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Eisler Shadow-Puppet Collection Catalogue

Joko Susilo
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PREFACE

Wayang kulit (shadow puppet) has long been one of the most admired forms of theatre in Java. There is a wide range and variety of performing arts in Java, although shadow puppet performance is one of the most flexible. *Wayang kulit* is a multi-media genre that is performed to live audiences, on radio, audio cassette and television. Performances may be 8 to 9 hours or a mere 2 hours in duration. *Wayang kulit* is dramatised using both Indonesian and Javanese language. Many other forms of traditional theatre that were once performed in Java have faded into obscurity as newer, more adaptable and innovative creative arts have been developed or reformed in accordance with social cultural change.

Shadow puppet theatre in Java is not restricted to dramatising the stories of one specific religion, standard *wayang kulit* dramatises Hindu stories, *wayang wahyu* dramatises Christian stories and *wayang menak* dramatises Muslim stories. The standard all-night shadow puppet performance incorporates elements from several different religions while dramatising Hindu stories. Shadow puppet theatre patrons adhere to a variety of religious doctrines such as Islam, Hindu, Buddhism and Christianity. My interest in *wayang kulit* evolves from my own experiences as a Javanese puppeteer. Having come from a family of puppeteers, singers and dancers, I had the opportunity to study the art of *wayang kulit* with my puppeteer father from a very young age.

I am greatly indebted to James P. Parakilas and Rose A. Pruiksma who applied the Fulbright grant for me to come to Bates College. Marion R. Anderson (the Chair of the Department of Music) for his support, Nicholas M. Klinovsky (my student assistant) and also the Mellon grant for documentation the collection of Javanese shadow puppet on permanent loan by David Eisler, of Dover, NH.

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Fulbright Visiting Scholar 2004

INTRODUCTION

Javanese Shadow Puppet (*wayang kulit*)

Wayang kulit refers to the genre of puppet theatre that is most frequently seen in Java. The master puppeteer is the *dhalang* whose art is passed on from father to son, teacher to apprentice, and is taught in specialised secondary and tertiary institutions. The art of the *dhalang* requires great skill, knowledge and discipline. The *dhalang* is a highly respected member of the community and is referred to with the abbreviation 'Ki' (from 'Kyai', the term for 'venerable'). The *dhalang* describes, narrates and improvises dialogue to recreate a unique combination of Javanese and Indian mythology. *Wayang kulit* theatre is bound up with the Javanese ritual tradition, and the sacred, magical nature of *wayang kulit* is still strongly felt by the Javanese people. *Wayang kulit* is also a popular secular entertainment and is frequently broadcast on television and radio. Becker (1980, x) maintains that there is an underlying discontent among some traditional *wayang* enthusiasts and that the mysticism and otherworldliness of traditional *wayang kulit* performance and *gamelan* music have no logical place in the modern Indonesian nation. Many stylistic norms of the traditional all-night performance survive today, yet changes are occurring within the realm of *wayang*.

During the hot, dry season in Indonesia, *wayang kulit* is performed throughout the villages and cities of Java. The term *wayang kulit* means "shadow hide" (*wayang*: shadow and *kulit*: hide) and refers to the genre of shadow theatre seen in Java. The puppeteer manipulates the puppets, supplies the dialogue, the narration (*janturan*) and the singing (*suluk*) during the performance. The *dhalang* also directs and cues the *gamelan* musicians (*gamelan*: the musical ensemble that accompanies the shadow puppet performance) and female singers (*sindhen*). The plays are performed in the light of a kerosene lamp and tell the story of Java's mythological history about gods, kings, princes, princesses and magnificent kingdoms. The various puppet characters are manipulated scene after scene in a highly structured eight to nine-hour performance that begins in the evening and ends at dawn. The stage for a *wayang kulit* performance is generally a large 2 by 7 metre screen set in a frame with two horizontal banana tree trunks (*debog*) placed at the bottom. The banana trunks are suspended half a metre off the ground in front of

the *dhalang* who places the puppets into the trunks during the performance in order to give a narration, dialogue or sing a *suluk*.

The *dhalang* sits cross-legged in front of the screen for the entire performance. The lamp suspended above the head of the *dhalang* illuminates the screen and casts the shadows of the puppets. On the right of the *dhalang* the puppets that appear in the story are placed in position. The puppet storage box, which is on the left of the *dhalang*, holds evil characters that are involved in the story. The storage box is also used as a sounding board and the *dhalang* taps on the box with a wooden mallet (*cempala*) or strikes bronze plates (*keprak*) hanging on the box with his right foot. These sound effects are used as cues to the musicians and signify the beginning or end of a scene.

The audience is usually seated in a large pavilion area that is erected especially for the occasion. Members of the audience talk, eat, drink, smoke, move about, and even sleep during the long performance. The audience may watch from both behind the *dhalang* and orchestra or on the shadow side of the screen, although those people who have not been invited to the reception or party are welcome to watch the performance from the edge of the pavilion.

The shadow puppet (*wayang*) is made from water-buffalo hide. The hide is first soaked overnight, scraped clean, and then stretched on a bamboo frame to dry in the sun. This process may be repeated several times to create the desired thickness of the hide. The hide is then pressed flat, and the outline of the *wayang* character is etched into the hide. The delicate inner carving is then performed with a selection of about thirty tiny chiselling instruments. When the inner carving is complete, the arms of the puppet are cut out and attached to the shoulders with small fasteners. Both sides of the puppet are painted in intricate detail before the handle (*gapit*) is attached. The *gapit* is made from white or black water-buffalo horn and sometimes bamboo. The *gapit* is stretched to cover the length of the puppet by using a hot flame and is tied to the puppet at several points. The handles on the arms of the puppet (*tuding*) are made from shorter sticks of water-buffalo horn and are attached to the hands by thread. Generally, a *wayang kulit* set would contain 150 to 250 Puppets.

There are several hundred plays (*lakon*) in *wayang kulit* theatre. Most performance plots dramatise episodes of the Hindu epic the *Mahabharata*, and occasionally the *Ramayana* is dramatised. The characters in the *Mahabharata* are considered to be Java's oldest mythological figures despite the borrowed Indian source of the epic (Holt 1967, 131). However, despite their foreign stories the plays have become uniquely Javanese and both reflect and absorb Javanese culture. The twentieth-century

Javanese royal family can be traced back to the *wayang* gods (see Table 1). The plays of *wayang kulit* dramatise the "legitimate descent of Javanese kingship from the earliest gods, through some sixty generations of Javanese kings, down to rulers of the twentieth century" (Brandon 1970, 16). New plays have been composed, drawing on the characters and events from the *Mahabharata* and *Ramayana* epics.

In the past, *dhalang* families have tended to inter-marry and it is not uncommon for two people to be linked through both their paternal and maternal family lines. *Wayang kulit* theatre has developed through the succession of *dhalang* artists over the centuries and both mirrors and influences Javanese society. "Though a shadow play, it is one of the world's most complex and refined dramatic and theatrical forms, having developed through an unbroken succession of artists, generation by generation, for more than a thousand years" (Brandon 1970, 1). In the twentieth-century, *wayang kulit* performance remains Java's most revered performing art and continues to play an important role in Javanese life.

An all-night *wayang kulit* performance is part of an event in which hundreds of people participate. *Wayang kulit* performances pervade Javanese life and the influence of *wayang kulit* goes beyond the other traditional art forms in Java. Keeler (1987, 240) maintains that the superior prestige of *wayang kulit* stems from both the great age of the *wayang* tradition and from the unique characteristics of the medium itself. Language taken from *wayang kulit* performances is often used and a person may be given the name of a famous character in *wayang*. Politicians are sometimes called 'puppets' that are manipulated by a *dhalang*.

The *wayang kulit* tradition is part of the 'ritual tradition' in Java and, as Keeler (1987, 142) says, Javanese people speak of ritual celebrations as a realisation of all they find distinctive and admirable in their own culture. Ritual celebrations are held regularly in Java and the hosts enjoy a temporary position of authority and importance during these rituals. Circumcisions, weddings, anniversaries and other ceremonies bring whole villages together in mutual assistance to create a busy and cheerful event. In hosting a grand event a family's status and impression of wealth is maximised despite the mutual assistance from neighbours and family. A host's status in the village may increase with an elaborate and expensive ritual celebration. The host attempts to attract as many guests as he/she can to the event and a *wayang kulit* performance with a popular *dhalang* may ensure a high attendance to the affair.

Despite the fascination in the *wayang kulit* tradition by the Javanese people, many members of the audience do not stay for the entire performance. The decision to remain at a performance often depends on the status of the guest. High status visitors often arrive late and leave in a flourish and other guests may leave their chairs only to stand outside and watch.

Before the Second World War the Javanese looked to their king *Pakubuwana XI* for control and authority, although the prestige of Javanese royalty has declined since the 1945 revolution and attainment of independence. There has been a shifting of power and economy, and Keeler (1987, 86) maintains, the Javanese depend on their *lurah* (village head) for protection and authority, although the role of the *dhalang* is also of authority. The *dhalang* has ascetic knowledge but is not linked to political control. The *dhalang* enjoys a higher status in Java today as he is no longer seen as the servant of the king. *Wayang kulit* remains a popular art form in Java, but the use of television, movies and cassette recordings of *wayang kulit* performances may affect the future of *wayang kulit* performance.

Wayang kulit theatre has a well-founded musical system and a history that began many centuries ago. *Wayang kulit* plays are performed during ritual celebrations, and traditional performances are structured according to traditional and historical conventions. The music that accompanies traditional performances is selected according to the characters of the *wayang* figures and the ancient rules of the performance.

The History of Shadow Puppet Performance

Wayang kulit theatre was established in Java more than a thousand years ago. The earliest evidence of the existence of *wayang kulit* is found in royal charters from the 800 - 900 AD periods (Brandon 1970, 2). These charters describe supervised musicians, epic recitations and *mawayang* performance.¹ Court literature that was written between the eleventh and fifteenth centuries in Java mentions both *wayang* and *gamelan* instruments (Kunst 1973, 106-113).

The Javanese believe that *wayang kulit* theatre grew out of animistic ancestor worship in which the ancestors were brought to life in shadow for magical assistance and

¹ The royal charter dated 907 refers to the term *mawayang*, which Brandon (1970, 2) suggests may have been a shadow play.

advice. The stories told were about the people's mythological origins. Rassers (1959) cited in Holt (1967, 131), maintains the evidence suggests that knowledge of the Indian shadow play impelled the Javanese people to develop their ancestor worship into *wayang kulit* theatre. However, there is no evidence for shadow theatre in India until the twelfth century, and Indian Sanskrit has never been known in Java (Holt 1967, 135). The terms used to name the equipment involved in *wayang kulit* are all ancient Javanese and do not originate from Sanskrit, which would suggest that *wayang kulit* theatre was not borrowed from India.

It is unclear what the first *wayang* looked like, but by the fourteenth century the *wayang* figures stood in profile and wore similar head dress to the *wayang kulit* figures of today (as seen on the reliefs of the fourteenth century *Panataran* temple in East Java). One of the other forms of *wayang* theatre that was in existence in Java between the tenth and sixteenth centuries was *wayang beber* (paper scroll play) which was connected to ancestor worship ritual. Brandon (1970, 5), for example, suggests that it may have been religiously more important than *wayang kulit* in ancient times. The *wayang beber dhalang* would narrate while rolling a paper scroll with painted illustrations.

Wayang topeng (masked play) was popular in the Javanese courts, especially in East Java and involved dance-pantomime. When the political power shifted from the East to Central Java in the sixteenth century, both *wayang beber* and *wayang topeng* lost their former popularity as *wayang kulit* was becoming increasingly sophisticated.

