e.g. (20) are compatible with other versions and may have been omitted from the latter; others, e.g. (2, h) must be regarded as variants. It is not, of course, suggested that these common features are confined to the WS; many of them are proved to exist in other areas.

c. Localization.

The majority of dalangs believe that the events in their repertoire occurred locally.4 This is not always clear from their narrations, nor is there total consistency concerning the places where the events are supposed to have occurred. A number of dalangs, (e.g. A and U) consider Langkapuri to be Langkawi, an island off the coast of Kedah. Others, however, (e.g. F) believe that it was near Bangkok. Many believe that WKB was situated in Singgore but (U) believes it was at Jitra. Each dalang is able to quote “evidence” for the correctness of his belief; e.g. seven palms are still to be seen in Singgore.

d. Characterisation.

The characters of SR and L in the WS differ considerably from those of KBR/RKB. In the WS, SR is in general more effeminate,5 petulant, harsh and amorous, and lacks resource, depending more than in
HSR/IIK on his followers. Up to section 16, SR is dependent on L's wisdom and foresight. After (16), L's role in this respect is, to a large extent, transferred to the astrologer HBS who figures even more importantly than in HSR/IIK.\(^1\) In contrast with SR, L, who in WS is made a hermaphrodite, is gifted with second sight, has great wisdom and is a moderating influence on SR. We note a similar tendency in Maxwell's version for SR to become a mere fairy-tale prince and there, too, L has the powers of a shaman. We note, too, that in WS, MW and his followers do not usually have very finely drawn characters; in general they are reduced to the level of "all-purpose baddies" and few dales ever feel sympathy for them.\(^2\)

2. Further, the fact that in a number of cases where WS is parallel to HSR/IIK, the majority of WS versions which include the episode are in general accordance as to which parts resemble HSR and which IIK, indicates that the WS episodes in question are not merely a haphazard jumble of HSR and IIK motifs. Thus, for example, in (14.a), many WS versions include the mention of the helping gods (=IIK) and also that of the anthill (=HSR). Likewise in (17), the WS is in many respects similar to HSR but the method of extinguishing IIK's tail resembles IIK. Further in WS we note a consistent omission of certain HSR/IIK episodes, as for example, SR's shooting at the hunchback's hump, the meeting with Kiekken, SR's exile as noted above, or the installation of SR's sandal.

2. The use of EF, in the comparison of versions shows incidentally that much more of HSR resembles the Thai Rama saga\(^3\) (and consequently the Khmer version, which shows much similarity to the Hama e&ipf) and which judging from the bas-reliefs of Angkor Wat, is the older version) than is apparent from BW and SH, (thus as presented by Ziescheis...
and Stutterheim). The HSR has much in common with the later Javanese recensions as found in the cuent kendang and the Rama Kaliling, and it is clear that the popular Rama sagas of South-East Asia fall into a distinct group. The comparative work in this study demonstrates that WS is a typical member of this group. Although the content of WS places it half way between HSR and HK, similarities are also found with other versions: Khmer, Lao and Javanese.

3. Although similarity of WS motifs with HSR/HK does not prove that it is WS which is derived from HSR/HK, there is evidence that WS in its present state is the result of the intermingling of two main versions, Thai and Malay, which may be the literary versions of HSR/HK or oral forms parallel to them:

(a) The names of the chief protagonists are of the same or similar form to those of HSR. In a number of cases where the WS form is somewhat different, e.g. Gangga Nasur, it is obvious that it is derived from HSR, thus in this case Gangga Mahasura. In some cases, the form of the WS name gives the impression of being the result of misreading or alternative reading of the spelling in a HSR text, e.g. the name Jayasen (or Jayamang) for Jayasinga (s-ag). In a few cases, HSR/WS characters bear folk-names in WS, thus e.g., Siti Mayang (for HSR Sava Pandaki), Maya Angin (for HSR Anjeni).

(b) The motifs of HSR which are paralleled by WS are not found in any one (known) MS of HSR. The "overall" version of WS cannot, however, be directly derived from an "original" version (Kc + Kv3 + Sh) for the variants and contradictions of various recensions of HSR are also reproduced in WS, e.g., the begetting of HKP (2 and 11) and the encounter with Sag. (13). 3

(c) Although WS displays more similarity with HK than with HSR in
many cases, there is (excluding Kedah) no general usage of Thai names, these occurring only sporadically in a few versions, e.g. Mila Kuan (F), Sida (L). Where a character is found in RK and US but not (or at least in different circumstances) in HSR, the name is, rarely, Thai, as e.g. in (K-16), Nang Htu Kiri. In such cases the US name is usually a folktale name, thus e.g. Aditya is DSM, Indra is DSB, Suvarnamoocha is TPI.

(a) In certain US episodes, contradictions and contradictions are found which can only have arisen as a result of mixing of Thai and Malay episodes. Thus, e.g. in sections 6 and 12, certain US versions (e.g. B) follow the RK in placing (12) after (6), but follow the HSR in causing SM to deflower RK and cause the conception of SD. Then, however, in these cases, Beli's seed is extracted, SM's must also be lost!

(b) Although the US in its present form is not a haphazard jumble of HSR/RK motifs, this is not to say that individual dipping into HSR/RK does not occur. An obstacle to this has, of course, been the high degree of illiteracy among dalangs, the rarity of HSR in the case of the HSR, and the language barrier in the case of RK. The latter is probably more accessible, for a printed edition is available and possessed by a number of Thais in the area. On the other hand, HSR HSS were usually only found in the sphere of the nobility, and the printed editions (RwE and Sh) were generally unknown.

"Dipping", when it occurs, is almost always through an intermediary. As noted in chapter XXI, a dalang is likely to accept repertoire from any reliable source and this may well be the owner of or person familiar with literary versions. Two Thai owners of texts state that US dalangs have asked about points of repertoire, and several US dalangs acknowledge that this occurs. The result of this type of
dipping is that the material borrowed is usually only a short episode or motif. When a HS or HK motif is found only in one NS version, and especially when it does not blend well with the NS version, this may be an indication of recent dipping. A noticeable example of this is (c), especially, for example in (6.1), (11.g). This is confirmed here by external evidence: C's family were retainers of a former Perdana Penten who read to him passages from a NS of the HS. Those he liked, he adopted. Pupils of C, e.g. Dollah Baju Hijau (Tatang, Bachok), when receiving repertoire from C will naturally have these new motifs included. It appears likely that in the past, other, now widespread, motifs have been introduced in this way.

4. Few of the major motifs of NS - except localization of action - appear to be purely local. Although it is extremely difficult to prove that a motif is confined to a locality, a few minor motifs give the impression of being local; but they are often only found in one version, in which case they may, to some extent, be merely idiosyncratic. An example is (III.), where SD is placed under the urinal! Idiosyncratic versions of episodes often occur due to forgetfulness. This is well illustrated by (II), where the narrator was reminded by Nasehin (who had been told the story previously by II) when the former forgot points or altered them (cf. N-II). In the case of (C) who was approaching senility, forgetfulness apparently caused him to produce two versions of (26). In either of these cases, however, if a pupil had been receiving the story, the idiosyncrasy might have been established. In Kelantan, in contrast with other areas, certain factors seem to militate against the perpetuation of gross idiosyncrasy and to exercise some control over the content of the basic repertoire. In Kelantan, a large number of dalangs know, and at times, perform the story; and a
large section of at least the older section of the populace is fairly well acquainted with the story. A dalang who introduces major changes in a well known episode and/or introduces motifs which are not compatible with the existing WS versions, lays himself open to criticism from the audience. Further, although a dalang may receive an idiosyncratic version from his teacher, he is not likely to restrict his accumulation of repertoire to the one source and is able to refresh his version from other sources. Where there are few dalangs who know the story and where it is (now) little known in the society, the perpetuation of idiosyncrasy is far more likely. This appears to be the case in Patani, Perak and especially Kedah. A similar case seems to be that of the penglipur lara version of the Rama tale as in Maxwell's version, which, recited by only a small number of persons, is more easily reduced to the level of a fairy tale.

5. The WS versions of one region possess certain common features which distinguish them from the versions of other regions. The chief of these features is the identity of the two chief clowns, and each WS type is readily identified by this factor. A few other names are common only to certain areas. Thus, e.g., the name equivalent to HSR Sugriwa: In Kelantan, Sagariva; Trengganu, Piah Sokit; other areas, Sigua/Serigua. In Trengganu Hang Putu Kiri is used while other areas have Mandudaki, as in HSR. Kedah and Perak use Maharaja Dewana, while other areas have Maharaja Wana. These regional variations are mainly a matter of name differences, not of the content of the story. True, certain motifs only appear to occur in versions of one area or adjacent areas, as e.g., rain entering the cave in (14.a.) in Patani; L's creation from wax (4) in Perak and Patani (0); Hang Putu Kiri's origin (6.o) in Trengganu. Yet in other respects, the
versions possessing these features are often more similar to versions of other areas than to each other, as is clear from the comparison of versions, and on occasion, strikingly similar motifs are found only in perhaps two versions from areas far apart, as e.g., the explanation for the failure of the barrier's power in (II, F and L).

It should be noted, that with the exception of Kelantan, there is no significant fluctuation in the degree of similarity of a BS type to BS or HSR according to the proximity of the area to Thailand. Thus, e.g., both Trengganu versions resemble BS as much, if not more than most Patani versions. Likewise, Patani versions have as much similarity to BSR as do other BS types.

With regard to the Kelantan versions, (U) and (V) are, according to our criteria, BS versions, although more Thai influence is present in the names of characters. (U) and (X), however, cannot be considered as belonging to the group. (U) gives the impression of being a synthesis between BS and another, Thai, tale. (X), however, apart from the names SR, SD and Haduman, appears to be a Thai folk-tale, and judging from the variation in two narrations, has much that is idiosyncratic.

We note, too, that overall the Kelantan/Trengganu versions are much fuller than in other areas. In other areas, moreover, dalangs are often unsure of the content of their narrations. In Kelantan, by contrast, the older dalangs, at least, are generally very sure of their material.

6. The latter remarks bring us to the discussion of the differences between the generations. In Chapter VII, we noted that in Kelantan, less younger dalangs knew the Chevita BS and that in Patani, of those examined, none under 35 years knew the story. In the comparison of
versions we further see that in Kelantan, the basic repertoire of younger dalangs who know the story tends to be far less detailed and complete than that of older dalangs. It will also be seen that the repertoire of the middle and older age groups in other areas (excluding Trengganu) in generally far less complete than that of the same age groups in Kelantan, but approximates that of the younger Kelantanese dalangs. This seems to indicate a general decline in the knowledge of the Chariot. The first parts of the tale to disappear usually seem to be those of sections (13-27); many younger dalangs omit to learn the details of the war against Mar and jump from (17) to (20).

7. The comparison of versions amply illustrates the remarks in Chapter III concerning the multiplicity of a dalang's sources of wayang knowledge. We see that in general the version of the pupil is little (if any) more similar to that of his teacher than to that of other dalangs. Thus, e.g., (D) is in many respects widely different from (B). True, certain uncommon motifs may be found in both, e.g., (16, C), but generally (D) is far more similar to (A). The same variation is found between (B) and (J); and (E) and (H). Older dalangs sometimes state that in "the old days" pupils followed their teachers' repertoire far more faithfully than today. There may, perhaps, be some truth in this but the view seems to be an overly optimistic one of the past and reflects more the conservatism of their years than actual fact. A comparison of (B) and (C) certainly does not indicate faithful reproduction of their teacher's repertoire.
Chapter X

Page 354.


Page 355.

1. The use of this motif ensures that it is destiny which brings MBS to SR and removes the taint of jahaka (treason) attached to a decision to leave his brother.

2. Here, too the bilangan may be mentioned as a distinctive feature of WS repertoire.

3. It may be noted here that the names of the puppets in the Skeat collection indicate that the basic repertoire of the owner of these puppets was the Chekita MS and that the latter was a version showing many of the distinctive WS features. Thus, examples of distinctive WS names are: PA, Sog, Sokaba, Tilaam, Lelabak, HI, HB, Kochamu (in L), Madurnenga, HI, MBS, Inawajih (=Mercat), K and S, PSC, DP, Raja Gagak, MA and the clowns PK and PM. A large number of minor comic characters are also present, as in the case today. Each dalang has his own minor comics with various names. Sheppard, ("Malay Shadow Play Figures in the Museum of Archaeology and Ethnology, University of Cambridge", 1963, pp.14-17) is incorrect in stating that nowadays the large number of comics, as found in the Skeat collection, have disappeared. The figure of Pa' Sambi, the Chinese, is, moreover, still used and (A), for example, regularly employs the figure.

Here, also, mention must be made of the so-called "Patani version of the Ramayana", described by Winstedt (op. cit., 1929). This version is closely related to MS. It was recorded in Perak, and the names Pedokok and Samad are those of the Perak WS type. Examples of other distinctive WS names are: Manasa, Enden (=Endeng), Seriga, Katu Giri, Seri Ashap (=Achek, M), Serami, Singa Malim, and Jolim Dena. A number of distinctive WS motifs are also found, e.g., the events in (3a), shooting seven palms on a naga (8a), the inclusion of both gods and anthill (14a), and the setting adrift of MBS (16b). Nevertheless, the version shows in general more deviation from MBS/BK than the majority of WS versions (more, e.g., than M). It is uncertain whether this version is, in fact, derived from the repertoire of a dalang or whether it was recited merely as a folk-tale.

4. Exceptions occur: (B), for example, holds that Langkapuri is (correctly) Ceylon. He states that he was told this by a European.

5. In the Menore (Southern Thai drama), the hero is always portrayed as a most effeminate character (by Malay/Thai norms).

Page 356.

1. He is afforded a most important role in the Khmer. (Ramkong, 1969, p.45).
2. An exception is (c) who stated that he wept at WN's death. This is apparently due to direct HSR influence. See below.

3. Further, many of the motifs common to HK and RF (but absent from RV and Sh) are not found in WS.

Page 357.


2. Caution is necessary here, for such motifs may yet be found in other Thai/Malay versions.

3. E.G.G. Barrett has written a stimulating paper "The Malay Ramayana", (unpublished paper read to the members of the Royal Asiatic Society, 1963), in which he suggest the origin of HSR from wayang performances. Our study of the WS repertoire enables us to appreciate the growth of variants and differences in sequence. If Barrett's hypothesis is correct, the performance of the Rama saga in a wayang would explain the growth of variants and sequence differences of the HSR recensions. It is not, of course suggested that the wayang in question was the WS.

Page 358.

1. Hassin does not profess to know the story nor can he recite it. His prompts were worded: "But before you said ..." Baud's reaction was, "Oh yes, I'd forgotten that bit". It does not appear that Hassin was prompting Baud with another version.

Page 360.

1. We note that the two Trengganu versions are very similar but here there is danger in attempting to generalize, for only these two dalangs perform the Trengganu type and they both originate from the same area. In, moreover was prompted by a neighbour who had wayang connections with (K).

Page 362.

1. There are, of course, exceptions, e.g. Hassin (Kedai Buluh), whose Cherita WS is quite detailed, but such are rare.
CHAPTER ELEVEN

Ranting Tales

The term ranting is widely used by Wayang Siam dalangs to designate the mass of stories, which although a part of the Rama repertoire, do not appear in the basic parts consisting of the Cherita Mahrajah Yana and Kusi Sevandi, and which are thus not parallel to Malay and Thai literary Rama sagas. As is clear, too, from the term ranting (twig), these stories are not considered to form a basic part of the repertoire, and consist of the later or minor adventures of the heroes or their offspring. Each is a complete story in itself and the tales do not form a series in chronological sequence. Although a small number of ranting tales are common to many dalangs and are fairly constant as regards content, the great majority are far more fluid in content than the basic repertoire, and in many cases stories are changed and invented.

A wide variety of motifs is found in ranting tales but the predominant influence is that of the Panji cycle of stories. A majority of ranting tales, by reason of their plots/motifs, are, in fact, Panji tales adapted to suit the Rama characters of the Wayang Siam. The most obvious source from which the Wayang Siam has acquired these stories is the Wayang Juma which performs mainly Panji stories: several of the stories are common to both and a number of Wayang Siam dalangs state that the Wayang Juma is the source of much of this repertoire.

In order to appreciate the process involved in the adaptation of Panji stories to the Rama tree, it is desirable firstly to examine some examples of these ranting tales common to both Wayang Siam and Wayang Juma and/or literary versions and to compare the adapted version of the former with the pre-adapted form of the latter.
366.

a. The first example, narrated by E, bears no title although E recalls that he has heard it termed Ken Ketarabuhan (i.e., Ken Terabuhan). It is interesting to note that E considers the story to occur before Kuti Serawi.

SD is recovered by SR (226) but SM objects to their reunion, stating that they must be remarried. Temporarily, therefore, on EMA's advice, SD wanders in the jungle, meets TP Hutan who guards the jungle fauna, and stays with her, taking the name Nek Hutan.

SR, with PD and UL, sets off to hunt birds with his blowpipe. He wings a bird, causing it to fall in Nek Hutan's cave. SR follows, finds, and makes love to Nek Hutan whom he fails to recognize. ID and UL return and inform SM who is embarrassed. Mandudari summons SR and orders him to hunt for a pregnant mousedeer. During SR's absence, she summons Nek Hutan and orders Wak Patch Lela Farkasa to execute her. Nek Hutan asks him to place her corpse on a raft with flowers. He then kills her.

SR, hunting, smells flowers and finds the raft and the corpse. He stabs himself. UL then makes to kill himself but is afraid. Unfortunately, he stumbles and falls on his kris! PD decides against suicide, returns and reports to SM who orders him to summon BKF doing asceticism on Gunung Mayang Tunggal. BKF finds the raft with SR and SD whom he recognizes, and carries it to SM who then discovers from Nek Patch that HR is responsible. She is made to take her meals with a black dog. MBS is unable to revive SR and SD. PD therefore builds a chendi pillar, raises the raft into the clouds and burns incense. Sang Kaki Betara Kala smells this, descends and questions PD. He then ascends, obtains milk from the breast of the virgin nymph Bidan¹ Bongsu Lela Purba, prepares the antidote and restores SR and SD. SM ties HR under the palace and sets about the remarriage of SR and SD.
This is an ideal story to illustrate the assimilation of Panji tales into the Rama tree, for unlike the majority of Panji tales in Kelantan, it is well known in literary versions and it is thus a comparatively simple task to ascertain the changes and observe the process involved in the transformation. Other literary versions, for example the *Rikayat Kelana Longkang*, are also found performed in the wayang — in this case *Wayang Jawa* — but I know only of a Kelantesene literary version of that tale, which may have itself been influenced by the Kelantesene wayang.

The plot has remained largely that of the literary tale of Ken Tambuhan. It is thus interesting to note how it is grafted onto the Rama tree; the join is made by causing SM to oppose SB’s immediate reunion with SD after her rescue from MS, on the pretext that she has been made unclean. SD is made to enter the jungle where she is in a position to assume the role of Ken Tambuhan. SB then assumes the role of Bu/Rodin Mentri/Undakan Penurut, and PD and W those of the kadesyan. The parts of the *patu* and *perraaiguri* of Kuripan are taken by SM and Mx. The story then proceeds along very similar lines to the version published by Teow, with only slight deviations, e.g., the omission of the healing flower.

Characters from the *Cherita BN* although not corresponding to any character in the Panji tale, may be introduced into the *Wenting* tale to play parts in keeping with their characters and roles in the *Cherita BN*. Thus in the present example, MHA is the adoptive father of SD; HNP performing asceticism (see A29), is brought in to perform a task requiring strength; MBS is introduced when a problem requires divination. Rama characters corresponding to Panji characters may also retain their original characteristics. Thus in a number of stories, L takes the role of Bu’s brother, but he remains always the celibate. Sometimes, the characteristics of the protagonists of two
corresponding roles are almost identical, as in the case of PD and Semar, the god-clown in both. Similarly WL’s role as comedian with a streak of cowardice is repeated in the role of Turas. On the other hand, the Panji characters may have an influence on the Rama character; in the above example, PD becomes a most evil character; SR becomes a great lover, befitting the role of Panji. When a characteristic, such as that of lover in the case of Panji, is prominent in the majority of stories, this appears to influence not only the character of SR in romancing tales but the effect is seen even into the basic part of the repertoire. Thus, as Awang Lah remarks, "SR can never refuse a woman". (see page 312).

Two examples, common to both Wayang Siam and Wayang Java, are now presented. In brackets are the Wayang Siam forms.

D. Kerak Nasi or Nasi Dinding

Semar and Turas (PD and WL) go to the palace kitchen to eat the crust left in the ricepot. They quarrel and create a tremendous din. Inu (SR) is disturbed, and furious, finds them and drives them out. Semar (PD) decides on revenge. He emerges from his envelope taking the form of SYT and orders Turas (WL) to take care of the envelope. Assuming a different, mighty, form, he demands Galuh Chendra Kirana (SD). A fight ensues and Semar (PD) captures all Inu’s (SR’s) followers. Inu (SR) is defenceless. Turas (NS) then advises SR to lament (weep). Semar (PD) takes pity on Inu (SR), re-enters his envelope and is reconciled with Inu (SR).

These are the elements of the story common to two Wayang Siam (C/G) and one Wayang Java (MU)² dalangs. There are the same amount of variations as found in the comparison of Cerita MW. There is a possibility that Inu’s driving out of his followers — not uncommon in romancing tales — may have influenced SR’s character in Cerita MW, for there he regularly drives out various of his servants.³ The roles
of Semar and Turas here are again most suitable for PD and NL. We see, however, that MBS replaces Turas in this example when advice is needed for SR.

c. Kern Flmo.

Dau (SR) is away from home for some time. Eventually, Radin Charkang Tonaluh (Chardan), wishes to seek his brother, but his father, Ratu Kuripan (SH) refuses him. He opposes his father, resulting in his becoming a golden ape. He sets off into the forest. Eventually he arrives in Daha (also Daba or WRB). The Ratu Daha (same or NMA) has a daughter Radin Galuh (TP Chammara Berama). All claimants for her hand are forced to fight the ape. Only when Dau (SR) arrives, is the ape overcome and restored to his former shape. Dau (SR) gains the princess.

These are the elements common to one Hayang Bisas (a) and one Hayang Jawe (Dollah) dalang. In the Hayang Bisas, the tale is said to unfold before SR's marriage with SD. Note that the correspondence between the Rama and Panji characters is not always fixed: in (b) Radin Galuh is SD; here she corresponds to another princess.

The above tales are distinguished from the majority of ranting tales in that their content is fairly constant. As stated, the content of the mass of these tales is not very fixed. This is partly due to the fact that most of the tales do not bear titles; when titles are used, moreover, the same tale may have different titles or two different tales may bear the same title. The only way of identifying them is by giving a resume of the content; some dalangs use the term umbi cherite (the root of the tale) to speak of the title. This umbi implies a resume. There is thus no "handle" by which to refer to a tale and this may partly account for the great fluidity of the content. The same problem of title is also present, of course,
in the literary Panji tales; in oral versions this is magnified.

Although the great majority of ranting tales are derived from the Panji cycle, few are easily recognizable as parallel to known literary versions. Most of them are fairly short, and must be regarded as fragments, none containing the full circle of a typical Panji romance. The typical motifs of the Panji tales are, however, easily recognized in these ranting tales. For example, the following regularly occurs: 1

a. Changing of names. In a tale of G, for example, SR, about to do asceticism, changes his name to Seri Panji Anggung Gunung; L becomes Marsa Hilir; MD, Tobu Temandu and WD, Demang Semangkah. The name change may also involve change of appearance, but this is not common with well known puppets.

b. SD is regularly abducted. The story then centres around her recovery. Other women are also abducted, as for example, the princesses destined for L\$ and LP, SR's sons.

c. SR is a great lover. In many stories he is Panji the lover of a variety of females.

d. Characters become dalangs. In a tale of G, SD becomes a dalang. In several tales, 2 SR becomes a dalang and performs the first wayang. This motif, also found in the Hayang Java where NM is the first dalang, is quoted by several dalangs as the reason for SR's/NN's appearance with WD/Tudia as dalangs in the hayang performance. 3

c. SD sometimes becomes a man; he defeats rivals and marries princesses; in a few tales she becomes a penjurit name (robber).

f. Panji names. The enemies of SD and/or his sons etc. regularly have names from Panji tales, e.g. Ratu Kembang Kuning, Ratu Kotsari, Ratu Monca (Donna) Keling.

Although many ranting tales may be merely adaptations of existing Panji tales, most dalangs do, to some extent, compose parts of their
repertoires. This may merely consist of some tampering with the plot and the addition of new scenes, or may entail composition of new stories. The majority of dalang are somewhat loath to admit that they invent tales. This can only really be appreciated when we understand the dalang's attitude to the Rama tree. The story of SR and MM is no more legend for the dalang; it is history and generally believed implicitly. It is the root, trunk and branches of the tree which are considered to be most inviolable and it is admitted that many ranting stories may not be so historically valid. Nevertheless, the more conservative of dalangs, so far from approving of artistic creation, denounce invention of stories as balayak (lies and untruth). The fact still remains, however, that few, if any, dalangs are entirely innocent of such invention. The method is to juggle about with various well-used motifs such as the examples listed above. The dalang is not, of course, confined to using Panji motifs. Often duplications of motifs from the sherita are included; a notable example is that of NKP's begetting sons. In ranting stories, he is often caused to produce further sons who then indulge in various adventures. The permutation of well-used motifs results in the creation of a story which although new, does not strike one as an obvious fabrication; similarly it is possible to give a new twist to an old tale. Sometimes motifs may be taken from films or modern stories but they are unlikely to be used in ranting stories featuring Rama characters unless they harmonise with the existing repertory. The more obscure of ranting tales are sometimes termed - by extension of the metaphor - sherita dam and sherita bunga (leaf and flower stories).

The economic factors discussed in Chapter II, the chief of which being that audiences nowadays usually pay to attend a performance, and that a succession of dalangs performs at one location, have resulted in far more attention being paid to the wishes of the audience than
was apparently once the case, and intense competition between dalangs, so that a dalang is always striving to do something a little better than his predecessor at a location. It is due to this competition, no doubt, that the growing trend, at least among the younger dalangs, appears to be towards more and more invention. Before a performance a dalang will often attempt to assess his audience and its composition according to age groups. Dalangs declare that old people come mainly to hear a good story, the younger generation wish to witness love stories, and children love comedy and battle. If he has no tale to suit the bill, he may alter or invent. The new tale may only be performed on the one occasion, or it may catch on and be imitated by other dalangs. The result of the increase in invention is not generally that increasingly better tales are produced; rather they become much triter and performances tend to resemble musical revues with large amounts of comedy, many spectacular battles and a much faster pace than was previously the case.

Cherita Seri Rama Hitis

Another ranting tale which, although not from the Panji cycle, appears to have been borrowed from the repertoire of the Wayang Java is that generally known as Seri Rama Hitis and which forms a bridge between the Rama and Pandawa cycles. For this reason it is rather different from other ranting tales and is treated separately. The WJ version is, according to MM taken from a Malay literary version of the tale, a manuscript of which was in the possession of the late Tengku Khalid. The elements common to the versions of Mik Man (WJ), B and D (WS) are as follows:

(SD in particular, and B/D) SR’s (also Rama Dewa MM) subjects in general are suffering from illness. (WBS B/D) (Bibisonam MM) consulted, advises obtaining the (pupu jentaka kelima shahdah D) (pup
taga gindu lima borsaga B) (saint layang jentaka lima sada N) from (Idema Wangsa 1 D/ D) (Punta Dawa MB) of the Pandavas. This will affect a cure. (However, the life force of the Pandavas resides in this object D/ MB). It is decided to obtain it. (Anila and Anggada D/ MB) (Lolabat and Lelabit D), in the forms of a worm and a lizard attempt an entry into the land of the Pandavas. They are opposed by (Katot Kacha 2 and Anta Raja, the sons of D/ MB) Bima, and driven back. Hanuman succeeds in entering and asks for the object. (Kisna 3 D/ MB) (Idema Wangsa B) agrees but states that it must be placed in a case which Hanuman may take back but must not open until arriving home. (Katot Kacha D/ MB) (Bima D) enters the case. On route for home, Hanuman (tears open D/ MB) (drops D) the case. (Bima emerges and fights Hanuman. Katot Kacha and Hanuman come to their fathers' aid but the fight is stopped by SR and Idema Wangsa B) (Herada descends, and in snake form D) (a snake MB) causes Hanuman to faint. (Herada D) (Katot Kacha MB) repairs the case and Herada restores Hanuman. On Hanuman's return, the case is opened and Katot Kacha emerges. Hanuman attacks him and he returns, (after issuing a challenge D) D/ MB] Eventually a battle follows in which SR fights Kisna, L fights (Arjuna D/ MB) (Idema Wangsa B). SR and L enter the bodies of their respective opponents. (SD enters Kisna's wife D/D) (PD and WL enter Semar and Turas D). (Hanuman does asceticism on Gunung Kendali Seda MB) (Hanuman descends into the sea but guards SR's balai with his tail. MBs, now senile, remains in the balai. The Jin Hitam also guards it. When the time comes to burn Pandu's corpse, the balai is required. Katot Kacha goes to fetch it, informs MBs and kills the jin, but is prevented from taking the balai by HKP who drives him off until Katot Kacha obtains a letter from Kisna and presents it to HKP, B.)

The Kelantanese version differs considerably from the Javanese
version of Kata, which, however, is probably only one of many Javanese versions of the episode. Certain similarities are, however, present and the Kelantanese Raja Hitik contains motifs found not only in the Javanese Raja Hitik but also in Rama Hitik.

In Rama Hitik, Sinta, the wife of Rama Dewa, desires Dewi Warna, Crupadi as a companion. Hanuman is sent to ask for how and is given a casket by Dewa Kacana, in which, Hanuman is told, is Crupadi. Hanuman returns, the casket is opened and Gatutkaca emerges and worsts all the bystanders until Rama shoots him. He returns to Agemastra, falls dead but is restored by Krishna.

In Rama Hitik, Arjuna's adultery with Krishna's wife causes a fight between Krishna and Rama, Lerosana and Arjuna. Rama incarnates himself in Krishna, Lerosana in Arjuna. The celibate Lerosana regrets this, emerges and then enters Baladona, Krishna's brother.

 Mention of Darsawangga's pujaika occurs in both Malay and Javanese versions of Pandawa stories. An episode in the Javanese lekon Somar punta hancu shows some similarity to the Kelantanese Rama Hitik. Somar, as Dewa Halena, ruler of Pudak Setegal where an epidemic is raging, orders his pujaika to steal the Kalimasada from the Pandavas. In a Malay Pandawa tale, too, an attempt is made by two brothers to steal the object.

The balai motif is also found in the Javanese lekon Gatutkaca dua kalijen Dewi Priciva, where included in the brideprice for Priciva to be married to Gatutkaca, is a golden balai with 800 pillars. This is fetched by Bradja Rusti and Bradja Palamatan from Singgala, but passing Kendali Sada, the abode of Begeven Hanuman (cf., NH) they are attacked by the latter. They identify themselves and are allowed to proceed. A similar motif also occurs in a Malay wayang manuscript where Gatutkaca himself goes to fetch the balai from Babihansa.
The latter is willing but states that only a woman can carry it. Gétuknoha takes it himself, however, after Rabihsen has ordered the guardian devils to leave it.
Chapter XI

Page 365.

1. Kedah is excluded from the following remarks. There, much of the repertoire consists of Thai folk-tales.

2. Compare the parallel Javanese usage jangkang (side-branch) to designate a similar section of Javanese repertoire.

3. The adventures do not all occur after the basic part but may in some cases be regarded as branching off from the main stem, as e.g. Keru Emas, or the examples of B and C on pages 190 and 200 which are considered as wanton tales by B and C, but occur directly after the Chehita III. The time of occurrence of most wanton tales is, however, generally very vague.

4. It is interesting that several layang sima dalang stress that Panji tales are most suitable for performance in their genre due to the fact that the theme of separation and reunion is a major one in both Chehita III and Kusi Seraei, and in the Panji tales.

Page 366.

1. Bidan means midwife; there is, however, often confusion between bidan and bidan and the latter often merely implies "nymph", "houri".

Page 367.


Page 368.

1. It should be noted that influence has not merely been one way; a number of layang John dramas, e.g. Kalang Bongkang, have been strongly influenced by the W3 version of the Kusa saga, (apart from the considerable influence of the HS or allied versions on the Panji cycle).

2. Cf. also Hill, op.cit., pp.92-93.


Page 369.

1. i.e. Timanglah.

2. Cf. also Hill, op.cit., pp.92-93.

Page 370.

1. For easy comparison with literary versions, see H.H. Jyvnboll,
2. They may possibly be considered as variations of the same tale.

Page 373.
1. It is this belief which often leads dalangs to deride their rivals' versions of an episode with remarks to the effect that such and such could never have really happened. (Or) dalangs often pride themselves on the fact that their story is the true history and not invention.
2. This is, of course, relative as is clear from the comparison of versions of Cherita MH.

Page 374.
2. Ibid. pp.351-353.
3. H.H. van der Tull, "Eenige Maleische Hengang Voergelicht", T.B.G., XXV, 1879, p.536. Here the object is called djimat pustaka kalimasda. It appears to consist of a talisman upon which is written the Islamic declaration of faith; derived from asmat pustaka kalimasu almahda.
5. Voorhoove, op.cit., p.28.
CHAPTER TWELVE

RITUAL DRAMA

1. Preliminary Remarks

This study does not include a detailed examination of the ritual of the Wayang Siam; such an examination would necessarily include widespread comparative work with the rituals of the Wayang Java, Main Puteri and Hak Yong, for the rituals of each genre have borrowed much from the other genres and all have many features in common. The WS ritual in particular, is, to a large extent, a synthesis of Wayang Java and Main Puteri rituals. It is clear, therefore, that such a study would not be directly relevant in this examination of the Rama tree. Here, we shall mainly confine ourselves to presenting the content of the drama performed in the WS berjamba ritual. As it is undesirable that this should be dealt with entirely out of context, it is preceded by a short discussion of the main features of the ritual, including some mention of the ceremonies accompanying performances for public entertainment.

Kenduri and buka penggung

We shall speak firstly of the ceremonies preceding a single performance or a series, whether played purely for entertainment or for ritual purposes. Two opening ceremonies are considered necessary when a dalang is performing at a new location, on a new penggung or on a penggung which has been closed (with a closing ceremony). The first consists of a number of offerings accompanied by invocations and is called a kenduri. Before the berjamba ritual, even though the penggung may be in regular use, a kenduri will be necessary. The kenduris of several dalangs were recorded and, wherever possible, further recorded at a later date. That of one dalang (Karim) was recorded four times.
Comparative work revealed that it is possible to speak of one basic form of kenduri containing invocations to the denizens of the four compass points and to those of earth, field, village and river. There is, however, a good deal of variation between the kenduris of one dalang and another. It was found that a dalang rarely gives two identical renderings of his kenduri. His store of invocations is rather like a bank from which he may draw sufficient to suit the occasion. Ideally he will recite the complete version, which he will have learnt orally. Slips of memory and intentional abridgement usually ensure, however, that the resulting product is much shorter. It also appears that many dalangs do not merely accept the form learnt from their teachers (or other source) but may add to it material gleaned from other sources, or even idiosyncratic embellishments of their own. It is also noticeable that in the case of dalangs who regularly recite their kenduris, the invocations tend to have a more rigid form that those who only recite them occasionally.

Interesting is the fact that the invocations used in the wayang kenduri show many similarities to those of main puteri, and the same kenduri is often used in both wayang and puteri. Thus, the dalangs who are also bomoh puteri use the same kenduri for both. Often, moreover, a dalang — usually a young one — who has not yet learnt the invocations, will invite a bomoh puteri (or another dalang) to perform the kenduri, and the kenduri performed before the berijen ritual is often performed by a bomoh puteri. The same kenduri is also performed by regular bomohs in their "general practice".

The invocations consist of a list of names of spirits together with some remarks on their origins and abodes, for thus the dalang displays his power over them. At the end, the dalang informs each category of spirits either that he is only playing a regular performance or that he
is throwing a feast. (berdama). He then admonishes the spirits to conduct themselves well, for the prime function of the kenduri is the warding off of quarrels and strife, and ensuring harmony during the performance. When the kenduri is recited before a berdama, it may be regarded as the "hors d'oeuvre" to a feast with more far-reaching aims. The statements on the type of performance and the admonishment are less fixed in form than the preceding part of the invocations.

After the kenduri, the buka pengantuk ceremony is performed, and as the name implies, the pengantuk is now to be opened. The words used in this ceremony, apart from a few introductory invocations, are a closely guarded secret and are mouthed inaudibly. It is here that the internal knowledge, mentioned in Chapter XIII, is employed. It was found possible, with a good deal of persistence, to gain the confidence of several dalangs, by accepting them as my teachers, and enough material was gathered to compare the buka pengantuk ceremonies of several dalangs. The ritual consists of various charms aimed to capture the hearts of the audience and generally to make the dalang and his performance attractive to them. There is a wide range of difference between the charms of one dalang and another. Although the buka pengantuk is not, of course, performed every night, some of the charms are employed by the dalang before each performance, and are whispered just before the main drama commences.

The Berdama

The most important of all the wayang rituals are those which fall under the general heading of berdama (feasting [the spirits]), and they are: pelihan (ritual bathing of pupil); relepas niat (release from a vow); and menyemah (propitiation of spirits).

The form of this berdama ritual is, with minor differences, the same for each of the three ceremonies mentioned. Eight of these
performances were observed, tape-recorded and photographed. It was possible to observe two performances of pelamak by the same dalang. A comparison of the performances of several dalangs reveals that, although certain variations are found, all perform essentially the same ritual. The ritual is a long one, beginning in the evening at about 8.15, and ending the following morning between 9.00 and 12.00. The elements common to the performances of the majority of dalangs are as follows: kenduri (and possibly buka ponggang), the usual prologue, the drama of Pak Peron Hutan, the invitation (menadah), the drama for entertainment, the drama of Betara Kala, the trance, and the release.

The kenduri is as described above, and here the dalang mentions that there is to be a feast the following morning. The first part of the prologue then follows.