Despite the influence and assimilation of Indian culture in Java prior to the sixteenth century, new plays composed in *wayang kulit* were based on events from Javanese mythology which in turn, were partly based on the borrowed Indian epics. The *wayang lakon* (stories) of today that are distinct both from Indian epics and Javanese myth, may well have come into existence during this period. Bosch (1961) for example, cited in Brandon (1970, 6), analysed the dramatisations that were found on the reliefs of the bathing-place at *Jalatunda* in East Java. The reliefs depict events in the lives of the last ten generations of the *Pandawa* brothers (characters from the *Mahabharata* epic). Bosch claimed that the sculptor neither followed the Indian epics or Javanese mythology but rather dramatic episodes from *wayang*.

It is generally believed by *wayang kulit* enthusiasts in Java that many changes were made in *wayang kulit* theatre during the sixteenth century with the conversion of Java to Islam. According to belief, the shape of the *wayang* figure became what it is today in order to circumvent the Islamic proscription that human form must not be portrayed in art and, as Brandon (1970, 6) maintains the Moslem *Sunan* of *Giri* ordered more figures (especially animals) to be added to the performance. The *Sunan* of *Giri* is

also said to have created a new form of shadow play in 1553, *wayang gedog*, which dramatised stories about Java's *Prince Panji*. The shadows of the *wayang gedog* were said to be more detailed, "designs were first incised in the previously solid shape of the leather puppet, and eyes, ears, mouth, and other facial features were cut out to make the shadow more detailed and more pleasing" (Brandon 1970, 6). In 1584 the *Sunan* of *Kudus* is believed to have created *wayang golek* (the wooden three-dimensional puppets) that were used to dramatise the events in the life of the great Islamic hero *Amir Hamzah*. Although Kunst (1973, 111) maintains, despite the Islamic religion, the Javanese retained a high respect for the laws and observances that prevailed before Islam.

At the head of society was the god-king who was seen as the link between heaven and earth and Java had an integrated social structure. *Wayang kulit* supported the world view and philosophies of the Javanese. As Brandon (1970, 7) maintains, no Islamic stories or characters have entered the traditional *wayang kulit* repertory of stories and the *wayang golek* plays never challenged the popularity and Hindu-Javanese nature of *wayang kulit*.

In spite of the fact that the new religion banned artistic images of man and animals, the ancient *wayang* theatre and the accompanying *gamelan* and Javanese songs were widely performed and possibly more extensively spread in this period than ever before, the puppets being made with elongated, unanatomical proportions. This art of *wayang*, so deeply implanted in the imaginative consciousness of the people of Java, survived all periods of religio-cultural change (Kartomi 1973, 24).

Two significant changes in *wayang kulit* that occurred in the seventeenth century were the innovation of making the puppets arms movable and the creation of the evil character *Cakil*. Brandon (1970, 7) for example maintains that movable arms (from the elbow and shoulder) caused a revolution in the manipulation of *wayang*. The introduction of *Cakil* and his evil cohorts to *wayang* drama caused the structure of the plays to change. New, important scenes came into being following the introduction of these characters, thus creating the classical structure of all-night *wayang kulit* that is considered typical today.

During the eighteenth century the kingdom of *Mataram* (Central Java) was divided into four principalities in Jogjakarta and Solo. The role of *wayang kulit* performance and *gamelan* music was to legitimise the power and authority of the nobility and much effort was put on refining the puppets and performances. There were no major changes made to the structure and form of *wayang kulit* theatre during this period.

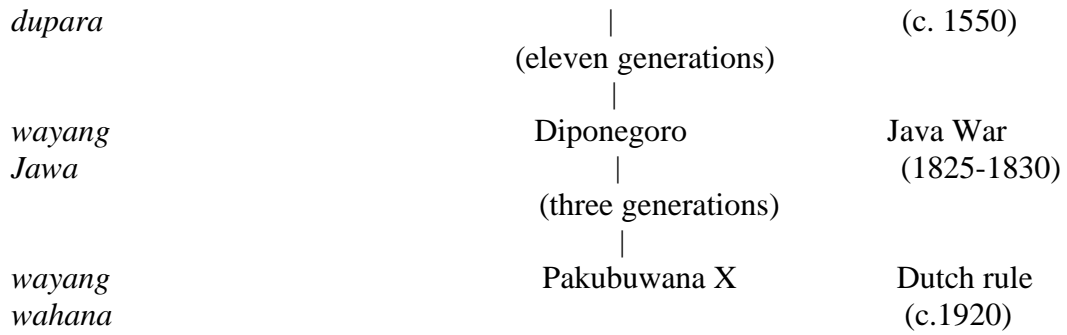
The *dhalang* in the courts of Solo and Jogjakarta developed different styles of *wayang kulit* performance. The Solo style of *wayang kulit* is considered delicate, refined and rather complex in structure with slightly smaller puppets than in Jogjakarta. The style is innovative with richer music that has more *gending* (melodies) to choose from than Jogjakarta. The Jogjakarta style is considered to be more conservative and orthodox than the Solo style, although the *wayang* battles show a wider range of movement and are livelier. To the undisciplined eye the differences between the two styles are not great, but *wayang kulit* enthusiasts are often devoted to one style only.

During the period between the eighteenth century and World War Two, other forms of *wayang* evolved from the *wayang kulit*. *Wayang wong/orang* evolved (*wong*: Javanese term for 'person' and *orang*: Indonesian term for 'person'), in which court dancers performed the *wayang kulit* plays in classic style dance. *Wayang wong* became popular in the courts and by the end of the nineteenth century professional troupes had formed. Until this period *wayang kulit* plays were called *wayang purwa*. The stories of the *wayang purwa* dramatised the events in the lives of the *Pandawa* brothers (Table 1) and, as Brandon (1970, 9) maintains, in the late nineteenth century, the Solo court poet *Ranggawarsita* wrote a genealogy of Javanese kings that were said to be descendants (five generations) of the *Pandawa*. The *wayang kulit* plays that dramatised the events of the Javanese kings' lives became *wayang madya* (middle *wayang*). Other cycles of plays were created with sets of puppets to perform them but most of these plays are no longer performed.

Wayang kulit has long been one of the most admired forms of theatre in Java. As Holt (1967, 131) maintains, academic opinions remain divided as to the origin of *wayang kulit* theatre in Java, although wherever this art originated, *wayang kulit* has acquired its own repertory, distinct technique and unique style. Still, the highly stylised etiquette of the Javanese courts and the older generation corresponds to the world of *wayang kulit*.

Table 1. Javanese dynastic genealogy and *wayang* play cycles from Brandon (1973, 17).

<i>Wayang</i> form	Dramatic cycle	<i>wayang</i> hero	Historic period
<i>WAYANG KULIT</i> or <i>wayang purwa</i>	Animistic	Dewi Sri, etc.	Ancient mythology
	Arjuna Sasra	Arjuna Sasra	
	Bau	Bau	
	Rama	Rama	
	(six generation)		
	PANDAWA	Palasara	
		Abiyasa	
		Pandu	
		ARJUNA and brothers	
		Abimanyu	
<i>wayang madya</i>	Jayabaya	Parikesit	legendary Javanese Kings
		Jadajana	
		(one generation)	
		Jayabaya	
		(ten generations)	
<i>wayang gedog</i>	Panji	Lembuamiluhur	Kediri-Singasari (c.1000-1293)
		Panji	
		(eleven generations)	
<i>wayang klitik</i>	Damarwulan	Damarwulan (Brawijaya)	Majapahit (c.1293-1520)
		(four generations)	
<i>wayang</i>		Pamanahan	Mataram



CAPITAL LETTERS indicate most important *wayang* form, dramatic cycle, and *wayang* hero.

| lines connecting heroes indicate direct descent : intervening generations.

Simpingan Kiri:

Buta Raton

This character can be used to represent many characters in the case that the set is

incomplete. Some of these characters are: Niwata Kawaca, Balasrewu, Ludiraseta, Jarasanda, Baka and any other giant king.



Niwata Kawaca was the giant King from the kingdom of Manimantaka with one blind eye.

Balasrewu is the same character as “Buta Raton” but he is black in color, and only appears when King Kresna becomes angry and transforms himself into a giant.

Ludiraseta is another representation of “Buta Raton” but with white color, because when Puntadewa becomes angry he turns himself into a white giant due to his white blood.

Jarasanda is “Buta Raton” when he has two hands free, and he only appears in the story of *Sesaji Rajasuya*, where he was killed by

Bima who used his thumbnails to split Jarasanda’s body in half. The halves of the body were thrown across the river gangga.

This Buta Raton can be used perfectly to represent Prabu Baka, the human eating giant king of Ekacakra kingdom. One by one he ate the people of Ekacakra, until Bima (second of five Pandhawa brothers) killed him.



Kumbakarna

Kumbakarna was the younger brother of the king of Alengka: King Rahwana. Although he was a giant, he had a good heart and was very close to his younger brother Wibisana who was also very good person. Kumbakarna and his younger brother Wibisana disagreed with their older brother Rahwana when he took Sinta away from her husband Rama. Rahwana became so infuriated with his brothers, that he asked both of them to leave the country. Wibisana crossed the border and became Rama's right hand man. Instead of fleeing his kingdom, Kumbakarna slept for many months until Rama and his monkey soldiers began to destroy the kingdom of Alengka. Rahwana was desperately losing all of his

family during the battle, so he finally awoke Kumbakarna from his sleep and asked him to join in the fight. Kumbakarna agreed to go to battle, but to protect his country from being destroyed and not for his older brother. When he went into battle, he wore white clothes to symbolize the death of the many soldiers. Rama realized that Kumbakarna had a good heart and decided to show Kumbakarna the way to the heaven by shooting his magical weapon Gowa Wijaya through Kumbakarna heart.

In the Javanese version of the same story, Kumbakarna could not go to the heaven. In the story of *Wahyu Makutharama* (The Mahabharata), he met his younger brother Wibisana on the world between earth and heaven. Wibisana told him that Bima would show him the way to get to heaven. Kumbakarna went on a search for Bima that lasted many months. Finally, Kumbakarna found Bima, but Bima did not know the way to heaven. Finally they both fighting and Kumbakarna incarnates to Bima stayed at Bima's left tight as a shield protection at Bharatayuda war.



Prabu Karna Mandra

Other name: Prabu Kala Karna.

Prabu Kala Karna was the ruler of the Kingdom of Ngawangga.

In the story of *Suryaputra Krama* (the marriage of Suryaputra), a conflict arose when both Prabu Karna Mandra and Prabu Duryudana from the kingdom of Astina sought Dewi Surtikanthi's hand in marriage. Dewi Surtikanthi's father King Salyapati from the Kingdom of Mandaraka decided that Prabu Duryudana would be the one to marry his daughter. The problem was that the Princess was already deeply in love with another man, Raden Suryatmaja.

One day in the palace garden of the kingdom Mandaraka, Princess Surtikanthi was sitting with Raden Suryatmaja, when Dewi Banuwati (Surtikanthi's younger sister) walked by them. Dewi Banuwati became extremely angry, because she thought that Suryaputra was her lover Raden Premadi. One day Raden Premadi visited Dewi Banuwati in the palace garden of Mandaraka. She confronted him, and said that he had been unfaithful to her by seeing her older sister Surtikanthi. Raden Premadi denied the accusation, and promised to catch the person who was posing as him.

Raden Premadi quietly went to Dewi Surtikanthi's chamber where he began to hear a man's voice. When he knocked on the door Raden Suryatmaja became so frightened that he transformed himself into a white mouse. When Dewi Surtikanthi opened the door for Premadi, he saw no one except for a white mouse on her bed. Being a clever fellow, Raden Premadi transformed himself into a cat (*Kucing Candramawa*) and chased the mouse. Meanwhile, Prabu Karna Mandra was preparing to use his magic power of invisibility, in order to get into Dewi Surtikanthi's chamber and kidnap her. After a long battle, both the cat and mouse finally transformed themselves back into their human forms.

For many days, the two men argued about who had won the fight. Upon hearing this, Bathara Naradha came down from heaven to break up the fight and explain to them that

they were brothers from the same mother Dewi Kunthi Talibrata, explaining their similar appearances. Raden Premadi then apologized to his brother. Once they had finished bickering and returned back to Dewi Surtikanthi's bed chamber to find an empty room. After some searching they realized that the Princess had disappeared, and they needed to find her with haste. Prabu Salyapati opened a competition to reward whoever could find Dewi Surtikanthi with her hand in marriage. Raden Premadi asked Raden Suryatmaja (his half brother) to follow his shadow while he flew to find the kidnaper. The brothers followed the kidnapper to the Kingdom of Awangga. Eventually Suryatmaja and Raden Premadi were able to kill Prabu Karna Mandra and rescue Dewi Surtikanthi from his clutches. Suryatmaja was glad to be back with his love and the two quickly became married. As part of his marriage to Dewi Surtikanthi, Suryatmaja was given the title of King of the kingdom of Ngawangga.

Patih Prabakesa and Patih Prahastha are two other characters that this puppet can be used to represent if puppets for those two characters cannot be found.



Prabu Dasa Muka

Other names: Prabu Rahwana.

For more information about this character, see the character of Prabu Rahwana.



Prabu Rahwana

Other names: Dasamuka, Guda Kumara (only his name after death).

Prabu Rahwana was the King of Alengka who appears during the Ramayana epic as an evil king who has kidnapped Princess Sinta (Ramas's wife). King Rahwana and his faithful servant Marica first saw the beauty Sinta in the forest of Dandaka when Rama, Sinta and Laksmana were living there in exile for 14 years, because Rama's step mother insisted that her son and not Rama should be king of Ayodya.

Rahwana commanded Marica to devise a plan to kidnap Sinta from Rama. Marica thought long and hard, and eventually came up with

a plan. Marcia transformed himself into the image of a golden deer and danced around Sinta. Rama tried to capture the deer for Sinta, but he ended up chasing into the forest away from her. Sinta then commanded Laksmana to follow his brother, but he did not want to leave Sinta alone. He made a magic circle around Sinta to protect her, and ran off into the woods to find his brother. Just as Laksmana left, Rahwana disguised as an old man approached Sinta to ask her for some water. When Sinta crossed the line to give him the water, Rahwana took her away.

That was the beginning of the conflict between Rahwana and Rama. At the end of the Ramayana epic, Rahwana and all his family (except his youngest brother Wibisana) were killed by Rama and his monkey's soldiers.

In the Javanese tradition, this character appears again in the Mahabharata epic as a ghost who hunts Kresna, the incarnation of Wisnu, to avenge his death.



Rajamala

For more information about this character see the story of Kincaka.



Buta Enom (1)

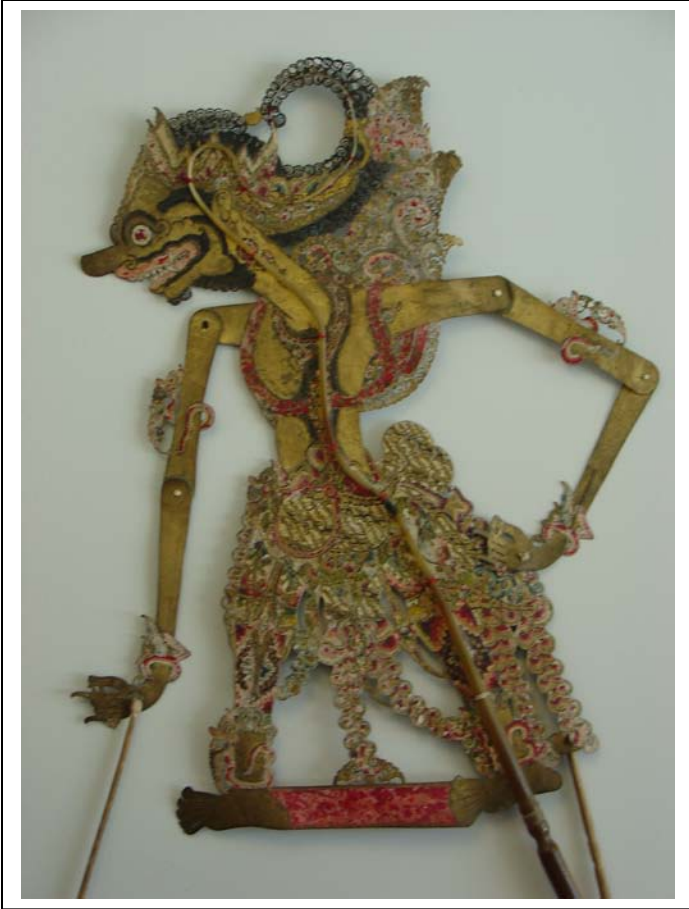
(Young Giant King)

This puppet can be used to represent many characters, such as Patih Prahastha (Rahwana's uncle), Brajadenta, Brajamusti, Braja Wikalpa, Brajalamatan (all of whom are King Tremboko's children) or any other young giant king. Usually this character appears in the stories involving a Raben (wedding), where he falls in love with the bride and is then killed by the Groom.



Buta Enom (2)

This puppet represents the same character that is represented in the story of Buta Enom 1.



Raden Kangsa Dewa

(1)

Other name: Raden Jaka Maruta, Basudewa Putra.

King Basudewa, from the kingdom of Mandura, and his family lived in the forest as *Pasang Pagrogolan* (trappers who caught animals and held them in cages).

Gorawangsa was a giant king who saw the beauty of the Queen Maerah, Basudewa's wife. He fell so in love with her that he transformed himself into King Basudewa, and they made love. The Queen did not know that she made love with Gorawangsa, until her real husband came into bed chamber.

The two "Basudewa's" were fighting, and finally the real king killed Gorawangsa. King Basudewa was so disappointed with his wife, that he asked his brother Raden Arya Prabu Rukma to take her to the forest kill her. His one request was that his brother bring back her heart as evidence of her death. Raden Arya Prabu Rukma could not kill his brother's pregnant wife, and instead killed a monkey and gave the monkey's heart to his brother. He then told Maerah to stay in the forest until he could think of what to do with her.

The giant Suratimantra, who was the brother of Gorawangsa, found Dewi Maerah wandering in the forest and helped her give birth to a baby giant who she named Kangsa Dewa. Suratimantra kept the baby and taught him many skills. He told him that he was the son of Queen Maerah, the wife of King Basudewa from the kingdom of Mandura. He also told him that his natural father was killed by King Basudewa.

In the story of *Kangsa Adu Jago* (Kangsa Hosts a fight), Kangsa Dewa wanted to marry the king's daughter Bratajaya, so he hosted a human fight (adu jago) between Suratimantra (his fighter) and Basudewa's fighter. If Suratimantra won, King Basudewa would have to leave the Kingdom, but if he lost Kangsa would have to leave the kingdom.

King Basudewa asked his other brother Raden Ugrasena to go to Saptaharga and ask Begawan Abiyasa to give him a fighter. Begawan Abisaya gave Bratasena to Ugrasena as a fighter.

This *Adu jago* event was only a cover for Kangsa to kill the king and family. During the fight between Bratasena and Suratimantra, Raden Kangsa Dewa looked around among the spectators for king's son Raden Kakrasana and Raden Narayana to kill them. Every time Bratasena killed Suratimantra, Kangsa's followers put the body into the *Sendhang Penguripan* (small spring with magical water), and he came back to life again. Raden Premadi (Bratasena younger brother) realized that the fight was not fair, and asked his faithful servant Petruk to put his magical *Kris Pulanggeni* into the spring. The water of the spring boiled as soon as Petruk put the Kris in. When Kangsa's followers put the body of Suratimantra into the spring, the body did not come back to life, because it was boiled to death. Kangsa Dewa finally stumbled upon Kakrasana and Narayana (king's sons) and was just about to kill them, when Bratajaya (youngest children of the king) appeared. Kangsa Dewa stopped what he was doing when he saw the beauty (Bratajaya). Suddenly, Raden Premadi shot his arrow right into Kangsa Dewa's heart, freeing Kakrasana and Narayana from Kangsa's hands. Kakrasana destroyed Kangsa with his weapon *Nanggala*, and Narayana shot his magical weapon Cakra in order to make sure that he would no survive.



Raden Kangsa Dewa (2)

Other name: Jaka Maruta.

For more information about this puppet see the story of Raden Kangsa Dewa (1)



Prabu Susarma

Prabu Susarma was the King of Trigarta Kingdom

His one appearance is in the Wayang story called *Wiratha Parwa*. The story is a very short and tragic one. As the story goes, he wanted to marry Dewi Utari the daughter of King Madswapati from the kingdom of Wiratha, but he was murdered by Jagal Abilawa.

For more information about this character, see the character of Jagal Abilawa.



Ratu Sabrang

This puppet can represent any king who is the friend of the Korawa brothers, Drua's student, or Boma Naraka Sura if the set of puppets is incomplete.

During the Bharatayuda war this puppet appears as a soldier Drua's army, and will eventually be killed by Pandhawa's soldiers.

Puppeteers often choose this puppet to represent bad characters in an all night performance, therefore one set of puppet may contain more than two of this character.



Prabu Baladewa

Other names: Prabu Halayuda, Prabu Kusuma Walikita, Prabu Kakrasana, Prabu Karsana, Wasi Jaladara, Crapang Curiga Nata.

This puppet represents King Baladewa from the kingdom of Mandura. He was married to Dewi Erawati, the oldest daughter of King Salya from the kingdom of Mandaraka. King Baladewa was the older brother of King Kresna and Dewi Bratajaya.

Out of all the kings, Prabu Baladewa was the most loyal to his wife. He was very *sakti* (great in manipulating his supernatural power). He was also a *pendeta* (priest) who called himself Wasi Jaladara. He had

two magical weapons: Nanggala (came from gigantic poisonous snake, given by god Brama) and Alugura. He also had two elephants: a white one named Gajah Kyi Puspadenta, which he only rode this for sightseeing and a black elephant named Kyi Yuda Kethi that he only rode into battle. Prabu Kresna (his younger brother), as advisor to the five Pandhawa brothers did not want Baladewa involved in the Bharatayuda war, because Suyudana (king of Astina kingdom) was very close to Baladewa. Before the Bharatayuda war, he asked Baladewa to meditate under a *Grojogan Sewu* (water fall) accompanied by his son Raden Setyaka. He promised to let him know when the war began. It was not until the war was almost over that Baladewa knew anything about it. One day, in *Grojogan Sewu*, King Baladewa saw that the water was running red and thousands of human bodies, horses and chariots were falling from the top of the waterfall. He asked Setyaka what had happened. Setyaka was not sure how to explain that his father had deceived him, so he lied and said that a big flood had destroyed many villages. King Baladewa saw many wounded bodies of soldiers floating in front of his eyes and understood that the Bharatayuda had been going on for some time and he was being lied to. Upon this realization he punched Setyaka in the head, instantly killing him. King Baladewa ran to the battle field, and found out that Bharatayuda was almost over. King Duryudana was the only one who remained alive.

King Baladewa had a long life after five Pandhawa brothers died. He was also the advisor of King Parikesit (Abimanyu's son –Arjuna's grandson) and lived until the end of Astina Kingdom.



Prabu Kusuma Walikita

Other names: Baladewa,
Balarama, Wasi Jaladara, Crapang
Curiganata, Kakrasana.

For more information about Prabu
Lusuma Walikita, see the story of
Prabu Baladewa.



Prabu Balarama

Other names: Baladewa, Kusuma Walikita, Wasi Jaladara, Crapang Curiganata, Kakrasana, Karsana.

For more information about this character, see the character of Prabu Baladewa.



Prabu Suteja

This puppet is the other form of Boma Naraka Sura, whose story can be found under that same name.



Prabu Duryudana

Other names: Prabu Jaka Pitana, Prabu Suyudana, Prabu Destarastra Putra, Prabu Gendari Suta, Prabu Jaya Pitana.