After this, the drama entitled Tek/ Pak Peron Hutan (the Forest Clown) is performed. This is a short drama lasting about fifteen minutes and possessing ritual significance. In this, the sage, Maharici Kala Api, or Seri Rama orders Peron Hutan to hunt for meat / a white mouse deer. He departs into the jungle with his dog and encounters a tiger which pounces on him. As the tiger is about to devour him he thinks of his teacher and wills help. He immediately gains strength and kills the tiger but has not the knowledge to cast away the evil influences (badil) surrounding the carcass. Returning to his teacher the sage, he is taught the necessary incantation and casts off the influences. It is clear that this exorcism, in addition to its function in the drama, has a wider application and serves also to clear the air of evil at the location of the wayang performance. In this drama, too, we see symbolised the relationship between the dalang and his teacher. The performer is often the dalang muda and it is interesting to note that several dalangs end the drama by the sage or
Peran Hutan hurling the carcass foreway. If the dalang has been initiated (pelingan), Peran Hutan throws away the carcass. If he is still uninitiated it is the sago who must dispose of it. As stated, we are dealing here with exorcism. It is noticeable, however, that in the borjian ritual as a whole, exorcism does not play a major role. True, the spirits are sent home at the end of the ritual, but their presence is due to their being previously invited, and propitiation rather than exorcism is the aim in the ritual. Spirits, in general, are neither regarded as good nor bad; if well treated they are unlikely to cause trouble, and vice versa. The only really evil things are influences such as badi and kawong which are not really personified, and it is these which must be exorcised rather than propitiated. Another class, the balo, are in the nature of hybrids between spirits and influences, and are both exorcised and propitiated.

Following lak/Tek Peran Hutan, is the second part of the regular prologue. After this the madah (invitation) is performed. This is a formal invitation to the spirits to attend the feast soon to be given. The madah of all dalangs examined have the same function but there appears to be wide scope for variation. At one extreme the dalang merely mutters the invocations inviting the spirits. At the other, the madah becomes a full drama. The great majority of madah performances, however, involve the "god-clown", Pak Dogol, and his companion lak Long as the bearers of the invitations.

The main drama then begins. Here, too, there are certain ritual exigencies not normally present. The drama chosen should be one featuring Rama, often K & S, and it should be completed in this performance, thus with the usual happy ending, for if not complete, the drama may be curtailed on an unhappy note, with possible unfortunate consequences for all concerned in the ritual. This drama usually ends at midnight.
The next part of the performance is the Cherita Batara Kala. It was found that there is one version performed by Kelantanese dalangs, with only minor variations. The performance is considered to be fraught with danger, and children are not allowed to sleep near the pengasang. The climax of the drama comes when Kala, tortured by an insatiable hunger and having tasted blood, chases one Hak Babu to a wayang pengasang where Hak Long is the dalang and there then ensues a confrontation between Kala and Hak Long. We witness thus a wayang within a wayang, and the performing dalang is identified with dalang Hak Long. Kala interrogates Hak Long on the various ritual names of the wayang props and examines Hak Long’s genealogy; Hak Long answers the questions and recites the genealogy of the performing dalang. Kala, satisfied with the answers, is then told to wait, as he is soon to be fed. We see, thus, that the dalang is demonstrating his knowledge of the wayang and qualifications as a dalang, and his skill in dealing with the denizens of the spirit world. It is not, therefore, surprising that only initiated dalangs are considered qualified to perform this ritual.

It would appear that in Kelantan this drama does not function so much as an instrument of exorcism as a prologue to the propitiation of spirits. It is interesting, however, that there are several references to exorcism in the drama: during the chase of Hak Babu, she escapes by various means; for example she squeezes through a bamboo pole which has not been cut at the node. Kala then curses any person, who, in the future, so cuts a bamboo, and declares that the only remedy will be to hold a wayang performance. In practice, however, the wayang does not appear to be used to cure such complaints, and the most obvious method of diagnosis and cure would be a performance of main puteri. It is possible that a vow might be made in this case to perform the wayang if a cure was effected, but the resulting performance would be
a palemoon niat (release of vow) rather than an exorcism.

The *kala* drama is not the main part of the ritual, for this is now to follow. In fact a minority of dalangs do not perform the drama nor do they feed *kala*, feasting only the other puppets. This minority includes old and knowledgeable dalangs. Thus, for example, neither *awang iah* nor *sal* perform *kala*.

The following part of the ritual is the longest, lasting up to six hours. The screen is rolled up and the dalang goes into trance to feed the spirits. Each puppet is considered to have a *jenahlang* (familiar or soul). Those are variously thought to resemble *malikat* (angels), *iblis* (devils), ghosts etc. Although very few wayang *jenahlang* are mentioned in the invocations, they are all understood to be included in the latter, and it is these spirits, together with the myriads of other beings of earth, village, field, river and the four compass points, which are to be feasted. In trance, the dalang becomes possessed in turn by each of the *jenahlangs* of his puppets, grabs the puppet of the possessing *jenahlang*, lunges forward and dips the puppet into various foodstuffs and other offerings arranged on platforms in front of the wayang.

It is interesting to note that the basic form of this ritual is that of a *puteri* performance. When the dalang is in trance, he requires the presence of a *mindok* (control and guide). In every case observed, the *mindok* was a *mindok* of *matai puteri*, complete with *rebab* (spike fiddle). Even when a dalang's teacher attends the performance and assists as control, the *mindok puteri*’s presence is still necessary. The *rebab* used is a three-stringed *puteri rebab* and at no other time is this instrument used in the wayang. All the songs, and several of the tunes played in the ritual are those of *matai puteri*, and in those the *mindok puteri* leads the orchestra and thus guides the men in trance.
The mindok also engages in dialogue with the possessed dalang, and here, too, his role should be that of guide and control. The idiom of this dialogue is thus often that of paterni.

In trance, although the dalang is considered to some degree to be manipulated by his puppets, he is still to a large extent held responsible for his actions. He must know intimately the characters of the puppets by whose jembalang he is being possessed, and he must act the parts accordingly. I have observed a dalang whose actions resembled an ape-like character while being possessed by a refined female character's jembalang. The dalang was subsequently criticized for a lack of knowledge and control. Thus, although there is some relaxing of inhibition during the trance - most striking during possession by violent characters when the dalang must be restrained - the dalang is not at liberty to speak and act entirely as he pleases if this is out of character and out of place, and blunders are more likely to be held against him than against the spirits.

The last part of the ritual is the pelopas (the release). This consists of invocations designed to send back the spirits who have attended the feast (manghantar); it is a final casting off of unpleasant influences and a ritual clearing of the air, and it dispels the atmosphere of relative gravity which has prevailed. The form of these invocations is considerably less fixed than that of the kenduri. The pelopas of one dalang was recorded on five occasions and considerable variation was found each time. His explanation - and that of several other dalangs - was that a dalang is usually exhausted by the time of the pelopas, and he shortens it, different portions appearing each time. When, however, dalangs were asked to recite their full pelopas on two occasions, the same amount of variation was found. By contrast, the kenduri is recited at the beginning of the proceedings and it helps the dalang to nalk engin (to work up excitement) in
anticipation of what is to come.

These are the main features of the herijau common to the various forms of the ritual. The differences between the three forms are fairly minor, consisting of certain additions, according to the function of the ritual in question, so that in the pelimau there is an extra ceremony where the pupil declares his loyalty and pays obeisance to his teacher, and is then bathed by the teacher. In the pelopne mist, the host’s vow is symbolically washed away by the officiating dalang.

The Ritual in Other Areas

Outside Kelantan and Besut, much less attention is paid to ritual. In Trengganu (i.e., in the wayang performed by Trenggananese dalangs as opposed to that performed by Kelantanese migrants) no kenduri is performed, nor did the dalangs know how to recite it, although it is understood that this should be done. Likewise the herijau ritual is very simple. There is no trance and no kala drama, merely a dipping of the puppet's handles into water (which is a very minor part of the Kelantanese ritual). It appears, however, that the structures designed for offerings are still created, but the puppets are not feasted on them by a dalang in trance. In Perak, no herijau ritual is held nor is there anyone who can perform it. It is stated, however, that it used to be held in the past. Nowadays, it is said, only the dipping of handles into water is found. Generally, it appears that Perak dalangs have great fear of their puppets. They are unfamiliar with the various rituals; only the memory of them remains and it seems likely that time has magnified the awesome details and the dangers of the ritual. In Kelantan, where dalangs are regularly involved in trance and possession, little apprehension is found among dalangs, for familiarity breeds, if not contempt in this case, at least confidence. In Kedah, too, there appears to be little major ritual and none
involving trance. What is known of the ritual is a mixture of Siamese and Malay elements. In Patani, delangs now rarely go into trance. The Patani ritual is, however, understood, and a variety of curtailed versions are spoken of. and, on occasion it seems, performed. A comparison of the various descriptions revealed that all the elements mentioned are to be found in the fuller Kelantanese ritual. In Patani too, it is usual to perform a kunduri as in Kelantan and it is basically similar to the Kelantanese kunduri.

2. Chorita Kala.

The following Kelantanese versions are compared:

(a) Heyang Jenta: Nik Man (RM) and the version presented by Cuisinier¹ (CR). These two versions are referred to collectively as (UJ).

(b) Heyang Siam: Jambul (E) and Karim (D). [The further following abbreviations are used: K: Kala; MKD: Mak Babu Kalang Deyma.]

(BG informs the devas that he and his 144 jini² have been invited to a feast by STT. The feast is given by Radin Ino in Medangkulong. (CR) He wishes to change a dewa into a female. Norsada indicates Betara Omar. BG causes BO to take a magic bath resulting in the transformation. He spits in her mouth, causing her to become pregnant. He orders Norsada to take her to a garden. Here she gives birth to a monstrous son (helped by 7 midwives CR). The son is hungry. BO escapes. (BG orders Norsada to fetch the son. CR.) The son meets BG, complains of hunger. BG gives him ornaments, a sword and the name (Jln RM) Putara Kala. (K does asceticism for 7 days. Recalled by Norsada, RM). BG then tells K to go to the feast given by Mak Babu (Kala CR) (Kalang RM) Deyma (for
the wayang performance CR) (for sages BM). BG gives him jisi. BG also informs him that his prey is anyone out at noon or late afternoon, (or just before dawn, CR) (or whoever plants a nyiur gading in front of his house, cuts bamboo not at the node, builds a house without a tibang layer [triangular wall at each end of a roof], etc. NM). K then descends to earth, meets BBKD who states that there is as yet no food (for 7 days CR) and advises him to hunt animals.

K sets off. BG descends and is met by K at noon. K wishes to eat him. BG asks him first to count (the seeds of CR) terung perut [aubergine]. K cannot count and is instructed by BG. On completion of the task, the sun has shifted and K is unable to eat BG.

K returns to BBKD and begs for food. He is told there is no food but is given the stale leftovers. He finds them delicious and elicits from BBKD that while she was chopping the vegetables she cut her finger and the blood mingled with the food. K wishes to eat her. Terrified, she throws her nut cutters under the house and excuses herself to retrieve them. She then flees.

K pursues her. She escapes through a length of bamboo that has not been cut at the node. K curses whosoever leaves bamboo cut thus. He will be tormented by K’s 106 (jisi BM) (jin CR) until he performs the wayang. Continuing the pursuit, K falls into a hole [of the type in which cooking fires are made]. He curses whosoever neglects to fill in such holes, as before.

Ino and his followers perform a wayang. Turus is the dalang on behalf of Ino, entitled Sari Panji (who plays the rebab CR) (Semar plays the rebab BM). They begin to play. BBKD arrives and asks to shelter on the panggung. She is able to play the cymbals a little and joins the musicians. K arrives, and interrupts the play. The dalang insults him. K asks after BBKD but is told she is not present. K asks the number of musicians and is told eleven plus one, i.e. twelve,
and any extra may be taken by K. He finds the correct number. K asks
the dalang to play but must give the dalang an ornament in payment. The
play begins but is then interrupted by K who asks the dalang his genealogy.
K asks the dalang to continue, gives more payment, and again interrupts
and asks the dalang his (K's) parentage. (The order of the questions is
reversed.) K asks the dalang to continue, gives his stead as
payment. (K again interrupts. K then interrogates the dalang on the
ritual terms for the wayang equipment, e.g., the praggung; tinggung and
the screen: Aang Bijiwara or dindling during; banana trunk: ponegalang
duria; lampa flam: oshaya mar; and many others: tunjung bumi, pench
lanjuna, naga ulur etc. K.)

K leans on a, nyiur sading, in front of the house. It falls down,
startling him. He curses whoever plants nyiur sading in such a place,
as before. The dalang orders K to wait for the feast.

BG has been invited to a feast by £0 (=SY) BR has invited him and the
other devas. He wishes (=HJ) monstrous son. BG diary, become a dona
Aang Sakat Dave Malik Cic. BG names son Bontara Kala. K doon
asceticism. BG then tells Horada to recall him and to inform him
that he should go to the feast given by BR = KI hungry. Horada
tells him to hunt animals in kayuken. He meets BG who informs him that
his prey (=HJ) afternoon or after midnight.

K meets BG in kayuken at noon (=HJ) unable to eat BG. (No n/o
seeds, =HM.)

K then descends to earth with his jisi. He meets MB Kelang
Dorni, bogs for food (=HJ) flees.

K pursues. She escapes through a house without a tibang layer.
K curses whoever thus builds a house. He will be tormented (=HJ)
performs the wayang. (jisi (HM), not jin) She escapes through a length
of bamboo (=wij) fill in such holes, as before. SR and followers perform the wayang. SR is entitled Dalang Jamara Kerat Seri Panji. WL is the dalang. They begin (=wij) asks the number of musicians and is told twelve musicians plus one (i.e., the dalang) and any extra (=wij) correct number. K asks WL's genealogy. K asks the dalang to play (=wij) interrupted by K who asks more questions; then asks the dalang to continue and given more payment. WL stops, asks for more payment and again continues. K leans (=wij) in such a place, as before. K asks WL to continue but has nothing left to offer in payment. ID orders him to wait for SR's feast.

D,

EC wishes (=wij) monstrous son. (No n/o Nevaru). The son is hungry.

In old man Pak Jiku tells him there is no food. EC has stated that he may not eat before noon. K meets EC at noon (=wij/WI) unable to eat EC (No n/o instruction). K, with his jisi, goes to MB Kalang Derai and begs for food (=wij) flees.

K pursues. MBKD escapes through a hollow tube used as a bellows. K pursues whoever leaves a tube thus. He will be tormented (=wij/WI) performs the wayang. She then escapes through a lobang tunggang [here two holes used as a stove.] K pursues (=wij) as before. She escapes through a house (=B) performs the wayang. SR and his followers perform the wayang. WL, the dalang, is entitled Dalang Suring Ali Nara.

The wayang is called penggung liq. They begin to play (=B) correct number. (B) K asks the dalang to play (=wij) in payment. WL stops of his own accord three times (B) and each time demands more payment. K leans (=wij) as before. The dalang tells him of the feast. K then interrogates the dalang on his genealogy and on the ritual names:
screen: dinding dunia; lamp: ohahay dunia; banana trunk: penggalang dunia. Other parts of the penggung are: panceh lanjuna, pasekun dunia, naga jenerang tasek; naga ulur.
Observations and Comparison with Javanese versions

This drama is parallel to, and clearly a version of the Javanese exorcistic lakon Mursakala/Muruakala, of which versions also exist in Bali. Kelantan has, in common with several Javanese/Balinese versions, the following major features: 1) Kala's hunger, 2) his taste for blood, 3) his right to eat certain persons, 4) a riddle which prevents his eating his father, 5) his chasing a victim, 6) a wayang within a wayang, 7) the victim is saved by the wayang.

In the versions of Java-Bali, the persons regarded as Kala's prey fall into three categories: a) those out at a particular time, e.g., noon; b) those born under certain circumstances, and c) those who have done some action of evil portent as e.g., the breaking of a rubbing stone. In some versions, [see below, (c)] certain of these actions acquire this portent in the drama. In Java-Bali, the whole purpose of the performance of the Kala drama is to avert calamity from those categories of persons regarded as Kala's prey and those categories correspond to those enumerated in the drama (whether explicitly stated by Kala's father or arising from some incident in the chase); but the drama is not, apparently generally performed for persons in class (a) nor for all the cases occurring in the chase, in class (c). The greatest emphasis appears to rest on class (b), and in the drama, it is always a person of this class who is pursued by Kala.

In the wayang Java of Kelantan, delangs know something of the cases in class (c), mentioning the holing of a mortar, the breaking of a rolling stone and the collapse of a tibang layar. In actual practice, there is no evidence that the wayang was ever actually performed for such cases, for the exigencies are not generally known in Kelantanese society as a whole and seem more to be echoes of the Javanese society from which the drama was brought. Although class (a) occurs in the drama, this does not apply outside it. In practice, the wayang Java
boxjana appears to be performed for the same reasons as that of the Hesva Sira, which knows nothing of these exigencies. The major difference between the Kelantanese Kala ritual and that of Java-Bali is that (i) persons of class (b) do not require a performance, (ii) the potential victim chased by Kala is not in this class.

Some comparison will now be made between the Kelantanese version and parallel motifs of versions from Java-Bali.¹

a. Origin  Most versions from Java-Bali describe Kala's origin as the result of an involuntary orgasm of BG (ex Indra, in Bag). In East, however, / Batara (of B) Kala is the son of BG and Uma /. In Solo, Kala appears before BG and Uma but it is not stated that the latter is his mother. Cuizinier's parallel² of Omar and the Balinese bi-sexual bhatari Uma is interesting but confusion in Kelantan between Uma and the Islamic name Omar cannot be so easily rejected.

b. Hunger and Prey  In all versions, a central theme is Kala's hunger. In Jog., / Kala goes to BG who gives him clothing and names him EX Batara (of B) Kala. Kala requests food. BG sets aside various categories of person as his food, but on Narada's advice writes preventative charm on Kala's back: / In Bag., / BG gives him a sword (bedama). Kala must do asceticism for 100 days/. In Bali, / BG tells Kala he may eat people on the road at midday or midnight (of B) or those, inter alia, who build using fallen trees/. In Solo, also / BG includes people out at noon/. In Bag., / all his prey are to be caught at noon/.

c. Riddle  In Bali, / BG meets Kala at noon but prevents Kala from eating him by posing him a riddle. Kala cannot answer and by that time the sun has gone down/. In Bag., / Indra meets Kala at noon and also wastes time until the sun shifts/. 

d. Taste for blood  In Bag., / Kala is sent to live with his sister.
393.

Lara Fansa. He spends his time hunting. Once when LaraFansa is preparing the vegetables, she cuts her finger, and the blood minglesthe food. Kala finds it delicious and desires Lara Fansa's blood. She escapes and shelters with Indra. In East, Kala similarly acquires the taste for blood when his mother cuts her finger. In Kay, he appears with a finger in his mouth. In Tes, also, the motif occurs, where Kala eats Damar's little finger. In the Malay Hikayat Farmam, an identical motif is found, where the Raja Bencilng's cook prepares his food in similar fashion.

e. The chase. In all Jav.-Bal. versions studied, the main chase by Kala is of a person regarded as Kala's prey in view of the circumstances of their birth, which is not found in the Kolotan version. In Bag, Kala chases the victim who escapes through an oven with two holes (cf.3), a bamboo cylinder open at both ends and a a house without a triangular wall at the ends of the roof. (cf.3) He curses the owners of all these objects. In Kay, the bamboo and half-built house occur. Kala leaves his bedee benda at these places. In Bali, also, the victim escapes through a bamboo and Kala curses the use of bamboo not cut at the node. Other objects hinder Kala, including fallen trees and are also cursed. Note in the latter case, the user of fallen trees is also mentioned as Kala's prey in the beginning of the drama. Compare the possible similarity indicated in the case of the tibung layer of Ud/BM and B. In Solo, the victim also escapes through a bamboo. Also, Kala trips over a root and falls. Here too, the persons Kala passes in his pursuit suffer various mishaps (e.g., breaking of a pulverising stone) which make them Kala's prey according to the list at the beginning of the drama.

f. Wayang performance. In all versions, there is, within the drama, a wayang performance, to which the victim escapes. In Solo, the victim joins the musicians and plays the ketuk... Kala arrives and leans
against a coconut palm ... Kala asks the dalang to continue. The latter

demands payment. Kala has no money but the dalang accepts his club. ...

Kala declares he is older than the dalang. The dalang proves this is

untrue by naming all the parts of Kala's body .... The dalang allows

Kala and his followers to partake of the offerings. The dalang's

equipment has ritual names. The place of the wayang performance is

Hedang Komulun. In May, a similar scene occurs but here Kala gives

his sword in payment to the dalang. Otherwise, Solo (and most other

versions) differ from Kelantan in that the dalang is Vishnu (Solo

and Hey), BG (Jog, and Teg), Indra (Bag) and unnamed (Bali), and

the wayang performance is concerned with freeing the victim from Kala's

curse, whereas in Kelantan, no such procedure takes place after KSBD

has found refuge on the panggung. The identity of the dalang in

Kelantan: WI, Inc (and by extension in the WS; SR) is not restricted
to this drama, as noted in the previous chapter, and Inc and Turas
(SR and WI) bear such titles as noted in B and D in these other stories,
too. In East, however, an interesting parallel occurs. Although

still concerned with the lifting of the curse, the dalang who succeeds

in Dalang Poetoce, who is, in fact Senar. The latter gives Kala food,

and satisfies his hunger.

3. Tel/Hak Peran Bongsu (TPH/TPH)

TPH, intending to hunt a white mousedeer for SR, takes his dog

and enters the jungle. The dog becomes frightened, knowing there is

a tiger at hand. The tiger, Rineu Besar Senjen Kilat Sejalur Wengi

emerges and inquires TPH's identity. TPH says he is no upstart and

that his line goes back four generations: Peran Tua, Peran Nada, Peran

Tengah and Peran Bongsu. He is the latter. TPH denies that he knows
the tiger to be the ruler in the jungle. They fight. The tiger seizes TPH. TPH states that if indeed he has a teacher, he can escape and wills his teacher's aid. He is then able to overcome the tiger and kill it with his golk (chopper). TPH filters the evil influences emanating from the carcass but does not know the formula of exorcism. He goes to MKA, his teacher, and leaving the carcass outside, informs MKA of what has occurred. MKA teaches him the formula with which he is able to drive away the evil. [In the case of a polopan mat.] MKA asks TPH whether he made a vow and is told that TPH vowed to hunt a mussekeer. [At this stage the vow of the host is stated together with that of TPH and with the release from evil influence, it is understood that the host is also freed from his vow. The release from is not confined to those in the drama but extends also to those surrounding the performance.]

The versions of other Kelantanoese dalangs closely resemble this version. Certain divergences should, however, be noted:

1. Some dalangs, e.g., D, do not mention MKA. MKA visits MKA who asks him to hunt for seven types of meat. Others, e.g., E, merely state that MKA hunts.

2. Several dalangs state the dog's name to be Lumut Solumbar Hilung.

3. In E, MKA meets a black and white monkey who ask his right to hunt. He apologises for not asking their permission and they depart. He then meets the tiger. In V, although there is no drama of TPH and the tiger, it is stated that MKA has a white monkey which finds a black monkey eating MKA's fruit, captures him and brings the black monkey before MKA. The black monkey is released on condition that he hurls away the vow of the host. He does this, and is released. This symbolises the release of the host's vow.

4. When TPH wills the teacher's aid, he may cite the performing dalang's genealogy.
5. Several dalangs make no mention of the release of the vow in this drama, emphasising only the release from evil influences.

6. In some versions, e.g. D and pupils, the curse of the tiger is hurled away; by TH if the performing dalang has undergone pelismu, or by MLA if he has not yet graduated.

The episode of TH$^1$ is found in Kolantan, Patani and Preak.

The character is known in Kedah but it appears that only the name is the same. Thus, V states that he is also known as Nai Ivan In and occurs as a character in certain non-Rama stories. Although Patani dalangs know the details of the episode of TH, it is rarely performed in full, and as part of the prologue -- see above -- usually consists of little more than a few flourishes of the puppets of MLA, TH and the tiger.

It appears that the drama of TH is parallel to and possibly derived from that which features in the Thai shadow-play and described in a "Treatise on the Hang Yai for playing in Faknoragorn." Here we are told that the performance begins with the "Entry of the Early Evening Monkeys". In this piece, a white monkey captures a black monkey and takes him before the Rishi who persuades him to release the black monkey. He notes that this episode occurs in V and appears to be echoed in B. In the Thai treatise, it is stated that a different episode may replace the monkey scene: "Some shadow-play groups show a comedy figure spearing a tiger in place of the early evening monkeys .... but this is to be seen only very rarely".
Chapter XII

Page 378.

Page 381.
1. See Chapter XV.

Page 383.
1. In the US, Kala is often thought of only as a prior remas (a type of demon) and the chief representative of the spirits to be fed.

Page 387.
1. Guiziniex, op,cit., pp.201-237. It should be noted that this version is not the transcription of an actual performance and appears to have been written up and partly standardized by a Malay.

Page 392.

Page 396.
1. The character is also known in the Nok Yong but not in this particular drama.

CHAPTER THIRTEEN

APPRECIATION AND DRAMATIC ADDITION

1. Appreciation

Under this heading, we shall discuss some of the criteria by which the merit of a dalang’s performance may be appreciated and evaluated. We shall concern ourselves only with the criteria of the society in which and for the members of which the wayang is performed; we shall ignore value judgements made using the criteria of other cultures. Thus, remarks ranging from the rather gushing “indescribably fascinating” of Judith Staples,¹ to the condescending and somewhat offensive “little cultural value” of Hill² are considered irrelevant to this study.

A number of factors, which serve as an obvious means of judging a dalang’s skill, have been mentioned in previous chapters of this study.³ Thus, important criteria are the quality of a dalang’s voice and general technical competence: skill with the puppets; competence of musicians; knowledge of repertoire; ensuring that major protagonists do not act out of character; ending on a note of suspense and confidence of approach. Here, however, we shall examine three rather less obvious criteria.

Two terms often used in describing dalangs and their performances are hilir (“down-river”) and darat (“up-country”, “hinterland”). These terms are not merely used to describe geographical location but imply much more. Darat is used almost synonymously with “tastless”, “in the fashion of country-bumpkins” and “kirsch”, while hilir is the reverse of this. Naturally, one’s definitions of hilir and darat vary somewhat according to one’s own standards of taste and place of residence, (although “tastless” and “up-country” do not always coincide; a “down-river”
Various aspects of a dalang's performance may brand him as derat; speech, puppets, manipulation and music. The accepted form of wayang speech is a slightly high-flown variety of Kelantanese dialect. Derat wayang speech is not merely up-country sub-dialect: a dalang who attempts to imitate "radio Malay" pronunciation is described as derat. Further, although a certain amount of distortion is acceptable, even desirable, exaggeration to the point of unintelligibility is derat. The following is a good example of derat wayang speech, spoken by Awang of Pasir Putih.

**Lelas lagi lama perak inggan ajokan joremor wayang ampunyan**

**chorita lagi yang disebab ingin mangsa ken pada lagi peluk,**

Lam ... inggan is a snatch of invocation. The rest of the passage, which served to commence a performance, is gibberish, and spoken in pseudo standard Malay. *Lelas* and *mangsa* are hyper-correct "standardized" forms of *taleh* and *mase*.

Some examples of other, typically derat features are puppets painted in loud clashing colours or cluttered with unnecessary embellishments, even though the carving may be competent; exaggerated movements when manipulating the puppets; the use of musical instruments not accepted as wayang instruments, as for example a mouth-organ; the playing of non-wayang type music on wayang instruments, as for example Hindustani pop-music. (**Hak Yong** or **Main Puteri** tunes are acceptable.)

A second factor in the evaluation of a dalang's performance is pace. Pace here refers to the rate of delivery of the dalang's speech and to
the speed with which the content of the drama is unfolded. A slow pace with little abridgement, termed teranjur ("stretched out") is preferred by some; a fast pace, rampak ("thick of branches", here "abundant of words") by others. These are usually terms of approbation. When, however, the pace is excessively slow, it is said to be senyuk ("monotonous", "scarcasm"). If it is too fast it becomes tak butir ("unintelligible"). If a person prefers teranjur, he will naturally be inclined to label a fast pace tak butir rather than rampak, and vice-versa.

As noted in Chapter XI, tastes tend to vary according to age group: children desire no more than slapstick comedy and battle scenes, while older people like a good story. The test of a good dalang is the ability to cater for these various tastes by presenting a balanced mixture of elements: comedy, music, singing, action and dialogue. The mixture is, to a considerable extent, of course, dictated by the content of the story to be performed and a dalang will attempt to choose the best story for the occasion after assessing his audience. The presentation of the story may, however, be varied, as is clear from the comparison of two performances of the same episode in Chapter XV, and the content may be embellished with various additions, which are discussed below. These variations and additions are not necessarily planned before the performance commences. There is a constant "backfeed" from audience to dalang. A good dalang is sensitive to this audience atmosphere and will vary his presentation in accordance. Laughter during comedy, cheering during battle and silence during serious drama are signs of approval. When, however, a considerable part of the audience begins to talk, this is a sign for the dalang to change course. Booing or loud offensive comments from the audience are almost unheard of, but a muttered "Ala senyakaya!" ("Oh it's monotonous!") or "Kenyi pula!" ("More singing!") will have their
2. Dramatic Addition

Comparison of the two dramatic performances of the one episode [presented in Chapter XV] with each other and with the rendering of the episode in narrative form [presented in Chapter XIV] reveals little variation as regards the basic plot. The differences in this respect are similar to those noted in Chapter VI between two renderings of the narrative form. Thus, examples of differences between versions A and AB, of the drama, and the narrative form (A14) are the following:

(a) Bali is informed of AA's attack by:

[A14 and A;] the gardeners,

[AB;] Sag, who was told by the gardeners.

(b) PA and A go to investigate AA's attack:

[A14 and AB;] twice, the first time alone, the second time with Sag,

[A;] only once, with Sag.

(c) SR meets PA and A:

[A and AB;] before Bali's death,

[A14;] after Bali's death.

In the dramatic form, however, we encounter certain embellishments and additions to the plot, not usually present in the narrative form, and these we term *dramatic addition*.

The most noticeable of these additions is comic relief. Comedy is introduced into the drama in two ways:

(a) Special routines involving clowns or other clearly comic figures are employed. These routines are not merely introduced at the whim of the dalang, but occur when the relevant characters have a role to play in the story. Thus, for example, in the Cekita Mi, when FD and Wi,
are sent to summon HH's sons to battle, or when the buffalo AA attacks the gardeners (orang deret i.e. country bumpkin types), this is an opportunity for comedy. In the dramas A and AB, presented in Chapter XV, however, the clowns have no role in the story and consequently do not appear. In these routines, the dalang is free to improvise as he will; nevertheless, a number of routines are well known. For example, one clown appears on the screen and calls for his friend. He is taken off, the friend appears and calls for the first clown. He is taken off and the sequence repeated. They then appear together and collide. Another popular routine shows two clowns talking together. A prince then appears behind one of them and is seen by the other who assumes an obsequious manner. The first clown, unaware of the prince's presence, imagines it is he who is being so addressed and acts accordingly, until he sees the prince.

(b) Serious drama may be transformed into comedy. A good example of this occurs in drama A on page 534 where Sag tells HKP of his woes. In drama AB, the piece consists of serious dialogue. In drama A, however, although the piece performs the same function, it is clearly "played for laughs"; HKP constantly interrupts; Sag's tears are a subject for amusement rather than pity; when Sag declares that his feelings are hurt (kecil hati; lit. "small of heart/liver"), HKP asks who squeezed it. It may be noted that the dalang's decision to play a straight scene as comedy depends very largely on the mood of the audience.

In the narrative form, the dalang's only medium of communication is the spoken word, whereas in the drama this is amplified with puppets, singing and music. As noted in "Appreciation" above a dalang is able to vary the relative proportions of these elements in his mixture. It is thus possible for him to embellish the content of the drama without straying from the basic plot. Thus, for example, a
piece may be repeated, especially if it has been well received, as in the battle between PA and AA, in drama AB on page 491. A scene unnecessary to the plot may be introduced in order to recapitulate what has gone before or merely to afford lighter entertainment. Scenes performing both these functions are: the initial appearance of SR, L and HKP, in drama A on page 487; and the initial appearance of Raja Bali and his wife, in drama AB on pages 522-523.

The fact that the dalang's words are not fixed means that in both narrative and dramatic forms, he recreates the story. Consequently, his own feelings and attitudes to life are reflected in his performance. These attitudes are, of course, those of the society in which he lives, and it is not suggested that any revolutionary or highly individualistic concepts are expressed in the performance. It is noticeable, however, that in the drama, a dalang will often expand and digress upon a favourite topic when an opportunity presents itself in the story. In the two dramas A and AB we encounter several instances of this: Awang Lah has strong feelings concerning the duties of the pupil to his teacher. In drama AB (on page 503) he draws a moral from the story of the buffalo AA and its ingratitude to its helping gods, and then rams home a sermon on the ingratitude of some pupils (whose names, in other circumstances, he might well name!). Awang Lah is also an accomplished "coffee shop lawyer" and is always happy to argue the point. This is reflected in drama A (on page 505) in the argument between PA and A regarding Sag's right to the throne. We note further in both the dramas Awang Lah's strong views on women: one should not expect too much of them; they are merely clay in the potter's hands, to be moulded at will.

Whereas the type and quantity of dramatic addition presented in general depends on the dalang's sensitivity to the desires of his
audience, the introduction of didactic material, such as the sermon noted above, is usually due to the dalang's own desire to instruct his audience. Here, therefore, it is the tolerance of the audience and their respect for the dalang in question, rather than their own desires, which are determining factors.
Chapter XIII.

Page 405.
2. A.H. Hill, op.cit., p.85, (In reference to the stories of "the gayang dance").
3. See pp. 32, 56-57, 64-69 and 80-86.

Page 406.
1. In certain cases, he may invent the story (see Chapter XI) in which case the mixture desired may determine the content.
2. Competitions between dalangs, main borong, are sometimes held. Two dalangs perform simultaneously at the same location. The one who draws the larger audience is the winner. It might be thought that this competition would provide an excellent means of judging the better dalang. This is, in fact, not usually the case, for each dalang merely attempts to make his performance as bizarre and sensational as possible. Thus, one dalang poured parafin over his screen and set fire to it; another removed his screen and engaged a troupe of dancing girls (penggung) to perform on the stage. On occasion, the supporters of one dalang resort to such tactics as scattering sugar in front of the opponent's penggung in order to ensure that ants will reduce the size of the audience!

Page 407.
1. When stories are invented, of course, the clowns may appear as often as the dalang wishes.

Page 408.
1. This may, of course, be illustrated with gestures.
This chapter presents two excerpts from the key text of the Charita Li narrated by Awang Lab, of which the English summary appears in Chapter VII. The first excerpt, (sections A.1 - A.4) relates events up to the birth of SR. The second excerpt, (A.14) contains the story of the mad buffalo and the death of Raja Bali. Both are narrated in the non-casual mode, (see Chapter IV). For purposes of comparison, section 1 and part of section 2 are also presented in the casual mode, (AB.1 and AB.2).

Orthography

The pronunciation of Kelantanese differs from that of standard Malay in a number of respects. The aim of the method of transcription employed here is to provide texts easily understood by the speaker of standard Malay but which do not hide any of the Kelantanese features of the speech. Where, therefore, the Kelantanese pronunciation is immediately accessible from reference to the points listed below, standard Malay spelling - which is closely phonemic - is employed. Other deviations are commented upon in the notes. Kelantanese pronunciation differs from that of standard Malay in the following respects:

(a) In final open syllables, 'a' is pronounced /o/

(b) In final closed syllables,

(1) 'a' before 'h' and 'k' is pronounced /o/

(ii) Final 'h', 's' and 'f' are pronounced /h/.
(iii) Final 'l' and 'r' are debile but cause lengthening of the preceding vowel.

(iv) Final 'k', 'n', 'b', 't' and 'd' are pronounced /g/

(v) Final 'm', 'n' and 'ng' are not distinguishable, causing rather nasalisation of the preceding vowel. It should be noted that 'am', 'an' and 'ang' are all pronounced /æ/ but /ɛ/ and /o/ also occur, depending on the sub-dialect area and the presence of a preceding nasal, (thus demees/deme/). Similarly with preceding 'i', 'e', 'o' and 'u', variation from nasalisation of the vowel to /ɪ/, /ɛ/, /æ/ and /u/ occurs.

(c) When in standard Malay a nasal immediately precedes:

(i) a voiceless consonant, in the Kelantanese equivalent the nasal is not sounded, e.g. kampan: /kampan/

(ii) a voiced consonant, in the Kelantanese equivalent the voiced consonant is pronounced softly, e.g. jampan: /dʒampən/. In a limited number of trisyllabic words, the nasal is not sounded, e.g. tenggalam: /tæɡələm/.

(d) Final 'au' and 'ai' are pronounced /aɪ/ and are thus indistinguishable from 'aɪ' and 'ar'.

(e) In the initial syllables of a root word of more than two syllables:

(i) 'un' is pronounced /o/, e.g. suna: /sʊnə /

(ii) 'in' is pronounced /ɛ/, e.g. binca: /bɛnca /

(iii) 'a'e' is pronounced /e/, e.g. fudah: /fʊdɛh /

(f) In the initial syllables of a word of more than two syllables, 'ai' is pronounced /ɛ/. Thus, e.g. main: /mɛn/ becomes pemain: /pɛmɛn/ [or /pɛmɛn/>. The phenomenon of doubled consonants is described by Nik Safiah bt. Hj. A. Karim, "Nominjau Bahasa Aspek Fonologi Loghat Kelantan", Dewan Bahasa, J 3 (1967), pp.357-362, and commented on in the notes to this chapter where necessary].

The pronunciation of the following words should be noted:
Ambil, kechil and tahi have a final glottal. Hana, hinta, juva, and pula all have final glottal preceded by vowel /a/.