For more information about this puppet see the story of Prabu Suyudana.

This puppet usually appears during the Bharatayuda War or stories surrounding this time period.



Prabu Duryudana

Other names: Prabu Jaka Pitana, Prabu Duryudana, Prabu Destarastra Putra, Prabu Gendari Suta, Prabu Jaya Pitana.

Prabu Duryudana was the king of the Kingdom Astinapura. He was also the eldest of 99 brothers and one sister. When they were little, Suyudana and his brothers lived together peacefully with their cousins the five Pandhawa brothers in the Kingdom of Astina. This was however only until Prabu Pandhu Dewanata (the father of five Pandhawa brothers), the king of Astinapura kingdom died.

His Uncle, Sengkuni wanted to keep Astinapura Kingdom for

his 99 nephews, who happened to be the Korawa brothers. This tension between all of these nephews was the reason why the Korawa brothers were constantly trying to kill the five Pandhawa brothers. Finally, Sengkuni successfully tricked the Pandhawa brothers into losing a dice game where the stakes were living in exile for thirteen years in the jungle.

Prabu Duryudana was married to Dewi Banawati the youngest daughter of King Salya from the kingdom of Mandaraka, but unfortunately his wife was unfaithful. Throughout her entire life, she had an affair with Arjuna. During the Bharatayuda war, Dewi Banuwati was working for five Pandhawa brothers as a spy. She knew all the weaknesses of the Korawas' army. Prabu Duryudana was the last person who died in the Bharatayuda war, because he was a very powerful king. In the war, he fought Bima for many days, because both he and Bima were similar in size and power. King Kresna, as an incarnation of god Wisnu (the god of law) told Bima that Duryudana's weakness was on his left thigh. Bima smashed his big weapon *Lukitasari* onto Duryudana's left thigh, and paralyzed him. Bima could not control himself, because he remembered what Duryudana did to his brothers in the past. He was so angry, that he destroyed Duryudana.

This episode was called *Brubuhan* (the death of Duryudana). The body of Duryudana became an alligator that swallowed and ate Sengkuni's body. Duryudana's soul becomes one of the spirits (Bathari Durga's followers), and was never allowed to enter heaven.



Raden Jaka Pitana

Other names: Prabu Jaka Pitana, Prabu Duryudana, Prabu Destarastra Putra, Prabu Gendari Suta, Prabu Jaya Pitana.

This puppet represents this character when he was a young prince, or a young king.



Prabu Subali

Prabu Subali was the monkey king from the kingdom of Gowa Kiskenda. In his human form he was the older son of the Priest Gutama, named Anjaningrat. The story of Hanoman tells of how he was transformed into a monkey.

He was very *sakti* (great in manipulating his magical power) and had the magical power Pancasona, which allowed him invincibility as long as his body did not touch the ground. In the story of Mahesasura, the heaven Suralaya was destroyed by Jathasura (giant with boar headed), delegated by King Mahesasura (giant with buffalo headed) and his brother Lembusura (giant with cow headed). They also demanded the Goddesses Tara and Tari for their wives. Guru, the king of the gods convinced Subali and his

brother Sugriwa to kill the enemy, in exchange for Dewi Tara and Dewi Tari's hands in marriage.

At midnight Sugriwa and Subali went to the Kingdom of Gowa Kiskenda. When they arrived, Subali told his brother Sugriwa to wait outside. He said that if the water of the stream flowed red with blood that meant he killed Mahesasura and Lembusura, but if the water ran white that meant that he was dead and he should shut the cave (Gowa Kiskenda) with a large stone so that neither Mahesasura nor Lebusura would escape. Sugriwa waited outside the cave until he saw the stream running from the cave was now red and white in color. He remembered his brothers' words, and realizes that his brother and the two giants Maesasura and Lembusura were dead. Sugriwa shut the cave with the large stone, and returned Suralaya to report that both his brother and two giants were dead. Keeping his word, the king of the gods Guru then rewarded Sugriwa with his new wife, Dewi Tari.

In reality, Subali was not actually dead, but when he killed the two giants their blood and brains mixed together making the stream red and white. Somehow Subali managed to get out of the cave, return to his home and marry Dewi Tara. Eventually Subali became the king of Guwa Kiskenda, and he decided to take out his anger on his younger brother Sugriwa, who he felt abandoned him. For many days Sugriwa and Subali fought, but Subali was the stronger of the two brothers, and Sugriwa was thrown into the forest

where he became stuck between the trees, trapping him until Rama and Laksmana helped him escape, whereupon he murdered his brother Subali.



Prabu Sugriwa

Prabu Sugriwa was the monkey king of the monkey kingdom Gowa Kiskenda, who was once a human name Anjanarko (the third child of the priest Gotama). More information about his transformation into a monkey can be found in the story of Raden Hanoman. He was the younger brother of Subali, and more information about their relations can be found in the story of Prabu Subali.

Rama and Laksmana helped Sugriwa kill his brother Subali, after which Rama asked Sugriwa to be the king of the monkeys in the kingdom of Gowa Kiskenda. In the story of Rama Tambak, Sugriwa and his millions of monkeys helped to build the bridge across the ocean from Rama's

camp Maliawan to the kingdom of Alengka. In the war between Rama and Rahwana, Sugriwa was one of the leaders who destroyed thousands of Rahwana's followers including Rahwana's sons Trisirah, Trimurda and Kumbakarna's son Kumbayuali.

In the Javanese tradition, Sugriwa was the incarnation of the god Basuki. In the story of *Rama nitis*, Sugriwa was incarnated into King Baladewa; Rama was incarnated into Kresna, and Laksmana to Arjuna.



Jaya Anggada

Jaya Anggada was the son of Dewi Tara and Prabu Subali the monkey king from kingdom of Gowa Kiskenda. During the war between Rama Wijaya and Rahwana, Jaya Anggada acted as one of the commanders of the kingdoms monkey army.

In the story of Anggada Duta, Jaya Anggada was delegated by Rama to be sent to the kingdom of Alengka to spy on the army of his enemy. When he arrived in the kingdom, he jumped into the meeting chamber in Alengka Palace only to be confronted by a meeting between King Rahwana and his followers. Rahwana recognized Anggada as Subalis' son, and began telling him about how Rama was partially responsible for his fathers' death.

He urged Anggada to revenge the memory of his father and kill Rama. Anggada pretended that he did not know the story and promised that he would help Rahwana kill Rama.

In this story, Rahwana showed Anggada all the ruin of the kingdom of Alengka after the white monkey destroyed the palace. Rahwana did not notice that Jaya Anggada was only pretending, and when he was not looking, Anggada hit Rahwana's head and took Rahwana's crown back to Rama evidence that he had finished his job. This story explains how the war between Rama and Rahwana began.



Raden Burisrawa

Raden Burisrawa was the youngest child of King Salyapati from the kingdom of Mandaraka. He is a half ogre because his maternal grandfather was a giant (Begawan Bagaspati). In the story of *Parta Krama* (Arjuna married to Dewi Bratajaya), King Baladewa was representing his father in law (King Salya) as an agent to help Raden Burisrawa marry Bratajaya. Burisrawa was broken hearted and did not marry until end of his life (see the story of Raden Setyaki).

Raden Burisrawa was very powerful and *sakti* (great in manipulating his magical powers). He became friends of the Korawa brothers, and during the Bharatayuda war, he was one

of their commanders. In the Bharatayuda war he fought Raden Setyaki, in an attempt to fulfill his promise which extended from the story of *Kresna Duta* where their fight was broken up by King Kresna. Raden Burisrawa was eventually killed by Arjuna's arrow in the Bharatayuda war (see the story of Raden Setyaki).



Raden Kincaka

Raden Kincaka was one of King Matswapati's younger brothers.

King Matswapati, from the Kingdom of Wiratha had one sister: Dewi Rekathawati (married to Palasara Pandhawa's great grand father) and three brothers: Kingcaka, Praupakinca (twins) and Rajamala (ogre).

When Dewi Rekathawati was born, her body smelled like fish. She was so restless in the palace, that she decided that she did not want to live there. She wanted to live out in the real world, so she decided to go to the river Gangga to help people cross the river in her canoe. One of the people who wished to cross the river was Palasara, and from first sight, both

Palasara and Rekathawati fell deeply in love. In the middle of the river when they were both in the canoe, Palasara saw Rekathawati's nice figure and her thigh. He became so excited that he dropped his sperm into the canoe, causing the canoe to fall apart.

Palasara married her, and subsequently the smell of fish left her body. The pieces of the broken canoe became Kincaka, Praupakinca, and Rajamala. Palasara and Rekathawati, along with her new brothers, went back to the kingdom of Wiratha where they decided to stay. Kincaka, Praupakinca and Rajamala became right hand men of the king, because the three of them were very powerful and *sakti* (great in manipulating their magical power). The Kingdom of Wiratha became a very powerful kingdom after the three brothers became supporters of the King. After years of living as noblemen in the kingdom, Kincaka, Praupakinca and Rajamala wanted to take the kingdom from the hands of their brother King Madswapati. Kincaka and his two brothers conspired with criminals, robbers, kidnapers, and asked them to make life in the kingdom more dangerous than it presently was. Kincaka hosted 'adu jago' (human fight) with his brother Rajamala as a fighter for his side, and Jagal Abilawa from King Madswapati's side. For more information about this story see the story of Jagal Abilawa.



Raden Rupa Kinca

Other name: Praupakinca.

For more information about this character, see the story of Raden Kincaka.



Raden Indrajid

Other name: Raden Megananda.

This puppet was one of the sons of King Rahwana from the kingdom of Alengka. He had a magical weapon named *Naga Pasa*, which was an arrow that when shot could release thousands of poisonous snakes.

In the story of *Anoman Duta* (Anoman delegated by Rama to look for Sinta), Anoman found Princess Sinta in Palace garden of Alengka (Argasoka). For many days, Anoman lived in the garden in order to entertain Sinta. This was also where he met Trijatha (daughter of Raden Gunawan Wibisana). Anoman and Trijatha made love, and later on had a son named Trigangga, who was a white

monkey exactly like Anoman. Raden Indrajid was the one who captured Anoman with his *senjata rante* (chain arrow) and put him on top of pile of wood that would be burned the following day. Raden Gunawan Wibisana commanded his faithful servant Togog to give Anoman food and drink and free him from the chains. Instead, Indrajid burned Anoman alive in front of the people of Alengka, but at the last second, Anoman escaped and burnt down the Alengka Kingdom.

During the war between giant's soldiers from Alengka and Monkeys soldiers from Pancawati kingdom, Raden Indrajid used his magical arrow *Naga Pasa* to release thousands of Poisonous snakes to kill the monkey soldiers. Unfortunately, his own Uncle Gunawan Wibisana chose to fight for the kingdom of Alengka and became King Rama's right hand servant, due to a disagreement that he had with Rahwana over keeping Princess Sinta. Anoman helped Gunawan Wibisana gain the trust of Rama. Raden Gunawan Wibisana knew all of the weaknesses of Alengka People. He killed Indrajid with his own arrow and turned Indrajid back into a cloud (Rahwana used his magic power to change clouds into humans).



Raden Seta

Other name: Raden Bumindaya.

Raden Seta was the older son of King Matswapati from the Kingdom of Wiratha. Matswapati's other children were named Raden Wratsangka, Raden Utara and Dewi Utari. Raden Seta was unique among his brothers and sister because he had white skin (seta) and was very *sakti* (great in manipulating his supernatural power). He was the winner of the competition in the Kingdom of Pancalaretna, where he beat prince Malangdewa in a fight, and was rewarded with Malangdewa's sister Dewi Kanekawati's hand in marriage.

In the story of *Wiratha Parwa*, the five Pandhawa brothers disguised themselves as servants in the

Kingdom of Wiratha to save the king's life and rescue the kingdom from the hands of King Duryudana and his troops (including the great priest Bhishma, Begawan Druna, King Karna, and King Susarma). King Madswapati promised to help Pandhawa regain the Astinapura Kingdom during Bharatayuda war in return for their help. In the beginning of Bharatayuda war (*Pucuk Bratayuda*), Raden Seta was the first army commander (senapati) from the Pandhawa side to destroy the armies of the Korawa. Thousands of soldiers from the Korawa armies were destroyed by Raden Seta including Raden Rukmarata the son of King Salyapati. Begawan Bhishma (Rama Parasu's student) was actually the real ruler of the Astina Kingdom, and since he was a priest with many supernatural powers, he was sent to battle by Pradu Durudana with the hope that he would be able to kill Raden Seta. The fight between Raden Seta and Begawan Bhishma was exciting, because both men were very *sakti*, causing the fight to go on for many days. Finally Begawan Bhishma killed Raden Seta with his arrow. When the Pandhawa Brothers heard about Seta's death, they became sad and frustrated, because they knew of none who had the ability to kill Begawan Bhishma. The Pandhawa brothers went to visit King Kresna, their advisor, as well as the incarnation of Wisnu the god of law, after finding out that he knew how to kill Bhishma.

In the story of *Bhishma Gugur* (the death of Bhishma) which traditionally follows the story of *Pucuk Bratayuda*, King Kresna chose Dewi Wara Srikandhi (Arjuna's second wife) to fight Bhishma. He did not give a reason why he chose a woman to fight the great priest

Bhisma, but seemed to have some sort of plan. The soul of Dewi Amba was incarnated into the body of Dewi Wara Srikandhi during the war. Dewi Amba was Bhisma's wife who was accidentally killed by Bhisma when he decided to become priest and realized that he did not want to marry Amba. He then took out his arrow, loaded it into his bow and asked Amba to stay away, but the arrow slipped out of his bow, killing Amba. When Bhisma saw Dewi Wara Srikandhi, he realized that she had been possessed by Amba. He wanted to die and go to the heaven with Amba, so he did not put up a fight when Dewi Wara Srikandhi shot her arrow right at Bhisma's heart. It took him several days to actually die. Before he died, he asked for a drink and king Duryudana gave him a glass of wine. Other people gave him many different kinds of drink, but Bhisma did not like them. Arjuna was the only one who knew what would satisfy Bhisma's thirst. Arjuna gave him a bowl of blood, which he drank right before his death.



Raden Wratsangka

Raden Wratsangka was the second child of King Madswapati from the kingdom of Wiratha (Raden Seta, Raden Wratsangka, Raden Utara, and Dewi Utari).

Raden Wratsangka was killed by Bhisma during the Bharatayuda war. During his life, he did not have any important roles in the epics.



Raden Utara

Raden Utara was the third son of King Madswapati from the Kingdom of Wiratha. The other children are Raden Seta, Raden Utara and one daughter Dewi Utari.

In the story of *Wiratha Parwa*, the kingdom of Wiratha was being attacked from every corner by King Duryudana of Astina, King Susarma from Trigarta, King Karna from Awangga and King Jayadrata from the Kingdom of Banakeling. When everyone else evacuated the palace, Raden Utara was the only person who remained in the palace, because he had to go to the inner palace to save his only sister, Utari.

Salindri, who was Dewi Utari's servant, suggested that Utara should go to battle to defend his country with the help of Kandhi Wrehatnala the chariot driver. Utara and Wrehatnala went to battle, but Utara was afraid of being killed and he tried to jump off the chariot and run away. When Wrehatnala saw this he pulled his hair to stop him. Wrehatnala suggested that they should switch positions, leaving Utara to drive the chariot while Wrehatnala fought. Wrehatnala asked Utara to drive the chariot into the jungle so that he could get his weapons. At the top of the gigantic tree were many weapons covered with so much white material that they looked like skeletons. Utara climbed up the tree and took the weapons down. Wrehatnala showed his magical weapons to Utara and told him that all of those weapons belonged to Arjuna, the third brother of five Pandhawa brothers. Utara accused Wrehatnala of being a thief, which caused Wrehatnala to confess that he was Arjuna disguised as Wrehatnala so that Korawa brothers could not recognize him. Arjuna was Utara's grandson, because Utara's aunt was Arjuna's great grand father's wife (see the story of Kincaka). Wrehatnala and Utara went back to the battle, where Wrehatnala shot his magical arrow Naracabala into the air so that it would become thousands of arrows. In this story, he met his teachers Druna and Bhishma, who were the only people able to recognize that Wrehatnala was Arjuna. In the Bharatayuda war, Utara was killed by Bhishma.



Raden Kakrasana

Other names: Baladewa, Halayuda, Kusuma Walikita, Wasi Jaladara, Crapang Curiganata.

Raden Kakrasana (his skin was white) was the oldest son of king Basudewa and Dewi Amerah. The other children were named Raden Narayana (his skin was Black) and Dewi Bratajaya (Arjuna's first wife).

Raden Kakrasana, Narayana, and Bratajaya lived with Ki Demang Antiagupa in the village of Widara Kandhang, but did not know that they were children of King Basudewa from the Kingdom of Mandura until the story of *Kangsa Adu jago* (Kangsa hosts a fight see the story of Kangsa Dewa).

Raden Kakrasana had two magical weapons: a spear called Nanggala (came from gigantic poisonous snake) and Alugara. These weapons were inside his arms, and would only come out when he needed them to fight. Raden Kakrasana was married to Dewi Erawati, the eldest daughter of king Salyapati from the Kingdom of Mandaraka. In the story of *Indrajala Maling*, princess Erawati was due to marry King Jaka Pitana from the Kingdom of Astinapura, but she was kidnapped and went missing for many months. King Salyapati opened a *Sayembara* (competition) rewarding the person who found his daughter with his daughters hand in marriage. King Jaka Pitana asked his brothers, the Korawa to enter the competition and find her. At the same time, Raden Kakrasana was meditating under the water fall (*grojogan sewu*), and people called him by the name of Wasi Jaladara (with long hair until his waist). The god Brama suggested that he join the competition to look for the missing Princes. With the help of Premadi (the third of five Pandhawa brothers), Wasi Jaladara dove to the kingdom under the sea called Tirta Kedhasar where Erawati was being held captive. Prince Indrajala kidnapped her, because he wanted to marry her, but Dewi Erawati did not return his love. For many months, he held her with the hopes that she would change her mind. Raden Premadi killed Indrajala and Kakrasana set her free and returned her to the Kingdom of Mandaraka.

Wasi Jaladara (Kakrasana) married Dewi Erawati, and from their marriage they had one son named Raden Wisatha.



Raden Wisatha

Raden Wisatha was the only son of King Baladewa and Queen Erawati from the kingdom of Mandura.

Unlike his father who loved meditating, inner training and becoming very *sakti* (great in manipulating magical power), Raden Wisatha was more focused on physical and political training.

In the story of *Parta Krama* (the marriage of Arjuna and Bratajaya), king Baladewa represented his father in law, King Salyapati, to ask King Kresna (his younger brother) to cancel the marriage between Arjuna and Bratajaya. His reason for doing this was that he wanted Bratajaya to marry Prince Burisrawa (the youngest child of King Salya). During the meeting between King Baladewa and King Kresna at the

great hall in the kingdom of Dwarawati, Raden Gathutkaca arrived, delegated by his grandmother Dewi Kunthi Talibrata to present Kris Pulanggeni to Baladewa as a symbol of engagement between Arjuna and Bratajaya. King Baladewa was very upset about this, and as the oldest brother of Bratajaya, he canceled the engagement. This in turn made Gathutkaca very angry, and caused an argument between King Baladewa and Gathutkaca. Gathutkaca became so frustrated, that he left the meeting. In this story, King Baladewa did not want to fight Gathutkaca, so he asked his son Wisatha to fight him. Gathutkaca was son of Bima, and was therefore very *sakti* (see the story of Gathutkaca). This advantage made the fight between these two unmatched (Gathutkaca was much stronger than Wisatha).



Raden Ugrasena

Other name: Setyajid.

For more information about this puppet, see the story of Prabu Setyajid.



Prabu Setyajid

Other name: Raden Ugrasena.

Raden Setyajid was the youngest brother of King Basu Dewa from the kingdom of Mandura. Setyajid was more powerful and *sakti* (very adept at manipulating his supernatural power), than his two older brothers Basu Dewa and Arya Prabu Rukma.

In the story of *Kangsa Adu Jagu*, King Basudewa commanded Setyajid to go to Pretapan Sapta Harga to find a warrior to fight Kangsa's fighter, who happened to be the giant Surati Mantra. He went to Pretapan Sapta Harga, where Begawan Abiyasa (five Pandhawa brother's grand father) told him that he should

use Bima as a fighter. At the moment Bima was sleeping, and Ugrasena decided that he would wake him up.

He went out and found Bima asleep under the tree. He called to him, but Bima was still asleep. Then he shook him in an attempt to rouse him, but Bima did not get up. Ugrasena then got a piece of wood and smashed it onto Bima, but he still sat there asleep. He tried many different things but all of them failed to wake Bima. Finally he pulled Bima's *wulu cumbu* (the hair on the toe), and Bima woke up with a start. Bima was so startled by this that without thinking, he beat Ugrasena. Ugrasena realized how powerful Bima was and began to explain to Bima why he did that and told him that he was Bima's uncle. Upon hearing this Bima stopped beating him. Raden Ugrasena and Bima went back to Madura Kingdom for the fight. Before the fight, Bima asked Ugrasena to give him enough Warang (alcohol) to make him drunk. The narration from the puppeteer about drinking five glasses of alcohol during this scene is very interesting:

eka padmasari: After the first glass he felt like a flower; happy and relaxed.

dwi hamartani: After the second glass he felt the alcohol throughout his blood and all over his body.

tri kawula busana: After the third glass, he felt as happy as if he had received clothes from the king.

catur wanara rukem: After the fourth glass, he felt like a monkey, and could not stop being mischievous.

panca sura panggah: After the fifth glass, he felt very brave and thought that he was immune to all danger.



Raden Arya Setyaki

Other name: Singa Mulangjaya,
Tambak Yuda, Wresniwira,
Bima Kunthing.

He was the son of Prabu Setyajid and Goddess Wresni from the kingdom of Swalabumi. Raden Setyaki was also the high army commander for the Kingdom Dwarawati. He was a cousin of the King Sri Bathara Kresna. Raden Setyaki also had a magical weapon called *Gada Wesi Kuning* (yellow iron bludgeon).

In the story of *Kresna Duta*, Setyaki was chosen by King Kresna to drive the magical chariot to the Kingdom of Astinapura to negotiate with King Duryudana the return of the kingdom of Astinapura to

the five Pandhawa brothers. King Duryudana did not want to give the Kingdom of Astinapura back to five Pandhawa brothers, and said that he would only give the brothers their kingdom back if there was a war. In this story, he was fighting with Raden Burisrawa (the youngest child of King Salya), who was drunk and Patih Sengkuni was the person who encouraged Burisrawa to kill Setyaki. The fight was not finished, because King Kresna got in between the combatants and diffused their hatred for each other at that moment. The fight between those two continued in the Bharatayuda war (*Perang Timpalan*). In this war, the fight between Burisrawa and Setyaki was a great battle, because both of them were very powerful, but Setyaki was smaller in size than Burisrawa. He surrendered under Burisrawa's feet, until King Kresna helped him.

Raden Arjuna was very sad after he lost his son Abimanyu during the war. He was so sad, that for many days he did not fight the enemy. One day, King Kresna asked Arjuna about his archery skills. He pulled out one of his own hairs, and asked Arjuna to shoot the hair. Arjuna did not know that King Kresna was trying to help Setyaki fight Burisrawa. Arjuna was such a good archer that he never missed a target. The arrow went through the hair and right into Burisrawa's neck, chopping his head off. Setyaki was saved from his own death by Arjuna. No one found out that Arjuna had killed Surisrawa until the funeral of Burisrawa, when King Salya recognized the arrow to be one of Arjuna's.