The spelling used in the texts is largely that of the clean bany, except that 'ch' and 'sh' are retained. Further, 'o' is still employed in syllables following syllables containing 'a' or 'i' and 'u'. In cases of possible ambiguity, an acute accent is added. In duplicated words, non-duplicated affixes are hyphenated. A hyphen is also employed to indicate words which are cut short following errors by the narrator.

An initial apostrophe indicates that the initial syllable of a word has been discarded. A few common abbreviated words, e.g., gi (pengi) and dah (sudah) are treated as separate words and not apostrophed. A final apostrophe indicates a glottal stop, e.g., ga° /ga°/ and wa° /wa°/; (abbr. of buku: /bawo°/).

Some features of Kalantanoa dialect:

1. In standard Malay, the function words ke and kenaq tend to occur with non-human and human nouns respectively. In Kalantanoa, ke occurs with both, e.g., beri kedaq: "give [it] to him."

2. Often, little distinction is made between the function words di and dari, e.g.,

   * In duaq duaq/di dalam hutan, "He is in the jungle."
   * In buri bari/di rumah, "I came from the house."

   [This feature is also found, inter alia, in the HSR (Sh.), where dari replaces di on several occasions, e.g., on page 111: dari rumahku: "in my house.

3. The pronoun nya regularly functions as subject. This use of nya
generally indicates a lack of emphasis on the subject. A common construction features 

_pahi as subject with an active verb, followed by di and repetition of the subject: e.g.

_Hwa pokul di die: "He hit".

An object may precede pahi, e.g.

_Aku awa tendang di die: "He kicked me".

Other examples are:

_Hwa meri rembas di kerbau: "The buffalo came and hurled [it] down".

Here, too, dari may replace di. On occasion oloh may occur after di: di oloh. di/dari in this construction has the meaning of "by". (cf. der 'by', used in Minangkabau and dialects of North West Malay).

4. The prefix ten- is sometimes replaced by se-, e.g. semudur (=temudur); semilap (=temilap).

5. A result of the features noted in (b) above is that an uneducated Kelantanese is often unsure of the final phoneme of a word in its literary Malay form. When a dalang, attempting to use high flown language, affixes the suffixes _an and _i to a word, he may use the wrong phoneme, thus producing forms such as _g, timbaan for timbalan and lanyan for layan. A few such forms have gained wide currency among dalangs and b scaffs, e.g. tuntunan is often used for tunturan, ("the pursuit of knowledge") and these must be regarded as variant forms.

6. _an is not merely used as a suffix but is equivalent to standard Malay ensley, where there is no potentiality of a pause or other word occurring between _an and a preceding word, _an is suffixed to that word.

7. Where in standard Malay the suffix _ken is employed, an equivalent construction in Kelantanese may, in certain cases, employ ko- which is prefixed to the following word, e.g.

_Standard Malay: bawaakan empuh_ _Kelantanese: bawa keempu._
8. *Daluk/daluk* is employed as an aspect verb equivalent to *kedang*, *tongah*,
*et al.* Daluk daluk hong: "He is engaged in battle."

9. *Hek* is a much used word possessing two main functions:
   (i) Meaning "property of" and used in place of *unnah*. Thus, *et al.*
   hek sieme (= sieme unnah): "whose"; hek hamba (=hamba unnah): "mine".
   (ii) Equivalent to *yang*, thus *et al.* hek mana (= yang mana): "which one";
   hek beker (= yang beker): "the big one".

10. When an uneducated speaker attempts to use literary Malay, he may
    in certain cases fail to make a distinction between initial voiced and
    voiceless plosive and nasal bilabials. Thus *et al.* bahimun for bechimun,
    and bahialun for mariala occur.

11. *Dah* (abbr. of *sudah*), indicating completion, regularly follows the
    verb or adjective it qualifies and may even occur with such. Thus,
    *et al.* bust dah (=sudah bust): "It is done"; sudah dah: "It is finished".
    The phrase dah sudah is equivalent to *negudah*.

12. Juxtaposition of utterances is, as in standard Malay, often preferred
    to the use of various function words indicating time, condition etc.
    The particle *ga* is often placed at the end of the first utterance and
    draws attention to the fact that a second qualifying utterance is to
    follow, *et al.* Tidak ga: *nda tilah kitas: "[If] not, we shall die". Ga
    also occurs in other positions with the sense "well", "you know", "as
    it happens".

13. The verbs *ga* (abbr. of *negi*), *nuuni* and *ambi* are often used as
    secondary verbs, *et al.* haluk *ga*; *hurm nuuni*; takuk ambi. This is
    noted by Skinner as Thai influenced (*Cyril Skinner, "The Civil War in
    and further commented upon in my review of that work appearing in *BSOG*,

14. *Tidak* (also abbr. to *tek, dek*) regularly replaces *belum*. Thus,
    *et al.* dek/tek/tidak lagi = belum lagi: "not yet".
Notes.

The notes to the text contain the following signs and abbreviations:

abbr. : abbreviated, abbreviation of.
equiv. : equivalent in standard Malay.
*: a distorted or awkward construction, whether intentional or otherwise.
= : indicates a commoner Kelenianese form of the word.

Marginal numbers in the notes refer to lines of the texts. Every tenth line is denoted by a marginal dot.

nak cherai kekayangan, aku nak turun kedunia." Turun dalam
dunia, turun dengan jelma, ta'ada rupa, seperti nyawa masuk
dalam mulut Tuan Puteri Dati Kuacha ....
A.1.


Hilang timbul royat Raja Berma keluar terbit atas balai berhadapan sekalian menteri perdana penggawa2 berchékap perentah negeri, "Kita kena jaga negeri biar baik2 walau dilaut, walau didarat, semua2 hasil mahaul jaga biar tetap jaga biar molek."


("Didalam tujuh bulan himpun sekalian rakyat dalam negeri Berma. Aku sampai dengan pejawatan sekalian gegamban, sekalian bala bentera; kita bersabil dari tengah medan peperangan. Kalau kalah aku, aku sudah mansuh kita, negeri Kuacha boleh mu takluk. Kalau kalah mu, aku takluk negeri Berma.")

Kesah Dati Kuacha duduk mehimpun sekalian rakyat bala bentera, nanti chukup bulan nak langgar masuk didalam negeri perentah Berma. Hilang royat cherita disitu.

Timbul royat kerajaan Berma berhimpun sekalian rakyat bala bentera, lalu memanggikan anak yang tiga orang; panggil anak Bentera Baha, "Ya anakku Bentera Baha, macam mana negeri kita orang minta nak menakluk perentah? Choba nik jawab dihadapan


A.2.

Timbullah tersebut dinegeri kekayangan. Timbul royat Bota Dewa Serajuk sebelah matahari jatuh, "Aku tahu Dewa Berembun merentah didalam sebelah matahari naik; duk mengajar tiap2 hari tiap2 ketika; sekalian dewa2 sebelah matahari naik menjadi anak murid dia semua; sebab dia merentah negeri sebelah matahari naik.

Aku dengar khabaran isteri Dewa Berembun ini chantek sangat lawar sangat. Nama Tuan Puteri Siti Andang Dewi; ta'ada didalam negeri kekayangan; ta'ada dengar didalam dunia orang yang boleh berbanding seperti isteri Dewa Berembun. Balas mana aku pikir; aku nak pikir; aku nak keisteri Dewa Berembun. Balailah aku tak 'leh buat permaisuri pun; asal boleh aku setubuh sekali jah tu-dengan isteri Dewa Berembun. Baiklah aku nak pergi sebelah matahari naik; aku nak gi ini, aku nazar serta aku niat, Dewa Berembun itu tubuh dia pada aku, aku talak, aku cherailah kekayangan, aku tak duduk sama sekali sebelah matahari jatuh. Aku nak serah sekalian dewa2 sebelah matahari jatuh menjadi raja; aku nak jolma, aku lari; aku nak turun didalam dunia. Kalau aku duduk kalau dapat keaku, mesti gaduh kekayangan, susah kekayangan. Baik aku nak

Timbul tersebut Dewa Berembun lepas pada pengajar pengajaran, lalu balek nak masuk didalam gedung kesaktian. Sampai dari pintu lalu membachalah israt membukakan pintu. Dengan israt tiga patah terbukalah pintu. Lalu tertutupkan pintu; dia bersamalah dengan isteri dia. Sampai hari masuk yang cherai terbit, lalulah bersiram bersiram keluarlah terbit jitra kepada adik, "Yaadinda, abang nak gi mengajar pula pada hari ini."


Timbul sebut chichak puteh kejadian kesaktian keluar terbit rupa pulang puleh sediakala, adat jaman dulu borsidang kala

Timbul tersebut Dewa Berembun sampai ketika masa pengajaran nak balek ber-sama2 dengan adindaku Siti Andang Dewi digedung yang kesaktian. Lalu balek bukahah pintu, ber-sama2lah dengan adindaku Siti Andang Dewi. Lalu berkata adindaku Siti Andang Dewi, "Apa hal kekanda yang sebagini? Balek tidak sampai jam, tak sampai waktu." "Ya adinda, jangan adinda berkata yang sebagian itu, dengan kerananya ta'ada lewat; kekanda ta'ada mungkin janji, walaupun satu minit pun ta'ada mungkin perjanjian hamba yang nama kedudukan kekanda yang masuk kembali balek didalam gedung kesaktian." "Sa'at ini jah kekanda baru keluar; baru keluar kekanda kata sakit badan, tak boleh pengajaran, dengan kerana rosak tubuh, lalu digantikan anak murid dibahu kiri, nama
422.

Dewa Sayang Kenung yang tolong pengajar pengajaran.


ditempat pengajaran, "Ya saudaraku yang ramai2 sekola bola ini, macham mana guru kita Dewa Berembun, guru besar ta'ada sampai mari; pengajaran apa mustahak, kesakitan apa, kesusahan apa?"


"Baik tuanku dengan kerana saudara kelawangan bersaudara yang ramai2 berdikakhita dengan kerana sampai ketika mengajar guru ta'ada sampai mari didalam satu ketika. Apa sebab tuanku, nanti tahan nanti." "Ya Dewa Sayang Kenung." "Tuanku, patek."

"Yang aku tidak sampai pengajaran, aku kerunsingan sangat didalam negeri kekayangan; dengan kerana tempat pengajaran aku tidak pergi dengan berdikakhita, aku makan tidak, tidur tidak. Tak lalu nak makan, separuh aku kalau ta'ada kulit, aku bercherailah sendi dengan tulang, dengan kerana adindaku che' tuan hamba Tuan Puteri Siti Andang Dewi ta'ada didalam negeri kekayangan didalam gedung kesaktian." "Apa sebab tuanku?" "Dengan kerana jahat Bota Dewa Serajuk mari tipu duduk setubuh sebadan dengan dia. Nya jelak mari kepandaian dia, jadi mari buat niaya kedia, jadi dia ga' dia kata dia nak berjelimalah nak turun didalam dunia, lalulah aku kata, 'Ya adinda, janganlah adek, bukan sengaja kita nak khianat krok- nak memunah tubuh kita sendiri tidak'." Maka "Ya tuanku," Iesse Bota Dewa Serajuk sebelah matabahi jatuh ini jahat, jahat." "Ya sungguh." "Sebualah jadi kelsaku yang sebagini." "Baiklah dah macham mana duli tuanku. Nak
Senohon Dewa Berembun. Lalulah mengajar dia, siang menjadi malam, malam menjadi siang sampai ketika waktu, terhenti; main tikam menikam, tombak menombak, gochoh menggochoh, ta'ada ubah seperti ajar Dewa Berembun juga. Maká kesahlah disitu dulu pengajaran.

Maka sudahlah mengajar tiap2 hari tiap2 ketika chukuplah bagi tempuh perjalanan pengajaran Dewa Sayang Kenung, sekalian anak murid yang ramai2 itu, adanya seorang Bota Kemang.


- Baiklah, aku nak beri keanak murid aku ini hak ini seorang dengan ilmu ini; changgai api guru aku beri. Hei anakku Bota Kemang, mu tak 'lel terima begapa-gapa semua2 sekalian tamat2 pengajaran semua sekalian saingmu boleh terima belaka, tombak menombak, tikam menikam, semua2 'tu sudah boleh tamat habis semua, jatuh kemu, mu tak 'lel nak turut orang melainkan aku beri hakmu ini kemu ini, jadi lebel lagi juga pada orang."

"Baiklah, tidak apa tuanku." "Ini changgai api, mu ambil pakai kemu." "Baik tuanku, kalau begitu, changgai api ini apa fa'edah atas patek yang tertanggung bagi perentah tuanku?"

- "Barangbila kalau ada mustahak seterus mu kompanasan bagaimana hak yang bahala2 walaubukit, walaub kayu kayan, lembu, kerbau sekalipun, kalau mu tunjuk, hanchur." "Baiklah, dah begitu patek terimalah patek junjunlah bagaimana perentah kebawah duli tuanku." Lalulah Bota Kemang, "Aku dah boleh benda baik keaku begini, mana hak aku mengaji duduk berseloro jenaka hak yang deduk gi khianat keaku sekali ini, ha, aku boleh balas dengan besar." Berjalan selalulah dia; keluar terbit didalam ketapaan dihadapan guru, berjalan pergi. Lalu dia berjalan berjalanlah setenap hulu setenap hilir, tengok kelih hak mana jalanan hak saing2 duduk berikat tapa, dia tunjuk, semua2 boleh

habis lajang habis, mana hak yang mati mati, yang hak patah buta,
habissah semua hara hara negeri kekayangan ketapaan runtuh rata
habis." "Apa sebab?" "Sebabnya dia tunjuk dichanggai api
dijari dia anak murid Dewa Sayang Kenung. Lalu la ini turun
dunia. Dunia 'tu patek pikir bekali hara hara habis didalam
dunia. Lebih baiklah patek nak dengarlah bagaimana, kalau
basa belas 'tu ga' tuanku, habissah orang kekayangan pada masa
ini, orang dunia pun la demikian juga." "Baik, mu jangan susah,
mu gi sambut Dewa Sayang Kenung mari dengan lekas bersegera."

Lalulah berlari Dewa Indera gi sembah kepada yang nama guru
Dewa Sayang Kenung, "Dititah oleh guru besar Dewa Berembun, suruh
gi menghadap dia dengan serta merta." Lalu Sang Kenung pun-
Sayang Kenung pun berjalan dengan serta merta gi menghadap,
"Apa susah guru aku?" Lalu sampai dihadapan, angkat tangan
sembah, "Ya tuanku, apa kesusahan?" Lalu ditanya oleh Dewa
Berembun, "Ya Dewa Sayang Kenung, Dewa Sayang Kenung apa mu
beri kepada Bota Kemang?" "Harap keampun, changgai api."
"Apa sebab changgai api aku beri kemu yang mu beri keorang lain
pula 'tu, apa sebab?" "Harap keampun patek, hak lain boleh
khatam semua, jatuh kedia seorang nak khatam tak 'leh, tak
iingatlah sepatah bagi ilmu perkata-perkataan tak ingat, kebawah
duli tuanku, timbul nak balas kaseh dia tu-dengan kedudukan dia
'tu ga' berhormat mahu tumbuk pichit ramas jadi ga' patek pun
berasalah berdukkachita, dah dia tak boleh berilmu patek berilah
kebawah duli tuanku itu, patek beri kedia pula." "Jadi sekarang
la ini macham mana? Patut mu tidak tahu duduk kekayangan.
Ini Dewa Indera dia mari royat. Habis dah negeri kekayangan
ladang dah habis, mana seterus madu hak duduk mengajar belajar-
lajar hari 'tu, hak ada yang duduk berteng-kis kata2, ha, sudah,
habis mati habis susah belaka, hanchur habis dah. Turun kedunia
ini, belas-mana duduk dalam dunia tak boleh tahu. Mu Dewa
Sayang Kenung, iish, aku duk paham anak murid aku yang sejati
mulah orang yang bijak. Dah, datang2 mu aku nak ganti. Mu
nak ganti aku tak boleh. Baiklah Sang Kenung, kalau mu tak gi
ambil balek changgai api itu, mu berdosa besar, aku sumpahi mu,
mu yang keusah kemasi makan ayer minum tak berjumpa hingga sampai
bila masa. Mu jadi ungkara didalam kekayangan." "Harap keampun
jangan susah kebawah duli tuanku. Patok sagung titah patok boleh
ambil balek duli tuanku." "Mu boleh ambil boleh balek?" "Boleh
ambil balek." "Kalau mu ambil balek, mu bawa mari keaku dengan
serta merta." "Harap keampun, tidak apa." Lalu Sang Kenung
pun angkat tangan sembah, keluarlah dari hadapan gurunya. Arak
tiba menchari daripada anak murid dia, maka chari didalam negeri
kekayangan tak dapat, ta'ada. Laluturun kedunia. "Balas-mana
aku nak pikir, tiap2 orang basa huduh pesanan tak lekat begini,
lama2 sampai keaku pun, hilang jiwa dihadapan dia. Balas
mana aku nak tipu? Baiklah aku nak tipu dengan halus manis,
aku nak menjadi satu perempuan yang elok paras." Serta dia
pun do'a menjadilah dia satu perempuan elok mejelis. "Aku
nak gi pintas dari hadapan Bota Kemang." Lalu dia pun berjalan
pergi, Bota Kemang duduk berjalan segenap hutan segenap padang
mana kayu kayan, duk tunjuk kelih main2 jadi dia. Lalulah dia
pun pintas ditengok oleh Bota Kemang, "Hei adek chomel molek,
ke mana nak pergi?" "Patok ini berjalan panjang royat cherita
naik bukit turun bukit pintas padang nak chari kena bagi setujuan
hati nak buatlah kekasehi." "Baiklah kalau basa adek nak chari
sebegitu, abanglah setuju hati 'kut mana? Hanelan pun duk
atas abang, kuasa duk atas abang, kelebehan semua duk atas abang.
Abang boleh tahluk alam ini." "Baiklah kalau begitu, patok
setujulah kalau sebegitu. Kemudian patok naknya satu lagi,
orang yang lebih pandai menari tunjuk2an atau tari2an, bolehkah tidak?" "Abang boleh adek jangan susah bimbang walang hati."


A.3.


Lalu hak jantan tanya, "Ba' apa semalam mu tak balek?" "Aku
tak balek dengan korana aku duk ghalib makan jerijit teratai,
sampai ketika terkatup, aku tak boleh balek." "Bohong mu gi
chari jantan lain. Mu nak chari kendak lain." "Tidak, aku tidak,
sabit dengan bunga teratai." Berbahasa situ hingga sampai bergomol,
berperang dijanggut; maharisi pun duk keliih, larang lagi
pun tidak, kata pun tidak lagi, hingga sampai hinggap diatas
kepala, diatas bahu, berperang 'tu ga', bergomol. Lalulah
maharisi pun keluar sesuara, "Hei burung jerijit!" "Ohh,"
jawab burung jerijit, "Ini kita bersarang ini dijanggut orang.
Ah guana ajar?" "Baiklah aku duk keliih kemu bersarang aja'
di bersarang, aku tak kata, aku tak begapa, tak begapa hingga
sampai mu bertelur. Dah sudah bertelur, ini datang2 mu duk
berembas, duduk apa begini atas aku, aku nak bertapa tak boleh,
begini mu jangan duduklah dijanggut aku 'ni, mu terbang gilah.
Gi buat sarang lain." Baiklah. "Ya nenek patek dan begini
nak gi bersarang guana dengan serta meita? Tidak boleh dah;"
"Dah mu duk berembas duk buat apa?" "Dengan kesalahan, apa
boleh buat? Dengan silap dia dia tak balek ga', patek paham dia
gi chari jantan lain, dia gi chari kekasehan lain. SBAB
'tulah saya murka kedia. Baiklah nenek patek nak kata, nenek
duk bertapa berapa umur lama?" "Empat puluh tahun."
"Baiklah nenek, nenek bertapa ini apa nak?" "Aku nak buat
amal ibadat nak minta kesarahan aku masuk dalam ketapaan."
"Ohh, kalau begitu, kesalahan hak patek berembas ini hak ini,
harap keampun patek nak urai kenenek, nenek orang berajar;
baik nenek bertapa. Paten berbahala pechah kepala pun tak sudah
orang laki hini, dengan kerana bersabit anak. Kalau mati patek,
kalu anak patek 'tu besar, dia tertanggung pesaka patek hingga
sampai ber-titis2 dengan sampai kechuchu chichit chiant chiat
pun, tak habis charita. Kalau nenek 'ni, kalau hilang jiwa


Timbulnya perempuan, isteri dirumah, "Issh, abang aku 'ni dia beri satu ilmu tujuh patah. Dia kata kalau aku berdukachita nak berkéchek nak apa dengan dia mustahak, suruh bacha ga', die sampoi balek. Aku nak ahu, jadikah tidak ilmu abang aku." Lalu bachalah dengan tujuh israt, sampailah kemaharisi, "Ai adek aku ada ingat koaku barangkali ada dia nak bergurau seloro dengan aku, nak berkira megapa." Lalu balek Maharisi, "Apa adek
Maka Tuan Puteri Dewi Chendana lekatlah perut dengan
Ajar Raja Dewa Matahari. Dapatlah chukup hari, bulangenap,
bersalinlah anak laki2 didalam wat. Piarahlah ia; ba tiba
ingatlah keiswami, balek. Balek, suami kata, "Oh adindaku
beranak laki2 pula, bersalin laki2?" "Ia." "Oh, kekanda ingat
jarang2 jah kelik, jarang jah adinda ingat kekekandanya, datang
boleh dapat laki2. Balailah, selamatlah. Jadi tidak nanti
kebalas-mana walau sekali balek pun, jadi kalau Sang Agung nak
beri memanjangkan cherita boleh selalu. 'Sukalah, balailah,
selamatlah adek. Jadi dua dah anak kita ini: satunya perempuan,
nak naik tempat ketapaan pula, nak gi tempat ketapaan pula.
Kalau adek berdukachita, macham 'tulah adek, seru keabang dengen
tujuh patah, abang balek mapi." Maka meninggallah isuaminya
masuk didalam ketapaan pula. Gi bertapalah dia, tak tahu siang,
tak tahu malam, melainkan kesah dia bertapa disitu,

Timbul tersebut isteri memiare anak satunya perempuan,
duanya. Laki2 ini, sudah besar dah. Melainkan ingat pula, "Aku
ini, aku dengar Dewa Chahaya Bulan 'ni rupa paras baik, tingkah
laku kena sangat. 'Choba aku nak kelih, Dewa Matahari dengan
Dewa Bulan 'ni, mana chantek, mana lawar." Serta diserukan
Dewa Chahaya Bulan. Dewa Chohaya Bulan pun, "Eh, ba' apa aku
ini berasa berdukachita aku nak turun kehalam dunia ini dengan
kerana satu perempuan, isteri Maharisi Burung Jerijit ini, jadi
seru pada aku, apa perkerjaan?" Lalu turun Dewa Bulan, turun
mari (tanya, "Ya adinda, ba' apa yang seru kekekanda, sempai mari
keadinda disini?" "Baik kekanda, saya seru ini, saya nak-
Maka Dewa Chahaya Bulan tanya, "Ya adinda, apa susah?" "Baiklah
kekanda, saya ingat kekanda ini, saya nak ber-suka2 dengan

tengok sebaless-mana nik duduk tahu sebagaimana?" "Baiklah
ayahanda, patak royat, patak nak sembahlah. Kemudian ayah
jangan duk letak sangat atas patak dengan kerana patak duduk,
patak erti. Lepas pada patak, ayah balek 'tu, banyak orang
datang mari, satunya Dewa Matahari, boleh anaknya seorang hak
yang kakak 'tu, edek patak 'tu hak yang datang yang satu 'tu.
Ayah baleknya jarang2 saja. Lepas Dewa Chahaya Bulan pula,
bonda 'ni patak duk kelih hati tak baik, ayahanda." "Oh bondamu
duduk didalam wat ini jadi tidak duduk dengan ketapaan, tidak
duduk dengan baik, pemasukan bagi tubuhan kita?" "Ia patak
kelih 'tu macham 'tulah ayahanda." "Baiklah, betul begitu
nik?" "Ia betul." Ta'da payah kiralah, ambil anak dukung,
"Talak anak orang 'tu menjadi kera, sampai ke-bila2 masa pun,
aku tak kedua aku tak suka menjadi daripada anak aku, Maharisi
Burung Jerijit." Lalu balek; balek dukung anak. Jawab
kata isteri, "Manawang lain2 yang dua lagi?" Diam, tak kata
apa, isuaminya 'tak anak, pegang tangan selalu, pegang tangan,
"Ba' apa kekanda pegang tangan adinda?" "Baik adinda, aku nak
tanya Dewi Chendana; baik Dewi Chendana." "Ba' apa sekala
tidak kata yang demikian 'tu? Jatuh sekarang la ini sebut
nama, sebut apa semua." "Jadi aku tahulah pada masa aku duk
dalam ketapaan 'ni, bu ini Chendana, aku ingat mu jadi teras
chendana; aku puja aku minta do'a, siang menjadi salam, aku
nak beri jadi selamat, sipat manusia, didalam wat tujuh kedi
beremas. Jatuh sekarang la ini, aku ingat mu mula jah sebentar
yang mu duduk dengan molek. Mu duduk laki banyak, isuami
sakang." "Dimana sakang kekanda?" "Perempuan ini anak aku
sejati, yang dua lagi hak jantung 'tu, satunya anak Dewa Matahari,
duanya anak Dewa Chahaya Bulan. Aku sudah tahu." "Siapa
tahu?" "Mek ini duduk royat 'ni. Mu duduk berzina tu-dengan
orang. Mu 'ni jahat, mu ini bangsa orang berdosa. Mu tak lepas dah dosamu sampai ke-bila2 masa, mu tertanggunglah
daripada negeri dua negeri." Baiklah, "Eh budak 'ni ba'apa
mek tahu, mek tengokakah?" "Ba' apa bonda, patek tengok bonda
duduk ambil duk ingat keDewa Matahari sekali turun mari, dua,
sekali pula Dewa Chahaya Bulan pula. Patek tidak kata apa
kebonda; bonda hati, hati tak baik, hati kachau, hati tak
molek." "Eh budak 'ni chelaka." "Mu ini Chendana, aku
godam mu sekali 'ni. Mu tak boleh jadi dah perempuan sipat
manusia. Mu kembali balek jadi teras chendana." Maka Tok
Maharisi Burung Jerijit pun pegang kaki, pegang tangan sugua
daripada tiang, katok, godam, jijak, jirit. Maka berjeritlah
Tuan Puteri Dewi Chendana, habis2 azab, jijak, jirit, godam
empat puluh bujur, empat puluh lintang; habis minta ampun
'tu ga' berjerit hingga sampai serak dari kaki maharisi.
Lalulah maharisi pun, "Ha mu rasalah Dewi Chendana dengan sekali
'ni. Aku ingat aku nak buat orang baik, mu jadi orang jahat."
"Baiklah mek tuan puteri, aku tak rela mu jadi anak aku, aku
tak suka mu jadi anak aku didalam dunia. Ya Sang Agung Medowata,
. budak 'ni hak perempuan anak aku 'ni, aku nak sumpah, nak
minta jadi sapang sapah daka." Lalulah bondanya pegang
anak batung, nak batung naik keudara. Lalu berikut tu-dengan
bapak- dengan lakinya, berheret gi berheret mari, anak dan
keperempuan, batung naik gi; jadi, serta dikehendaki turun
angin terlalu amat kuat, nya hantarlah anak 'tu melayang
membawa keangin sebelah matahari jatuh. "Aku tak redha makan
daripada kulit bumi." Maka Tuan Puteri anak Tuan Puteri
Dewi Chendana melayang membawa keangin, gi jatuh atas bukit
Gunung Angin, duk makan anginlah, tak tahu siang tak tahu
malam, tak makan tak minum nasi gulai sabap disumpahi oleh
ibunya; dinamanya Tuan Puteri Maya Angin. Situlah dia duduknya. Kesah dia duduk diatas Gunung Angin.


A.2.a.


mengangakan se-omor2 se-lama2 tidak. "Ish ba' apa aku 'ni jatuh sekarang la ini berasa seperti benda ada masuk didalam perut aku, dalam mulut aku. Lalulah dia pun kandunglah, siang menjadi malam malam menjadi siang, bench Ajar Down Berembun. Maka kesah situ terkandung.

A.4.
Timbul tersebut sebelah matahari naik didalam tanah Siusia Mendarapura, isteri Sirat Maharaja chukup bulan genap, dapat petera Sirat Maharaja, bersalinlah didalam negeri Siusia Mendarapura, diletakkan nama, ayahnya, nama Tengku Seri Rama. Maka kesah sebelah balek Sertapura.

A.14.

"Baik ibu sapi, aku berasa mu ini bau hamis2, nu beranakkah?"


chamburu apa dah kemu. Mu gilah. Baiklah bichara hak muda,
aku 'ni sudah awak tua dah, beranak nak kata berapa ekur dah."
Tinggal pergi selalu. Orang bijak, orang bebas bapak sapi.
Lalulah dia pun masuk, gi duduk beri mam anak hingga sampai besar anak, hingga sampai boleh ber-kata2, boleh chekap2.
"Baiklah bonda, patek nak tanya, anak nak tanya bonda dengan kerana bonda beranak kepatek didalam gua begini, apa sebab?"
"Baiklah nik, yang bonda beranak didalam gua 'ni, dengan kerana kalau beranak jantan ga' nik, sekalian adek2 kakak2 tuan hamba hak yang dulu2 ga', mati habis. Kalau hak betina, dia taruh, nak kata berapa banyak dah. Kalau hak jantan dia rembas selalu mati; balas 'tulah se-omor2." "Ohh sabap yang bonda lari mari beranak kepatek dalam gua 'ni, dengan kerana begitulah."
"Ah belitu." "Kalau belitu, pongah bapak 'ni deh?" "Pongah sangat."
"Oi bapak 'ni pongah sangat."
"Bonda 'ni tak chékap tanggung dah nik, sakit habis tubuh 'ni ga', bukan se-barang2 lagi; tak kena, rembas sugun, tak kena rembas sugun."
"Baiklah bonda, sebalas-mana kalau bapak bapak 'tu hilang jiva, hilang masa, bonda suka suka tidak?" "Oh alah, aku suka sangat nik, bonda suka sangat."
"Baiklah bonda, piara patek biar besar. Patek niat, patek nak bunuh bapak sekali 'ni." "Ikut nik disitalah, kókken bapak nik kaut sangat 'ni; tak pedan kalau nik." "Hei! Kalau dan patek tapak sama besar, boleh patek lawan bapak." Da tiba chukuplah umur dia, bapak dia duduk berjalan, membawa kawan 'tu, "Baik bonda, patek nak abu keluar."

beri mam, beri itu2 gi bonda, beri patek besar, dekat dah nak

"Baik aku tak genap perangan bapak aku." "Baiklah anak sapi, kalau mu tak genap perangan bapakmu ga', adalah hak mu nak genap 'ni, ada." "Dimana?" "Ah kalau mu nak perang beri genap perangannya, langkah laut, masuk dalam negeri Pakian." "Ha?


Maka timbul royat Seri Rama dialas yang besar, belukar yang muda, dengan tiga beranak, berjalan pulalah dia. Anak Hanumannya seorang, Lakasmana, dengan Seri Rama Seri Rama, berjalan 'tu ga', siang menjadi malam, malam menjadi siang, nak tuju dalam negeri Pulau Langkapuri. Berjalan berjalan tak chékap tubuh, tak rak nya leteh, gi terhentilah dibawah pokok pohon jejawi hutan.


Melainkan ta'ada arahlah, berasa hanyir." "Jauhkah adek,
adek ambil?" "Tidak jauh mana." "Choba gi, kita pakat gi."

Gilah tiga bersanak pula, gi kelih ayer terbit belek pusu.

Hanuman pun berkeliling, keliling belek sana kelih orang duduk
sembam didalam daun kayu kayan. "Ai! Orang ayehanda. Ayer
ini ayer mata orang pikir patek." Lalulah pegang, Hanuman pegang,
balek kelih orang, dia kenal, "Ah sudah! Pak saudara patek
'ni ayehanda." "Siapa dia?" "Raja Sekeba dalam negeri Pakian.
Ayer 'ni ayer mata dia; 'ni pusu 'ni jadi tahi mata 'ni
berteriak menjadi pusu disini."

"Aduh, sabit aku nak makan,
hanyir sangat pun. Jadi guana nik?" "Pak saudara patek,
balek ibu patek, inilah belek Tuan Puteri Maya Angin. Hak
yang patek royat kata duduk dalam negeri Pakian." Lalu Seri Rama
pun ambil berhadapan lalu dia perjatuh penawar puteh madu sila,
dengan permintakan Sang Agung nak mintalah sedar daripada
Raja Sekeba. Lalulah Raja Sekeba pun cheleklah mata, kelih
orang yang seelok paras dua beradek, tengok kekiri anak
Hanuman pula ada. Lalulah bersakda Raja Sekeba, "Ini siapa
dia?" "Patek Hanuman Kera Puteh, Orang Mulia Raya, Hulubalang
Disnu, pak da. Apa sebab pak da jatuh disini?" "Ai pak da
boleh royat cherita. Inilah kebesaran pak da 'ni dengan ayah
bapak saudaramu Raja Bali, dengan kerana pak da duk jaga pintu
gua, dia perang dengan kerbau hamuk. Jadi dia kata "kalau
berdarah puteh, mu tutup selalu pintu gua dongo kerananya takut
mengamuk segenap kebun2, segenap negeri." Lalu pak da duk
jaga, pak da kelih seperti darah bapak saudaramu, lalulah pak
da tutup dengan adekmu Anila dengan Anggada. "Dah?" "Lepas
tutup 'tu ga' pak da balek, gi menjadi raja dalam negeri dengan
kerannya Anila Anggada 'tu sukalah pak da menjadi raja. Da
tiba pak da pun dah sudah menjadi raja ga', pak da deduklah
mangku negeri, masuk duduk didalam istana, pak da duk berada
"Dah, balas-mana tuanku?" "Melainkan hak ini
begini, mu ambil kain kuning aku 'ni, mu buat semutar atas
kepala mu gi ajak perang kekayangan. Mu perang kekayangan
biar aku duduk dibawah, barulah aku mudah. Aku nak tengok
kenal mengenal." "Ai patek ga', kalau duduk lak begini ga',
mati tuanku." "Ta' apa, jangan susah." Lalu dia pun beri
kain kuning sebelai. Maka Raja Sekeba ambil buat semutar,
pergi pula dari hadapan Raja Bali. "Mama sa'at 'ni mu pergi?"
"Ah aku hundur aku beri hilang sak hilang lelah." "Baik,
mari berperang pula." Berperang bukan se-barang2 lagi, tak
tahan, "Begainilah Raja Bali, aku nak minta berperang kekayangan."
"Gilah di-mana2 tempat pun." Lalu melayang dia duduk berperang
kekayangan. Berperang kekayangan bukan se-barang2 lagi.
Lalu Seri Rama pun duduk intai tengok dua Laksamana; Hanuman:
"Ah nun hak semutar 'tu pak da Raja Sekeba, hak tidak semutar
'tu, ayah Raja Bali." Lalu Seri Rama pun angkat anak panah
Gandéwat, panah naïk selalu. Panah naïk keRaja Bali,
lerlalu péch Raja Bali lerlalu kuat Raja Bali 'tu, nya sembar
dan anak panah. Sembar dan anak panah 'tu, "Hei Raja Sekeba,
berhenti dulu kita porang. Ini anak panah siapa dia?"
"Tak tahu anak panah sesiapa dia." "Hei aku pikir ada orang.
Mu ada dah gi minta tolong orang. Aku berasa 'ni anak panah
'ni anak panah orang pelek 'ni." "Ai tak tabulah, aku berasa
ta'ada." "Eh! mu kena royat." "Apa sah aku royat dah mu
kenal. Dah berasa mu shak, mu gi chari." "Mari kita turun
kedunia." Lalu dia pun berajak turun kedalam dunia, lalu
berjalan menchari. Lalu chari gi nampaklah Seri Rama duk
berchanchan dari tengah padang sekali dengan Hanuman. Kenal
kelih Hanuman, hanggar masuk gi selalu, "Ini siapa dia anakku
Hanuman?" "Ini anak patek, nama Seri Rama." "Ini?
"Ini pak da Laksamana." "Ini anak panah siapa dia?" "Tak tahu
patek, tak usah duk tanya patek, anak panah patek tak kenal.
Melainkan tanya ayah patek ga' anak panah sesiapa dia." Lalu
tanya, "Hei Seri Rama, ini anak panah siapa?" Jawab Seri
Rama, "Ini anak panah aku." "Apa sebab yang mu panah naik
keudara, aku duk perang dengan Raja Sekeba, apa sebab?" "Maka
baiklah, sebabnya Raja Sekeba dia minta tolong aku pertbantuan
diri dia dengan kerana mu buat niaya kedia bukan sebarang2
lagi, hingga sampai dia pasang segenap alas belukar yang muda2,
dengan kerananya niaya atas adek beradek mu. Satu kali niaya
mu ambil isteri dia, dua kali, mu lempar dia dengan tidak berdosa,
tidak berusul tidak berselamat, kerana mu berperang dengan Anak
Anuk." "Baiklah Seri Rama, mu tolong pada Raja Sekeba, adek
kakak adek beradek nak bapakmu-kah macham mana?" "Tidak begitu,
jangan mu kata begitu Raja Bali, dengan kerananya aku tolong
dengan kerana dia minta tolong." "Oh aku pikir Raja Sekeba
menjadi anak tangan mu dah, jadi penggawamu." "Walau jadi
penggawa tak jadi penggawa pun jangan mu tanya aku k'ut begitu.
Melainkan dah anak panah aku gi rah mu ga' jalalah anak panah
aku." "Baik Seri Rama anak panahmu ni aku tak terima." "Ai tak terima ba apa, anak panah aku gi 'tu, Raja Bali, kena
berileh." "Beri apa?" "Beri darah kedia sikit." "Derah
siapa?" "Darahmu." "E seh! yang keusah aku nak beri darah
aku, setitek seekur nyamuk aku tak rela aku beri, beri makan
keanak panahmu." "Kalau begitu anak panah aku gi rah mu 'tu
sia2 deh?" "Eh te sia tak sia2 pun, aku tak beri." "Baiklah,
dah mu tidak beri keanak panah aku ga', mu lanchar balek
keakulah." "Ambil Seri Rama, aku nak berperang dengan Raja
Sekeba, biar punas hati sekali." Lalu dia pun lanchar gi anak
panah keSeri Rama, anak panah 'tu juga, patah balek gi tikam
dada Raja Bali. Lalulah rebah dari hadapan Raja Sekeba,
hadapan Seri Rama, dengan kerananya, dengan kerana angkat
darah; jadi hambat patek godam palu, patek ga' sekarang la 'ni
ga' bukan se-barang2lah patek berjalanlah, chari pak da tak tahu
jatuh dimana." "Ah ada dalam negeri dah. Mari adeg Anila
Anggada. Kita berhamba keayah abang Raja Seri Rama. Ayahmu
Raja Bali sudah mati dah." "Mati dimana?" "Mati ditengah
padang luas saujana padang, berperang dengan pak da Raja Sekeba,
dengan kerananya tolong menolong ayahanda Raja Seri Rama. Nya
makan dianak panah ayah Raja Seri Rama, sudah mati." "Ohh
selamatlah. Kalau begitu ga' baiklah pak da duduk divana?"