Setyaki had a long life, until the King Parikesit ruled the kingdom of Astina.



Prabu Basudewa (1)

Prabu Basudewa was the son of Prabu Kunthi Boja from the Kingdom of Mandura. He was the brother of Prabu Setyajid (from the Kingdom of Swalabumi – the father of Raden Setyaki), Arya Prabu Rukma, and Dewi Kunthi Talibrata (the mother of the five Pandhawa Brothers).

Prabu Basudewa became the King of Mandura after the death of his father. From his marriage to Dewi Maerah, three children were born: Baladewa, Kresna and Dewi Wara Sembadra. For more information about this character see the story of Kangsa Dewa.

This puppet can also be used to represent King Kunthi Boja.



Prabu Basudewa (2)

For more information about this character, see the character of Prabu Basudewa 1.



Prabu Madswapati

Prabu Madswapati was the king of the Kingdom of Wiratha. He was also the oldest king in the Mahabharata epic. At the end of the story of *Wiratha Parwa* (see the story of *Jagal Abilawa*), he promised the five Pandhawa Brothers that he would help them in the Bharatayuda war. First, he sent Dewi Kunthi Talibrata and Drupada to go to Astina Kingdom and ask for the return of the kingdom to five Pandhawa brothers. During this meeting, King Duryudana did not concede his kingdom to its rightful rulers. In this story, King Duryudana and his followers humiliated Dewi Kunthi Talibrata by embarrassing her in the meeting. She did not go back to Pandhawa's brother, but she decided that she would go to her brother in law Raden Widura's

in the kingdom of Pagombakan until the Bharatayuda war began. The Korawa brothers (98 Duryudana's brothers) destroyed Drupada's chariot during this story, leaving Drupada with no other way to get back to the Wiratha Kingdom other than by foot. The second ambassador from King Madswapati was Kresna accompanied by Setyaki (see the story of Raden Setyaki).

King Madswapati lost all of his three sons during the Bharatayuda war: Raden Seta, Raden Utara and Raden Wratsangka. His younger children Dewi Utari married Raden Abimanyu (Arjuna's son). Dewi Utari and Abimanyu had one son named Raden Parikesit who became King of Astinapura Kingdom after the Bharatayuda war.



Prabu Drupada

Other name: Raden Sucitra.

Raden Sucitra originally came from Atas Angin and was a friend of Raden Kumbayana (Begawan Druna) and a student of Rama Parasu.

When he was young, he went to the Kingdom of Campalaradya because the king Gandabayu was hosting a competition that stated whoever could overcome Raden Gandamana; the son of the King Gandabayu would be able to marry the King's daughter Dewi Gandawati. Many kings and warriors joined in on the competition, but no one was able to overcome Gandamana. Raden Sucitra fought with Gandamana for many days, but could not beat Gandamana, until King Pandhu

Dewanata from the Kingdom of Astinapura helped Sucitra win the fight. Finally Sucitra married Dewi Gandawati and became the King of the Pancalaradya kingdom.

From this marriage they had two daughters and one son: Dewi Drupadi (married to Puntadewa, the first brother of five Pandhawa brothers in the story of *Gandamana Sayembara*), Dewi Wara Srikandhi (married to Raden Arjuna, the third of five Pandhawa brothers in the story of *Srikandhi Meguru Manah*), and Trusthajumna who was a great warrior prince. Throughout his life, until the Bharatayuda war, Prabu Drupada helped the five Pandhawa Brothers. Prabu Drupada was the one who found out that the five Pandhawa brothers and his daughter, after being in exile for 13 years, were in Wiratha Kingdom for one year disguised as servants. In the story of *Drupada Duta*, Drupada went to Astina Kingdom to negotiate with King Duryudana in hopes of avoiding the war, but King Duryudana did not want to give Astinapura Kingdom to the five Pandhawa brothers without a war. When the meeting between the two kings took place, the Korawa brothers killed Drupadas's chariot driver, horses and destroyed the chariot so that King Drupada had to walk home. In the Bharatayuda war, King Drupada helped the Pandhawa brothers with everything so that they would win the war, including letting his daughter Srikandi fight and kill the great priest Bhisma (in the story of *Bhisma Gugur*), and letting his son Trusthajumna fight and kill the great priest Druna also in the Bharatayuda war (in the story of *Durna Gugur*).



Prabu Salyapati (1)

Other name: Nara Soma.

Salyapati was the King of the Mandaraka Kingdom. He was married to Dewi Pujawati, and from this marriage they had three daughters and a son; Dewi Erawati (the wife of King Baladewa), Dewi Surtikanthi (the wife of King Karna), Dewi Jembawati (the wife of King Duryudana) and Raden Burisrawa (a half ogre). When Burisrawa was young, his name was Nara Soma and he was handsome, bright and *sakti* (great in manipulate his supernatural power). Nara Soma was the older brother of Dewi Madrim, the second wife of King Pandhu Dewanata and the mother of the youngest Pandhawa twins Nakula and

Sadewa.

When he was young, Raden Nara Soma spent most of his time meditating in forests and developing many different skills. One day Dewi Pujawati, a daughter of the ogre priest named Begawan Bagaspati, was dreaming that she became Nara Soma's wife. She asked her father to look for him, because she would only marry Nara Soma. Begawan Bagaspati went to look for Nara Soma and when he found him he asked Nara Soma to marry his daughter. The problem was that Nara Soma did not want to marry the daughter of an ogre. Begawan Bagaspati forced Nara Soma to come visit his daughter. He quickly changed his mind after seeing how beautiful his daughter was and decided that he would marry her if he was allowed to "kill a tiger in the bush."

Dewi Pujawati and Begawan Bagaspati decided that instead of releasing a tiger, they would actually release Begawan Bagaspati into the bush. Begawan Bagaspati sacrificed himself to be killed by Nara Soma for his daughter. Before he died, Begawan Bagaspati gave Nara Soma his two spirits *buta bajang* (small ogres but very powerful) named Candha and Birawa. Candha and Birawa possessed Nara Soma's body so that he could call them out and they would do anything for him.

Candha and Birawa were both almost invincible. Candha and Birawa could only be killed by a person who had white blood and never told a lie in his whole life. If either

one of them died one hundred of either Candha or Birawa would appear. They were killed so many times during the war, that eventually there were thousands Candha and Birawa spirits that protected Nara Soma.

During the Bharatayuda war, Prabu Salyapati was fighting on the Korawa side against the five Pandhawa brothers. He knew that he was wrong, and he loved the Pandhawa (the youngest of five was his nephews), but two of his daughters named Banuwati were married to King Duryudana. In the story of *Karna Tandhing* (The fight between Karna and Arjuna during the Bharatayuda war), Salyapati was the chariot driver for Karna (his son in law), and for the Pandhawa side, Kresna was the chariot driver of Arjuna. When Arjuna was about to die, Salyapati saved his life. When Karna shot the arrow at Arjuna, Salyapati rocked the chariot so that the arrow missed the target of Arjuna's neck. After the death of Karna (by Arjuna's arrow), this incident became a big issue that divided the Korawa.

Finally, to show his loyalty he decided to lead the armies of Korawa into battle the following day. King Kresna and the five Pandhawa brothers were very worried about choosing Senapati as the person to fight Salyapati, because they did not know how to kill Salyapati because of Candha and Birawa. Kresna commanded Nakula and Sadewa to go to see their uncle at the night before the fight. King Salyapati was crying when he saw his nephews Nakula and Sadewa, because he remembered his sister Madrim (Nakula and Sadewa's mother). He told them that he loved the Pandhawa more than Korawa and knew that the Korawa were evil. Salyapati told Nakula and Sadewa not to fight Candha and Birawa, because they would destroy whoever fought them. He also revealed that only Puntadewa the oldest of five could overcome Candha and Birawa, because Puntadewa had a white blood and never lied.

In the story of *Salya Gugur* (the death of Salya), Salyapati lost the protection of Candha and Birawa. After Puntadewa killed them, Salyapati saw the soul of his father in law Bagaspati waiting for him. When he saw this, he knew that death was very close to him. The soul of Bagaspati took the arrow and killed Salyapati because he killed him when he was young.



Prabu Salyapati (2)

Other name: Nara Soma.

Prabu Salyapati was the son of King Nara Denta from the kingdom of Mandaraka. He became king after his father abdicated the throne.

Salyapati was the father of Dewi Erawati (married to the King Baladewa from the Kingdom of Mandura), Dewi Surtikanthi (married to King Karna from the Kingdom of Awangga) Dewi Banuwati (married to King Duryudana from the Kingdom of Astina), Raden Burisrawa, and Raden Rukmarata.

For more information about this character see Prabu Salyapati (1).



Patih Jaka Puring

In Indonesian, the word Patih means the assistant to the king. In situations where the king was unavailable, this assistant could act on the king's behalf.

Patih Jaka Puring was the assistant to King Sri Mahapungung, from the kingdom of Medhang Kamulan. Patih Jaka Puring was a scientist who discovered many different plants and other foods, including rice. During his life as an assistant king, the Kingdom of Medang Kamulan was at its pinnacle of greatness.

Patih Jaka Puring was also very *sakti* (great in manipulating his magical power). He became King Hiranjarudra at the kingdom of Gilingaja, but even as a king, he was still working as an assistant for

King Sri Mahapungung. During this time period both the kingdom of Medhang Kamulan and the kingdom of Gilingaja were friends, and worked together to protect people and keep them at peace.

This puppet can also be used to represent Patih Tambak Ganggeng or Patih Tuhayata if the set of puppets does not have those characters.



Arya Prabu Rukma

Other name: Bismaka.

Arya Prabu Rukma was the younger brother of King Basudewa from the kingdom of Mandura.

Prabu Basudewa trusted him as the guardian of the King's three children who lived in the village of Widara Kandhang. He wanted to keep this a secret so that no one would know about the guardian, not even his children. In the story of *Basudewa Grogol*, the King Basudewa commanded Rukma to kill the queen, because she had slept with the giant Gorawangsa and become pregnant. Arya Prabu Rukma did not want to kill her, so he

left her in the jungle instead (see the story of the character Kangsa Dewa).

In the Story of *Kangsa Adu Jago*, King Basudewa was very angry with Rukma because Kangsa Dewa found out that The King had three children who lived in the village of Widara Kandhang. Arya Prabu Rukma went to the village to visit Ki Demang Antyagupa, the head of the village. He asked Ki Demang Antyagupa why Kangsa Dewa knew about the King's children. He also asked Ki Demang why he had a big *alun-alun* (field), *ringin kurung sakembaran* (two bayam trees) and a white elephant. He recognized those symbols as being some of the visual representations of a kingdom. Ki Demang explained that all of those symbols were Kakrasana's idea, and even though he already warned him he did not listen. Ki Demang apologized about the misunderstanding, but Arya Prabu Rukma did not accept the apology. He was so angry at Ki Demang Antyagopa, that he beat him with a whip. Ki Demang cried, but nobody could help him because no one was at home. He cried Kakrasana's name, and Kakrasana came back from the farm and heard Ki Demang. He was so angry that he jumped and punched Arya Prabu Rukma. Raden Kakrasana chased him until Arya Prabu Rukma ran and jumped up onto his horse. Raden Kakrasana was just about to take his elephant and chase him, but Ki Demang told him to stop because the man he was chasing was the king's brother. Kakrasana was so disappointed that he went to meditate in the *Grojogan sewu* (waterfall). In this story, Ki Demang was killed by the followers of Kangsa Dewa and Kakrasana

received the magical weapons called *Nanggala* and *Alugara* from the god Brama to kill Kangsa Dewa.