"La ini duduk didalam istana diatas balai disana, sudah
berhamba kepada ayah abang Raja Seri Rama. Mari adeg kita
balek." Lalulah Anila pun suka, turutlah Raja Hanuman balek
tiga2, masuk gi didalam kota, sampai atas balai, angkat tangan
sembah hadapan tuanku Raja Seri Rama. Lalulah Tengku Raja
Seri Rama tanya, "Ya anakku Raja Hanuman." "Tuanku patek."
"Ini budak mana?" "Inilah adeg sepupu patek nama Anila
dengan Anggada. Nya hambat dioleh ayah dia, Raja Bali, nya
godam nya palu, dia tak rela dia duduk, dia tak piara sampai mati.
Melainkan patek royatlah hal begini2 ayah dia sudah mati dah."

"Ah selamatlah begitu ga'. Dah balas mana?" "Melainkan
jangan susah bimbang walang hati Anila dengan Anggada ini
ber-sama2 sekali dengan ayah, ber-sama2 sekali dengan pak da,
sekali dengan patek. Jangan susah bimbang walang hati lagi." Lalulah Anila Anggada pun angkat tangan sembah, "Harap keampun,
patek nak berhamba kepada raja yang bertuah hingga sampai mati."
"Baiklah anakku Anila dengan Anggada, hamba ashek dengan
kerana hamba nak menurut adeg hamba Tuan Puteri Siti Dewi,
nya ambil diMahraja Wana. Melainkan sekarang le 'ni ga',
jadi dah suka tuan hamba nak berhamba kehamba belaka ga',
ber-sama2lah sekali tak ia pun, tidak berpechah belah dah anak
beranak disini." Lalu angkat tangan sembah 'tu ga', sujud
ditapak kaki Raja Sori Rama 'tu ga', "Pateklah berhamba hingga sampai mati, sekali dengan abang Raja Hanuman, sekali dengan pak da Raja Sokeba." Lalulah Sori Rama mosuarat, "Baiklah pak da Raja Sokeba, hamba nak alehlah nama pak da 'ni, deh berhamba kohamba, hamba nak aleh name." "Ikut titah perentah, patek junjung semua bagaimana kohambah duli tuanku sakda."

NOTES:

Page 412.
1. *Bener* equiv. *bencakan*
2. *Koho* Here equiv. to *makin* (*the more*)
5. *Bagong* built is a phrase similar to *takah son*
7. *Dia tak berani itu ...* Note the juxtaposition with the following clause. The sense is: *when* we did not succeed, the minister ...
7-8. *saat itu,* "[when we mentioned] just now*.
10. *iah* Pronounced /dsjih/ equiv. *secutive*
12. *menyaksikan* Here, "stand up for", or "support". It may also have the sense of "oppose" or "fight" [cf. also *sangkah*]
15. *mekak* In Kelantan, used as equiv. to *datang*
16. *anekatan* = *beranekatan*
16. *mekak* is used here as a secondary verb.
18. *dian* "you" or "they". Here, "they". *Semonoh* has the sense of: 1.e.
17. *Kalem* here has the sense of "as far".
21. *mencatat* equiv. *menorehatah*
22. *royat* Abbr. of *pinjat*. The /we/ of *pinjat* becomes /we/. Some speakers pronounce the first syllable of *royat*, *wakaf* and a limited number of other words as: /u/. The phrase *hilang royat* is a stock phrase indicating the end of a scene. Another word used for this is *keoah* which here is only used to end scenes.

Page 413.
2. *komodian* The speaker often uses this word merely as an "opener".
3-4. *boleh ... ke-*. This is a common usage in Kelantan, e.g. *butu (to) boleh ko her; "I obtained the money"* (cf. the literary Malay: *berolah kepala*). (See Amin Sweeney, *Review, *loc. cit.)*
6. *dorong/derni* lintel
19. *muyn... pecatian* = *peti*
21. *omens* here, "unwell".
21-22. *Saya buah ....begini.* *See page 78.*
27-28. *menang ... sedihaklah: weymag stock phrase: "revert to normal*."

Page 415.
2. *pojat2en = 53 this plural form = penjat2 / jawat2.
4. *peluk ambil* ‘take by force’.
5. *sayung* v.v. apparently equiv. to *tangkap*
5. *begainana: "according to [the wish]",

AB.1.

Page 416.

Page 417.

AB.2.

Page 419.

Page 421.
8-9. colompt ... Kusche: "B and K will have a continuing good relationship."

4-10. langgar ... ambil. In the typical wayang repetition. Gabli is used merely as a synonym for wayang.

11. te'ane patak membawa: "I am willing to take".

12. ka has here the sense of domi, "as soon as", "no sooner than".

16. horo, equiv: horo. A form of address to young princes and princesses by their older relatives. (The word has other uses; see page 28.1)

17. lompat ... sokali, "To say that he accedes [would be wrong, for] he does not accede at all."

18. bentara. w.v. = tentara.

19-23. The passage in brackets is an afterthought and is the further content of the letter sent to Barma.

20. gogagemo, equiv: gogaman.

22. mumsukh. w.v. "die". (cf. mumsukh)

24. mohimun *= bokhimun.

30. kit. A form of address to young princes and princesses by their older relatives. (The word has other uses; see page 28.1).

Page 416.

2. tek lulus? "may not".

3. taklukomi *= takluk[ani]. See p. 409 (5).

3-4. kita ... dhonorexen. The passive imperative is common in Kelantanese, even (as here) when the active is expected (thus after kita). On occasion the construction may even appear with an intransitive verb, e.g. jumun di kembeli balok etc. (See Chapter 7).

6. jumun. equiv: saynt.

10. penaluan *= ko-maln2m.

11. jemali, equiv: maillis.

12. gogagemo. The word often appears in the sense of "and", or sometimes merely as an "opener".
1. antara. The speaker often makes no distinction between antara and atama. The resulting word can mean "among" or "or" and is, on occasion, meaningless. Anta [not atama] is used in daily speech.

2. ulang, v.v. apparently a typo of ship.

5. angin perang. = sinaradang, of the Javanese state Singosari.

6-7. berta **** konada BB: "and the minister offered JX's queen to BB." R.B. Bentara/Bentara.

7. imami v.v. = awam. For imami read interi.

16-19. ta'ada *** kokayangon: "There is no [one] in kokayenon [to compare with her]." This is classified later in the sentence but domeng is preferable to separati. [The speaker's idea is ta'ada orang separati ABD]

20. balas (also baldas) "say", functions similarly to speak in phrase such as e.g. balas noha, balas ini.

21. balasallah, equiv. balaslah. The sense is "No matter that", "never mind".

22. 'Ich: abbr. balich.

23. tu-dengen. It is regular practice for dalang to prefix tu to dengen. It is stated that the prefix is not tu- but an abbr. of itu.

27-28. shu nak *** raja. "I shall hand over the government to the dengen of the west."

3-4. tutup *** puu tak nanak: "shut [in such a way] that so far from humans being able to enter, the wind or even flies could not enter."

3. keang, equiv. usekang.

5. sekaq, v.v. is used with the meaning "to ask assistance of the gods". Possibly the idea of asking them to witness is implied, but this is not stated by the dalang.

8. jurt: abbr. jot. Used with the meaning of "via", "through".

9. melihabin. It is not unusual for me to be placed before certain nouns, especially the names of animals e.g. bekatak ("frog").

10. rehain. The initial syllable is often pronounced /roh/.

14. pongajen2en. = N.B. again this form. cf. p.415.2 In daily speech he would say 'lepas mengajar!'

16. inpat = isherat. Here meaning "magic formula".

17. toratupk un. = jran is merely for effect.

19. bersih. Often the speaker reduplicates the whole word instead of merely the root.

19. jitac, v.v. = ghazita. Here, "said".

23. smak dene2a: dene3 (adult or otherwise) [e.g. smak rain, smak marid etc.]

23. nokati = noka. The speaker is unaware that koti = 100,000.

30. pulcn= *** kala: wayang stock phrase. "Revert!"

Page 420.

2. berumakan. N.B. use of be-.

2. enggak. Preferably before bua.

7. galak: synonymous with kotika.

9. tabuh *** campuran: "feeling unwell".

10. daripada. = here the sense is "at", "in".


15. Bapap. equiv. buat apa, "why."

16. dulukela. The speaker often uses the word with the sense of "an usual" or "recently".

18. seekan: "very many".

23-19. nmr, sekuh *** tu en: "All sweating together."
19. aku 'tu en'. Having decided to extend the construction no further, the speaker curtails it by inserting 'tu after aku.

19-20. adalat ... demulukala. *

22. Bertika, H.B., use of 'her'. The speaker states this is not ha.

23. dan here means "go in to". He fears DB may return and discover his action.

26. hari is unnecessary.

28. patch tinggal: "depart quickly from".

29. kotaman. * = pertaman.

30. potat = fudak, ("heart")

30-31. daripada, H.B., again these unnecessary occurrences.

32. halam ... noppahedan: wayang stock phrase meaning "earth". halam = alam, saki manung: v.v.

Page 421

3. moluit, v.v. "call", "summon".

4. ka'ada deh: anticipation of future.

5. tinggal: "leave".

5. siana = siana2 or seclana.


8. pacelena = memjek.


10. belang, equiv: sembil.


15. daripada yang mna: "a thought gathering" phrase.

20. adindaku. 'ku in a diminutive here.

25. sebegian 'tu = sebegitu.

25. ka'ada lekat ... BB naturally imagines SAD to be accusing him of being late.

27. kodudukan * unnecessary. The speaker uses the word similarly for effect on several occasions.

Page 422

7. bana. In Kolonial, huyug and huyuh are pronounced the same. The resulting word is here written base. Kalau base is equiv. to kalau pekibasa.

10. saman * baka. A wayang course. The words are actually derived from the Kur'an (Sura al-Fajri. Sura no.97)

11. datat. * unnecessary.

14. bukan dehlah may be translated: "Things are not what they ought to be."

18. nak kalakurum, but might be expected after nak. The meaning in "to cause trouble".

19. sekali ini: "on this occasion".


22. bidandawati = bidandawat.

24. balas-nama2. equiv: mala bagaimana.

25. balas kesah = balas dandem ("take revenge")

26. kodudukan * = cudak.

29. samuluh ... deh: "Though you may forbid me ten times, I have already decided to disregard your plea."

31. Dah. "So?" "Then?"

Page 423

1. malas. "Unwilling to".

2. hawun = men.

3. bukat [also gis, pick]: "from" "changing from", "finish", (of.

4. rusiah)

5. chekmean = kecohmean.

5. berjaya * = perkaya.

9. jelamak = mertalama (figurative)

10. buci sepat kata * unnecessary.

13. tonikai: "woop".

17. sonis = lalu.

18-19. gian = gian. wayang stock phrase.
26. kerasingan = running
   ("roaming and brooding")

27. In int s'at the present', i.e.
    abbr. of kala.

30. kakeyingan, i.e. *in
    kayangan*.

Page 424.

5. tekali: "runny off", "dash
    forward".

7. tekali: "straight to".

9. kakeyingan, v. = kakeying
    [i.e. n.i.].

14. makti ... makti a "waiting and
    waiting."

17. degaa kereme. * refers to
    tandukadhit.

19. emera: an unusual usage but
    meaning "almost" "half-way to"
    [falling apart].

23. cho: "instrumen".

24. jukak: "sneak".

27. ehtama: the word is often
    used to mean "cause trouble"
    "ruin".

28. lal: exclamation of anger,
    annoyance.

29. nohaa, nohah is often
    used alone to mean "that is the
    reason", "because of that", equiv.
    to sohab itu.

Page 425.

3. ge-sand. Common in Kolasanese
    in second person, "regularly", "always".
    Noraa, the speaker uses ge-sand as equiv.
    to ge-lam, but this is not common in daily speech.

4. reegea = menea.

6. lai pada. equiv. hunya.

8. daala horema: "practice
    association" (=box and)

9. keili: "see".

10. ahab here means "sad".

14. menea = menea.

15. valah. The speaker often
    uses the word merely to mean "and".

21. diniga ... Note. * Note use of
    valah and its introduction as a
    second verb after valah.

22. yna dibut. * On occasion, the
    speaker employs passive where active
    is expected (after yna).

27. gea [abbr. raha but not
    synonymous] "with", "towards". Boxo
    "under".

Page 426.

5. haru: "think of him, [willing
    him to come]".

12. soru: [telepathic] call,
    summons.

15. horema: "heavens".

15. horema [also gea, nohah].
    Used as explained as menea (thing) apa.
    The word is often synonymous with
    mea.

19. amkk ... aketi. The sense is
    "star pupil".

21-22. keilaam ... kakeyingan: "if
    [intend] enter causing trouble
    in kayangan".

23. nohah: said by the speaker
    to mean "destroy". Possibly equiv.
    to nohagho, or more likely
    derived from adhakonon [Thal] "to
    riot".

27. chakal = chakal uma [death]
17-18. ambil padi komu. "Take it for yourself to use"; equiv. my ambil padi.
27. semutu: "immediately".
30. hanti tama. "doing asceticism".

Page 429.

1. hanggar: "man"
5-6. kita ... dig: "if we have been involved in quarrels with him"
6. kacuma: "all together"
6. pujut mostly indicates collective action.
7-8. chenchala ... bahai: Hayang stock phrase indicating great destruction. Chenchala, similar in meaning to bahai, chenchala, is used in daily speech.
8. ledang: "flattened like a field."
14-15. jaka ora nusak: *.
20-21. baru bara = baru bara.
22. inai = tela.

Page 430.

1. mine ... hita: * Better would be saia hak mati ...
3. di kempeni, di appears unnecessary, but di. page 408 note 3.
5. bokali, abbr. bokakali.
8. in diaclen: "in the same dilemma."
21. pokajaing: *
22. kaduluka: here "behaviour", "conduct".
23. tambak: blows delivered in massage.
24. beriah. Cunna is a following word such as hak or chenadi.
26. jent ... kelowan: The sense in "It's a fine thing that you don't know what's going on, I living in kelowan."
28. notim, i.e., enemies of Boa Komeng.
29. moncejar is a slip.
29. bortenskin, equiv. bortenskin.
29. hanti in: "ascriendly". Often abbr. to hani in.

Page 430.

2. dat das pahua: "I was under the impression that".
7. wónkena: * wónkena.
15. tiang. On this, and several other occasions, the speaker uses tiap2 merely as a clause "openor", devoid of the meaning "each", "every".
15. labah. Regularly used synonymously with labat. The sense is that dealing with bad types, who break their word in this way, may even lead to the death of SK. The construction is awkward.
22. main2 jadi dig: "become a game with him".
25-26. shati ... kelowan: * The sense in "hating one whom it will suit her to take as a lover".
kelowan: * = kelawan.
27. butulan, also buntulan.
30. batok naktua: "that I want".

Page 431.

2. jump: abbr. hupi: stock phrase.
3. aha ... bungak: idiom: "Keen [that I may] watch".
5. jing: "patvent". Often it has a meaning similar to yeng hama jing bund chats: "I'm the one who does it." Dr. Hooykaas suggests the possibility that the word is related to jing [kangjeng] "foot".
8. dah ... dah, it: the use of dah. The first dah may be translated "Well?" The others qualify hina.
9. teni = tenter.
9. kelowan: "curve inwards".
10-11. into hitan, "pupil of the eye".
11. moncejar: equiv. bortenskin.
19. adok-adok ** = adlinda.
19. ameko pronounced /sako/
22. datana = datana?

Page 432.
8. ochiko equiv. ochikan, "undertakes."
19-20. ri-linsero *** renta ; "Do not overstep the mark."
22-23. miko, *** imagot, stock phrase.
24. mikanji ** = kowanjum.
24-25. After telling about a passage was omitted by the speaker, then he realized this, he narrated the passage (A.2.e.) at a later stage.

Page 433.
4. teshangare ** = hesangare.
12-13. tek *** maka, wayang stock phrase.
15. bukang co-buken2lish. The speaker regularly uses this stock phrase.
16. mut = hint.
16. guniga "how" abur. Lumina, Laga is the commonest word for "way", "manner."
16. bila novu mind, nothing can be done about it."
21. sun is unnecessary.
24. Tadobah bahi. Used by many dalang as a meaningless "openout."
28. imara hero = lama.
29. dakan kien: "arms folded across the body as in prayer"; kien (Arabic); niyana: al-niyyan bi lath or the worship of God)."
20. boxjadiolah "=) jadilah/nondadilah.
29. perat bexar, equiv. hunting, "pregnant."

Page 437.
1. berinhib: "have sexual intercourse". It may also merely mean "be close to".
5-6. kelau ..., ahang. "If we had obtained a son, the birth would have been for me."
7. nilah: here a secondary verb. See page 410 (13).
10. anak is unnecessary.
10. yok: a term of address applied to girls. For boys: amang.
11. atok (also atok). A word similar in function to jaya; sometimes equiv. to home.
13. isamat (also ismat) = inherat.
19. kelekat. equiv. helai. Explained by some as halau seleki which may occur in the same context.
25. borkechek: "to converse."

Page 438.
6. picam is unnecessary.
10. midii, here "toy" equiv. ado.
30. peractujuan = tujuan.
31. wachan tulah, i.e. as with BDM.
28-31. This passage in brackets is a false start.

Page 439.
1. lokatlah petut: "conceived."
26-27. This passage in brackets is a false start.

Page 440.
1. boristinilah = ber: unnecessary.
5. normainilah = boruijinilah.
10. baaluh. The moon is considered to be hollow.
19-20. aindar ..., akala 'tu. "I have conceived as a result of your one visit here."

Page 441.
3. teneh = tuna. The pronunciation is the result of misspelling.
8. dua bales kmri: "the second on his left side."
9. kalan: older sibling [not necessarily older sister].
15. rubang: "in a mess."
15. pecak diduri = "pierced by thorns."
17. okrit: slip for okrit.
20. Olalah = "hear up."
23. Hor: "well?"
27. baaluh ..., lekaene: wayang stock phrase.

Page 442.
1. Tidak se: "otherwise."
2. seomor: here "constantly", "all the time."
5-6. te'adalah ... lein. "harping on the one thing."
8. bordukachita. Here given the meaning of "suspectious."
13. syah neko. Intended is syah neko taluki.
16. bukan2 ... nai: "she's a deep one, this."
19-20. Agung ... Java: the gods.
22. tehok (also tohok): "throw", "throw away". Equiv.: buan.
23. tu abul, of bahu.
25. bukan is addressed to the listeners.

Page 443.
3. jegan ... star patch. The sense in "Don't make too much
of my perception."

4. *Lepas ... itu: "after I [was born and] you returned."
6. *pikc ... satu, "that brother was [the son] of the one who came first*. 
10. *pemunakan ... kita: "deeds beneficial to the self*. 
12. *Ta'mat ... kizala, "without any fault*. 
15. *Jarnah is unnecessary*. 
17. *itek: abbr. letak*. 
19. *sekalah: "usually*. 
21. *guna sama: "all this". 
25. *mula, equiv: mula2*. 
29-30. *Siapa taku: Intended is Siapa beni taku*. 

Page 445.
1. *dinamanya = namanya: or dinama*. 
3. *beribene: "right*. 
4. *setu, equiv: setu, restu setum, "to metamorphose": as a consequence of Sanskrit setu, "be it so", sidhiv/setu "may there be success" becomes sidhvi/restu and in Indonesian restu*. 
4. *di oleh. N.B., use of both di and oleh*. 
8. *bini = berbini*. "B" is not doubled.
11. *buat jahu = jahukan*. 

Page 446.
10. *potena = rantau*. 

Page 447.
3-4. *tulang puncak ng - collective noun*. 
4. *sudah korja: "that's torn it!"*
17. *hichara: "bother about", "concern oneself with". 
18. majuk: "copulate"
27. pair. Here the reference is to mating.

Page 448.
8. idakli: a slip.
17-18. hilang ... move. stock phrase: "die".
18. idah [also ida], "Oh dear".
21. But ... disitaluh "Just as you please in that matter."
30. itung, i.e. more: di is a secondary verb.

Page 449.
23-24. ditah ... Doen Damet. i.e. mamed kohi, telahlah dia.

Page 450.
2. ilut molek: "whatever you think best".
13. nia kohi: "on seeing", can may also mean "as", "because". Possibly derived from him.
19. toroajens: "held up on tips-toe".
20. main kohi: "used his foot".
23-26. menekak ... lagi. "He went bent on smelling his father's blood. The battle had left him unsatisfied [lit: it was inadequate]. He had only fought a little, feeling it had only been two thirds of the fight he desired."
25. yeh = jeh [i.e. naja].
26-27. Be gong ni jeh: "only this much", be gong, equiv. bongko selari.
30. trust: slhw. tempat.

Page 451.
4. dimana = dimana.
7. thu: the denizens, i.e. white ants.
11. boyu: a kind of spirit.
11. yang boleh. boleh is unnecessary.
21. jenomong. equiv. monyaheong.
27. kerik: "mound".

Page 452.
2. idalah. Jala [also jala] is an affirmative similar to idalah. Here, "Yes this is it."
6. memahalah: "carrying on [their existence]."
6. bohneak berhini: "breed".
7. mesti. Delete the first mesti.
"there is land, they are sure to be there."
9. koraklah: "crinkled", "crumled".
10. dimakak = dimakan.
14. bunga change: collective noun: "all kinds of flowers".
16. tak radin lagi. equiv. belum pernah lagi, "never before".
18. bongkeng ... bongkeng: "and it's fierce too."
23. tempat: "in".
27. isat: "capture".
27. didokuman: variant of didokum.

Page 453.
2-3. kokulu kokilix = slip for kolulu kohiliix.
5. bukan bichara: "no joke", "not an easy task".
12. tak chokap nok ... "too exhausted to" ... tak chokap (= chokap) often has the sense of "unable", "under the weather".
13. kakakande = kakande.
23. hamak = amak.
24. bongsek: "mound".

Page 454.
4. mencienen: form from khenien.
4. bsa ... bokchauli: "I make no exceptions."
6. katin gives the sense of "wholesale".
8. suayang : "simple", "easy".
9. 'mean abbr. dagen.
13. kokutang = last.
22. bordarah = dararah.
29. horajak-jak = berjaka?
31. R.B. after kuntung, the sudden change to direct speech.

Page 455.
10-11. Kelu..: horanen: "If it were another's power, it would be with him. It's my own power; that is why I am able to do battle."
18. jek tinhul kite: "No get no credit."
19. jek pun ca: "then at least".
24. horanjilatu: "flash by."
28. kelinar: "match", "grab".
30. tonokok and tokek are pronounced identically. The resulting word means "neck".

Page 456.
1. hornejilat "come forth", "Issue forth".
14. pak da. do abbr. mada. pak is pronounced / f in this expression; [usually / f]
17. mengcondakan adok = adok mengcondakan.
29. menasih: "sorrowing".

Page 457.
8. paranak. equiv: penasan.
9. kelelah is often merely used as an "opener" similar to a bak.
13. pana: "throw at". [also pautung.] 19. ta'da saoreng abuk. idiom: "There was not a soul to be seen."
20. gi, daudel: i.e. Duli gi. Sag daudel.
29. 'lek: abbr. balok. [also balok]
30. paran baresang, idiom: "angry".
30. roko: "tie together".

Page 458.
1. tidak gozak? : "without waking him".
3. ales .. mada? = wayang stock phrase for "jumping."
3. t당 adlah, idiom expressing great intensity: "with immense distress".
9. peranam manang: "your faculties are dead."
10. The second racket is unnecessary.
13-14. terbang .. gi = wayang stock phrase: "he left."
16. selesai: "finished".
23-24. Ta'da .... nak tenggung, = "We are unable to bear [the pain]."
27. ber-data 'm: "crying", "shedding tears".
27-28. dimana tampat: "everywhere."

Page 459.
9. tak ruk, equiv: tek berdaya. Ruk is explained as abbr. of r recount.
12. habis2 jalan: idiom denoting intensity.
12. mben is often used for "drink".
17. cengung: "gurge."
19. juan na jejih: "As for being clear, well it is clear."
21. tonumun: "leaf vessel".
21. evar mata = mata over. The speaker was thinking of the tower which formed the spring.
27. Aohu Lencerek. N.B. ahlu sometimes has the sense of "commencement be about to".

Page 460.
1. Tidak jeuh mene. equiv: tidak borsang jeuh.
6. helok = "turned him over".
13. ambil: "took [the antidote]."
13. penawar . . . aile: wayang stock phrase for antidote.
madu = madun.
14. pemintaan *= pemintaka.
16. saya *= dia.
20. khabar. The sense here is "affair", and may be due to confusion between khabar and baca, from which a form "baca-akan" occasionally appears.

Page 461

6. khabar. often means "conscious". Here "the first thing I was aware of on waking was that he was holding me."
16. nampak. Here "feelings", "vision".
19. kana askak note use of kana before askak (have "sorrowful").

Page 462

7. nakek akan sumah: "take an oath of loyalty". (by licking SH's arrow).
7. nakek = a slip.
2-10. askoyat ... nelau boleh: "[I lament] to say that I can help for fear that I cannot, and vice versa."
14. Lehah: Ish: "go ahead", "do what you are considering doing".
19-20. Patok ingin jinama: "I feel angry".

Page 463

5. sakara = abbr. sajarara.
15. ha ... nigama: "only as fine as you" (sarcastic).
16. bah ... wala. equv. padii.
17. sakas angkaalonga = wayang stock phrase: "great might".
23. lemat: "hurt down".
26. toj: "continue to take no action".
29. akok enech: "almost identical".
31. men expressing future. Explained as abbr. of akan.

Page 464

2. sembuk: [or sempulal] cloth wrapped around head.
3. kekayangan = dillkekayangan.
9. hilang ask: "recover the breath". [abbr. porak]
15. buk seseputar. equiv: yang berseputar.
18. pteh: here "quick-witted".
19. an ... pasah: "succeeded in catching the arrow".
24. Apa sah. idiom: "what is the point of".
30. onak: read evah.

Page 465

6. nemohtar *= nommohty.
11. borosak = borosak.
16. sain tanu = kuli tanu.
23. seteok ... nyawak: "the amount of blood in one mosquito".
25. tesia = nisa.

Page 466

10. jawah in unnecessary.
25-26. atok petek in unnecessary.
31. pulahan = kenalan.

Page 467

6. pudug ... puding: the first part of a bilangan.
17. E.B. use of di with atek.
30. tak ia pun, may be translated "in fact", "you know".

Page 468

3. menangat = menangat. The speaker often uses the word in the sense of menang [borosak] "say" "voice an opinion".
10. konung = konung.
pek do nok is a slip.
porak = autar.
This chapter consists of the transcription of two performances of the same piece of story, which is part of section (14) of the Cerita Helang-In-Hanu, the narrative form of which is presented in Chapter XIV.

In both plays, Awang Lah performed the main drama and Hemmah the prologue. The first, (A), presented in February 1968, is a full performance. The second, (AB,a) and (AB,b), presented in August 1968, consists of those parts of two consecutive performances which are parallel to (A).

Thus the beginning of (AB,a) and the latter part of (AB,b) are omitted.

To facilitate comparison, the transcriptions are presented in two parallel columns. Names of tunes and indications of drum rolls (geduk) are underlined. In brackets are indications of rattles of the instruments (gertak), melodies played on the oboe (senuni) and the dalang's aside remarks. The sign * at the end of a passage indicates that it is sung. The sign @ indicates that the instruments have ceased to play in cases where they are sounded during speech. The further abbreviations of names should be noted: — D: dalang; S: Segerian; B: Bali; H: Hamuran; IG: Futoni Gmang; HK: Futoni Kaha; PH: Futoni Pandan Uangi.

Brief stage directions for the main drama are included in the notes and distinguished by square brackets. In the case of the prologue, however, where more detailed comment is required, stage directions are dealt with separately. Points of language already commented upon in Chapter XIV are not further noted.
1. TEXT OF THE PROLOGUE

A

Lagu Bertabuh
Lagu Maharrisi

MKA: Com oocom sini yaul manapul perak ni pertidoq yaul manapul sut manapul manapul kenong siam kautor dokmar ton tim boohar tuani wal vai. (gortak)

Com oom perbu perbu platek platan dokmar dokha chepitan badi

Lagu Perang

MKA: Com oocom sini .. (as above) ..
val vai. (gortak)

Com oom perbu .. (as above) ..

Lagu Perang

Lagu Malubalan

Lagu Seri Rama Kolmar:
Di: Hilaan...ang roya...at jike
berita a nek oh och timbuul ul aan
as...aa as...as a as aan...aan...aa.
Timbuul ul nek roya...at sebuh negerii scoree..ang rajaa, rajaa bernaamaa, sa Seri Maharrisaa aan Seri Ramaaan, adeeok bernamaan muda lan...akamsaa...aa aan a...aa a
aas...aa aas...aas...aas...aa (serumai)

Geduk
Geduk

Lagu Malubalan

Lagu Sembah:

Di: Aana ai jike dond...ang, ai
dondaghah saing. La...ah saing pada
aa ng...hamba laa...ah. Saing nami
gegok gomitalah saing laa...ah, dari
balai hamba laa...ah... (serumai)

B

Lagu Bertabuh
Lagu Maharrisi

MKA: Com oocom sini .. (as in A) ..

wej. (gortak)

Com oom perbu .. (as in A) ..

Lagu Perang

MKA: Com oocom sini .. (as in A) ..

val wej. (gortak)

Com oom perbu .. (as in A) ..

Lagu Perang

Lagu Malubalan

Lagu Seri Rama Kolmar:
Di: Hilaan...ang .. (as in A) ..
berita a aas aas timbuul ul aan
aan a...aa a...aan...aa.
Timbuul ul .. (as in A) ..

adseek bernamaan buujang

Lan...aksamana...aa a... (as in A)

(serumai)

Geduk
Geduk

Lagu Malubalan

Lagu Sembah:

Di: Aana ai jike dond...ang, ai
dondaghah saing. La...ah saing pada
aa ng...hamba laa...ah. Saing nami
gegok gomitalah saing laa...ah, dari
balai hamba laa...ah... (serumai)
Alasan riau ramai dandang ah
gagak genita dari balai buah balai.
Semula

alii ge
gak genita lan...eh. Dari
gagak genita yang ramai,
askar yang sakeng dalam negeri hamba yang ramai lan...
dalam negeri lan...eh. Heudah balai ah, sekalian ngak
gak hastah bayan lan...eh. * (serumai)

Lene...eh ah jengen lauh laha
hamba menanti dari balai bar
balaii oh balaiilah Jawa anana.

Hamba dastuk ah memengok sekalian
ngak hastah sakeng lanah ah dalam
negeri lan...ah. * (serumai)

Lene apa hakulah tuan, apalah
adat? Patok ah memengok dibalai
barah balaii lah Jawa lan...eh. Sekalian
ngak hastah sakeng bhah menad
sekalian sabda didalazam ah negeri
lan...ah. * (serumai)

Alasan harsah kompunlah tuan,
- beribu ampun. Harep me'e
tuhan lanah beribu ma'ef lan...eh.
Juulah lauh tuan dalaman tuan
ah gantung tinggilaan... (serumai)

LB: Patok ada dii tuanka.
D: Leneah sekalian ngak hastah
sakeng askar yang ramai. Raja
meningadah tuan dalama negeri lan...eh.
Hampak raja keluar dibalai,
- sekalian ngak hastah menanduk
lan...eh. * (serumai)

Hi Adam! Patok sebewa pulaka
nyahanda harsah kompun. @

D: Meka bilang rogart, hilang ohorita
Raja Seri Rama keluar diatas balai
rong, balai beruban agung, paling
kiri paling kenan, pandang rogart
yang sakeng, askar yang ramai didal
negeri, Lalu Raja Seri Rama pun

D: Meka bilang rogart, hilang ohorita
Raja Seri Rama keluar diatas balai
rong, balai beruban agung, paling
kiri paling kenan, tokek unyu
serjan menis baru nada baru disepuh,
tuana baru digilap. Meka Raja
Seri Kama: nenek tutur muri

Barndaher nek 'tanya abang Mah Perbu
Anam siapa ada, siapa rada didalam
negeri. Kalau begitu,

SR: Ya ooh abang Mah Perbu Anam,
abang. Abang Mah Perbu Anam,
(gertak)

HBS: Patok ada duli tuanku. Barap
kemegapun burung lispah2 kali
napun, jacket kauh, tanen dalem,
gantung tinggi, patok tak
meninggalanlah koharuh duli tuanku.
SR: Aya nyata abang Mah Perbu Anam.
HBS: Tuanku koluar pega hari gelap
limah2 peluh pelar tajung monajung
ini tuanku, siap beraekai ali monati
mas dohok isi lehor, alat tachita
korajaan tuanku. Tuanku nek
berangkat diteluk mane, atama tuanku
nek berjalan segenap keki gumung
manalah duli tuanku?
SR: Oh begitu abang der?
HBS: Tuanku potok.
SR: Hamu koluar siap beraekai ali
monati dengan naa dohok isi lehor,
at tachita korajaan ini abang Mah
Perbu Anam, dengan korama saba hamua
nek sela rakyat sekaia didalam negeri,
tanda hamua beraekuaan didalam
negeri, abang Mah Perbu Anam.
HBS: Eh ke he! Nyata duli (gertak)
tuanku.
SR: Bukan kata hamua nek berangkat
segenap teluk panchor wila mane,
tidek, abang Mah Perbu Anam.
HBS: Duli tuanku potok.
SR: Sekelam rakyat didalam negeri,

SR: Ya ooh abang Mah Perbu Anam,
abang. Abang Mah Perbu Anam, (gertak)

HBS: Ali patok adalal duli tuanku.
Barap kemegapun burung lispah2
kali napun, jacket kauh, tanen dalem,
gantung tinggi. Patok tak
meninggalanlah koharuh duli tuanku.
HBS: Tuanku koluar pada mane ini
heeri, duli tuanku, siap beraekai
ali monati ali monati
mas dohok isi lehor, alat
tachita korajaan, duli tuanku, nek
berangkat teluk mane atama tuanku
nek tok talal segenap yang nemaken
ki ki gumung, tasek macebang mane, duli
tuanku?
SR: Oh begitu abang nor?
HBS: Tuanku potok.
SR: Hamu koluar 'ni, buken kata
hamu nek tok talal segenap tasek
macebang daerah keki gumung mane,
tidek, abang Mah Perbu Anam. Dengan
korama saba hamua koluar nek sela
rakyat yang didalam negeri, saka
yang nami dari dalam pornt_aham
kita, abang Mah Perbu Anam.
HBS: Ah ha he! Begitu tuanku
der? (gertak)
SR: Bener sekali O abang Mah Perbu
Anam. Siapa ada, siapa ta'ada
didalam negeri, hamua nek teluh peda
mene ini heeri, abang Mah Perbu Anam.
siapa ada siapa ta'ada abang. Nah Perbu Anan? Pak du Sagarina, adik Mahraja Duli ada atusa tidak, abang Nah Perbu Anan?
S: Eh he-he! (gertak) Patek ada duli tuanku. ©
SR: Anila Anggada?
PA: Patek ada! (gertak)
A: Patek ada duli tuanku!
• SR: Anila Bahastra Hamuan @ Kora Patek, Halubulan hinau, orang didalam perorotahan negeri.
A: Teok! (gertak) Patek ada! Tek meninggakan duli tuanku.
SR: Ah, @ dah koesuma ta'ada siapa meninggakan didalam negeri, abang Nah Perbu Anan.
NBS: Tuanku patek.
SR: Dah begitu ga', nanti dengerlah. hamba nek khabar jalan sepatah diatas diri abang dihadapem hamba dari sini.
NBS: Hakte 'ni silakan (gertak) kebawah duli tuanku. ©

Lagu Bezkhabar
SR: Hamba abang pada ng...abang. Nanti denger abang, hamba nek khabar. *
NBS: Sile tuanku.
SR: Khabar sepatah abanamglah becita hamba laaa...ah. * (serumai)
Aasan ya ng...abang, denger bier baik khaber yaasa hambalah ng...abang laaa...ah ya abang. Khabar yang sepatahlah abang aasan dalam negeri laanaaa...ah. * (serumai)
Aasan ya abang, jaga baiklah abang dalam negeri.idilan...ah ya abang. Hamba tokut ada bota kaum Bahastra Uena laaa...ah. * (serumai)
NBS: Ah begitu duli tuanku der?
SR: Denar abang lah Perbu Anan.
NBS: Hamba tu apir sekalian perorotan didalam perorotahan negeri tiga puluh dua, duli tuanku. Apakala tuanku berangkat pagi diatas balai berakbar agung dari sini tuanku, rekyst yang sakeng tuut, patek binbal bersama pagilah duli tuanku, Tuanku kaler petang, rekyst yang sakeng tuut, patek binbal bersama petang juga duli tuanku. Ta'ada siapa meninggallah kebawah duli (gertak) tuanku.
SR: Oh begitu abang der?
NBS: Tuanku patek.
SR: Kalau betul begitu abang Nah Perbu Anan, nanti dengerlah hamba nek khabar jalan sepatah ana diri abang dihadapen hamba dari pada sini.
NBS: Hakte 'ni silakan duli tuanku.

Lagu Bezkhabar
SR: Hamba abang pada ngea...hamba laaa...ah ya abang. *
NBS: Ah sile tuanku.
SR: Nanti denger abang, hamba nek khabar laaa...ah sepatah abang laaa...ah. *
NBS: Ah sile tuanku.
SR: Abang laaa...ah ya abang. Dengar bier baik, ohaw bier molek khaberan haamba laaa...ah ya abang. *
NBS: Tuanku patek.
SR: Jaga masing2 rekyst lah abang yang romai laaa...ah. *
Abang laaa...ah ya abang, hamba tokut ada bota kaum Bahastra Uena.
Sri: Itu sejala abang Nah Perbu Anan
hamba khabar atas diri abang datipada
sini.
MB: Ah nyata tuanku. Jelat ta'ada;
menambah baik ada. Payek cedah
paham belaka bagaimana tuanku khabar
ditas diri payek.
Sri: Ah benarlah begitu abang Nah
Perbu Anan. Doh begitu ga', masing2
masuk bilek dan masing2 masuk istana.
MB: Haktu ini silakan duli tuanku.

Lagu Seri Benu Lepek Intana
Sri: Asak tiba dari dalam istana ya
abang, ya abang ooh, dalam istana,
masing bilek, masing istana, ya
abang oooh...oh. * (serunai)

Lagu Tukar Dalang
A:
(For the previous night’s performance concluded with the
GUARDIANS informing Ball of the buffalo’s attack.)

Jeen Tukang Belanga.

Bal: Nakal hilang royat, hingga cekaka orang dalam negara Solusah
Tentu Jema, mencelah cekaka wayang hiliraya jisme dibangkal.
Hornbuzum Dowa. Sjapa yang punya hencap cekaka wayang? Anda
ahola Sirem Chekawasi tolleh mencelah cekaka wayang bertu jisme
dibangkal Hornbuzum Dowa. Nakal hilang royat orang didalam Tentu
Juma box-ncapkan cekaka pada mana itu. Nakal timbul royat Sori
Rame yen dak berjalan, adang benjadi malam, malam menjadi adang
adang teka kuta, malam titaka kuta. Dengan kepana dike nek murik
sori dalam negari Pulau Langkapun 'ni ga!' belon-manalah
jalan2an berhadapan, (sarta) adok dta Tuan Puteri Siti Dowi.

Lara Bekekeke.

SR: Yana adok, pada ngga.. chang Lara.. Adok, bagaimanalah adok
kitama nak kita? Nora mana nak isaposti, balon mana, adok voce
an.. ah. (acunai) Adok voce, jasah lagi adok, nak isapoli maneuk
dalam negari Pulau Langkapun. *

L: La, jasah lagi kanda.

SR: Lone adok pada abang. *

L: In total kanda.

SR: Haachen mana nak paksiili, oh maachen mana nak gane acaha.

L: Tuanku.

SR: Kita nak maneuk di dalam Pulau Langkapun tiga beranek nejalah
adok.

L: In luc ‘tu nak bust guna lagi kanda.

SR: Adok voce... kita berjala pulalah nga.. adok, tiga beranek. *

L: Tuanku.

SR: Lara.. adok. *

L: La!

SR: Dimana nak jetaah? *

L: In total kendera.

SR: Ta’ada eorakah adok untung kita toldis kita luce. *(acunai)

L: Ah hek ‘tu ga’ ta’ada eorah nak ketaelah kanda. Nelainkan ga’

kita berjaleh, balon untung beuk dan jabor.

SR: Ayoea leh nga.. adok. * Ah neka kita ‘ni ga’ adok, sunting
tak kotaeng, nakem bidak, berjaleh dalam hitam tiga beranek ‘ni
da! bilaolah kita nak boleh jatuh didalam negeri Pulau Langkapuri, nak boleh kembali kah\n\n\nm\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\n\nThe end.
kobun, kataanya makan masyarakat dari kota, kota ini dimana? Ha! (gertak)

Si: Patok nak kita... O Patok yah nak kita tidak kome duli tuanlu. Banyak kowada ina orang juga kowana, ada mawak mawak dul masyarakat, bengkong bukan2 yang so-banang lagi.


Si: Bolok! Bolok changi (gertak)

Di: Naka yang name © Sogada- yang nami Raja Sobra 'nu, nudi dia daerhe bangunan mawu'gebang dia kowana Raja Buli. Si Baik, akan Anggada, kita bowjalew solalu, kita gi tinggal dibowana.

PA/AA Sile pet da. (gertak)

Si: Tuame patok.

Di: Gamsu akan tinggal adoben nempak suah, suah?


Di: Apa suah?


Di: Ana setu kowana mawak kelembat kowana kita dina?

Si: Duli tuamia patok.

Di: Dali oket, koma kita ponggil ongku Anila, ongku Anggada, bine dia ponggol igat. Sioga yang dibolok dulok lek pongeng kowana dulok masyarakat ognonay kowana buana benjawan ceri.

Si: Bowkot kompanu patok, hue 'tu ga!', nemo titen duli tuamia.

Be baka anak dengan banyak cah paningi, oh nabi kunggo
masak soloa koi!

Lonu Pesang.
PA/A: Bagaimana nyahandalu benerang titeh?
Be Baki erakahi Anggada, dua boxadei narik pongi dalian
kobun, kata ada satu kobun secker, kowar anggot, daduk
mangasal didadal kobun kung kiaraa femi, habia johnan
hubis, jagang jelek, koto, koehoang, hubis johnan hubis.
Bongkong balan co-barsing, kya hukot cang jaga kobum 'tu
nye roban, larj tak bexyotahen-teh. Pongi igat embil,
kita porokan kobaan 'tu mara dijana, dijana tuma dinya.
PA: Baki, janganese suah binbang volang hoti legi. Aec!
As Kekalan.
PA: Ci, kita jomba dalian kobun.
As Sela kalamonde.

Lonu Fakulabong.
PA: Ai! Kobaan hower angot adok! Balan co-barsing! legi,
mata roaah angot ciindalu.
PA/A: Ta pek do? As Ta! Ah kita igat, janganese suah binbang volang hoti.
Si: Eli! Docemnya. AA: Eli! Muradia!
kobum, balan
PA/A: Ta?
co-barsing! legi.
AA: Dimaan ane nak pongi? Komena ane nak datong?
ant. Kalo.
PA: Asu mara, ada dengan khabarani, hata satu kobum duku
balan "ni ga", hana
mangasal didalaw kobun bapek ahee dinini. Asu mara arek igat
peden petu inhal.
orang jaga kobun
AA: Ah! Ini mara arek igat aamar?
tak obakep
PA/A: Ta!

Lomput pun.
AA: Asu kobum Anak Amuk orang kolaw.
PA/A: Eh?
AA: Asu Kobum Hanuk.
PA: Kobum Hanuk?!
AA: Ta!
PA: Baki, suama nu mara, duk khaenat dalian kobun?
AA: Boi! Aka tek genap porangen begak aam. Biroyoet aam
ehoreta noboxen lauw, scheuana yang neka sehaliu hantu
pun, ukuluan yang neka hantu digunang, jombaing hukit,
dia moco, dia kate, "Kobum nu tek cintam porangen babah-
Dr: Naha anak

Bojongbila dia

menjelaskan manak

Anak,

Bojongbila dia

mengandung dari

seganap kobun

seganap yang

mendem gunung
dia kolih

mempak memunia
tiga, dig pinas

dia, a hunggar

tonggu celalu

ho!

Iagw Fowag.

Pa: Ah bagon?

Iagw Fowag.

Pa: Ini negeri Raja Bali.

A: Ah bagitu doar?

Pa: Ini negeri Raja Bali.

A: Ah bagitu?!

Pa: Ini negeri Raja Bali.

A: Ah bagitu doar?

Pa: Na! (gortek) Boloh kochap saan, @ boloh na tahu nee na peda.

Dr: Naha Anak Amik te'ada 'chawo. Hunggar tonggu celalu ho!

Iagw Fowag.

Pa: Boen die kate die tak ganeb porongan bapak die pan.

Kant sungguh, Ini Kerbon Hantik soebur, akan dnu 'ni
temahending rodepa dnu depa. Eh, akan mwyada bukan
se-bareng2 lagi, anak Raja Bali, te'adahe laim peda diri
dia. Eh panas doripade satu Anak Amuk.

Dr: Naha hanggar selali dnu tindoh aseuk pula ho!

Iagw Fowag.

Pa: Ya asehu Amile.

A: Kulukul mwyada.


iget, noetil te'ad bokh.

A: Ho! (gortek) Hak ini begini kacuk @. Randu abang

bier adinde pula.

Pa: Ingat2 adok. Laa mana, lama kena, kalau tidak dan

kita pelopas hujang tenduk die, ah bilang jive, bilang

nasa.
D: Maka Anila banggar masuk pula ed!

**Lagu Pengerong.**

PA/PH: Tak boleh kahakandu sendiri. Kaloan bar kita pozang,
kalau ba nak igat, tak boleh. Kaloinkan kita balok, kita
èi sembah kocynah bal pekerjaan porangun koeun ini.
Kochmali ambil koris, ambil pendang, kita tiken, berulah
hilang jima. Kaloan ba nak igat, mesti tak boleh.

D: Ah maka berjalal balok solalu, ha chay!

**Lagu Kalubeleng.**

PA/PH: Maka banggar masuk pula ed!

D: Ah. Aya khedar anakku?

PA: Harap kocomun ayahanda. Patek bokorja kocynah, tidik
eangka yang sebangini. Eh kant ayahanda. Ongkol kolup Anok
Anik. Din kata dah tak gency porangun baipk dita. Din
jemeseng laut, mara dicetu gan, dia kata. Dia ana royat
olah sekalian ina punu, sekalian koe lauyen dawipaya
hantu rotun. Din kata dah tak gency porangun baipk, lahu
sekalian hantu punu kata, "Ah ma jemeseng laut, nu tuju
dalan negeri Paklen, negeri Pakrja Dali. Dinitulah, haru
nu olandip porangun baipk, Kaloan laim oxang tak boleh
tahan. Sekalian batiu, sekalian bukit2 habis suntuh
jenahen habis".

D: Ambuh nak!

PA/PH: Jadi oxang royat, din tak gency porangun, lauluh dah
turut cheri didalam titie kita dinini. Harap kocomun duli
tucukul. Patek koeun ba hodanot patek igat, ayahanda,
mati tak boleh, "Osmali ohbat koris etaun pendang,
itulah haru nampalunya depot, etawa mati tak mati pun
situluh ayahanda.

D: Baik ded, ah baik anakku, jangan nak bunuh dia. Kita
igat, kita igat dia boleh.

PA/PH: Harap kocomun tuucukul. Patek denagon dua borelock tak
boleh tahan ayahanda, tak padan.

D: Adok Sagarim.

S: Dali tuucukul patek.

D: Adok gi igat pula adok.

D: Aish! Abang! Anak Anila dengan anggada lagi nak igat
tak 'liah. Kono chone patek gi pun, nampua in jusa.

D: Sagarim ini ga' basa penakut yang se-agora. Kaloan
oxang suruh, jadi sebagitulah. Chone ga' achu gi igat.
Salam Pak da morsa!

PM: Ingat2 pak da, kalo coba bat bain tam dide, ah sadah.

S: Kaka hunggar mersi pula Sagi yang namakan Raja Sokoba, Koi!

Lancu Perawang

S: Koi! Korban!

PM: Ta?!

S: Kohor ahu! Perni mu nak perawang ta'apa. Aku nak unti berwoy ahu.

PM: Baik! (gertak) Kochen meh akal usul?


S: Ambon! (gertak) Angk Anak!

PM: Aku Angk Anak. Aku danger khaber, katanya imb puco, dia kata, kalo nak gensep perawang aku, lain pada Raja Bali. Nama Raja Bali?


Kalau na tak toh balek maw, balek ahu xi sendizi pula. Kita jengk nuan dide, Kita igat ambil hidup 'gitu.

PM: Ah baik. Ah, nak 'ni ca', kata kopetek gorum tidak juga. Kolaikan merti tak loh juga.

S: Laka borgkel Sagerina pula. Ha cepa!

Lancu Kelubalang


PM: Ah beringhila Angk Anak koli pula, dulu balek dua, konum aha pula tiga. Naka mongkoloz noelau showunnya, dukt Ronnie koli dari badeum nek danger cerita dari budapen deripada maca orang yang kutila orang.

PM: Ini siapa dia? Anikeh Raja Bali?

PM: Aku balek. Kami buhun Raja Bali. Ini: Siapa di 'ni?

S: Kami Sagerina, odo Raja Bali. Ini: Baik, nu maxi apa kohondek?

S: Dengen kaceha tithe oloh Raja Bali, suruh maxi igat tu.


PM: Aku kaseh naun dengan aku dulu. Iku dititeh Raja Bali, bulanan suruh maxi igat tu.

PM: Ha, maka Angk Anak danger bunyi orang suruh igat, hunggar tempuh noelau ci!
Mek Bak, adape2 sekali pun, kalo mesuk masi hadapan aku, ha!
permaksulah chorita ala pada masa sokorang lo ini.

Se: Atu nak igtat na, bakanen Raja Bali
sarah igtat na.

Dr: Ne! Maka hingga tomper solalu hoi!

Ungu Perang.
Se: Tak boleh tekan anek, haat! Ini Anak
Anak laut benar. Dia tak genap perangon
bapak dia, dia ada bersabah dengan
bapak dia. Ini korban mubuk darah dah,
Nama mana anek? Kalam ba koderet kita
tiga bapak, tak paden ni.
Pa/A: Eh pikir patok tak paden. 'Chaua,
gi bawa pedang kelewang, tombak jebabu
berilah boleh kita buat kerja.
Se: Baik kita balok gi mesuk neghedan
eyah tumu hambu. Ayah tumu hambalah
yang punya kerja. Dia tuh dah, dia
kata dia nak cheki perangon dia dengan
Raja Bali, bapak ni.
Pa/A: Kolek.
Se: Ha, maka borjalan mesuk kota, ha
chaw!

Ungu Bulubaleng.
Se: Apa khebar adok?
Se: Harap korepun bakak.
Se: Baidolah, adinda adok tiga bapak
bapak, ada tetak ahu?
Se: Ada botol kanda.
Se: Bapak, balas-mana, adok igtat?
Se: Tak boleh tekan, tak boleh tekan
kanda, Digolovar Anak Amat. Dia kata
"Abalah Anak Amat", Dia langkah lepat
dipula da dipida so temple napi yang
banyak. Dia mesti nak cheki perangon
Raja Bali. Kata ibu puju dia kata
"Perangon- perangonmu ga! Anak Amat,

Se: Balas-mana adok Sagariva? Balas-
mana layukpun?
Se: Botol nobala tu, nuk yang
patok nembab. Dongon korepun kalam
ba koderet igtat, tak boleh tekan.
Patok igtat tak dapat kenda, nya
nembab patok jatuh sedepa dun depa,
orolung dun rolung. Nekuna man
ều tuanku nek boleh igtat? Pikiren
patok ga', tak boleh dulu tuanku,
nelakamen chong gi igtat sendirilah.
Se: Eh kuma benar adok dew?
Se: Balas2 ac-barong2 lagi kukalai
B: Adalah wakt (geatak) Bogitu 'mau! 0
- S: Tunjuk petek. Kelen be kaderat
petek igat dengan anek, lompat nak
atau bolehang, nak pegang tak dapat.
Kakakandak andera, 'cinali za'
dengen koris sama pedang, kita
panahang, berulah depot. Tidak, tak
boleh.
B: Baik, bier abang gi sendiri.
S: Boloklah begitu za'.
B: Oleh Raja Beli dengar begitu kata
Anak matsi wak, nak chari porangen
dia, wak dia pun ingat penae,
lompat turun atas boloi, awk nak
tiba davipada kolam, nak gi tongok
awak Anak. Ta snap.

Leni Buku-tolong,
A: Ini singa?
B: Mulah nama Raja Beli.
A: Aah Raja Beli?
B: Ka, ka kolier dimana?
A: Atu kolier, langkah leat Reanu
Sepi disena, atu jenomang leat, atu
chari negeri Pekian, negeri Barmaja
Beli.
B: Baik, ta chari negeri alau. Apa ta
kohoradek?
A: Atu kohoradek, dengen korena alau
tak gonap porangen bagak alau.
B: Ta borjampang 'ngen bagak na?
A: Atu porang 'ngen bagak alau.

Boraanera, Sian petek tiga borjumak
tak boleh igat. Kolemenkun abang gi
kochap rasa sendiri-ko. Dia keta
dia mari chari Raja Beli, khaberan
kusa angkat. Jadi dia nak borjumak
dengen abang disini.
B: Ah dia nak borjumak dengen abang.
Bali Bali. (geatak)
D: Baringbala tu tak genap tu bambah bapucu. Lalulah gu cheiri aku dina.

boryjama dengan mu.

D: Beilkuh, ni anek Amak! (zartak)
Kulun mu nek tolo @ kohonxenon ak ga bolahxie. Mu nexi khaenot beban ask, dengan kowane mu te'adap semna bapucu?
A: Botal robogitu.
D: Beilkuh boqito ga.
D: Ika, yang neka Raja Bali pun ingat poxang dawi dalam hati.

D: Beilkuh na jaga anek Amak.
A: Na selbenduk hati.
D: Alu neka Raja Bali pun ingat poxang, ho nek nek longat nek solalu hati.

Lata Poxang.

D: Ika, poxang Raja Bali bukan poxang banek, Alu comma mungku kebuk comma lain pada mu. Xheran hato terinonhuan dalam negeri Fakien, Lali mu- akin anek jononang laut, amik exi nek tatax nelax dalam negeri Kohraja Bali.

D: Beilkuh, anek Raja Bali, holok na nek tolo poxangon hoven, keolah, nu nek tolo bijak lekmana, anek Amak! Ni! Raja Raja Bali. Pada neka selxenang la 'ni, dinilah tomat kita kohudui anek Amak dengan Raja Bali.

D: Ika, anek Amak! denga bogyitu, mungku nasamu toman solalu ci!

Lata Poxang.
Be Pakal! Ada orang gagah, anak Raja Dua Simen Betabari. Dahi, ada nak nami, bica ada nak pulas daripada yang nama Anak Anak makan. Hoi!

Lora Bemana.
Be Pakal2 mudah adok, Anak Anak makan, cangat abang tak bercengah kujung panduk pun binam co-bayang2.

Laga nak lagi nak pulas, tak boleh adok, nak jadi, nak lagi dia tak dayat.

Si: Mab balas-mana nampak kanda?
PA/A: Balas-mana nampak ayah?

Be: Bek naik lagi bogati. Mek Raja Sekolah, anaktu Kateda anggota oxana Amila.

PA/A: Ada adi aynakanda?
Be: Ayah nak ajak ga perang dalam gun. Berangadila kelen balseb borposeng dinini, kalau bese tak terbuka abang, adok, habis dalam negori kita sekalis nika rayaet kita.


Kelen balseb meti abang sekalii pun, adok, din nak koluer tak boleh. Adok tiga borasak kena gi jega pintu gua.

Si: Beik. (goretk)
PA/A: Balas-mana? O Balas-mana aynakanda?

Dutang2 ada perang dengan Anak Anak makan tek boleh tehan.

Be: Beka puna Raja Bele mab pulu yang koda hoi!

Lora Bemana.

Si: Balas-mana keada?
Be: Be tuken mudah, baken bioman adoktu Sagerina, anak ada anggota Amila.

S: Tuanku.
PA/A: Tuanku petok.

At: Mab balas-mana peticen paduku aynakanda?
Be: Mab ini bogini awang, adok Hahraja Sagerina.

S: Tuanku petok.

Be: Mab ini, perangan dengan Anak Anak ini, dahi nampelnak, kalau sungguh yang sebalis tu, kunca sungguh din. Berangadila abang ini nak memah oborita dengan Anak Anak pun, abang nak kata tek boleh deh.

Beikan abang nak gi laut kira dengan din, abang nak mabk borposeng didalam Gun Kahm yang nama didalam Gun Singa Keling. Adok kena mabti jega, adok mabti jega diler diperinta gun. Abang nak beneranji kedok, kalau balseb tidak borposeng dalam gun, adok, kalau abang meti dalam negori Pakian, adok nak dedak didalam negori tek boleh, sekalis p— daxipada yang nama perorpan jua, sekaillingah yang nama anak bini nose2, sekalis anak boromak ohubah chibit didalam negori Pakian tek boleh nak dedak, nya mengamak dikerbau Anak Anak makan.

S: Mab balas-mana?
ada tuan coal melatutu gun tu, mesti dia pun mafi. Juga dengan abang, wakal dalam gun. Kaloan
deshi mowah, aule, tak uma
onablah, toneul desh desh korban;
deshi patok, desh abang. Aku
ingat bagitu, abang nek pongi, nek
ajak dia di pongon dalam gun.
Se Kolek bagitu.

B: Ah! Hamoi tuami tiga bawonak:
'nu.
A: Tidak cepo ayahanda.
Pur Tepa ayahanda.
B: Helen dia pun di: jenda menak desh
hedupan Aneh Aneh pula. Ha ohab!

JORN BPNXOLMV.
B: Hoi Aneh Aneh!
A: En? Helen-mana Raja Beli?
Helen-mana Helen ha atna 'ni, akin.
Sek ciluap pongonam bepal akin.
B: Ah ha ni! Tek mohal! Ambah,
blonc? mawah. Sek genevye pongon
pongongana.
A: Ah tak gene! Kake maculaw
onge Raja Baly, bawonak patok,
hutan pongan.
B: Belik, boloh pongon kita dun,
boloh kita pongon, Ha nek teka
kite ak, aha pun nek teka titinam.

Bailalah, olu bawonang dinikin tek
nukah.
A: D'ama mohal?
B: Belik kita pongon dalam gun.
A: Arya mohal? (goyel)

B: Suhur tongkat compass kikat, O
Kalem dalam gun 'nu, kalem nek
meta aku pun, hanggah. Kalem nek
meta un pun, hanggah, dengan kowan
tongkat compass. Kalem tongkat lama
Derongbila abang nek gai pongon dalam
gun, kalem banu aile kera juga pongon
gun tiga hornah 'ni, kalem kuran
sekiti deshiv putok, desh abang. Kalem
kolev desh desh mowah, itaieh desh desh korban.
Kalem kulan desh desh putok, aile, aile
tutup coal melatutu gun. Blor di mafi
dalam gun aite bawonak2 bawon akh
bawonak bangkal, bawonak nayat
dinah. Bawonah aile; boloh onang aitik
aikin cegar ont. Kolek.

Se Kolek tuamih.
Pur Ha mohal tuamih.
A: Kolek tuamih.
B: Ha bali. (goyel) Bawonah dengan
dervera abang nek gai bawonaktu
tu-dengen Aneh Aneh, abang nek ajak:
dian bawonang didalam gun.
Se Kolekijah bagitu gu.
B: Haake dia pun汉堡 seek Sommi
Aneh Aneh pula ho!

JORN BPNXOLMV.
B: Helen-mana Raja Baly? Dia pikir ma
ha nobulan 'nu, tek ciluap pongonan
aku juga.
B: Ah, hut 'ni bogalin Aneh Aneh. Bulan
aku 'ni oxang bijak onang, tidak.

Bulan oxang loboh onang, tidak.
Bulatan ban indi bogalin Aneh Aneh,
boloh kita bawonang, mornihun baw
dinawaih. Kalem maculaw tek bali, ku
hlang 'jina. Kalem mohal ake tek bali,
aku mornih ochutna negari Pakistan.
A: Helen-mana Raja Baly?
B: Ah! Max maita kita bawonang diangen
mau anu anu mata kita gai bawonang
dalam gun, cecey kita maha. Kalem banu
ma bijak, na bawon dalam gun, ake
meta dalam gun. Kalem ake bijak, na
bos neat, aku bala melontong, su
bos neat sejempat.
A: Ha! (gertak) Sekolahdekat hati.
Kolei aku bala anik kekoyangan, @
kekoyangan pun aku tak—apakala aku
yang nesa bukan aku tak tosin
poxangan dengan itu. Aku tosin
compai elahup.
De: Ha! Sorta dua pun ajak macuk
. dalam gun soalau. Ha obey!

Lamalalang.
De: Aa! Sini sadey. Similah Anak
Anak kita borongan, bara pun hati.
Al: Sekolahdekat hati.
De: Ha bali. Angkatlah besakitanus,
selobohennua.
Al: Bala.
De: Waka yang nama Raja Bali p-
apakala Raja Bali pun hanggar macuk
. pula nak iger konen dardi dalam gun.
Bali!

Lasa Rusa.
Aa: Ha ah! Balas-sama lagi! Raja
Bali?
B: Baidah, ci mi ini Anak Anak,
kuat ranggah. Nu hamdeh ranggah.
Aku te'ada uah nak buat dah komu.
Aku te'ada uah nak bolah porxangan
aku dengan mu. Padaalai. Aku
. borongkali aku nak kalah porxangan
dengan mu pada tehun 'ni-su pada bulan
'ni. Aku ingat aku johoh dardi dalam
alam 'ni. Ta'adalah laim pada aku
borroarah putoh. Kemidin aku
borxangan dengan mu, aku nak buat
mu tak boloh. Aku pun nak buah aku
tak noti lagi.
Aa: Ha hai! (gertak) Tak meti pun
boloh porxang lagi. &
meti dala gun. Ah situah tempat
bojone—wajenya.
Aa: Ah pongile Raja Bali. Di—lamb2
tempat pun. (gertak)
B: Ha! Mei da odaibah, kita tuju
dalam Gue Singa Heling.

De: Ha! Bala borjalan salah. Ha obey!

Lamalalang.
Aa: Bama lagi! Raja Bali?
B: Baidah lepah tempat kita borxangan.
Kita borxana didalam gun 'ni.'lah.
Aa: Ha balas-sama lagi? Bila mana
lagi?
B: De ni sekolahdekat botien Anak Anak.
B: Deu Anak Anak pun porxang pulu
dengan Raja Bali didalam Gue Singa
Heling. Bali!

Lasa Porxang.
B: De! Anak! Anak!
Aa: Hi?
B: Aku porxang 'agen su 'ni, oh, aku
koloh kuasa 'ni, bukan kuasa luahou,
tidak 'ni. Aku padiru su 'ni, tidak
kuasa sujito bukan.
Aa: Hoo! Rasa bala! Nu bariu suh
kuasa aku. Inilah kuasa aku borxangan
dengan bapak aku.
B: Bala, kuasa sujitoakah atama kuasa
orang?
Aa: Tidak! Kuasa aku! Kuasa orang
mochen mana deduk xah aku? Inilah
kuasa aku borxangan dengan bapak aku,
tidak genap lub makan daarh bapak aku.
B: Botul bokitu?
Aa: Botul!
B: Baik, akan nak tanya Anak Amik.
A: Apa ya nak tanya?
B: Ina borong orang cantik 'ni, kucanya-kah atau kucanya oxang?
A: nak tanya ya. Bu yang lebah cantik 'ni, dengan koderatam-kah atau koderat oxang?
B: Begitu?
A: Ei! (gortalk)
B: Eh kalau lemah sami ge! O Anak Amik, nampaknya akan mengata cahabak, Aku beriakali nak meti bana.
A: Aeh! Kulan bu akan 'ni powergan, tak alakup powergan bagai alui. (gortalk)
B: Eh ha bai! Tadaa udah dahleh, nak buah rasa. Aku pun beriakali nak nanyalah dengan ya distabilah.
B: Hela Dona Empat, dimana dia cahuk? Dia cahuk berselma didealan kali...
A: Anak Amik 'ni, akan telong dia dina nak power 'niga tepak dia, dak du- daf sort, dak do'a akan sokalen dome2 minna telonglah. Aku dina pun power juga, "Minimal telong anak akan" 'nak power 'niga bagak alui'. Jatuh dina power dengan Raja Bali ini, dina royo' kucanya dia. Tentu dah akan jolok memuk didealan kali dia.
B: He, akan boxaam powergan ya 'ni, bukan powergan yang sejati kerben didalam dunia bakan.
A: Hee! (gortalk)
Jadi nampak tak timbul ala sokali ini. Demi Anek Amak nek nasu\nchowita pada nana ini. Mak adok borsahada, kita yang nane2\nempat beradek ini, kita kolon\ndidalale kuli Anek Amak. Fikir\nberangkali, kalau kita kolon,\nma\nse\nhingga jin didalam\nSun Singa haling ini. (gortek)\n
D: Na maka yang nana Anek O Dowa\nEmpat, ha nora kolon terbit\ndari dalam kita selalu beli!

Lagi Kowing.\n
B: Emm! Sabit keat engat pun,\nala kolih borsahibat daripada\ndalam gun, malik terus daripada\nhingga kokoyengan. Tadae dah.\nMa pikir dowa2 tolong dia. Ha\nsokali ini borsaheng alu dengan\ndia, ah badi untung baik den\nhabat.\nAh: Ah! Balas-mana lagi Raja

dan da, diberah saking mundung norahe pada, kita konon\ntongk borsaheng yang\nnamalan alu nek, dia nek miki\nbisai borsah epa putoh. Dengan korsa borsah\nepa todlaku amat jahat, todlaku amat\nmongeuk didalam danja, taka borsahali\ndaripada ilmu, taka borsah yang nana tak\nborsahali daripada borsah. (gortek)\n
Lalih kita seorang kata gun, "Baiklah\nO kita tuan", maka tamanlah orang yang\nempat beradek itu, kata yang dekpen\nyawa dua orang, kata borsi\ngnya gun, "itu\nyang belse kokowtan pengat. Lalu nasuk\nborsaheng 'ugan Raja Bali, Raja Bali\nmelah takal! porengan bukan korban\ndalam danja bukan, borsahencye seporti\nengan.

D4/1: B Bh Anek Amak ini, aku tolong dia,\ntak timbul orang. (gortek) Jadi tidak\ntimbul. Nampakya, adok, kita kolon\ndaripada yang nana dikali Anek Amak,\nyang empat beradek ini. Plekten lembat\ndengan bengat diadepan tongdok diRaja\nBedilh.

D4/2: Ah nokohehek hati,

D: Laka yang nuna Anek Dowa Empat pun\ningat penan, mending2 kolon terbit\ndidaden kita selalu beli!

Lagi Kowing.

D: Akula tuah ini porengan korban. Akula\ndudi daripada yang namalan topi guna,\nakal borsahibat malik empat2 orang\nmalik kendra kokoyengan. Akula pikir\nluana dowa, bukan luana Anek Amak,\nbukan. Ah sokali ini Anek Amak, akula\npikir dina sokali ini, haling sepet\nchowita pada nana didalam Sun Singa\nhaling.
D: Ha boleh nukak solaki 'ndi
sangah macah.
D: Ha nako Raja Bali nun dida Bobih 
ulunat tek bolok, hinggap macah
mak dugut solaka hoi!

Logs Bungak,
D: Solak 'ndi, pintu gua, makti
bolih doreh putuh, doreh macah. O
D: Nako Anak Anak, kuru Raja Bali,
lebhi hentu nya jijak denipada eutan
sambil, lelak luwu nya jijak eutan
bolihang, tanganywa pogenous
denipada dibamah dona, nya pant,
pulah tongkok, buxjobek (goresek)
yeru liuw kerbon O mani koh
denipada pintu gua. Siana dedik

Antik tongok? Segaruna ampela
yeng nuna Raja Sekoba.
D: He! Anak! Denget! Bu doreh 
lebhi tunu hentu tekih dibit don, putuh
torbit mani koh 'ndi.
D: Ha maenak bostutup pintu
dongan bota soloka hoi!

Logs Bungak,
D: Ah! Tu tunjak lebohssawa.
Kira ha kodawut kambo, nakti

tek latu yang cobegini. Ami bolih
dena no-woolt? nole bongkibot
didihpen nata didihen gua. Nya

tunjak lebohssawa din. Ha dina nek
bawi padahun dongan abu.

D: Anak anggada! Anak Anak! Denget!
Ah 'ndi doreh putuh don. Doreh lebhi
lebhi don torbit mani koh dihipihu gua!

Logs Bungak,
D: He! Nako Anak dengan anggada,
Segaruna, nakoeng bostup pintu gua
coldan hoi!

Logs Bungak,
D: Hemolet anggat! Sikan 'ndi jah bi joh
muwa. Koleng mangen kucuno, tek bolok
nak titip eku hileh danilo. Netical
Anak Anak. Aku tuku nu kumun orang. Ah
herangbila kulam nu angkat singgi nu
dula, nu tumpang orang. Hemolet ka 'ndi
sum bolok nu leboh, nu nek jadi anja
condioi, inilah dali ohehite. (goresek)
Sohit kita 'ndi, kamun kita @ tumpang
true orang, teki loh kita nut bordir
true kita, kena bordirung ngepali bila
man. Ah sadah tongok bolih bona Engat

Rawsangili genak balece-man (gortok)

'ni? @ Darah dengen ayoor liiur korban 'ni tak konal begini lalu ini. Jaga opa balece 'ni 'ni? Ah mati juga ala' delem gua.

B: Naka bordesek Raja Balli bukan no-besanget?

B: Chan ooooh (gortok) oo chooh!

Law Tawiik:

B: (Ah sedik kocor) Baliklah bagi tu ga'. Naka Raja Balli bordesek dedak bor-tinah dekong korban, din nek terbit tak boloh, nya tutup diskolohi nek anak2, diskolohi anak2. Kalun 'ginu, nek nek, nek kolur dibele gan, tek boloh, monangis nya dia itu, peseanglah dia yang nuna tekenap dia didalam pintu gua diniitu, dibele gan dinitu.

(gortok)

B: Chan ooooh (gortok) oo chooh!

Law Tawiik:

B: Ad ta'ade awah eh sokel1 'ni. Ad induh porangal anek baik adik baik.

B: Te'ade awox nek pikir, ta'ede awox nek gawanlah Raja Balli. Kalu dedak tooranganlah onigada pintu gua. Kana ake dadek dia, ta'ede awox nek terbit dah, tak boloh. Kuna dia pun, dia nek monangal gua tak boloh.


Timbul royal Soegziva, milo

Anggada: Baha awox adang dia aduh moti didalam gua, neka orang (gortok) jaga pintu gua: @

B: Ta'ade awah milo.

A: Tuanku potok.

A: Aha pak da.
St: Baid, ayyah tumu homba hikang rowat cokita didalum gun dah.
P: Tertul pak de.
St: Bordaum patok, din kain darah din.
Ab: Kalau bagitu, kalau darah din. Dah balan nama?
P/A: Balan nama apa lagi pak de?
St: Baid, pak de nak tanya sekatu, dipintu gun dinini.
P/A: Tanya, unat balan nama?
St: Balan negori Pekikan 'ni, nak suka konsumu monjadi waja?
P: Ah hek 'ni patok nak somah tek kena pak de. Jadil negori ini negori aych. Jadil pak de ada lagi. Jasan balun te*a*a pak de, te*a*a oxang lain monjadi xaja lain pada patok dua boxadok, balan bagede dengan amla.
St: Ta botul bagitu. Kalau bagitu, pak de pun edok boxadok juga.
P/A: Balan-nama aych? Balan-nama?
Ab: Maka baid, ya kakakandem sandara, kakakku.
P: Adelku sandara.
P: Tidak bagitu. Hak 'tu botul bagitu aych. Sabap din kita duduk aja koahil hingga sampai besok, dina duduk tolung plawa kita, duduk co-emos kita, dengan koawna din jadi edok dun boxadok, pesumun jasa kita tek monok lagi: jangan boxoolah belah dengan di.
Bainalah, kalau malu kita lotok din monjadi waja, din nak jadi waja pun, te*a*a solah pada kita dah. Kalau
St: Anakku yang kodua, anggada.
P: Tumuh patok.
P/A: Ah botul bagitu, pak de.
St: Bainah, ayyahlu tumu homba sudah mati dah, korbun pum nak tosbit, tak 'leq. Lainlah pak de nak tanya, negori Pekikan 'ni, nak suka konsumu monjadi waja? Nik suka konsumu monjadi waja?
P/A: Bosop kosamun pak de. Ah sgea lagi dah te*a*a ayyah ga', pak de dah monjadi waja.
St: Tidaklah, takut nak tek suka pak de monjadi waja.
Ab: Tidak, Patok malah duli tuenta. Balan-nama abang?
P: Ah, hek 'tu ga! noolelah. Pak de dah monjadi waj人身.
botul bagai nick kate, botulah, posak tak jatuh kodia, xostu kita menjadi raja.
A: Ai botul bagitu.
F: Jadi kita borongeh bekal, kita dua bozonok jadi oxang kita dia pun pak saudara juga.
A: Pak saudara balak ibu.
F: Botul.
B: Beci! (gertak) Baka oxang dun borodek, Mima die xina lahe, xina botul. Pelikn anggada die xina pengkat, bakik tenda dimanya boshanba dazipada ingot oxang kita pak saudara juga.
A: Saka momo maha.
F: Ini, balae-mama pak da?
F: Beidolah (gertak) bagitu ga'.
A: Dah pak da tehul balak 'tu, beidolah pak da bagitu ga'.
F: Beidolah.
A: Kida mokli sitalah pak da.
B: Ai maka beidah amang, kita balik. Mok gi maki da combah dazipada ibu tunam hambe Tun Futomi Penden Unbi 'tu, ibu sofeti muggah. Tun Futomi cepakal yang moka Tun Futomi siah.
A: Gverte 'tu, botul buk yang bunza tunam sangah, hak yang oyah die borzi botul. Tun Futomi Keke 'tu buk pak denya. Gilah kita balik, kita gi combah hal pelosan inuhi posireem sudah madi dah.
F/As: Beidolah bagitu ga'.
Dia: Ha nake bercakalan balok solalu ha cepa!

Log: Hukubulang.
PA/A: Ha, sidolah pak da, nakit atah singasei, mawesubin hageinana semurut nahe makawen peduka ayekehda peda ma yeg degelse buka.