Prabu Watu Gunung

This puppet represents the son of King Palindriya and Dewi Sinta, from the Kingdom of Gilingwesi.

When Dewi Sinta was pregnant she left the kingdom, because her husband was also married to her sister. She went to the jungle where she gave birth to her son Raden Wudug. One day she got so angry with her son that she hit him with a wooden spoon and left a scar he would have for a lifetime on his head. After this incident, Raden Wudug left his mother, learned many skills, meditated and became a very powerful warrior.

After many years, he became the King Watu Gunung ruling

the kingdom of Gilingwesi, and married Sinta. One day King Watu Gunung and his wife Sinta were in the palace garden. After they had been walking awhile, he asked his wife to give him a head massage. Dewi Sinta saw the scar on the head, and became curious. She was so curious, that she asked him about the origins of the scar. Prabu Watu Gunung explained that the scar was from long ago when he lived with his mother in the forest. He told her that he had asked for food when his mother still cooking. He then began to cry, which is why his mother hit him with wooden spoon.

After hearing this story, Dewi Sinta realized that her husband was her son. She felt so embarrassed and guilty that she ran to her bed chambers and lock the door for many days. Prabu Watu Gunung eventually approached his wife and told his wife that he would do whatever she wanted of him. Dewi Sinta told him that she would like her husband to have the goddess Supraba as a second wife. She knew that to get Supraba as his second wife, Watu Gunung would have to go to heaven and ask Bathari Guru for permission, which would surely result in his death, thereby destroying any traces of her guilt. Prabu Watu Gunung and his troops went to the heaven Suralaya and asked the god Guru for Supraba. Bathara Guru was so angry with Prabu Watu Gunung, that he commanded all of the gods to kill all the soldiers from Gilingwesi. During the war between gods and troops from Gilingsesi, Prabu Watu Gunung was killed by the god Wisnu. The rest of the soldiers who survived went back to the Kingdom of Gilingwesi kingdom to report the

death of the king to the queen Sinta. Dewi Sinta could not live with all these sins, and she finally killed herself.



Raden Yama Widura

Raden Yama Widura was the youngest child of Prabu Abiyasa from the kingdom of Astina. He also lived in the palace of Pagombakan. Prabu Abiyasa was crowned the king of Astina, after his half brother Dewabrata (Bhisma) refused the crown.

Prabu Abiyasa had three sons; Drestarastra (the father of the Hundred Korawa brothers), Pandhu Dewanata (the father of five Pandhawa brothers), and Yama Widura (the father of Sanjaya). Each of the three brothers was born with one unique characteristic: Drestarastra was blind, Pandhu Dewanata was born with his neck leaning to the right, and

Yama Widura's right foot was shorter than the left. Even though Drestarastra was not physically perfect, he had a magical power called *Lembur Genii*, which enabled him to destroy anything he touched when he became angry. Pandhu Dewanata was handsome, skillful, and an excellent archer. Yama Widura was extremely bright, honest and a good leader.

Before Prabu Pandhu Dewanata died, he asked his brother Drestarastra to give the kingdom of Astina to the five Pandhawa brothers when they became old enough. Yama Widura was very disappointed with Drestarastra when he gave Astina Kingdom to his own sons (the Korawa) rather than to five Pandhawa brothers, thereby dishonoring the wish of his dead brother. Dewi Kunthi Talibrata (mother of the five Pandhawa brothers) stayed in the palace at Pagombakan after a failed peace negotiation with king Duryudana to prevent the Bharatayuda war. King Kresna picked her up just before the Bharatayuda began (in the story of *Kresna Duta*).

Even though he was actually a relative of the Korawa, Raden Yama Widura was always an ally to the Pandhawa brothers. During the Bharatayuda, he even sent his Army to help the Pandhawa brothers. During the reign of Drestarastra, he helped point the king in the right direction, due to the fact that he was blind, until he fled the kingdom of Astina, because the kingdom was being manipulated by Gendari's younger brother Raden Suman (Sengkuni), with whom he did not get along.



Prabu Danapati

Other name: Prabu Danaraja.

This puppet was from the Kingdom of Lokapala. He was also the only son of Begawan Wisrawa.

One day, he heard about a competition in the Alengka kingdom. The object of the competition was to kill the giant Jambumangli, the brother of king Sumali from the kingdom of Alengka. In return, the winner would be given Dewi Sukeksi's hand in marriage. Jambumangli was in love with Sukeksi, and did not want anyone to marry her, but Prabu Danapati was also in love with her, so he asked his father if he could go to Alengka kingdom for the competition.

Jambumangli was a powerful giant with many secret supernatural powers. There were many kings and princes in the competition but nobody had the strength to overcome Jambumangli. Then, it came time for Begawan Wisrawa to have his chance in the competition. Wisrawa fought for many days with Jambumangli, and finally Begawan Wisrawa killed Jambumangli.

King Sumali and his daughter were watching the fight. Dewi Sukeksi, who was originally not excited about the arranged marriage, changed her mind after seeing the young handsome priest Wisrawa. She wanted to marry a person who could teach her *Sastrajendra Hayuningrat* (the knowledge of the after life to be with the God). Begawan Wisrawa began to teach Dewi Sukeksi *Sastrajendra Hayuningrat* in the *Sanggar pamujan* (the place for prayer), but the young priest could not dismiss his sexual attraction to Sukeksi. One day they both made love in the *Sanggar pamujan*. Prabu Danapati heard about the wedding of Begawan Wisrawa and Dewi Sukeksi, and was so angry that he commanded all of his soldiers to attack the kingdom of Alengka. The war between the Alengka Kingdom and Lokapala did not stop until Begawan Wisrawa went into battle. He asked his son Danapati to kill him. Danapati was surprised that his father was wearing white clothes (symbolized that he was ready to die). Prabu Danapati was just about to shoot the arrow, when he saw his father and realized that he loved him too

much to kill him. Finally, he decided not to kill his father and take all of his soldiers back to Lokapala Kingdom.

The future children of Wisrawa and Sukeksi were Rahwana, Kumbakarna, Gunawan Wibisana and Sarpa Kenaka. Later on in his life, Rahwana killed Danapati, but the god Guru awarded Danapati membership as a god in the heaven *Suralaya*, because of his kindness. God Danapati's job in the heaven of *Suralaya* was to look after *Kembang Dewaretna* (the flower of life).



in the story for the character Rama Parasu.

Prabu Citrarata

Prabu Citrarata was a young handsome king who enjoyed hunting deer in the forest. One morning in the forest, he was bathing at the river before a hunt. Little did he know that someone was watching him from the other side of the river. The beautiful woman, named Dewi Renuka, who was also the wife of Begawan Jamadagni, quietly began to take her clothes off and swam towards the young handsome man.

Beside the river Prabu Citrarata and Dewi Renuka made love that morning. This affair carried on for many days, until he had to leave the forest to follow the hunt.

The rest of this story is also told



Prabu Karna

Other names: Basu Sena, Suryatmaja, Tali Darma, Raditya Sunu, Surya Putra.

He was the son of Bathara Surya, and Dewi Kunthi Talibrata, who abandoned him when he was a baby (see the story of Kunthi Talibrata). Prabu Karna eventually married Dewi Surtikanthi (one of the daughters of King Salya from the Kingdom of Mandaraka). In the story of *Surya Putra Krama* (the marriage of Surya Putra), he became the King of the Kingdom of Awangga as a reward for finding Dewi Surtikanthi, who had been kidnapped by the giant king Karna Mandra, the king of Awangga Kingdom (see the story of Suryatmaja). Prabu

Karna became friends with King Duryudana, because they were both King Salya's son in laws. Prabu Duryudana gave Prabu Karna a great position as a general in the army which was the highest commander in Astina Kingdom.

In the story of *Gathutkaca lahir* (the birth of Gathutkaca), Prabu Karna had a magical weapon called *Kunta Druwasa Wijayandanu* that was acidently given to him by Bathara Narada. When Bathara Narada went to earth to give the weapon to Arjuna for cutting the placenta of baby Gathutkaca, he mistakenly gave the weapon to Karna. Karna and Arjuna were very handsome young men when they were young, and looked almost exactly alike. Bathara Surya made the sun so bright that Bathara Naradha could not see the difference between Karna and Arjuna. Arjuna tried to get the weapon back from Karna, but he only got the case while Karna grabbed the weapon. Arjuna tried using the case of the weapon to cut the placenta, but eventually the case went through to the stomach of the baby Gathutkaca, where it stayed.

In the Bharatayuda war Prabu Karna shot his magical arrow *Wijayandanu* at Gathutkaca. The arrow was actually *Curiga manjing warangka* (the weapon looking for the case), and *Wijayandanu* went through Gathutkaca's heart using it as a case. Prabu Karna was killed by his half brother, the third of five Pandhawa brothers during the Bharatayuda war. The

fight between Arjuna and Karna (*Karna Tandhing*) was such an amazing fight, that the gods watched.



Prabu Suryatmaja

To find more information on this puppet, see the story of Prabu Karna.



Prabu Talidarma

To find more information on this puppet, see the story of Prabu Karna.



Prabu Basu Sena

To find more information about this puppet, see the story for Prabu Karna.



Prabu Dewasrani

Prabu Dewasrani was from the kingdom of Timbul Malaya, and was the son of Bathara Guru and Bathari Durga. Throughout his life, Prabu Dewasrani carried with him a jealousy for Arjuna that was so great, he always wanted to kill him.

In the story *Wisanggeni lahir* (the birth of Wisanggeni), Prabu Dewasrani told his mother (Bathari Durga) that he wanted to marry Bathari Dresanala, the daughter of Bathara Brama (the god of Fire). Bathari Durga knew that Bathari Dresanala was already married to Arjuna, so she went to the heaven of Suralaya and asked Bathara Guru's permission for Bathari Dresanala's hand in marriage

for her son. After Bathara Guru granted her permission, Bathari Durga and Dewasrani went to the heaven called *Arga Dahana* where Bathara Brama lived, to tell Brama that she wanted Bathari Dresanala to be Dewasrani's wife, and that Bathara Guru had already given his permission. Bathara Brama could not do anything, and he gave his daughter Bathari Dresanala (who at this point was seven months pregnant) to Bathari Durga.

On the way home Bathari Durga used her magic power to make the baby be born early. After the baby was born, she threw the baby to hell. Since the baby was the grandson of the god of Fire, he did not die. Hell only gave the baby boy the power of fire so that he became very strong and had the power of a god. Bathara Brama gave the baby the name Wisanggeni and told him that his father was Arjuna. Wisanggeni went to earth to look for his father. When they finally met, Arjuna was very happy to see his son, but very sad when Wisanggeni told him what happen to Arjuna's wife. Wisanggeni promised Arjuna that he would return his mother to Arjuna. Wisanggeni went to the Kingdom Timbul Malaya to get his mother back, and fought with the King Dewasrani and his followers. He used his magical powers to make himself invincible. He became so invincible that even Bathari Durga could not help her son hold onto Bathari Dresanala. Finally, Wisanggeni brought his mother back and Arjuna was reunited with his wife.

This puppet also can be used as the characters Gunawan Wibisana, Prabu Palgunadi, Prabu Jungkung Mardeya if the set of puppets does not include these characters.



Keratarupa

Keratarupa was a hunter who appeared in the story of *Ciptaning* (Arjuna meditation).

Keratarupa is one of the many forms of the god Guru (the king of the gods), from the heaven of Suralaya. In the story of *Ciptaning*, Bathara Guru transformed himself into a hunter to find out about Arjuna who was meditating at the top of the mountain Indrakila (Arjuna is named Ciptaning when he is meditating on the mountain top). Bathara Guru wanted to ask *Ciptaning* for help to destroy the evil king Niwatakawaca.