Dia: Haka Sagarita pun, ha sorka dia naik atah singasei, mawesub dari hedapan peduka ekamandalu yang resmi didalal negeri Pakitan. Hei!

Log: Yana uke.
PA/A: Balik, endah pak da monjadi koja didalal negeri, genten buapak tuan bamba.

Dia: Rebullah pak da.
PA/A: Rebullah niki, Balan-nama jalema, timpal pak da monjadi koja didalal negeri, roseunisi makena mana?

PA/A: Balik, bier potek maruk ci monghadoy bona, jenpen suah bimbang valang hati.

Dia: Haka anygya, dua Mila, sorka mawesub dari dalan canjung bual fotema, pak ci posenab peda bondaaya dengan kozema ayah suah moti dok. Ha cepa!

Log: Hukubulang.
PA: Ayalah khobar borita ngeca... mana? .readString

Log: Yana Khabar.
PA: Tumak.
PA/A: Yanaa.. enek. Ah pozerangaon lexbamamu.. .readString

Dia: Haka bercakalan balok masuk didalal kota. Ha cepa!

Log: Hukubulang.

PA/A: Ha ooh akek Penden Wangi akek en.
PA: Ha potek sendah duli tumau.
PA: Bait akek, beraengbina obisinya kak unu suah daeng, akek tak khabancih tidak daempia. ga' entu kota koraen bama, masuk didak boraqang daadi dalam negeri kita? Baka ugguk diik mpongak didalal negeri kita. Haka oheng boraqang daempia tingah pedang luas suajane padang dengan kozema nuk membunuh Anak Ambik apa khabancih akek?
PA: Ah to'ade khobar lagi duli tumau.
PA: Oh begitu nwo?
PA: En.
PA/A: Haka bana khobar posengen ini, kalan kalan koja didalal negeri ini ga', akek, suah boneriah akek, sokalian koja yang maa boraqang didalal negeri. banaah suah, banaah gamhadih akek. Haka boem 'tu bingkong, diik mpongak bateu ga', banaah so-boraqang lagihi akek.
PA: Ah maiti donger diikiah hak van, jodi tidak bolok donger lagi.
PA/A: Tengah diikiah psey-chasaps2 daempia yang maa dari hedapan akek yang resmi2, maka Amika dengan nggada, ha sorka tokus masuk gi mpongak boda solelu hol!

Log: Yana uke.
PA: Ya awang nggada dua boxedek.
PA: Duli tumau.
PA/A: Tumakum potek.
PA: Ahe khabar awang? Bonde ahe donger khobar koja ahe satu koraen Anak Ambik masuk wai mpongak didalal negeri Pakita.
PA: Tanunka. Ah boleh patok sombah benda.

FG: Coba anatik khabaner cobane.

Khabar badi? ya anggug poca...? Dozita balik stuan jakat las... oh? *

PA: Ayah mati dah benda.

FG: Hi?

PA: Ayah sudah mati dah benda.

FG: Oh mati bo' apa nik?

PA: Ah net? posorgen Anak Amat, dah tumi benda.

FG: Oh bagitu anggug?


FG: In? (cokan) Ancamak vocooch naanak.

Bonda te'ak uangk dengan jangka. *

PA: Tumun.

FG: Ayahuu kubt mengalab wak vocooch dahal duniaan. *

PA: Botal tumun.


FG: Tumun. Te'ada asalbun tak van, jangji dan tumaan wuung te'ak boroi tambi. Nahun wuung boroi ahub jangji tumaan, atauh lab lai van.

FG: Ah sokali 'ni, adok vocooch, apa khabar amak? Siga merekab jahid tekilanan maai lone... oh uuang wak? *

PA: Le?

FG: Mengadi maaji? *

PA: Pak da, pak da, pak da.

FG: Pak da tuum benda mengadi sultan, monggantii wuung aii waja dahun negori lone... oh. *

negeri kita dikel, apa khabarik nik?

PA: Ah, badi 'ni ga' benda, patok masuk khabaner cobane 'ni ga', benda, seenang la 'ni, suah sudah hilang, suah sudah jima dah khabak Amak dicalan Gua Singa Heiling dah benda.

FG: Oh kelen 'gitu, hilang 'tu hilang kokal-wana?

PA: Ah berjuang-eun posorgen 'tu, suah kita bozposorgen diluar 'tu igat borobor te'ak benda. Luu kuma engat kata ayah, tukan patok man yang demikian, pak da inah habib natalien maksi borobor posorgen te'ak dapo.


Suah ayah hurt jangji yang nubalas 'tu.

FG: Deh?

PA: Kelen bagitu di- la 'ni ga' ayah sudah mati dah benda. Luu pak di Senggali kota, dia kota, negeri.

Patih 'ni maha konagpa mengadi waja.

Luu patok jach, patok kota, maha langi patok maksi kula Luu pada pak da
Pak: Ah botul. Bogitulah benda.
Pak: Ayah Iah awang ve ah. "E In balas 'tulah adok, Kala bogitu, pak da tuan tamba nonjali wajahah nih?
Pak: Ah botul bogitulah; nak buat guna, pakek manak ini benda, dengan korana dengan kedia cemerita itu.
Bohidan benda Gunaken Puteri Cewang:
Pak: Ya?
Pak: Istoroi ayah 'tu botul.
Pak: In botul bogitu.
Pak: Bonda Tun Puteri Kacha.
Pak: Kala bogitu, benda istori ayah yang sejati, hidah. Jadi ayah, tuak die bangkang, tuak di hedek, die ambil hak pak da, dengan korana ayahanda Raja Nova Chaheya Bulan 'tu kirim pak da Rege Solokan, jadi saya.

Jadi, saya die ambil, ambil kedia yang nata benda 'undreds sawah naked, buat botul apa boleh buat?
Pak: Bonda Tun Puteri Pandem Wengi?
Pak: Iko 'ni botul bogitu nih.
Pak: Totul istori ayah dengan korana.

Ajar Chakarviva yang tolok majalah
benda mahu pandem wangi on- yang sama
tunggal dielekan guna an bukit dari
kadiana kota dengan korana abang Raja
kak tua.

Kamaan ga' chalut bukit dari pada Ajar

Pak: In botul bogitu.
Pak: Ah, kala bogitu, teiga ini,
seorangnya belok, dawanya botul.
Pak: Bonda Tun Puteri Pandem Wengi. "Tu hok botul... Ajar Bogurma
Chakarviva 'tu botul sebogitu.
Pak: In hok 'tu botul nih.
Pak: Berek 'tu hok tolekk boromohit dengan
dengan 'tu Sagarviva. Pakal benda Tun Puteri
Kacha, botul hok pak da
Sagarviva, dengan korana pak da 'tu
jedi adok, jadi patok nak nonjali
Raja, sudah pak sandara ada juga
lagi. Tak boleh tak sung, nolainkan
ga' dia nonjali wajahah sodali ni.

Ah benda, ikamu bogitu, benda 'ni,
die dada rayat hal yekorjan; die mana yang dulukal, die kata, benda
Tun Puteri, Kacha 'tu, hok die useli
lagi, jadi ayah, Raja Nova Chaheya
Bulan 'tu kimia kacha sambitir wa'
tuma, surah bozi koper da Sagarviva.

"Tika pada mana Raja Nova tawam maka
sambah koper da surah maka 'tu, oya
pintas ga' maka; ga' bengkadang Raja
Nova Kimia- Raja Nova Chaheya Bulan
'tu, jadi die kimia maka, nia
ambilah dazipada ayahanda Raja
Bali, pasal benda Tun Puteri Kacha. Totul
bogitulah tidak benda?
Pak: In botul bogitulah nih, botul
bogitu.
Pak: Pasal benda Tun Puteri Pandem
Wengi. "Tu hok botul... Ajar Bogurma
Chakarviva 'tu botul sebogitu.
Pak: In hok 'tu botul nih.
Pak: Berek 'tu hok tolekk boromohit dengan
pak da Sagarviva. Pasal benda Tun
Puteri Kacha, botul hok pak da
Sagarviva.

Ki: In botul begitu. Tanda jahat
mengah ayahanda yang nata Raja
Bali, nak run.

Pak: In botul bogitu.
Pak: Ah, kala bogitu, teiga ini,
seorangnya belok, dawanya botul.
Bedak, pada nama sekang le ini, benda, patok-list ini ga',
sema2 ini bila jadi pemangku, pok da Raja Sekaba semalih.
R: Hii 'tu aja boleh butu lagi
mak. Pok jadi ad benda tu'an
kata apa2. Hii 'tu ga' apa jalan
liatam anak atulah.
R: Bi ho leli (gortek) sema2?
'ti monjadi pemangku'.
R: Bi tama yang nama pemangku;
R: Hii! Raja Beli dah kita
ini ga', jadi adah kacak ambi,
kedah pulalah adak dor? hak adak
dah sedia.
R: Dia aka patok dah 'tu
kusu'.
R: Na meladak kita dua adak
Pandam leng ga', jadi kita
hilang kakak, kita ambi adak
pulalah.
R: Dah nak butu guna lagi kok
wam.

bond. Tiap2 kalau dia monjadi raja ga'
bonda, bila benda monjadi pemangku, dia
pulalah. Jadi hilang kakak, jadi adakah
pula.
R: Bi 'tu ga' 'tu ga' biak molok
dinitulah.
R: Hii taka 'tu ga' 'tu sema2 jadi pemangku,
pok da Sagawina, sema.
R: Bi taka naing2 dah dongor cauk
anggada, Amila kata yang sobogita
A: Bi sema2 bale 'tulah.
R: R, hii 'tu ga' biak ni dinitulah.
R: Bi taka (gortek) dah cedah donger
kuon cekita dawipada sekalian C benda2nya,
nae lai anor tohbit ga mongkudan pok da
Sagawina. Na cump!

Lagi bilalalang.
S: Dolak-wanna awang?
R: Na nampok benda taidak apakah.
Jadi patok senbah kohenda tiap2 dah sudah cah
te'ada, pok da monjadi raja pula. Kala
bogita, nampok benda tuan patoki yang tiag
'tu, hii 'ta ga', patok kata bila monjadi
pemangku, pok da Sagavina sema.
S: Hii, badikah bogita. Dah pok da nak
makuk termas didalam anjung intona.
R: Biat molok dinitulah pok da. Dah sedah
pok da monjadi raja, apa boleh butu lagi.'
R: Bi taka Sagawina termas makuk dalan halah
bunga dari dalam yang nama intona hadapan
powerguna. Na abai!

Lagi Bilalalang.
S: Ah! Hii 'ta', dawiyga patok penggil kok
wam sema2 'taa.
R: R, Ah botul bogita.
R/F: Botul bogita.
S: Sekaraung le 'taa, jadi patok nak penggil
adak bolesa. Jadi abanglah monjadi raja
didalam negosi. Rakun, negori Nabrawa Beli,
wonggenti...amnya, dengan kosane Raja Bali
malah mencari oborilu dengan keberde Betak
dalam Gunung Baling.

So oto: Ah, hak 'tu ga', nama telahah,
masi poyontah, Lahama bongang patoh, hast
rasa hujan marah seleki pun asahal 'lait
mena?

Si Ah, jadi poyontah abanglah bolakanya.
Dikunya balok ipar, ha kape 'ni ga!',
Kita lahek wah yeng nan bongakan pala.
Panci adok Tuan Putrad Kecla 'tu batal
hak seya? deh. Dalam mana adok Tuan
Putrad Kecla?

H: Ta batal bogita tiwini.

S: Ha! Kolinduun bali kah, nai men pichit
abanglah adok nomum? (gortok) ani
permaiari abang deh.

K: Ah ta'tada arblah bogita ga!, kita ini
madan @ ma lu pan, tak ma lu pan, tak ma lu
deh ia? (gortok)

H: Ah 'ni hak dinu seda deh. (gortok)

D: Ha! Kei Sagradini @ nauk (gortok)
beronedulah didalam saktu buat istiwa. O
Orang bokerja dengan tek batal, orang
bokerja dengan tek nolek, 'wilah dalil
obsitanya.

S: Besi adok na asa pichit abang nomum2?
(gortok)

K: Walinya bunt adok ipar, lo 'ni bunt
lahe pula. (gortok)

H: Saman juga boloka 'ni. O

K: Ha, saman lahe boloka nomuanya.

Lang Rehadin:...
royat Raja Bali mati dalam gun, Jaleh. @

Du (kuchir, kuchir kuchir kuchir
*tu donger goteklah! Donger?
goteklah, bacalah lagi please!)
Baliklah, kalau begitu, hilang royatlah. Singe jadi raja? Raja Sekoba menjadi raja, Istori
tiga2 ditengah gotek dikitiri.
sama kenaan, besparang
beweliningan dimipada dari dalam
ajung istana tu ga' nennt
ditik baken se-bareng lagi.
(gostek) Hilang royat okhita.
@ Ban diduk yang man mcai dalam
istana menjadi raja, cutakah
yang man Raja Sekoba menjadi
raja dengan korea dulunya din
tek 'loh jadi raja'. (gostek)
Hilang royat dia.

Heke tidur royat @ Raja Bali
daduk menasib corta din pun
tesparanglah dari atas korban
disitu, din nak terbit, tek 'loh.
Bala-mena din nak pitir nak.
gemak tek kenj, Nekolapiah
din jadi tesparang pada mana
sekadangnya. Lalu turun pula
Bima Empat deripada yang mana
didalam gun. Hei!

Laga Fomang.

Du/2: Atu konon kelega Bali,
dak pesang yang mana dari dalam
Gun Singagaling disini. Bali,
aduk, kuta bowilah amu yang
(somat) Lecah melalah ng. hasha
lel kaol nooh, ai kok un cooh, korebat
ken payu kok un nooh, eki payu,
peuh dendaq payu tantut lah kok un nooh.
Kok un nooco ditangah ng. batang.
(somat) Alana, titka lah melalah amu hemos yecoh
kok un nooh. Bawakay jahw lah den
dendaq, longlih kutut teh ook kok un
coh jelen bun bajelem. (somat) Leh
tidur tidur teh tidur teh kok un nooco.
(somat) @

Du (uke Segurita dukt tidur beraekula-
bor-borinde2 esekale yang mana tu-tengah
kelasso pemakaman yang tiga2 istori.
Raja Bali, Biliringa serang, akemeni
nke. Bawakbila dukt mana pihit
beradulah dalam ajung istana. Hilang
royat okhita dia.

Heke tidur royat Raja Bali daduk
menasib didalam gun, conduc pesang
didalam Gun Singa Kaling. Jadi didalam
din daduk menasib nek terbit 'tu, pesang
didalam gun. Balas-menaah jelenan
din 'tu nek bolok kolu ar 'tu ga' hingga
sempai din tek kheber kain (gostek) buju.
@ Heke hilang royat okhita dia duk
menasib conduc pesang didalam Gun Singa
Kaling, din nek terbit tek bolok. Jahanah
Anak Bima Empat, din conduc tehn jelenan
korban boleh 'ni nada hilang conduc jiva
dari didalam Gun Singa Kaling. Al menang2
din mayitam tongkit mahit botal atena
tiduk dari didalam hisapen, Hei!

Laga Fomang.

Du Heke Anak Bima Empat, conduc dah kolih
Raja Bali daduk menasib conduc pesang
didalam Gun Singa Kaling. Hana2 tongkit,
korban pun conduc noti deh.
Du: Baki, kolen aku tidak terus bori.
Di: Eh Raja Badi! Bu bukan mu moti, bukan mu pasang, apalagi yang nunu bukan bu solok Abdel, bu yang mana pasang dengan korana mu asok 'tu, nu nek koharu tek 'loh terbit dipintu guna. Boxangbina, nu boldoh sengat. Bedhitah, nu podang ada, dah podang ada, ma tidok pasang 'ngen podang, benda nu kuran, nu pasang dengan jilijken atema pulasan.

Bedhitah kalan nu nek boldoh terbit ga', nu chatib podang 'tu, Raja Badi nu korot kopiah koroma 'tu, nu.

Podang dipintu guna ga', pocih pintu guna, boldah nu terbitlah daer dalam amung bunu istana, nu tengok selalihan amung dan dayang atama selalihan nelak koroma.

Di: No, neka dia pun kiraap nek solalun hol!

Legu Pora.

Di: Bah! Arun boceaa soporti orang, orang duduk raja dipintu belinga.

Diu, Arun boceaa orang duduk raja dipintu pati amang yang noma didepan atu.

Diu kota, "Eh Raja Badi, nu boldoh wanga.

Boxangbina nu pasungan nu, koroma duduk tiak atama tidaq lembing. Bu boxang pasangan koroma koderat koki atama tengen".

Botul bagita, alu yulaung tongkok koroma duduk koroma koderat dipintu kuma alu, alu jilok kardi

ulamot koraja Badi, tak penjung chowita Raja Badi tu-dengen korban hambak, enal hingga diang kockhir.

Di: Ah norta ditaivap tuwun dazipada Gun Singa Maline, hol!

Legu Pora.

Di: Hei Raja Badi! Bu monaaib hingga sampol nu pasang didalen Gun Singa Maline, dogen korana nu nek terbit tak boloh. Ah turun ditaivap guna 'ni, alu bori ulamot koroma. Kuma nu jagoed haja Raja Badi. Kalam nu nek terbit, nu mahli podangga, kocab tongkok koroma 'tu, nu potang pintu guna, pocih pintu guna, bori boldoh nu koharw didalen Gun Singa Maline. Dogen korana kalam aku tidok sansah yang sobogitu, alu tak bori ulamot korom sobogit, pandak chowita Raja Badi, titis hikayat dazipada dneura Raja Tana, titis dazipada baha Bism, (gocek)

Di: Noka sorta dia pun nek ol koroma yang tinggi puna hol!

Legu Pora.

Di: Boh! Arun boceaa sorupa nipim, alu boceaa sorupa alu kidnab. Kalam bagiti, laut dewa, alu pikiw dewa.

Raja jagoed koroma nipa tak boloh tala. Diu kota, "Hei Raja Badi, nu jadi duduk pasang boxangbina mu nek terbit tak 'loh, dogen korona pada nasa mu pasang dengen anak Amul, dituntup oloh pintu guna. Ah nolalitaan nu chatib podang, nu yulaung tongkok koroma 'tu putus, nu koreeut tongkok koroma, nu potang pintu guna,
dari pada atas tanduk, dia nak ik jilat
obohah diatna bolokan, dia patah
tongkok, belah mati kan akik
ditakam ini, Isakiah dia kata,
"Kalau ni nak bertolak, na ambl
pedang, na p-korat kopola korban,
a paling pintu gua peohah pintu gua,
belah ni belah tongkok obohah
rekam bala korban", Isakiah begitu,
ala nae ockelam pedang atu, ala nae
po-korat tongkok korban, hol!

Laga Porma.
Di: (Tongkok kow kopoham dì- koronan,
'nu kata nae palu opah, Isakiah koronan.
Hol terus lae korja begitu
'nu, naran duh go-ga! go-ga! go-ga!
cala koronan lapal. Itulah corong korih
pek monggi.)
Dengangha bolebok balek
Di: Di boleh ulebok dawipada (gortok)
ditalinga diu © corong mara nobot.

Hol korat korat kopola korban, paling
pintu gua, peohah. Pokoh chungu.
Jalik aja nae berjalan balek. Hol! Alu
tak mara ga', te'apelal. Alu nae
belah gi perekon hek corong yang
duk jaga gua, balac-suma, mate
bunukah atu cehek, tolinga
tukakat atu nae pokik? Jalik, ala nae
berjalan balek aja nae perekon.

Di: Na oheb!

Laga Fullahole.
Di: Akah heha heh! Ini din! Sodep
jaga pintu vor! Jaga pintu gua,
koliak mara yonok ga', tak laen darih
tek darih pur, tutup solalu. Mara
dahkol? Kanu nae kosanek sayang! Al
tidur berdeunggak ahe. Al sodep vor,
tigan? tidur! Dolik ha Raja Sekura
poehobeah pintu gua, holoh
mensahengkan ohelela dawipada tadi
Maka Bisaen". Kalau begitu, botul
otama tido. Dalik, ala nae pachak,
ala nae korat tongkok korban pada
nasa ini.

Di: Maka Raja Doli yan corts baungge
maut dawipada hadapam korban. Hol!

Laga Porma.
Di: Holoh rima, ala doli sudah ala
pachak, ala korat tongkok korban,
sudah yutur, ala nae baung dawipada
pintu gua, peohah otama tido pada
nasa ini.

Di: Da oceha din yan zonbea dari
pintu gua solalu, hol!

Laga Porma.
Di: Al peohah pintu gua, holoh
dalen rima ala. Dalik, ala nae terus baleh
monah dari, dolen tseten daer hadapam
adik ala atulaw Sagawin, Amila,
Anggada. Alu nae gi treyni hal
pokojemini din tutup pintu gua 'ni,
ega nobah?

Di: Na oheb!

Laga Fullahole.
Di: Konawa Sagawin, dinama Amila,
dinama Anggada! Sudah cemep. Teru
dawipe- tongah balek bawibbon agung.
De Maka terus maute dalen tseten.
De oheb!

Laga Fullahole.
Di: Aha! Ini din! Sodep tutup pintu
gua pun Sagawin. Din nae menjedi
wahe! Din nae baistoki alu. Al sodep
tidur woh! Don balek kene, noocorng
balek tiru, menjedi woja. Al corg
dengan ahe? ala Amila Anggada. Ha!

Dalik sokeli 'ni Sagawine borohowalab
sokali 'ni bokehowal dengan aku. Dadi, hak pereunuan ini basangkali bengunjung molderah.
De fana dia pun roko rumput hak botina, yang tiaga 'tu, tidak boleh hidur angat. Naka dia pun pegang tongkol Baja Nias- Baja Sokeba, ha coro peg mang solaha hoi!

Lasa Forang:
FG otoc Aina ba! apaah kah vaa bolaro 'ni 'ni? Oh ana lopoani rumbut patok 'ni? Oh ana wabakita, oh ba! apa ga! hogini 'ni? (gortek)
Kita monjedi istedel bata raja bana, derisang? @ rumbut kita monjedi bolaro 'ni!
FG: He! Polopos! Polopos! Ha 'ni polopos! Ha 'ni polopos! Hos! Hos! Hos! (gortek) Hos! Hos! Hos! (gortek)
FG otoc Aina adah! Aima! Aima okoh!
(gortek) Ocoho! (gortek)

Lasa Forang:
FG otoc Abarj Baja Bali baiak doh.
Abang Baja Bali baiak.
Bolaro-mana kota abang Baja Bali atang?
FG: Ha bho! Ha! apa tak polopos 'ni?
Ah sodap, jedi enak gundek istedel raja bana doh?
FG otoc Oh ana basap kampum bekunda
berbus-sibu agum, polopanlah bogitu ga'.

De fana dia pun bekalah wombut anak istedel. (gortek) Lulu dia nek marah @ nek bumah, ta'acle jelen, nobep ombang botina, nekubalan, ombang kata ga! neporti ayeu didalen down boladi bana.
Lulu yang nea dia pun polopanlah. (gortek) Lulu macuk @ menyujud dorx kaci Baja Bali dengan
dengan ako pada mana 'ni.

Lasa Forang:
FG: Dikelah guana ga! bolaro 'ni 'ni? FG: Tahu?
FG: Guana? Kake ten?
FG: Patok pun nek kata ... guana ga!
elah oh! Polopos! Polopos! Polopos polopos rumbut! (gortek)
FG: Guana 'ni boox-tongkol2? Guana 'ni?
FG? (gortek) Apa robah 'ni? @
Bolaro-mana dada boox-tongkol2 'ni,
apa robah?
FG otoc Oh ana niapa dia? Bunyi
sorupa suasa abang Baja Bali doh.
Oh ana bangat2lah wos! (gortek)
FG: Ah! Ah! Hos! Hos! Butur ga! Butur ga! Butur ga! Butur ga!
FG: Ta'acle apa debliah! Mene! Patus debliah @ rumbut ako woh! Ya elan bho.
(gortek) Apa moham ga! Laguna bolaro
'ni 'ni? Oh ana abang Baja Bali kata atang. Bunyi sorupa suasa dia.
MK/FG: Oh elan! Tak tabalah.
FG: Ei! (gortek) Tuan Autoxi Kache! @
Tuan Autoxi Goveang! Tuan Autoxi
Pendan Wengi!
FG: Tusuki patok.
MK: Tusuki patok.
FG: Ah samud patok minta sorgumah.
FG: Aduh! Sodap woh! Kita monjedi
pozvamuzi didalen negoz! Padian dox?
Dun baiak wosan, seoong baiak hiri.
tanda menangis dengan horama dah mimak empun na-limpah.

FG: Dengen horama potok 'ni ga' tuenku jadi yang nobelae 'ni bale-bale' nailee amant untu.

BE: Daik edok, (gektor') Guana yang jadi sebogini?

FG: Dengen horama wung Léla nanggadu balok zayat kata cang mati didalen gau, percegon dengan horban kame.

Din balok zayat, din kata pak da Raja Sokoba menjadì saja dalam negeri Pakien.

BE: Ah he lati! Jadi Raja Sokoba jaga pintu gau edok. Amak Polélo nanggada dengan unila nu yang demikian juga.

Dencenggile abang kata, kalau abang posang dalam gan Singa Raling, kalau kolumi terbit dewah potek, dhewah abang edok tutup pintu gau, takut den korena terbit mangalimil adok nok duduk nangang tak boloh atawa Sagon-Raja Sokoba pun srepara, ingat leomrek2 sekalim sekyet2 dalam negeri Pakien. Kalau bana borosah borok ox ox yang nuna bana borosah nuna kolumi terbitlah, balu tidik apa, abang boloh terbit. Itulah denceng2 tutup pintu gau.

FG oto: Bebliah jaga, dah posen umanat bolon 'tu, guana yang boloh din tutup 'tu?


FG: Ali talada arxihah kokanda, bok 'ni ga' apa boloh bunt logi, potek 'ni anuk percegon. Dengen horama potok dengen nanggaya hal, apakila yang nama anuk unila dengan nanggada; din kata abang sudah mati dalam gau.

BE: Be potek dengen pak做大 tulah duli tuenku, Din kata hebaheng le 'ni ga', pak da Sagonium monjadi saja didalen negeri. Kolainkan pasal yang nama potok 'ni ga', din kata kena jadilah permanumni bok yang nenaik adok Sagonia, samem, pak da Sagonia, dengen kowainayu Dulunyada scoyang bok potek 'ni kata hek din dah.

BE: Nii?

FG: Kata kala din dah.

BE: Na maka mugkat tangan tempur sekuhe he!

Laga Peranee.

Laga Keshabery.

FG oto: Amboh! Amboh lah ng. . . abang, ya oh ng. . . abang, minta empulah abang, boritu ng. . . empun. ?

BE: Ha he he! Minta empun 'ni der?

FG oto: Kala abang bunnah, mati; abang teruhun, tersuh nge hiku.

(soromun) Abang lan.. . . eh. Potok anuk percegon, apa boloh nge bukt, ya coh abang? Kala abang bunnah, mati; jual java java, tuen dalam leh abang woh. Potok ilatiah abang ezna 'hart nenaiah abang lan. . . eh. ? (soromun)
mimih, penuh hati, pegang tangkai, abang lempar solalu, tak toh jatuh dimana. Abang nak cahari anek, Polôla Anggada dengun Anila, mala dia buang dimana. Tak cahari mimih dewah dengun ceyr liur 'cu, tak konal. (gertain)

PA: Nek 'tu ga' aye jalu lagi duli tumak. O Entutlah lumt meua2 solali pun. Patok 'ni ga' laksana berang puch, bktu amalal hijau atassan

menah. Kalam abang terah hidup, kalam buma mati.

Dr: Ah buah kedidalah. Amarenlah solali 'ni nek bust guan den...

baik... inalah meu kedema dahlah.

Dr: Ha maka hormah solalu. Ha chay!

Laga Halubalang.

THE

Laga Halubalang.

. Dr: Hala Raja Bali, din keluar terbit didalam istana, dia nek cahari nek dal Anila dengan Anggada pada nescaya. Ha chay!

Laga Halubalang.

PA: Adek Anila.

At: Kaca Anila Anggada?

PA: Ah kita sekalai 'ni manih tanggunglah. Akeh kita tek mati, terbit masi, nasuk didalam istana,

boleh hana hana dah, benda atama pak

At: Hak 'ni begini bokinda. Naka kita royan betulah. Sudah kita tengah
Dalam berdasah puch itu...

Di khas tongkat duduk berolaharap, ha cekap buah kolahi hoi!

Jasa Puspa,

B: Ho! Pola! Anggada!
P: Ayahandemas.
B: Airka!
P: Patok combah cyahanda.
B: Daku, aitu imai leom, aitu leoks.

Adat buah dengan diga beowak, balas-
mana hiruma aitu pada mana yang
dalatola?
P: Ayahandemas? Patok dengar hidangan
eyah, sarah gi jaga pintu demipada
Cua Singa Baling, eyah iku naks buku-
beowang. Ayah naks buku beowang,
tul-dongan Angek Airka.
B: Ah buhat bagiti.
P: Kalian 'gitu ayni kata, kalian

beau beowak puch leoks, sachs
tutup pintu gua, pak de tutup pintu
gua dengen buhat atuma kuyu koyan,
jungan bori terbit Angek Airki
mengambil didalum negoar.
B: Ah buhat.
P: Kalian be- bana beowak morah,
bakula patok tak tutup. Kalian
bogitu, pak da diku kalih, patok diku
tungkak, beowak puch terbit, puch
terbit, lau patok pum, pak de kata
tutup, bangata; pakot tutuplah
ayahanda pintu Cua Singa Baling. Bau
balas-mana padaa ayni cyahanda?
B: Daku, owang buat nata koyu, owang
menjadi mata koyu, balas-mana? Ha
tunggang matak saeng menjadi malaam,
apa ma tanggang?
P/A: Bepap kompan tuamak.
B: Owang buat pagut, ada ini pagut,

Di kala Anggada dina dengar yang mana
beowak kota, sorta dina pun huggaw
naks di- dari, hadapan buah hoi!

Jasa Puspa,

B: Ho! Anggada!
P: Tuamak puch.
A: Tuamak patok.
B: Di la sokomang la ini, aitu aitu tunya,
en jauh bari buhat.
P: Bepap kompan.

A: Bepap kompan padaa ayni cyahanda.
B: Aitu sarah ma jaga pintu gua
tul-dongan Sagaruma, pak sudurwum,
yang dua beowak; apa ma jaga?
P: Patok jaga... Ahy kala kalian
tesbit dawak puch, dawak eyah. Kalian
dawak puch, patok tutup pintu gua,
pak de tutup puntu gua. Kencangbila
kalian beowak morah, dawak koyu,
tul-adeh adeh tutup montup. Kalian
bogitu, puch tungkak, patok kalih,
pak de pun tungkak beowak puch
tesbit. Kalian bogitu, leutuk patok
tutup pintu gua, cyahanda, pada mana
sochong la ini.
B: Ma tek komal, kalian bogitu, dawak
dengen ayoor liur koyu, ma komalakah
tidake?
P: Patok tek komal cyahanda. Patok
tungkak puch, pak de kata jala dah
dawak buhat. Kalian patok tutup solalak.
B: Ghoos! (gorek) Cholaka edila
Anggada! O Ayor liur koyu dengan
dawak, ma tidake komal. daw?
P: Bepap kompan tuamak, patok taku
puch, pak de pun kata puch jala
dawak dah. Leutuk tutup kungkat! itu,
takut kalauu tesbit koyu mengaku
dawi kuar.
telling, obat-obat bawa napas, makanan
dan obat-obat apabila diperlukan. Kau
begitu, apa jadinya? (gostak)
P: Harap konsultasi dengan dokter.
B: Tidurlah, kau tidak semakin patah
kaki. Kau sudah tidur, jangan makan
东西?
P: Tidurlah, kau tidak semakin patah
kaki. Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
P: Kau sudah tidur, jangan makan
东西?
Lama Posang

At selah ketika, jadi yang sebegaini, ga', si mbilah kita sohali 'ni, sanya buni di oleh bopek.
Par Ha! ana boleh buat lagi adok? Kelen kita nak mansuk chorita, kita dua boxedok, dengan boxasibit aych kita Raja Boli, ana boleh buat lagi adok? Sekit tangganglah, selah tangganglah adinda.

At Adah! (gertak)

Dr. Ghon! (gertak)

Pa/At: Hasap kocomum O puduka aycanada.

Dr: Hai Poléla Anggada! Anila!

Pa/At: Tanaik patok.

Dr: Ha terbang terbin lompat posit yornbi' rosah gi! Dku tek sahak, aku tek xela dudak didalam negori ini.


Rokam!

Dr: Kaka Anggada dengan Poléla yang cuma tu dengan Anila.

Dr: Ko-luol sohali, ponggi dengan bongat! (gertak)

Pa/At: Hasap kocomum aycanada, patok

nak gi O kocenlah aych? Dongen kocena patok 'ni, enak aych, bagej ga! box-ceme2 daging aycanada.

Dr: Kik! (gertak) Dku tek O terima cuma sohali. Ponggi! Kene tepok kadi aku pula!

Dr: Kaka anaknya dua boxedok, takut kelen kobapokanya. Kaka die pum bundunlah dua, te'ada enak uguya,

Dr: Kaka Raja Boli pun sudah terbang kemak, apakala kawak anak xerti

apa boleh bentuk lagi dah, mesrib dia, taksir dia. kita dia pun bersalah
kuluar terbit (goreng) duri dalam negasri polos. 

Di tiu terbang pengi! Dia tak muka, 
Dia tidaak sela!

Di taka Roje Boi pun bersaksi mana3
(goreng) duri dalam angung bund
intena. O taka Polos Anggada

bortezinknya ayer mata box-cossier
orang dua boranek- dua borokok.
PA: Apa boleh (goreng) bentuk lagi dah?
O Ayah tak muka dah pincen kita, balau kita dua borokok. Komenah kita nak
porgi?

At: Hik *ni teeda wakilah benda.
PA: Lintu untung baden taksir, Mint
jatuh, nak bent puten lagi dah? Kita
nak tumpang bapok tak boleh, Bablah

kita beli untung baden taksir, untung
kita santur, tak jadi tenggelam,
untung butu, tak dapat tindih.
(goreng)

Di kita hilang royet cherita orang
dua borokok @ box-boras? ayer mata
soporti menek patah dikemengan,
soporti bermen gozar ditampak. Net!

Lamah Dinihulang.
PA/ A: Bena untung baden taksirloh

kita. O

Di kita hilaq royet cherita Anila
Anggada bortezink *tu ga*, bangzik
meta2, teeda eran, inget dan mesrib
tak boik, baden tak bertah. Apa
boleh bentuk lagi dah? Dia nak gi
tumpang siapa? Ayah balau dia, kombolat
dia. Inget dia *ni ga*, bortelen dua
borokok ga1, itutiah untung dia balik
tak boleh jadi jahat, untung dia

PA: Soloseh dahlah kita *ni, cach
Anila* dan jadi begini, apa boleh
bentuk lagi dah? A1 nasib kita,
taksir kita, apa boleh bentuk.

A: Ah hit *ni ga* baloow-mana *ni
sheng? Kite nak gileh owah tidaak?

PA: Tak: *Ioh duduk dah. Kalau kita
duduk, mana eyah, bases? dia panchung
kita, dia bunuh kita.

A: Dah? Komena kita, nak porgi?

PA: Kite berjalalanah membawa untung
baden taksir. Apa boleh bentuk lagi
dah. Kite membawalah dia requesting
borokok.

Bi: Berjalalanah Anggada dengan Anila
kulares terbit. Un chay!

Lamah Dinahulang.

PA: Soloseh dahlah kita *ni, cach
Anila* dan jadi begini, apa boleh
bentuk lagi dah? A1 nasib kita,
taksir kita, apa boleh bentuk.

A: Ah hit *ni ga* baloow-mana *ni
sheng? Kite nak gileh owah tidaak?

PA: Tak: *Ioh duduk dah. Kalau kita
duduk, mana eyah, bases? dia panchung
kita, dia bunuh kita.

A: Dah? Komena kita, nak porgi?
Jelaskan teks bahasa Indonesia.

Holainjuk hilang rayatlah dulu, chowita dengan
malem 'ni, cekh beri mena ensjelah pulu itu di-
beri bangsui chowita dari bangsui Kombarun
Dona.

Lagi Sori Naga Kolyun.

* * *

Abdul:

Dh: Naka hilang rayat, hilang chowita orang
dalam negeri. Salahut Tenah Java, menopuk
chowita rayat hilang hikmat beri jitra dibangsui
Kombarun Donna. Ini deripada yang nuna
menarikan chowita dari dalam negeri. Sinta
Hendekapun, hukuchap dari menopuk akan
chowita dari dalam negeri Pekian, negeri
Hahaja Bali, Beraungbila negeri. Naga Bali pada
maka sekarang la ini; dia sudah hambat daripada
mek din, Anilunya cowong, Anggadunya cowong.
Adek dia Hahaja Sagarun, dia sudah dia
batung, tak tahu jetul ditoluk mana, waniwan-wna
mana. Beraungbila dia naka kolun dari akan
balai hormiibun agung. Ha chao!

Lagi Beraungbila.

Dh: Naka ada kolun akan balai hormiibun agung,
dengan korana pada maka sekarang la 'ni aku
meneluk didalam negeri Pekian, negeri pada
aka Naga Bali. Aku sudah hambat akan, tak
tau jetul dari maka Sagarun. Anek akan Anila,
Anggada, aku sudah hambat, tak tahu jetul
dari tolok mana, waniwan-wna. Korana
pada maka sekarang la ini, akan te'dha sukayat,
akan te'dha bontora pada maka sekarang la,
dengan korana aku hambat yang dilalapan lang,
aku balai ponde sekarangan sukayat balai bontora
diesan Suki Fung Laga Kisiang. Badihah aku
mek penggil edek akan tuan puteri yang tiga 'ni,
akhih marah kodin, ya cimindhu antara yang
kotiga. Aheh! (gorotak) Kolun dulu akan akan
balai @ bereciben agung berhadapen abang disini. Abok jengen takur. Abok jengen ruminglah. Abang kalan ekirra abang nak bumii, abang bumii dah.

D: Barangbila, Tuan Futori Gowan dengan Tuan Futori Ponden Wangi tiga sekali, donger puny bi abang dia keluar, nomanggil, dia pun box-lori2lah berhadapen pada mase ekirra abang 'ni.

Lalu: Den Dondang Dumat:

Pete: anah masak hadapan abang. *

D: Ta!

D: Ha ha ha ha ha!
P: euto: Millionelah. * In petek sendah kanda.

P: In petek sendah.

P: Pete: sendah tuenkua.

D: Sa begitu adok nor?
P: euto: Le.

P: In hak 'tu betul tuenkua.

PK/PW: In betul tuenkua.

D: Lalu abang sadah buat kira dengan anak Amuk, kata, "Baik kita bernocong didalal gue. Barangbila kulan ati nu ahu pun, digitslah tempatnya kita bomsadeh". Lalu abang bernocong, abang

FG oto: In benu2.

FG cetak Tunan potok.
FG: Lika 'ni ga', potok 'ni bengilah, oxong posanggan 'ni ga', kolon bawa kowasa benteng potok, bintilah abang nak ana. Den aka Mila kota; ad oxong laia tak jadi maha. Lina pada Sagawima nonjali maha. Ga' potok oxong botiun 'ni ga', bintilah oxong boret, ta'ada ubolah boret, oxong chihulik bali ga', boret bagu potok tutu, oxong bagi potok tutu. Ad mila potok jadi istori bokonoh dili tutu, konsumun balok jadi oki ipar pula; rust akan leki, malu pan, meli burt guna lagi dah?
FG: Al bagitu dek?
FG etos: In, te melainkan ga' selah 'tu ga' bohla melahab potok tutu.
Melainkan melahab, melahab, melah dalam enang istena.
Abanglah nonjali ditalon negori Pakian.
FG etos: Al nyatalah tutu.
FG: Al maka istori yang katika yan bokori masuk (gorteh) ditalon enang bunt istena. O melainkan bokori posanggan isteninya dengan kowasa akan leki akan dah, ta'ada museh, ta'ada apat dah. Naka Raja Ball, dia saktunang la 'ni', ta'ada rekyat, ta'ada bala bokori pada masa 'ni', melainkan dina bokori masuk, (gorteh) dia oxong kowasa dalam negori Pakian. Naka hilang nyatalah O Raja Ball
duduk ditalon negori, duduk bina, din meli melahab rekyat pada masauna.

Tibul rovat Mila dengan Anggada bokoralah nonjali utung bokon tuhaj, nya bokon dibapok. In okay!

Laku Kulumalan.

FG: Naka hilang rovat chowita Mila dengan Anggada
bokoralah bora utung tak tuhaj dina nak jatiu dina-nona?
tempeh tak bokon tehim, nonjali dina tuhaj dina. Dia 'ni ga';
laka bokoralah yama bokon tuhaj bokonah, dina nak
saktunah duduk bokonah. Melainkan ta'ada takub upa
dina bokoralah 'tu ga' koletu bokon tuhaj pusuk. Yang
kowasa meneh masuk malu gula, ayer joining bokoralah
dina dina bokonah, hilang rovat chowita dina.

FG: Naka tinbul

Tibul rovat Sagawima. Jatah dina ma jauh? Jatuh
rovat Raja
ditalon adu bokonah yang yada2. Bokoralah posanghan dina
Boteri didalam aja, kekang nampak
hingga nata 'tu mendjadi pemangot
did, did, jaga daxipada yang nama
(gowah) pintu gus abang die Raja Deli.
Holelinken tanda kost Raja Deli tidak
bela kedah berhuni bishere, nya
pontang die tengah die cuk boxaban,
tengah die cuk jendera. Hilang royet
cherita die.

Tinubu royet Soror Rana du boxaban:
Lekezana, tiga dengan anak Hamun. Dia
sedah borjumah dah dengan Hamun.
Borangbila yang nama Hamun menele dah
jadi yang nama die cuk turut, turun
cheri didalam dunia. Dia kolon didelen
yang menele kolokanyung, dia turun dalam
delol Hamun box-wese2 dia kemalah
cyah bepak nandara dia nama Raja Deli.
Borangbila die dedah sajeng dicitu,
die borokal dicitu bepak nandara,
cheri die nak berjalan pula kolon
yang nama die kolon terbit, dia cheri
cyah die. Royat kota cyah cyewood die
Raja Nova Sinar Naderaw, "Ayahna yang
sebonar, Raja Soror Rana, putih laning
chahaya hijau, bupet, sendawar putih kini chahaya merah,
dahai caboh bejang bala dalam alas, dui menawali hormat Tuanku Puteri Siti Doli, toel hileung yang nama 'tu aya embil
dalawaja Nana.'

Loa Bokchabuan:
SN: Ya, adok poni ngapi bang, Ya acoh. Acoh kolawalah
ng..adok datu bataq gamuutations adok woehe. Didunak pohon
asun jamu, tigaen be马克 loan..ah.* (comamii) Alas...
Nile mendah ng...adok kita nek bejangga ducenena, adok,
kaa wara Siti Doli, jatuh ditoluk mew? *
In Tuan,
SN: Rontak men mendah adok toluku Boka Dalawaja Nana,
Iana...ah. *
In Be. (comamii)
SN: Arang loan...ah, bila mew nek halokk bende kercych? *
In Be
SN: Leach, arang toh, dalam nagori Dalawaja Nana.*
In Be
SN: Talam mendah arang woehe nek jumpelah, enak, loan...ah.*
(comamii) Acoh balaq 'tuluk adok Lokasemen, enakku Raja
Harnan.
In Ayahenda patok.
SN: Kakau beginu, acoh 'mi ga' niki, halau solagui 'tides
beok halok bende tank hende Tuanku Puteri Siti Doli ga!',
au, acoh tei beok dalam nagori Kapagurahah niki.
In Be! Hak 'mi' (gortek) mida ayahenda. Jengan suah
binTEGR a焊接 hati. Asal acoh 'tu mongolu patok 'mi enek
pagat, tenapelah. Nita turtles, kita embil bende kombali
beok dalam nagori Dalau Kanggani. Jengan suah binTEGR
a焊接 hati, otan tenggangun patok. Asal acoh 'tu mongolu
patok 'mi enek acoh, tenapelah.
SN: Ha, 'tides apolah niki. Ah niki tei bejjerat lagikah?
Dah nekan neki acoh sendah sah.
In Ah bejjerat sah, bejjerat sah, (gortek) bejjerat sah!
Asal koluk sarung, biau ngohap, a teNaturalah!
SN: Ha (gortek) hak 'tu ga' teNaturalah a enek
In He letha bejjerat pula!
Di Boka Sool Nana dah sudah dia dapanlah enalaya coceng
dori dalam alas bokum yang muda2; in dia koluk didalen
Inyu Dorjelam:
SR: Belang benjalan, belang benjalan, belang2 benpikir, belang2 benjalan, belang2 benpikir. Ya ngas adek, adek pada ahng. Ya ngas adek pada ahng. Nagyot ox ee cccecc ncco cccecc ncco, adek ooooh... (sorunu) Ya ooh adek lekenam.

SR: Ya kelok? Uncen mena kelok?
SR: Balidlah adek. Eh dehagunya ahng!
Lepamya ayor 'ni ga' bukan?
so-baceng2 lagi alde. Masi mukan.
Lepamya ayor 'ni ga' bukan?

SR: Nukan adek, tolong oyo ketoto "ni ga", bukan menah palak alde?
SR: Ya hak 'tu ga' boval bagistik okakda. Dah balas-masa okakda?
SR: Balish adek, tolong cheri oyo kosekus okakda. Abeng 'ni lapor sangat 'ni.'
SR: Ah balish gitu ga! Nek menah ayor 'ni ga' koaka, dalam haten, dalam chering 'ni ga', bukan so-baceng2 lagielah.
SR: Ah balishah. Awang Raja Hamun.
SR: Ya? (bata) Balas-mana puk da? O
SR: Ayah tuha berau lapor oyor nika.

nogori Wct Tujah Kodi Dor cena, 'tika pada muka dia gi panah taL 'ni 'tu, dia va' balok Tuang Pateri Siti Doni, nyo chaur dihakura kora. Belangbila dia nak benjalanlak tiqe2 bosiluh dibrath pohon esaam jawa.

Inyu Dorjelam:
SR: Belang jala, belang2 bosipikir, yeaen ci jelen, adek kita bosipikir ewak tiha monchuri kah van. Hana duduk kah van tooch ozl ooooh...
SR: Kelah kande. (serunu)

SR: Ya cindelam.
SR: Ina kande?
SR: Laa dehagunya, adek, ayor, adek oh, bukan so-baceng2 lagi, adek.

Laga didelah anak belakar yang muka, yang baueru nasa mukan, ayor minun pun tak bohal bosjamba. Kalaau bogitu, abang 'ni ga' berasa dehaga sungat oyor, berasa nak menah jaga ayor notiche, adek. Kalaau tak 'loh menah oyor ga', adek, abang nak benjalan pun tak chokap.
SR: Oh bogitu ne?
SR: Ina.
SR: Koloklela hak 'ni baginalah kande.
SR: Ah guena puka puk da? Ayah bechenti?
SR: Ayah nek ah berasa die dehaga oyor nika.
SR: Ah die dehaga oyor?
SR: Ina.
SR: Deh? Deh? Deh? Dalaan haten bagilah kita nak chaur diwama?
SR: Ah hak 'tu ga', kita chaurlah, ikan patutlah.
SR: Ah gi! Pek da gi chaur ayor, blar petek jega ayah.
Pek da nek gi ohari ayor. Nik jaga ayah tuan haba nor?
Hi: Mal! Wolekiah (goralk) kale la bua
pek da 0 tek air ohari, blaw patok gi ohari.
Hi Bakiiah, blaw pek da gi ohari.
Hi: Na kaleolekiah bai da ga.
De Era Lekanemana dae sadah ahang
din deleng negat (goralk) ayor,
angkat tjengan sendah. Da nek nek
bojalanlah ohari ayor dari sogenap
alen.

Jaga Boriakiah:
Li Tolah meninggal dari kali hadd.
Tolah meninggal dari kali aning,
kali abang cocooch. (seramed)
Chway bukit 'ni ta'ana meneg ayor
sooti. Kalea-sana 'ni? Abang akan
'ni deleng negat ayor. Ambah,
ta'ana kolemiah ayor didalans
cholah2 huta.
De Era Lekanemana tinggal dibukit
bojalan pulu, din dak ohari
sogenap chway.

Jaga Boriakiah:
Li Delang Jala1, belang2 bopokiah
cocooch. (seramed) Mungk rojap
angk-lobang patakoobil dagiini
dibenah patako once 'ni. Tah!

sikituya ayor; jomoh, jomoh.
Kalea-sanaaah dae nek ambil? Boriakiah
tek 'leh banyak, boleh netaqok pun
cudah abang dae. Maka dae nek ambil
dengan ayor?
De Era Bakiiah, (goralk) dae pun gi
ohari ambil dae la'ana. O lika dae
ambil dae la'ana, dae batah
tomah. Boriakiah dae pun pegi dak
acringlah ayor domipada yang nana

Li Ah melainkan bek 'ni, nik
duduhlah nama2 ayoh 'teh baiin. Blaw
patok bojalan gi ohari ayor dalam
huten 'ni ga', melakuna hade, muga
dalam huten 'ni ga'.
Sli: Ah kela adolah ayor chwayy2
bukit, aday ayer tolaga buring pun
jedi, balilah adak. Amb obelah
ayor netaqok pun, budahlah.
De Era Lekanemana dae sadah abang
din lapor ayoh ga', din nek
bojalanlah ohari ayor didalens huten.

Jaga Boriakiah:
Li Arek tiba dari dalam huten, cek
bapu dari dalam huten, occh huten occh...
(seramed) Adi dari dalam huten 'ni,
ohoh batu, ta'ada bont_credentials
ayor. Haken buring ne-buring? Lagi.
Lalulah dae bojalan. 'Eolah bana
eku bokiah, meneg ayor melind
nikit negat terkit daei dalam
paya otopur 'gini. Kalea baiqiu,
ayor 'ni ayoh apa 'ni oh?
Balilah ayor apal nobali pun.
Barrongbilla dae sadah ayor abang
aku boleh netaqok pun sadah. Chway
tolaga buring pun ta'ada, yang
kawau keapa. Hek ambil dengan
bapau 'ni?

De Era Lekanemana dae pun gi
ambilah advu

deem kayunye (goralk) batah
tomah. Lalulah dae gi ley
nyayiringiah ayor domipada pun.
osabir (goralk) dikoki. Heka dae
pun dedahlah nyayiring ambil 'onu

Lebih banyak bukan, dia sudah bukan lagi. Nama kebesaran dia juga. Lebih banyak bukan boleh.

Lebih banyak bukan, dia sudah bukan lagi. Nama kebesaran dia juga. Lebih banyak bukan boleh.

Lebih banyak bukan, dia sudah bukan lagi. Nama kebesaran dia juga. Lebih banyak bukan boleh.

Lebih banyak bukan, dia sudah bukan lagi. Nama kebesaran dia juga. Lebih banyak bukan boleh.
kahiti adok achiilh ahu. Adok tak
alaunah •'tiko pada mana adok di-
tanah ayor? (gurtek)
Le Ia tidak tutulun, ingat abang
dahana sangat.
Si: Choba edek adik, (gurtek) Adok
melam, choba adik letek @ dilihid.
Le: Adah! (gurtek) Petaek pun bawam
bawam juga tutulun.
Si: Dimana adok ambili? Adok boleh
ingat, ma' meneh abang gi tong- kita
gi tongk?
Le: Tengat tutulun.
Hi: Poel! Iya gi (gurtek) ambili dimana
dik: tu hoii? @
Le: Ada dorongada muka senama saja
melam Hamman.
Si: Gi, kita pongi adok. Abang nak
gi tongk ayor yang bawam sangat
bagini, nak melam tak 'leh, meneh
ayor danu owang bagini 'ni.
Le: Taha? Petaek nak kata pun tidak
kuma tutulun.
Hi: Gi! Gi! Kita palei gi tongk.

Si: Balan Toei Rama pun bawala puna,
tiga bawala, tuju dawi bawakam yang
nama dari bawakam tempat yang ayor
kuma dorong adahe bawam puna.

Jaga Bawakam:
Si: Belang jalan, belang2
bawalenggang, belang2 bawalaun,
bawang bawalenggang, coco.on. @
(serua) Dininilah adok dor?
Le: Ayor 'nilah petaek sadahnya.
Si: Oh adah! elitik sangat ayor
didalem terbit didalen tenach
cobogini. Ayor ayor yang pataek bawal-
sangat, nak menaak tek boleh, bawam
bawam coo-bawalenggang, bawam
nenan adok dideken?
Si: Edik! Iya ini pataek barex 'ni.
Choba adik pataek ambili, adok choba
ge' adik adik. (gurtek) Ayor ini
bawam nengat adok. (gurtek)
Le: Balan Lemonama pun ambili. Balan
dia pun dak adinah dawi dalem
yang nama puna.
Le: Ia botul wongdah kanda. O
Pelanlah kanda nak menaak tek boleh
pun, jadi ayownya ayor bawama pataek.
Le: Dimana pataek da gi ambili?
Le: Balan- cata muka puna bochil
sangat jah, terbit 'hut puna, ayoh-
yang nama pataek da dadi aling tongkak.
Si: Jamiilah adok? Abang nak gi tongk
dek, tempat yang ayor haluan 'ni.
Ayor ini bawam pataek barex 'ni.
Le: Balan wongdah. Gi, kita pongi pula.
Hi: Ah gi! Gi! Kita gi tongk. Balan-
rama ayor yang pataek bagin?
Le: Balan Toei Rama yang tiga bawakam
pun, maka dongor yang nama Lemonama
kuma dawi, dia pun bawalaun, arak
tiba gi dawi bawakam ayor.

Jaga Bawakam:
Si: Arah tiba dawi tempeh ayor. Arah
tiba dawi tempeh ayor ooh coo..oh. @
(serua) Ayor 'nilah adok dor?
Le: Ia halu ayor 'tulah kanda.
Si: Iah! Ayor ini jadi bawala pataek
kiliit ini. Ayor ini ampel menalih
bagini meneh mana gi!, choba owang
gi bolek mana man gi' owang, dikaun
'ini yang bari? Baka bana kana bingi
lala 'ini. Obora ga' adak gi 'lok sema
man adak. (gorlok) Bolek sama, obora
dak gi. O Atan Namaan obora adak
gi 'tongol boleh sama man pet
ayor kalau ayor terbit nahi.
He Batak potok gi tongol! (gorlok)
Batak potok gi tongol. @ Ah! Obora
ayoh!

SR: Hi?
He: Obora! Obora!
SR: Obora?
He: Ta! Ta! Ta!
SR: Obora! Ayor matiha kala-so-mena?
He: Ayoh! Ayoh mewa. Ah! Banaan sepu
kalau 'ini!
SR: Ambil mani ayoh, ambil mani,
ambil mani!
He: Batai! Pehok pun midek gi kolih.
(gorlok)
D: Baka Namaan pun bera
dah.
He: Ambil ayoh! Ambil, ambil. @
Ambil gi manak didalam ciyeha
diana.
D: Baka Namaan pun tandak ambil
delopek wa' tuju yang nana
berkodhany ayoh. Ha!

Laga-Kosong.
He: Ah sadah! Baha-so-mena ini
ayehanda? Ini potok konal ayehanda.
SR: Ikali ayoh, konal-ba
alas-mena
niki?
He: Konal potok manadara potok tuaiha.
Nama Baja Sekolah tuaiha.
SR: Potok manadara datuha nahi?
He: Manak potok datu akan pada kana yang
potok kolaar didalam negeri Tabian,
inizah negeri Tabian, potok da Baja
Sekolah, adak ayehandah Baja Bala.

He: Baka Namaan pun potok: ambil
celah hoi!

SR: Laga-Ba
r
SR: Baka niki du: tatai tuojol kolih?
Baka tuonngi dion, miki longgok kolih
konyah?
He: Ah tu'a du aya debah ciyehanda.
Pehok konal 'ini oborang ini,
SR: Ah, oborang bala-so-mena emdau?
He: Ah potok manadara potok tuaiha.
Namaan: Kegakita, ninta emdau, Dimana
'ini jodi yang cobegini ini, mani
anak tunang dan dan dalol akan belukor
yang nahi? Ini ayor muto, pilahan
SR: Baik, Gunna jadi (forgot).
DB: 'ni 'ni?
SR: Tak tah dulu tuanku.
DB: Jadi? Botul begitu enang?
SR: Botul, Botul cyahenda.

SR: Dia, balas-nama adok?
DB: 'ni go', (abang) (forgot). 
Tutul penteruh penontor potok madya nile, eyer nangk estagina, dengen korana kalau tunggu abang orang bijak leksema, barang pinta barang jadi, barang kahendak barang boleh.

Pentaruhlah eyez namer potok madya nile.

SR: Maka Sori Rama pun cambah yang nana kibat diri dia. Naka dia pun tak parajakih doripada yang nana atau orang yang konsekua dari dala alak holokar yang mula2. Ah, maka dinizau solelu bohil.

SR: Pakul, takhi mata hingga nonjadi
pusu, nonjadi yang namaka bongok
begini, apa sobah?
SR: Baiklah enak, Gunna yang niki
caha potok madya nik 'tu 'lan muen?
Pak sudara balek mana?
SR: Ah dengar potok chomita cyahenda.
Ini pak sudara balek itu engkat potok. Tusa Puterzi Maya Ingin. Dengan korana anek Mahoriri Buring Jorijit,
Tusa Puterzi Maya Ingin 'tu anek
Mahoriri Buring Jorijit, Ini
Sagara 'ni, anek Raja Bila Ciklaya
Bulang, apakala Raja Bili nogeni
Pokim itu anek Raja Bila Sine
Matahan. Ini dia duduk dala nogeni
Pokim, cyahenda, boz-nee2 tu-dengen
cyah mende pak sudara potok bozama
Raja Bili.
SR: Apa sobah 'ni yang holoh madi
Jethu dindin? Balas-nama kosaheh?
Balez-nama balakamnya niku?
SR: Baik cyahenda. Aych bolehlah
tidak menjatuh penontor potok madya
nile, kita tenya titim alyang konsema?
SR: Boloh anekanda.
SR: Globa aych, potok nak tenya hal
Pokojam, dengan korana potok mani
benjumpa dengan aych, potok holistic
dala nogeni Pokam.
SR: Boloh enak. Jengen menih
bintang waling hati. Dier aych
parajakih eyer nangk estagina, kita
alah tenya jalanah hal pokojam.
SR: Sila cyahenda.
SR: Maka Sori Rama pun secta dia pun
mangambah seku eyer nangk
estagina. Maka dia pun dinizau.
Lagu Gunung

S: Coocho! (gertak) Chana anak
ococho! (gertak)

Lagu Kecil

H: Hi ha ha Pak da! O
D: (Oh alah! Sakit badan nakars!)
H: Bali, pak da nangka, apa sobeh?
D: (Ah 'tu oh oxang denger ditambah,

telinga oxang dedek denger!)
S: Kochilah asokan, pak da
nangkalan aki, bolah manak dinding
pak da. Ooh ooh...
H: Tobah boneh kan nak kerturis pula
deh! (gertak) Denger ga' dauli! O
S: Ta'ada anak anak. Kochil
hebulanah pak da.
H: Eh?
S: Kochil hati.
H: Kochil?
S: Ta...
H: Kochil apa?
S: Kochil hati nik.
H: Dipa yoho! (gertak)
S: Tadok anak. Kochil hati koyah
tuan inaha Baja Bell.
H: Ah ha? Da? Choba rayat, Royat
pach pach pak da. Royat! Royat!
S: Dengen kowana yang boloh jadi
kedada ini anak, pak da jaga paku
gun Buana Beling, dia porsang dengan
Anak Amak.
H: Eh?
S: Ini porsang ingan Korban Inang.
H: Habla?
S: Habla, sudah porsang Korban Amak
'tu porsang Inang tak boloh takan.
Lalulah dina korajak marak dalam Gua
dengan baiung anak pesah dari
hadapan yang namu Segera, Ee!

Lagu Namah

H: Pascal sembah pak da. O
S: Aneah anak Kertan.
H: Jangan toksin! Jangan toksin!
Jangan toksin! Jangan toksin! Jangan
dipayak, jangan dipayak! Hoyat dalil!
Jangan disertorikan, royat, pak da
dalil dalam inaha, eyor mata bangga
mendid manilah dawai ndana yang nana
naha nahi manjadi yuta, apa sobeh?
Ahyah menampal dalam nagsel Pakita,
apa se-yang namu pak da meningga,
apa sobeh?
S: Ahas, ta'ada cawlah awang.
H: Jangan disertorikan ga'! (gertak)
S: Yassa... nat 'ni ga' pak da boloh
chevita danging kowana pak 'ni ah
tanda ahah tuan bana Baja Bell
awang bangtang, oxang pongah, porsang
pak da, porsang dari dalam cajung
intana, ta'ada boroanah aki.
H: Pasal? Pasal apa?
S: Ah hat! 'ni dohina aki. Pada mana
yang dinaikal, oda satu Korban Inang
ocokan, anak.
H: Ta, in, in, in, in!
S: Keluar dari dalam Leut yang boneh,
ndak dalam nagsel Pakita, punah
johena habla cokah. Lalulah oxang
jaga habla gi sembah dekape pak da,
sehalihinlah notilian nyenat bana
dertasu sembah pakat gi logat korban
'tu, nahi perdana tuan dimana.
Lalulah ayahanda sembah aki an- adok
tuan bana Anila magada porsig, logat,
tek boloh. Kamalan korban 'tu. Pak
da gi puad logat tek dopen. Lalul
Singa Kaling. Dia tena dia royet
dia kata, "Ah eder Babuaja Sekoba,
nek Anila, Aaggade? - edek tuan
hamba kek yeg mi tinggal naha.
Hi Hor, hor, hor! Bencor deh butu
'ku?
Si Bencor deh, enakku Hannah.
Hi Habia? Habia? Habia? Habia?
Royat! Royat!
• Si Becengbika, dia kata, "Ah nak
porang 'ni, Kalu ake meti didelen
gua" - dia kata - "nya tendek
dikoreba, Kalu okekor tonon deha
putek, ne turup tuntu gua, deha ake.
Kelu deha noxah, 'te lapahin".
Lalulah puk da aek jega tage boronak:
'tu ... Eh boron nak toronk puja
dah! (gorten)
Hi: Dalolah nya porogek nya toli! Royat
gi' pongobang Q
Si: Lalolah puk da ra kulih bokorah
putek dengen edek tuan hamba, pukat
turup dengen botu buka ko-berong?
Lagi, keyu2 cihuat turup. Turup 'tu,
bor-kire2 dengen edek Polöla Aaggade,
Anila, dia lalai dach puk da monjedi
raja, dengen kowena dia kata, teleda
kekuk, monegantu edek. Kelu kata
Anila, ini nagori, nagori poroku dia:
"Hor-nya kita, kita monjedi noja,
lelap puk da 'ni tides monaqgung
pokana".
Hi Hor, hor, hor, hor, hor, hor,
hor! (gorten)
Si: Kalen bogitu,
Hi Hor, hor, hor, hor, hor! (gorten)
Si: Becengbika,
Hi Hor, hor, hor, hor, hor, hor,
hor! Si jadi puk da a'e jadi nagolah,
manal koyahande tuan hamba, igot
porang tak bokah jaga, kumanaya
karbu 'tu ahang hokalang.
Hi Habia?
Se Lalolah sadah porang? 'tu, tak
tahan deh yahendu tuan hamba.
Lalolah boronah, dia kata, "nek 'ni
bogitu adok, aha Sagaruma, wula aek
tage- daw mawura". Becengbika ake
ni dikitik tak buti deh. "Kelu
bocahh ake нек bokah korban 'ni
tak mati, maka buka hamba dala
negeri Pakian. Nyah nek aek korban
gi porang dalaun Gun Singa Kaling.
Kalu ake korban 'tu untuk,
deha monoh toronk, 'tu deh aek korban.
Kelu deha putek, deha ake: turup
pintu gua, kuma ake pintu gua".
Puk da tage bokorah- dengen yeg
naha dengen edek tuan hamba duk
monjaga pintu gua. Becengbika daw
putek, monoloh 'tu pintu gua. Takut
korban ake aek toronk 'tu go!
Nan, pukat turup dengen keyu,
dengen botu. Lalolah sadah sangi
diden gu 'tu, hilang royo?
okita dindu. Kalum bogitu, daonq2
ai puk de butek pasu ake Aaggade
Anila kata ciapa meko monjedi noja
dala negeri Pakian. Lalolah kata
mek Anila Aaggade, laim pade puk
da. Dahi sadah bogitu go! nail, puk
da norontahdala dala negeri Pakian.
Kalum bogitu, nabenpasu poronqam
isteri akeh tuan hamba Bala Dal1.
'tu aek' jadih inisteri, puk da sosum.
Ah jadi keboncangya meko edek
tuan hamba Anila dengen Aaggade.
Kalu bogitu, nail, hor ake- tides
Hai Jadi pok da jadi waja?
Se Jadi waja.
Hai Jadi?
Se Jadi waja 'tu ga', istori hak yang
tongah 'tu, niki taka dahi bukan?
Hai la?
Se Istori tongah 'tu, Tun Puteri Kechu
'tu, hak aiyah pok da, negori holongengan
Raja Dova Siniw Natahwi borl kaya
-kaya kopak da, nya gi akat, ambil
kedina. Pak da tek 'lish walnut; di gi
mali. Ongg borl kedinaCaught stop
kopak da, nga beza? kedina juga.
(gortek) nya embil dida. Se Jadi pok
da. Pak da talu titin 'u, Barangbala,
boleh nak buat guna dina oxang loboh.
Dak cudah Jadi bogita ga', datang pok da
bordul. Bordul, khaber ga', pok da
sori jotub didalem kuten oxang 'ni.
(gortek) apa boleh buat lagi niki?
Inilah pok da yang unggulandering.
Dalas-nana niki? Ini siapa boleh baliakang
pok da?
Hai Hai! Haik 'nilah pok da yang patok duki
wafi naka. Patok kata patok turun
negori holongengan kedapun Raja Dova
Siniw Natahwi, patok nak choari aiyah
patok, nema Sori Rana. Pek yang aiyah
Raja Dova Siniw Natahwi, pok angkat
'tu, dia roya, "Ayakan duki turun
bordaen Tun Puteri Siti Dori dalam
ala". Lalu patok borjumap; dia dukt
buah pohot nasa Jana, box-humalik
ditul, memekan mali dui nobakan.
Barangbila inilah aiyah patok, pak da,
Itulah aiyah Raja Sori Rana; 'lerc sama
pok da Leksemama, pok mauta boleh
bopak. Pak da 'ni pak mauta boleh maka
Angin, Itulah aiyah patok tuakul.
S: Karena koesumanlah (geretak) tuanku. O karena koesuman tuanku, berhutu-dhu
seumpam.
S: Baidiah, nana nge engang?
S: Ini nama Raja Sekoba dunia tuanku, pak sendara patok, hok yang patok duka
ulas pada nana dibahar yekun asam Jawa nika.
S: Baidiah, din kelana koesuman dengan
- adok boradok Raja Bali?
S: Total bogitu.
S: Total bogitu duli tuanku.
S: Bap? Komana legi pak da Raja Sekoba
nuk poryg?
S: Tada shaw patok nuk poryg ko-mana2
dah. Fatchek nuk bor-sema2 aekali dengan
raja yang cekok yang, yang dina
boradok, aekali dengan eak sendara
patok, nana Raja Hamman, palubalong.

Rama.
S: Baidiah bogitu ga'. Nek berhambah
kohamba?
S: Tumak patok.
S: Hansa 'ni aseh tonggat, dengan
- kemana hambah tuurat aek hambah Tuan
Putori Siti Doni 'ni', yang kemana yang
nana dapat, borjuune pa tu suk lega.
Bawangbila, hambah tuurat 'ni', suah
berzang dah, jatuhnya didalam negari
Pulau Lengkupu, pada masa yang
sekawang le 'ni. Kelen bagitu, dah
borjuune dengan eak ga', aek
bangguplah nek turur, nek ambil homba
Tuan Putori Siti Doni, Kelen bagitu,
keluu nuk berhambah kohamba, holok.
Hamba 'ni koesuman, kemoeuman tonggat.
S: Baid duli tuanku. Fatchek nuk berhambah
kohamba duli tuanku. Patok nek anek
ayow cewek tuanku, nek2 aekali, dengan
S: Baidiah, kelen bagitu, hok 'ni
gat, patok sombolah rinta sampan.
(geretak) Jangan ajak tuuluh
rapalal alidina mustaka. O Patok
'ni ga' bala 'tuuluh, Fatchek jitu
atas desipada eak Hamman
sebalar 'tuuluh duli tuanku, ini
- eak sendara patok sebalah balek
- suk angkat dia, Tuan Putori Haya
Angin, tuanku.
S: Adok Lakanema.
S: Tuanku patok?
S: Kalau bogitu, baidiah
Sagerinta, kita 'ni yang nama Raja
Sekoba, kita bawangbila Raja
Sekoba diduk didalam negari
Fakien, negori Kahraja Bali.
S: Tuanku patok.
S: Kalau bogitu, pada masa
sekawang le 'ni, suah
berhambalah tuu-dengan Raja Bali
dua boradok. Kalau bagitu, aek
boradok nukat sopak etemah balem-
man?
S: Ticek ayahanda, ini satu ibu
saja dengan Raja Bali 'tu.
Bawangbila, bapak Laim2. Bapak
pak da Sagerinta, Dova Chehaya
Bukan. Bapak Raja Dova- yang nana
ah Raja Bali, Raja Dova Sinar
Natahari. Jadi ibu, ibu tula.
S: Baidiah bagitu, Den bagitu
gat, dah kemana legi mil- tuan
hambah nuk poryg?
S: Karena koesuman duli tuanku,
patok nek lauengbila bawadah
dari hasapen kohamba duli tuanku.
Kaluu baidiah tuanku nek hana
patok, patok suka nek bor-sema2
anak, tak berehemi. tunggal dah dan begini.

SR: Baiklah, kita dongen Raja Bali, balas-mana?

S: Patok dengan Raja Bali, patau' mari, changkat dam, patu li, tak hubung dah patok dua boxadok dili tuanku. (gortek) Sinubah porangal daripada Raja Bali duli tuanku. O.

SR: Baiklah begitu ga', Raja Sekoha. Tuon
hembah enungal nak hembah hembah.
Balas-mana arang lamun?

S: Kuti tip cah! Kuti tip! Kita boxomai. Hula
tiga 'ni, manuk noerang nala jadi omang.

Inulah tuaq cyahenda dengan pat da Lekasmana.
SR: Molekiah begitu ga'. (gortek) Raja
Sekoha nak hembah hembah?
S: Kolum patok nak niuta duli tuanku.

SR: Minta balas-mana?

S: Molekiah tolong balas baceh, sepul arang
dimak patok, dengan boxomai Raja Bali buat
kapokel yang rebogitu, dua yang nema dia
nyiwaan eak istosri patok nye embil kedia?
Minta patok nak mintalah basah duli tuanku
bantu pataolong patok tuanku, molekiah tido?
SR: Baiklah juga. Jadi pak da Raja Sekoha
niyana rah hembah, nak sepul arang dimak, nak
tolong daripada basah colot ditubuh?
S: Duli tuanku patok.

SR: Kolum begitu, kate Raja Bali 'tu pak
scudawa enak Raja Hamuman juga, jadi balas-
mana nya 'tu? Hak 'ni ga' enak Hamuman, nik
balas-mana?

S: Pak da dongen Raja Bali patau arang,
chaukat dam, tak hubung dah. Pak da boxembba
kanyaq tuan hembah campal bila. Kolum bese
chau tuan hembah tolong melonong atas pak da,
nikafa balas-mana? Putuslah tidak dengan pak
scudawa?

SR: Hai! (gortek) Hak 'ni begini pak da
dengan basah duli tuanku.

SR: Oh begitu?
S: Duli tuanku patok. Dongen
boxomai ini enak scudawa
patok dah.

SR: Balas-mana adok
Lekasmana?
S: In molekiah duli tuanku.
Dongen sabap kita 'ni toloda
ratuket, kita kehor kutipih
ratuket.

SR: Baiklah begitu ga'.

Domamakan Raja Sekoha diduk
dalam ngoroi Pakian.
S: Duli tuanku patok.
Sagarima: te'ada mengikut ncut dengan patok. Kini atilah. Tu pat cendana balok ibu Baya Angin, ini pak sojati. Te'ada apa2 atas patok.

Si Koleh bagitu, patok nak minta sampai orang tuu hilang orang, berasal selut ditubuh, boroi omohl ditubuh.


Si: Maka hek 'ni bagitui duli tuanku. Jangka usah bincang ulang hatileh.

Si: Baiklah kalau benda tolol bagi bohat-tum benda, halok, tuan benda nak bohsamba kohamba, tuan Puteri Sitil Bowi adak benda 'ni, bololokan tuan benda timbal mohiku.

Raja Hemmen oh-?

Si: Bolel hemmen amanku, (gortek)
Patok robeh @ dikiri dari pada berna duli tuanku, robeh dikanen angkuh Patroma Hemmen. (gortek)

Si: Baiklah bagitu. @ Baiklah, tuan benda naka utu connah benda, pada masa cekarang ka 'ni.

Si: Sila duli tuanku. Sama titeh patek junjung.

Si: Maka dia pun holok anak punah Gandovati, solindu hol!

Lagu Porang.

Si: Baiklah bagitu ga'. Koleh pak da Raja Sokoba nita matokan selah, anak punah 'nilah naka davor tuan benda.

Si: Porangkah, tuanku (gortek) patok.

Si: Baiklah bagitu awang @ Hemmen.

Bah wala pak da tuan benda bohsamba pada cyahanda, jadi cepatlah kita 'ni.

Si: Baiklah, tuan benda suka nak jadi badubalang benda, suka nak bohsamba kohambu?

Si: Patok suka duli tuanku.

Si: Baiklah bagitu ga'. Dahi suka ga', baiklah tuan benda nakalal eyor sampah benda pada masa ini.


Si: Sila duli tuanku.

Di: Heke Sozi Rama pun cahbat ambil anak punah Gandovati, oh cintma dinjuk: deori hadapen Sagarima, hol!

Lagu Porang.

Di: Maka yang mane koluar didales negeri Paktria bexnamakan Raja Sokoba. Tawdilap pada mane senalum, bexnamanya Raja Sokoba.

Si: Sekarang la 'ni, benda nak eloh tuan benda dinamakan Sagarima.

Benda nak letok mengidlilah menconta...
H: Tuanku patok.
S Rajah Balì, hari ini, masyarakat Melayu, wargana, dan wargana bangsa Melayu, jangan terlalu lantang dengan pembinaan dan pembinaan bangsa Melayu. Kekuasaan dan kewangan bangsa Melayu, jangan diadili oleh wargana Melayu, karena wargana Melayu, yang mempunyai peluang dan peluang bangsa Melayu, jangan diadili oleh wargana Melayu, karena wargana Melayu, yang mempunyai peluang dan peluang bangsa Melayu.

S Tuanku patok.
S Rajah Balì.

S Tuanku: (sahut) patok! Patok tanggung titaah peranan pada kesadaran wargana.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.

S Tuanku.
S Rajah Balì.
muncul dari dalam negeri Pakian. Jauh mana lagi?
S: Dekat dah dulu tuanku.

Logu Boryjolom
S: Beleng jalan, belang2 borpikiz, belang jalan, belang borpikiiii..in * (normal)
PA/A: Oh! Oh! Ooooh! (gortek) Oooh!
Abang Raja Hemawan, Ho-oooh!
* (gortek)
S: Belah, gama budek 'ni oh? Adek Pola di Anngada?
PA: Tuanku patek.
S: Adek Anille?
PA: Tuanku patek.
S: Gama mara bonyumpa 'ngan abang bortorkak hadaya abang? Adek nek gi kowana? Dangkak maker, mash maker, bortorkak, apa jelen bagini?
PA/A: Li patek nya bembat dilayih tuanku.
S: Jaga?
PA/A: Nya bembat dilayih Raja Beli pa1u tuanku.
S: Sobah?
PA/A: Boryjolom (gortek) porang Korbam. Innaki, tutup pintu gue, O takak kena dephas din; Kena ayer lium korban.
S: Ha sudah! (gortek) Sorum pah da?
* O jaga dah. Pak da! 'ni cara boryjolom kita (gortek) pata 'ni! O
S: Ah sudah! Anak aja Pola di Anngada.
PA: Tuanku patek.
S: Jadi boryjolom mana nek?

Logu Boryjolom
S: Beleng jalan, belang2 borpikiz, belang jalan, borpikiiii ora ooocooh. * (normal)
PA: Ah sudah borkhamb kenyah pak da, molok. O
PA/A: Ooooh! Pak da Raja Schobah.
S: Ah boryjolom mana abang Anggada Anille? Ini nek gi kowana nempak ayor mata bora-sojor2 'gini?
PA: To'ada ensah patek ini pah da. Ah kowana kona Korban Hemil bokha 'ni.
S: Tahlah xik, waja yang bortuh, manakan Raja Sozi Rama, hok yang abang tuan bembat kata, keluar dalam negeri Pakian nak ohori oh- Raja Sozi Rama, ga! 'tahlah ayah dialelah xik.
PA: Nik manaombiah xik, kita tuang bortuh, kita tuang tuan waja yang milia 'ni.
PA/A: Eh he he! (gortek)
S: Kalen bagitu, pak da O sokwam in 'ni, pah da nakah ayow cumpah
Semua mengakui bahwa Raja Seman patok bertoraks mengat tuanku.

PA: Ha, Mari! Mari! Mari!

Se: Mari kita bosomah kromajo, yang bosomah, akeh deripada abang tuan bamba Raja Seman, Raja Seri

- Rasa ini. Jangan murah, jangan murah, borko banah sakilin ahek bowanak kita. Mit balon-mana dengan bajak?
PA: Patok yutus-awang, chevok daun, tak habang dah dengan bajak juga.
Se: Awa angaula
PA: Tuanku patok.

Se: Tuanku patok.
PA: Tuanku patok.


PA: Patok yang nama biring kelir Woloko Anagepa, ahek dengan Tuan Patoki Mandadoki, tuanku, ahek yang nama itokt Bali bamba Hanna duli tuanku.

PA: Patok yun yang domitian (gortek) juga duli tuanku. O Patok nek tumpang bors Buchanan, nek tumpang tuah bowanah duli tuanku, dah pada masa yang esokwong la 'ni.

SR: Ah bositu doz?
PA: Aii da Li tuanku.

SR: Bawksa, suka nek bowanah 'ngan bamba bokan?
PA: Patok nek bowanah.

PA: Patok nek bowanah.

SR: Bawksa, suka nek bowanah 'ngan bamba bokan?

PA: Patok nek bowanah.

SR: Bawksa, suka nek bowanah 'ngan bamba bokan?

PA: Patok nek bowanah.

SR: Bawksa, suka nek bowanah 'ngan bamba bokan?

PA: Patok nek bowanah.
Bolehkah kamu tuanku hingga sempai hari?
A: Sampai mati tuanku. (gortak)
B: Tongen kesana pak de pun duduk disini, @ abang Raja Hamman pun duduk disini.
SR: Selamatlah, Jangan sekekin bimbang walaupun hati lagi. Deh nak berbuka hidu @, adak,
- to'apalah, Jadi dah cemaya kota bersantung anak boxenok @, Jangan sekekin.
Kesalin kita bersijalan pergi cekit lagi. Dimakan negori barek tuan himba?
P/A: Tidakkah jaw dah dulu tuanku.
SR: Ha, pak de tuan himba nak cakung disini bimbiaya ke oleh cyahenda tuan himba. Jadi kemi nak gi kaun gotok cemaya. Ayah tuan
humba 'ni bengkang cangat, tak beka polatwum balas-mana?
P/A: Duli tuanku potok.
SR: Sila duli tuanku.

Lagi Bojolhain.
SR: Belum jelen, bolang?
Bojolhain, bolang jelen, bolang bojolhain, ooo...oh " (cemaran)
Bias pak de masuk gi, masuk didaalam kota gi, ajak Raja Beli
terbok borongmeng, pak de, himba nak kolih, jadi balas-mana bima kolohmu, himba nak serang
kobase-kobase-ram,

secara nak monjadi penggara himba?
P/A: Potok saja duli tuanku.
SR: Lika yang nama dia pun unjuklah
hajung anak pance jule diai belopen yang nama langgok dengan Anila. (gortak)
SR: Anilah @ ayer sungah himba.
Deengebila diai nite wotokat adah,
cah pance @ilah wokan dowaene.
SR: Hai! Serta jilet selalu tuh!

Lagi Bojolhain.
SR: Bela-mana Sagerimm? Deengebila
tuan himba moruya hel kobahma, negori Paclemin 'ni balas-mana?
SR: Potok hajat dihi diang dinaa duli tuanku, negori Paclemin potok nak
bunang, duli tuanku, raja yang
didaalamnya duli tuanku.

SR: Deilikah, sukaah takah sukan tuh?
SR: Ah nak bela-mana niku? Hiti sukaiah
tidek raja yang bersua noreng dahal
negori Paclemin? Hiti sukaiah tidek?
P/A: Suka duli tuanku!
SR: Potok selam duli tuanku.
SR: Ha, kalem suka gi niku, ayah tuan
humba bawangkoli okokolo- okokolo
la 'ni adaloh kemunahan cekit.
P/A: Hiti perchahitu diti duli tuanku.
SR: Tak tuan tenya potok, minta ampun.
SR: Baidakah bagitu, (gortak) hel.

Sagerimm?
SR: Duli tuanku @ potok.
SR: Dah sungaui tuam himba adalah
sangat hati, hingga yang banyak,
pomuan yang cakung, gi niku. Sagerimm
bemanahah tidalak gi masuk didaalam kota
Raja Delli, gi minata yang uma Raja Delli
terbok borongmeng dari tengah
pedang lure smajana pedang, bier himba
tolong tengah kolih peranggan tuam
S: Aku takutnya patok tuanka, Raja Bali 'ni kamu sangat, minta ampun.
SR: Ok gilah juga.
He: Ok gila! Gila! Gila!
Aja toborit posang dalaman eyah.
De: Baka Sagesiva, dia patah dengar Raja Sox Raja kota balon tu, dia nek tobing juga, nek masuk gi ajaik berpang dengan yang nama Jelvagee Bali.
S: Baki duli tuanka, kalam patak berpang dengan Raja Bali, balace-nana duli tuanku?
S: Duli tuanka patak.
De: Bali! Baka yang nama Sagesiva pun tovar (gorak) masuk didelan kota pe- Paklen. Ha chap! ©

LAGU BALURAN.
De: Biniwang 'ni tak ampuu lagi! Ada lagi der?
S: He he Raja Bali! Kalam tuvar aku penang, nasih aku baik, aku tak meti lagi dengan sabit mu.
De: Ah ha! Sagesiva 'ni nata buah, posat ampuu. An jadi adak berodok dengen aku, padam petiut oxong kata tidak sohaka, peti diak sohaka, demalgada lbu, lbu sohaka pun, basa halah. Tak nampak nata.
S: Bali, tu tak uncuh dukt bungkitaish Raja Bali. Aku masi xah mu 'ni Raja Bali, aku nek ajaik nek keluar toborit dari tengah pedang.

SR: Ok gilah juga.
He: Ok gila! Gila! Gila!
Aja toborit posang dalaman eyah.
De: Baka Sagesiva, dia patah dengar Raja Sox Raja kota balon tu, dia nek tobing juga, nek masuk gi ajaik berpang dengan yang nama Jelvagee Bali.
S: Baki duli tuanka, kalam patak berpang dengan Raja Bali, balace-nana duli tuanku?
S: Duli tuanka patak.
De: Bali! Baka yang nama Sagesiva pun tovar (gorak) masuk didelan kota pe- Paklen. Ha chap! ©

Lagu Baluran.
De: Ah! Raja Selobei!
S: In.
De: Ah! Ku tak meti lagi der?
S: Ah kalam aku masih baik, aku badan bortun, tak sempai nikmat, tak sempai olahap odaa- odara lagi, aku tak baleh hilea dari dalam dam ah, aku tak baleh keneangk sah pulang koeba lagi.
De: Baki, tu tak moti lagi. Fada mesa sakawang la, aku piteh mu hilea jina, mu hilea masa dah.
S: Ah aku penang omerita lagi dengan mu.
De: Kalam 'gitu, mu masuk meti balace-wana?
S: Aku masuk meti 'ni Raja Bali, mu
Bis Apa mu kohondak Raja Sekuba?
Iapa, aku ni mu sakalien tung yang menel. Aku ni mu sakalien Donata Champodek (mak Bidandari) Seng Phuha Jaya, Baik, aku na kintu kalmar terbit, ha-true aho baru bhadu tengok.

Bis Gossip!!! (gertak)
Ha ha ha ha ha ha!
Si: Ba amin mu Raja Sekuba. Leboh lagi
Anak Anak lagi aku pales tengok, mati.
Si: Amin ma, aku te'ada gawen ekik akah.
Bis: Ah maah. Tak wah duk bangkit 'lant

Bis Raja Dova Sinar Ketahari, aku buah aku Dova Chalaya Rulun. Sama sebil, istari Chondama, istari Durung Jorijit juga. Kalau begitu, aku dengan mu 'ni', bu buat hurtang koma, bu buat chertoh podom comi buhun2 se-baxang2 lagi.
Dengan kowana mu yegeng aku, ma lempur jeatu dalam alas alas kalmar yang mada2. Kajur juga nasib aku badak, badan bertuah, bocah aku bokkechok dengan mu kembali balik. Tidak, aku meneuh chertite dahi, ya da ma sakowang la 'ni'. Kalau begitu, mu indivi健全 bijak, tujuh handul, mu buat tungkar kowana oxang tengah tidur, mu buat tungkar.
Ting2 oxang lebah, bala-sma2 sakali pun, kalau oxang Jondor, oxang tdk buat, melihkan kona gawet, kona boxtur dulu. 'Tu dii tempat diii.
Bis: Aku paseh koma, anak binti aku, aha dikanan, setu dikiin.
Si: Bagik, dah sudah aku monjadu raja.
Bis: Tu monjadu raja, sake letok koma? Siaha bukum koma?
Bis: Te'ada luukum lain, luukkan ya Raja Dulu juga.
Bis: Aha luukum aku? Dimana luukum aku?
Bis: Tidah ekilah? Ateen awer lii kebera?
Bis: Aku te'ada 'chare, maya loreh. Kobih putih, jala solehu, Lelu aku tutup. Barangkilla dah eda tuatup, Lelelah kata yang mana kini aha dengan Anggeda, "Bala-sma kita 'ni'" Kalau begitu, Lelu aku tenya aha saha nak monjadu raja dalam
Lagu Perang.

Kalidakan tidak bolok habie ini cekrita. Meke Sabtu, kata ade lagi.

D: Rama dedek.

-------------

B: Ah ah ha! Na ta'ed a kita, ta'eda biobuha. Bilah kolemanmu yang bolok jadi selasa 'ni. Bilah karunya.

D: Ah ta'eda erah Raja Bali, masih aku, tekkir aku juga, apa bolok buet.

B: Bajo jahat, Tuun Pateri Kocha 'tu balok subonawaya baek bepek aku bori koea.

B: Cek! (gertak)


B: Bako tendang sadalu ho!

Lagu Perang.
SR: Eh edek Laksaman.

D: Tuanku patek.

SR: Kolu 'gitu, kita kaik bolok Sagaruna 'ni, kita kaik bolok 'kut naka adok? Adok kelih oxang dua 'ni sorupukah tidak?


SR: Ini perakwa tak bolok edek.

D: Barangkali gomok orang 'ni oxang sampari oxang bepek jah edek.

B: Meke Sagaruna tak bolok tuken, Kunt Raja Bali. Meke Lati gi eberi tuan dia. Ha!

Lagu Perang.

(The drama continues up to the embassy to Gunung Loga Picoang.)
1. The Prologue

(a) Stage Directions and Remarks

The prologue consists of two parts:

1. Baharisi and the Dona Fench.
2. Seri Rama's court.

1. Page 482

1. Before the performance begins, the pohon heringin (similar in shape and appearance to the sumurun/kevon of the wayang urna) is put in (the banana trunk) in the center of the screen, NMA stands behind the pohon facing left. The two DP are placed on either side of the pohon, facing each other, the refined one on the right, the coarse one on the left.

2. At the beginning of Jayu baharisi, the dalang muda takes out the DP and NMA. He then flourishes the pohon and takes it out. NMA walks first to the left and then to the right, after which he is put in facing left.

11. Laya unying. The DP descend from above and are put in as before. NMA recites the invocation to the DP on the left.

13. (port.) NMA turns and recites to DB on the right.

15. Out NMA. DP fight.

17. DP walk then leave the screen.

NMA also appears at the beginning of the prologue in Trenggana, Perak, Kedah and Patani. The DP are present in Trenggana, Perak, Kedah, (not used by all dalangs) and according to several dalangs, formerly in Patani. The invocation com ... nist resembles to some extent that of Perak but in other states it is not used. It is said to have been used formerly in Patani. The pohon is used only in Kelantan, although Trenggana uses the figure of a hill, bukit ( cf. Javanese gunungan), more realistic than the Kelantanese pohon. The pohon does not possess any deep a significance as in the wayang Jawa and wayang purwa except with a few dalangs in the Kala drama of the wayang ritual.

In the case of a series performed for the heritage ritual, the story of Tork Perak Hutam (see Chapter XII) is presented on the first night after part one of the prologue. In Perak, some dalangs perform it on the first night of any series. In Patani, it is performed in a very abridged form, in every performance.

ii. 28. (geduk). In SR.

29. (geduk). In L. SR and L walk towards the left. Then SR walks alone, after which he leaves the screen.

30. HBS, Seg, PA, A, Sab, TTP, LL and HBP walk towards the left.

31. In balai (figure of audience hall) on right. NBS enters from left.
and examines it. Sag enters. Both are put in facing right.

Some of the verses of the Imam sembah appear to be sung by SR, some by DBS. The dalang however, regards this as "the dalang's song". Some dalangs sing partum in place of these verses.

Page 482.

6. (semunah) PA and A enter from left, put in behind Sag. SR and L put in facing left in front of the band.

12. (semunah) Sab enters and does obeisance. In Sab behind PA and A.

18. (semunah) TTP enters as above.

23. (semunah) IL enters as above.

31. (semunah) MKP enters as above. In H behind L.

Page 483.

21. (semunah) SR out, followed by L. The apo then cut towards right after doing obeisance to MKP. (IL do not pay obeisance).

This part of the prologue is also found in Trengganu in a very similar form, the only major difference being that the clowns IK and MK also attend SR's audience. The performer of the prologue and the main drama is the same dalang (due to scarcity of dalangs) and the dalang often begins the main drama without a break. In Perak and Kedah, too, the one dalang usually performs both.

This second part of the prologue is absent from the Kodak type. In Perak, both MK and SR appear briefly. In Patani, MK enters and walks. SR then does likewise, after which SR gives audience to the clowns. Nowadays, at least, the apes do not appear in the prologue and the SR's audience is not fixed in form or content, being merely an interval often lasting for more than an hour.

Page 482.

3-19. Com ... conci. These invocations are corrupt Thai. By friend, Miss J. H. K., recognizes the following words as Thai:

Com = Ch. (Sanskrit word of power);
conc = [understanding];
conc[ ... ] = [suspiciousness];
per[ ... ] = [success];
per[ ... ] = [invent];
per[ ... ] = [say];
per[ ... ] = [Siam];
per[ ... ] = [Thai];
per[ ... ] = [pied];
per[ ... ] = [flowers];
per[ ... ] = [time];
per[ ... ] = [sadness];
per[ ... ] = [sadness];
per[ ... ] = [worship];
per[ ... ] = [goodness].

Page 483.

2. ben appears to be abbr. of 'friend'.

7. Lebah apparently meaningless, possibly distortion of 'lebah'.
32. adam: wayang ejaculation
34. or: this bilangan Beri Bagai with those in Chapter V.

Page 484
11. komencamun: * = keamun
14. monegasalanlah: * = moningasalin
17. lima ... menajung: obscure
18. bereukai: * = menakai
19. ali menati: obscure
26. peach will: obscure, will: Javanese ("croon")

Page 485
22. Baktu ini: wah: is taken by Bamesch to mean maktu ini. Among Loh pronounces it stam and states it to be a polite word of invitation.

Page 486
31. terry: * = tu-dengan as status among Loh.
39. 'atma is a slip for tuyen.

Page 487
22. marubang: * = lango.

Page 488
9. bintiel: * apparently = bortiel

2-7. Heke ... ini. This passage is generally fixed in form. (cf. page 522.)
15. (peramu): [H, L in (banana trunk) facing right, SR in, facing left.]
33. den is unnecessary.
35. ketangung = tertangung.

Page 489
1. jhalu: hero "arrive".
2-3. bok wan: polite form for elder sister. After kenal, bonin should replace bok wan.
12. [SR, L and II walk towards right]
16. nono: The dalang states this is Thad for "younger sibling". Possibly a corruption of nono "younger sibling" or non "little".
29. (peramu): [all off screen].
34. [E, S, PA, A walk towards left. They B put in on left in front of balai. S, PA, A put in facing AA].
39. bahan ketauh: collective.

Page 490
19-21. t'ada ... ijen2am *

Page 491

22. [AA rushes at S, PA, A who recoil; cut S, PA, A. PA, A fight AA in succession, in S on right, PA, A on left.]
30. enang kenaleng = bukan enang kenaleng.
38. jawa. "die". The dalang takes jawa to be a synonym of hilang.

Page 492
13-14. atawa ... atawa: "whether/ either ... or".

Page 493
12. gambah: "incur", "be caught upon".
16. [S', FA', A out, S fights AA. Then AA in on left; S, FA, A in on right]


Page 494.

3. Pemunggahah choral: "kill me (if you can)", Choral (story) often has the sense of "life".

8. [PA, A out, S fights AA. Then S in S on right, FA, A on left.]

13. kadaa'at equiv kudrat.


22. Dla: i.e. AA.

26. [S, PA, A out, walk. In B and hold on left. Enter S, PA, A put in facing B.]

34. Bipedaram *= dieudier.

Page 495.

9. bagiti 'iama: idiom, "so much an extent", equiv: bagiti gelati. 'iama is explained as abbr, abbr of genus.


36. Aku koheendeik is incomplete.

Page 496.

25. [All out, AA fights B. Then in B alone.]

29. bagiti honor nah: The sense is "really formidable", honor qualifies bagiti, nah is an emphatic particle.

31. kg: abbr, of kalau.

Page 497.

6. [B out, B fights AA. Then in B on left; in S, FA, A on right.]

8-9. about ... tended: "Swift as I am, I was unable to touch the tip of the horn."

16. above: More the meaning is merely "end".

Page 498.

14. diiems: N.B., again use of dir.
13-17. (Aside) This is a tree metaphor.

The dalang is the core of the trunk, the musician the bark. The sense is that the musicians do not watch the dalang but branch off on their own.

27. balikah,... tekak... a joke.

32. [B walks. In balai, S, TP, B enters. S, TP asleep, arms over head.]

34. tekah... exclamatory particle.

36. poenengkok akek: "with the head thrown back!"

Page 508.

13. mim is a slip.

14. (gettek): [Cut TP and PA, A.]

19. (gettek): [In Bali and carving.]

34. [D4 ascend half way down the screen.]
15. smack... debliah; idiom: "He (i.e. Seg) has had his fill." (i.e. of Bali's wives)

17. [cut B, TP. Bali walks.]

18. Time: During the interval of ten minutes, a comic figure, e.g. Pak Sombi (a Chinone with many children) is placed in the centre of the screen. Laras Bulubelang is played at the beginning and end of the interval.

24. [B walks, off. In PA, A.]

Page 518.

4. [In Bali. PA or A now turns so that both face B.]

9-10. letak adek; "ordered."

34. ceng... kemar; "You have been given eyes."

Page 519.

1. nabatang = itikat.

23. [B kicks PA, A.]

Page 520.

1. [B beats and kicks PA, A.]

22. menung = diinung.

Page 521.

3. (geertak) [PA, A back out]

8. (geertak) [Bali off]

13. beerejarz; "sobbing", "shuddering tears".

12. (geertak) [PA, A in.]

17-18. But jahat: The sense is "Let us resign ourselves to whatever fate takes us."

26. [PA, A walk]

39. jahat = beruk.

Page 526.

4. (geertak): [In S.]

14. daripada jalan is a slip.

19. (geertak): [S out]

28. taxerungan = bergerungan.

Page 528.

7. [SR, L, H walk. They halt. SR turns to face L and H. Then put in,]

12. Engkol; thought by the daleng to be similar to nonu (see p. 466, 16.)

18. laper: here "thirsty". (Common usage).

29. semertalah here has the sense angle.

Page 529.

13. [SR, L, H out. L walks.]

25. [L walks. In pohon kerinding (to serve as sound), S in on left, lying behind pohon. L enters.]

27. raja; "going forth."

28. angku is a slip.

39. sirising; "channel water into a vessel held at an angle."

Page 530.

4. saka jah. jah is added to saka for emphasis.

4. tobing; "persist in."

15. daripada; the idiom; "that bloke."

21. sycor daun; "secretion such as tears, sweat,"

22. Tahu; equiv: tuk tahu, catch.


Page 531.

1. sium: equiv: chiun.

15. daripada; idiom: "that bloke."

21. sycor daun; "secretion such as tears, sweat,"

22. Tahu; equiv: tuk tahu, catch.


Page 532.

7. (geertak) [H goes behind pohon]

26. daerkong [also kerpong]. equiv: daerkong.

28. [H brings S before SR]

Page 533.

25-26. ponawar... yastardina; wayang stock phrase: antidote.

Page 534.

3. [SR sprinkles antidote on S who
mokes and weeps. SR, L on right, H on left. S in middle faces SR then turns (supposedly only the head) to face H.

25. pachit [as opposed to pichit]: "pichit", "squeeze".

Page 535.

5. Hori: "I see", "yes".

19. ilabah ... tel: "No I mean to say, what a cry baby!"

19. parekapek (also parek): "to blubber,"

19. teh: emphatic particle.

30. law (English) : law

Page 536.

12. anumai = egalitarian.

13. beyum has the sense here of "taking the lot".

14. enge here has the sense of "left empty-handed".

16. balai (also balai) equiv: liar.

39. [S turns to face SR]

Page 537.

10. adek horadik * = ahangwe or sama2 adek horadik.

Page 538.

1. dan begini: "now that we are like this" (i.e. in a good relationship).

2. kita: "you" polite second person. (a common usage).

4-5. puruk ... tell: wayang stock phrases: "irrevocably parted".

Page 539.

2. [Sita situlah]: "I'm sorry."

16. holok: here "and succeed".

22. patah rebah ...: "I shall fall [with you on the field of battle]."

30. holok: bulum: "hold out".

32. [S licks arrow hold out by SR].

Page 540.

8-9. punaha puna-ren * = memori

35. lemah pendapat : "at a loss."

Page 541.

4. [all walk. In PA, A SE etc. enter, it goes to the front and faces PA, A who are weeping.] 18. kewana = kowana.

31. (geratek) SAS comes to the front

Page 542.

11. berkamaul: "combine", "ally".

Page 543.

9. kami = kakei (doubled k).

11. herutan = herutu.

17. H.B. use of ke aleh. B4 would usually be used but here would involve repetition.

21. patuluran. equiv: peraturan.

24. [all walk. Put in, AR on right, others on left.]

33. kahengkran * See p. 460. 20.

Page 544.

23. [all out. S walks. In balai and D. S enters.] 36. berekkit: here "bring up the past."

Page 545.

11. wong w.w. (Javanese = orang)

18. herbudah. w.w. "do battle."

26-27. te'hdah ... shik: "not the slightest fear."

Page 546.


Page 488.

36. [S walks. In balai. In B facing left.] 18. [B fights S who is quickly worried.]
7. kediam = kemudian. The sense of "dual kediam" is "neck and neck".

17. berototan - tah. The speaker often affixes tah to berototan in order to add emphasis.

20. lari kekerbau = "run from the buffalo." (cf. mati komu, p. 500, 18-19.)

31. diboleh, k.3, again the use of di- unnecessarily.

33. lak palmyra valse stock phrases: "allow to continue." (Lak, see p. 463, 26.)

Page 493.
3. [PA, A hurry in from right. Put in facing B.]


36. Droyat ... laut.*

Page 494.
9. bidik = pirik.

12. Raja Bali reduplicated has the sense "how this Raja Bali..."

19. dahab : abbr, bidikab.


28. [PA again fights AA. Then in PA, A.]

37. Lame kos = lame2. "In the end."

Page 495.
2. [Cut PA, A. AA and A enter and fight. Then in PA, A.]

9. [PA, A walk. In B, S, and balai on left. In PA, A facing B.]

24. titis: here used in the sense of "domain."

29-30. steka ... stekab: "whether he is killed or not, it is there (i.e., with weapons) [that we shall find out]."

34. [S emerges from behind B and faces B.]

37. kono ... jukur: "If I go it will be the same story." kono chom: "if for example."

Page 496.
1. [Cut PA, A. S and AA fight. S retreats. All out. In B and balai. In S, PA, A.]

28. Leyalkan. *= leysken. The speaker uses the word as equiv. to kelekmum.

Page 497.
6. [As in A]

29. berajanji keandel: here 'make a mutual promise'.

34. peromuan jum: collective.

Page 498.
22. [As in A, but B runs]

31. bertejalah: Titch means to "suffer defeat", "lose". badi bertej; "attempt to defeat each other."

38. bencing. equiv. monang.

Page 499.
1-2. ah ... ahane. "Ah, there we shall see who emerges on top."

11. [As in A]

22. [As in A]

Page 500.

25. ta'adalah. The sense is "there
is no one (like)
29. kobinbeyan → kobinbeyan
39. bongasendra. Intentional distortion for bongasendra.

Page 501.
7-8. tek ... banch: this is a slip.
29. [As in A]

Page 502.
9. [As in A]
27. [As in A]

Page 503.
3-23. Borengbile ... wayang. This is a typical example of high-flown wayang language. The sense is generally clear but several expressions are unnecessary, e.g. lela si chorita penorita; badinglah ... alam ini; atawa ... 

13. keretok yak: "shrivelled up".
36. [As in A]

Page 504.
16. [As in A]
33. [B taken out]
36. (sangat): [S, PA, A in]

Page 506.

Page 507.
3. [S, PA, A out, walk and off]
4. Time: Two comic figures are placed on the screen.
5. [After the time, in R left, IK, PW on right.]
9. denger: After denger the sentence "changes course": "I have heard ... Have you any news...?"
25. kokser: "disordered", "in confusion".
33. [PA, A luxury in, IK, FG turn to face PA, A on right.]
Page 515.
9. [as in A]
23. [as in A]

Page 516.
5. murena, i.e. PA, A murena.
22. [B beats wives.]
35. (sexual) [off TP]

Page 517.
3. Lameka is played while the lamp is out.
26-29. Spoken offstage.
4. [PA, A enter; in facing B]

Page 519.
3. kalum: "words".
23. [as in A]
29. Lomak: "haste", "in a hurry".

Page 520.
23. Sekirenya is merely used as an "opener".
23. (gortak): [PA, A out, B out. PA, A in.]

Page 521.
28. [PA, A out, walk off.]

Page 522.
5. Lameka. Rama Kaluka is here used to end the show.

Page 523.
6. [In TP on right.]
28. hurah memo: refers to S, PA and A.
33-34. tek tuhu ... tek tuhu: "whether ... or not."
38. meti ... man: "one of us dies."

Page 524.
19. nukini: "I think."

Page 525.
4. Din. Here the sense is "then".
9. amak laka: "husband", of.
21. amak lii: "wife".
18. (gortak) [Out TP]
20. amak = bori amare.
23. (gortak) [Out B]
29. [PA, A walk. Then off.]

Page 526, 30 - Page 527, 4.

Page 527.
31. bora-nuwa: here is merely the sense of "and".

Page 528.
5. [In all on left, L and H facing him.]
32. bora-nuwa = nora. This word is apparently the result of confusion between nora and mili, soso.

Page 529.
13. [SR, L, H walk.] 
13. [SR turns to speak.
17. "thing". Here, has the sense of "due to the fact that".

Page 530.
13. [In all on left.]
19. penasi nata: The sense is "in none only".

Page 531.
5. namak = nanak.
12. simullah dori, slip = simullah.
31. [as in A]

Page 532.
4. (gertakan) [as in A]
26. [as in A]
30-31. Duka ... kecowah: "Why do you open his jaws and then lean back to look at me?"

Page 533.
24. munjetub *= munjetub / munjetuhan.

Page 534.
3. [as in A]
9. dibenotriak *= tewick

Page 536.
11. balak is unnecessary.
30. [3 turns to face SR]

Page 537.
3-4. Janjan *** mustaka: wayang stock phrase: "Do not cause me," claiming may be derived from Allahzam (Arabic): "who; mustaka = mustaka.

Page 538.
13. Rama)manokan *= The sense is "You who are named."

Page 539.
32. [as in A]
35-36. Ternilap *** Sekhebat: "He made a mistake last night (by calling him Seguriva). He is named Raja Sekhebat."

Page 540.
2. hadapan is unnecessary. The word is regularly used for "peding.
29. mengangg ___ usually boring, equiv. masyarakat (make an obstacle).
The second use of gangg indicates that the speaker uses it in the sense of: "kira".

Page 541.
4. [All walk. In PA, A, SR etc. enter. S goes to the front and faces PA, A who weep.]
15. kez: case (English)
21. ale = hale.

Page 542.
2. menimbahan *= menimbah.
8. [H goes forward]
17. moribun *= moribun-

Page 543.
7. diri: "you".
10. [PA, a thick arrow hold out by SR]
14. nik is a slip.

Page 544.
23. [as in A].

Page 545.
9. boktsehok *= "talk"
18. [B attacks S. They fight]
38. [S retreats. Out L. S. S walks.]
GLOSSARY

of Malay words occurring
in the English text.

ajaw  sage
api  fire
badak  rhinoceros
balai  audience hall
berjeu  spirit feast
berasat  fencing dance
beau  iron
bidarri  nymph, houri
bosch  folk practitioner
bota  ogre
chandi  shrine, pillar
chamgai  artificial finger-nail
chamara  hair tuff; a kind of plant
chempaka  frangipanni
chendura  demigod
chinrai  bandana fabric
chita  chiina; a kind of plant
chongkek/  a game played with
chongkek  counters
dalang  puppeteer
dorday  a kind of tree
dewa  demigod
dzikir  singing with accompaniment
dzobin  of a tabor
dorik  a game of marbles
dantu  ghost
dilm  knowledge (magical)
diendra  minor demigod
djambu  guava
djabalang  familiar, soul
djenawa  ogre
kabu  cotton tree
kati  [kati?] hundred thousand
kayangan  abode of the gods
kosamahup  lopo-gress; burr
kenduri  offering to spirits
kota batu  stone stronghold
kat  wooden post
lebad  holy man
maharini  sage, ascetic
ma in  puteri  spirit mediumship
mak Yong  musical drama
mambang  kind of spirit
mindok  control in mediumship
maga  serpent
menek  vine old mm
nyium  gading  a type of coconut palm
penggang  operating box
perang  chopper
pera  a kind of spirit
patih  officer
pengasuh  servant
peri  a minor demigod
rezazaa  ogre
rekta  airborne chariot
rebah  spike fiddle
ru  casuarina
sakma  ogre
samarai  oboe
sidai  to dry out
sirih  betel leaf
sum  similar to jenawa
tal  lontar palm
tuah  good fortune
tuan
tanah  owner of the land
vat  Buddhist temple
wayang  shadow-play

* Meanings given are only those occurring in the text.
WORKS CITED


Bazemor, T. J.  "Over Cooxprong en Betoekeenis van de Wajang'.  Koloniale Tijdschrift, 17 (1928), 353-371.


Chenal Bachan.  Malay School Series, Singapore, 1925.


Review of Roi Lachon Ramakian by the King of Thonburi.  JSS, XXXIV, 1 (1943), 81-86.


Firth, R.  
"Notes on Kolonial Shadow Play". Unpublished.

Gorth van Hijk, D.  
"Lets over Verschillende Maleische Redactien van den Seri Rama". TEG, XXXIV (1891), 401-34.

Girlette, J.D.  

Goslings, B.M.  
De Hejeng en Java en Beli. Amsterdam, 1939.

Grierson, Sir George A.  
"The Athbute-Tamayana". RSAS, XIV (1926-28).

Hardjowiroko, R.  

Hassou, C.A.J.  
Rijksraad tot de kennis van het Javaansche taalbed. ProcEsschrift Leiden, 1897.


Hikayat Chekel Menang Pati.  
RS 23 of the Royal Asiatic Society, London.

Hikayat Rejas Raja Pasei.  
Raffles RS 67 of the Royal Asiatic Society.

Hikayat Sang Rama.  
Raffles RS 15 of the Royal Asiatic Society.

Hikayat Seri Rama.  
Raffles RS 22 of the Royal Asiatic Society.

Hill, A.H.  
"Wayang Kulit Stories from Trengganu". JBRAS, XVI, 3 (1949), 35-105.

Hooykaas, C.  
"The Old-Javanese Rāmacāyaṇa, an exemplary kecawan as to form and content". Verhandelingen van der Koninklijke Nederlandse Academie van Wetenschappen, Afd. Letterkunde Nieuwe Reeks, Deel LIV, No. 1, 1958.

Hooykaas, J. (-van Leeuven Boekamp)  
"The myth of the young cowherd and the little girl". BKL, 117 (1961), 267-78.

"Upon a White Stone under a Negasari-Treco". BKL, 113 (1957), 324-340.

Ingersis.  
"Het Rozowanfaest in de dessa Karangdjati in Bagelen". Bijdr, XII, 1923, 45-59.

Jacob, G.  
Geschichte des Schattentheaters, im Europa und Abendland. Hanover, 1925.

Jaccobi, H.  
Das Rāmacāyaṇa, Geschichte und Inhalt nebst Concordans der gedruckten Resensionen. Bonn, 1893.
Jyskell, H.M.


Korpela, Suzanne.


Kets, J.


Kijang Puteh.

"Talib, the Boy Delang". The Straits Times Annual, 1967, 62-63.

Kuda Sumireng Semin Enni Fundal Ruma.

Perkitesen Press, Kota Bharu, 1931.

MaPhoe, C.


Marchal, H.

"Théâtre d'ombres à Siemreap", BSEI, XXXIII, 3 (1958), 1-10.

Martini, F.


Maxwell, W.E.

"Sri Rama, a fairy tale told by a Malay Wayang Poetist", JBRAS, 17 (1886), [romanised by R.O. Winstedt, JBRAS, 55 (1919)]

Mayer, L.Th.


Roos, C.A.

De Kroniek van Koetel. (tekstuitlegging met toelichting, disc, Leiden, 1933).

Mohamed Amin, Nik --- bij Nik Abu Bakar.

Hayang Kulit Kalartan. Letchen Nadiah, University Malaya, Kuala Lumpur, 1963. [unpublished]

Pouwa, J.


Muller, F.W.K.


Overbeek, H.

Rikayat Maharaja Ramana. JBRAS, XI, 2 (1933), 111-132.

Pigeaud, Th.G.T.


Pires, Tomé.


venient den Teerdjan Hadidjaja.


"Over den oorzaak van het Javansche Tooneel". BKL, 88, (1931). [Trans. in Fonji the Culture Hero.]


"Kajapokit Amulets in Kelantan". JMBAS, XIV. 3 (1936), 392-394.


Ridgeway, W. The Drama and Dance of Non-European Races. Cambridge, 1915.


Roorda van Eysinga, P.F. Geschiedenis van Sri Rama, benoemd Indisch Herolohisch dichtstuk. Amsterdam, 1843.


Shellabear, W.G. "Mikayat Seri Rama". JSBRAS, 71. (1915).


"Pa' Dogal and Na' Long. The evolution of the comedians in the Malay shadow play in Kelantan". JBRAS, XXXVIII, 1 (1965), 1-5.


Stutterheim, W. "Rama-Legenden und Rama-Beliefs in Indonesia". 2 vols., Munich, 1925.


Voorhoeve, P. Description of a Kelantan Sayang Manuscript in the National Museum, Copenhagen. [Unpublished].


**Abbreviations**

TEG Bulletin de l'École Francaise d'Extrême-Orient.

BSWI Bulletin de la Société des Études Indo-chinoises de Saigon


BSOAS Bulletin of the School of Oriental and African Studies, University of London.

JEBRAS Journal of the Malay Branch, Royal Asiatic Society.

JESBRAS Journal of the Straits Branch, Royal Asiatic Society.

JSS Journal of the Siamese Society.

TEG Tijdschrift voor Indische Taal-, Land- en Volkenkunde uitgegeven door het (Koninklijk) Bataviasch Genootschap van Kunsten en Wetenschappen.
Page 53 line 5. considered to read considered
Page 141 line 37 (n.23), delete Achilles tendon
Page 149 line 19. were read was
Page 242 line 3. true read tries
Page 334 line 25. is read are
Page 335 line 17. is read are
Page 571 line 23. adaptations read adaptations
Page 577 line 22. Dr. C. Hooykaas has pointed out that the correct form of Hail Mary is Maryumada (m.r.)

The Goddess Kali's Great Medicine
Misunderstanding has resulted in confusion with the Islamic kalima shahadat.

Page 542 line 72 [left]. 32 read page 434, line 2.
Page 556 line 12 [left]. 4 read page 518, line 4.
Page 557 lines 23-24 [right]. 12. 38 read page 556, lines 13, 36.