In an attempt to kill Ciptaning, the mountain of Indrakila was destroyed by the giant

Mamangdana, who was one of the servants of King Niwatakawaca. Since Ciptaning was a priest, he had the ability to curse people, and with a powerful spell Ciptaning cursed Mamangdana, turning him into a boar. The boar did not stop damaging the mountain, and this made Ciptaning angry. Keratarupa saw what the boar was doing to the mountain of Indrakila, and he quickly shot his arrow at the boar. Simultaneously, Ciptaning shot his arrow at the attacking Boar. Both arrows hit the boar right in the heart, killing it. Ciptaning and Keratarupa argued with each other about who killed the boar for a long time. Keratarupa planted Ciptaning into the ground up to his chest so that he could not move. When Ciptaning realized that Keratarupa was really the god Guru, he apologized. Keratarupa then change back into his original form as Bathara Guru. Bathara Guru gave Ciptaning a magical arrow called Pasopati, the arrow with the blade of *Wulan tumanggal* (a half moon). This magic arrow rested inside Ciptaning's body, and could be called upon whenever it was needed.

This puppet can also represent many different characters such as: Sabrangan Alus (king opposite the first scene during all-night performance), Prabu Jungkung Mardeya, Prabu Palgunadi, and Prabu Dewasrani. Some puppeteers refer to this puppet by the name of Sasra Brewok.



Raden Narayana (1)

This puppet was the second child of King Basudewa from the Kingdom of Mandura, and also represents King Kresna when he was young.

From the time that Kakrasana, Narayana and Bratajaya were born, they lived in the village of Widara Kandhang with the king's faithful servant Demang Atiagupa and his wife. They lived there, because the King was afraid for their safety after he found out that the queen was pregnant with the child of the ogre king Gurawangsa (he disguised himself as king Basudewa in order to make love to her). Kakrasana, Narayana, and Bratajaya lived their entire childhoods without knowing

that they were the children of the king. Starting at a young age, Raden Narayana had studied many skills with a spiritual teacher named Begawan Padmanaba (incarnation of Wisnu). Not only did he give him knowledge which enabled him to see the future, but he also gave him the magical weapon *Cakra Baswara* (god Wisnu's weapon), and flower *Wijaya Kusuma* (could wake the dead). The first time he used his weapons was to kill Kangsa Dewa (the son of queen Maerah and giant Gurawangsa). After he was given all of these things, Begawan Padmanaba possessed Narayana so that Narayana became the incarnation of Wisnu the god of Law.

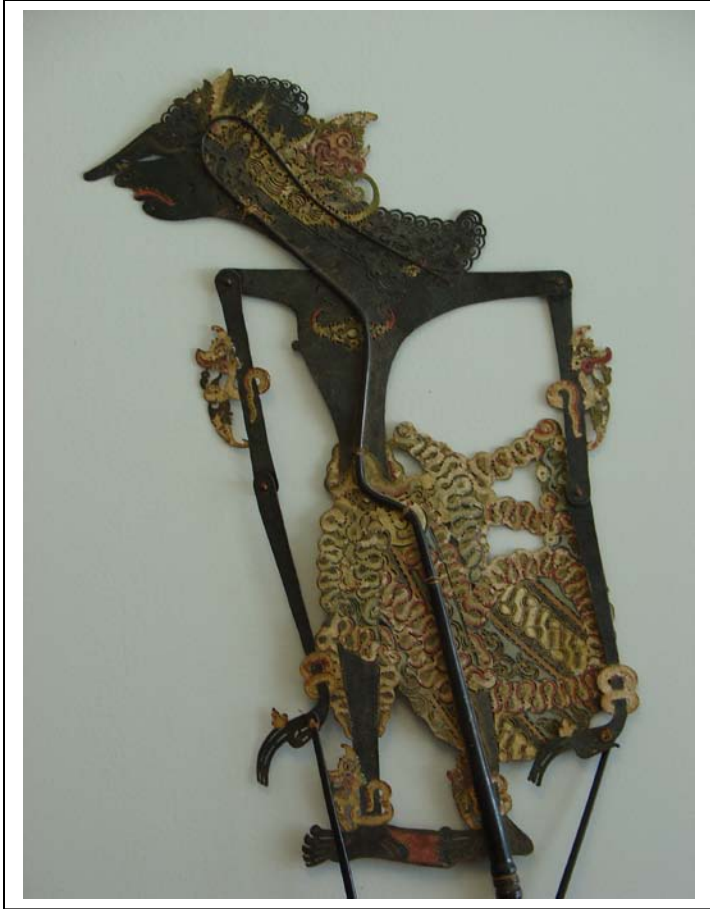
One day, a giant king name Kala Kresna from the kingdom of Dwarawati, decided that he wanted to marry a goddess and be the king of the world. Bathara Guru, the king of the gods from the heaven Suralaya, asked Raden Narayana to kill the giant king Kala Kresna. With his magical weapon (*Cakra Baswara*), Narayana killed the giant king and became the leader of the Kingdom of Dwarawati. At this point he also changed his name to King Bathara Kresna. He married Dewi Jembawati, who was a daughter of the monkey priest Jembawan and Dewi Trijatha. From this marriage, they had two sons named Raden Samba and Raden Gunadewa. After this marriage ended, he also became engaged to Dewi Rukmini, the daughter of Arya Prabu Rukma (his own uncle). From this marriage they had three children named Raden Partadewa, Dewi Titisari and Saronodewa. The third wife of King Kresna was Dewi Setyaboma, the daughter of King Setyajid (his other uncle), whom with he had one son with named Raden Setyaka (he was accidentally killed

by his uncle King Baladewa, because he was lying to him). The fourth wife was Bathari Pertiwi the daughter of Bathara Nagaraja. Out of this marriage, two children Boma Naraka Sura and Dewi Siti Sendari (Abimanyu's wife) were born. From a very young age Raden Narayana and Raden Premadi (Arjuna) became very close friends, because they were both students of Begawan Padmanaba.



Raden Narayana (2)

To find out more information about this puppet, see the story for Raden Narayana (1).



Raden Narayana (3)

To find out information on this puppet, story for Raden Narayana (1).



Raden Trusthajumna.

Raden Trusthajumna was the son of King Drupada from the Kingdom of Pancala Radya.

Trusthajumma was a great warrior and very kind prince who loved to help people and protect them from cruelty. He also had a very important role during the Bharatayuda war. He was one of the army commanders who fought from the beginning of the war, until the war's end. In the story of *Druna Gugur* (the death of Druna), Korawa's army, lead by Begawan Druna, destroyed thousands of Pandhawa's soldiers including Raden Abimanyu who was sacrificed himself to the enemy's army in order to create an escape opportunity for the Pandhawa brothers. Druna was also the teacher of Pandhawa and Korawa. King Kresna, the advisor of five Pandhawa brothers asked one of the Pandhawa to go to the battle against Druna, but they had such respect for their teacher that none of Pandhawa brothers wanted to fight him. King Kresna asked every single one of his soldiers to yell "Aswatama mati!! Aswatama mati!!" (Aswatama's dead!!), because Aswatama was Druna's only son whom he loved very much. Druna asked Nakula and Sadewa (the youngest of five Pandhawa brothers) whether his son Aswatama was really dead. Nakula and Sadewa lied to Druna, saying that Aswatama had died. Druna did not believe them, and then he asked Arjuna (third of five) who also said that Aswatama had died. Druna still did not believe them, so he went to Bima (second of five) and asked about his son. All of the other brothers told Druna the exact same thing; that Aswatama had died in the war. Druna still did not believe them, so he went to the Pandhawa brother who he knew never lied: Puntadewa (the first of five). When Druna asked Puntadewa, the brother who had never lied in his life, who said "Aswatama has died." By enunciating the third and fourth syllables of the word, he had not said Aswatama. Druna was confused about what he heard, and began to feel guilty, sad, and depressed, so he ran to the field and cried. Raden Trusthajumna saw this as an opportunity to kill Druna. He approached him quietly from behind and chopped his head off. He then threw the head

of Druna into the camp of the Korawa. He did this to avenge what Druna did to his father Drupada in the story of *Kumbayana angejawi*.

Raden Sunjaya

This puppet can also be used as Raden Dewabrata, Raden Bisawarna, or Raden Narasoma if the set of puppets does not have these characters.

Raden Sunjaya was the son of Raden Yama Widura (the younger brother of King



Pandhu Dewanata / father of the five Pandhawa brothers).

He was a very brave young prince, who was loyal to his family, and incredibly skillful at riding horses. Raden Sunjaya saved the lives of the five Pandhawa brothers many times between their childhood and the Bharatayuda war. He also helped the Pandhawa brothers win the kingdom of Astinapura.

In the story of *Bale Gala-gala*, Sunjaya and his trusted followers dug a long cave under the ground from the forest of Mertani, to Bale Gala-gala (beautiful house made of soft woods and other materials that would burn easily). The Korawa ignited Bale Gala-gala while the five Pandhawa brothers were inside, causing the Pandhawa brothers and their mother run through the cave for their lives. Raden Sunjaya was Pandhawa's spy during the Bharatayuda war, and helped Pandhawa uncover the weaknesses of the Korawa army during this time. Using his great skill in horse riding, he could inform Pandhawa's camps about the Senapati (the commander) of Korawa's army, which enabled King Kresna and the Pandhawa brothers to choose who could best thwart their plans. For example, after the death of Abimanyu (during the story of *Ranjapan*), Raden Gathutkaca was very angry and he destroyed thousands of the Korawa's Soldiers. Gathutkaca's action made King Karna so angry that he commanded his soldiers to sneak up on the Pandhawa's camp at night and destroy it, even though this was not allowed (night for rest – day light for battle). Raden Sunjaya realized that the Pandhawa brothers and their armies were in danger, so he rode his horse so fast to warn the Pandhawa brothers that those who saw him said he looked like a flash. On his way, he was held by Raden Setyaki. As the guard of the camp at the night, Raden Setyaki did not believe that Raden Sunjaya was on Pandhawa's side until King Kresna quietly explained it to him. He chose the right path in his life when he decided to help the five Pandhawa brothers instead of helping his wicked cousins the Korawa brothers.



Raden Samba

Other names: Kilat Maka,
Wisnu Brata, Jemba Atmaja.

Raden Samba was one of the sons of King Kresna and Dewi Jembawati. His body was covered with hair because his maternal grandfather was a monkey. He was a very handsome and smart young prince, but unlike his father, he was not very good when it came to fighting. He was a spoiled child, with his own palace called Parang Garuda. From a very young age, he lived in the palace Dwarawati with his

father, King Kresna. His older brother Raden Guna Dewa lived at Padepokan Gada Madana, where his grandfather taught as a spiritual teacher. Raden Samba was the incarnation of god Drema, but unfortunately, the wife of Bathara Drema was incarnated into body of the wrong woman. The woman's name was Dewi Hagnyanawati, the wife of Boma Naraka Sura, Samba's half brother.

In the story of *Samba Juwing*, Raden Samba was having an affair with Dewi Hagnyanawati. His brother Raden Gunadewa tried to stop him and told him that his affair with Dewi Hagnyanawati would become very dangerous for the family, but Raden Samba chose to continue the affair. Raden Samba and Dewi Hagnyanawati in fact knew that they were the incarnations of Drema and Dremi, but they could not forget their love for each other. Boma Naraka Sura, the powerful king with magical power *Pancasona* found out about the affair between Raden Samba and his wife, and was so mad that he punished Samba cruelly by cutting his body into pieces. Dewi Hagnyanawati became pregnant and had a son by Samba named Raden Harya Dwara. In the future he would become an assistant of the King Parikesit (Abimanyu's son) from the kingdom of Astinapura.

The story of *Samba Juwing* is one of the sad stories that is never performed at Javanese parties such as wedding and circumcisions, but could be performed on the radio or for the opening of government buildings.



Raden Lesmana Mandra Kumara

Raden Lesmana Mandra Kumara was the son of King Duryudana and Dewi Banuwati. Raden Lesmana Mandra Kumara was a very spoiled young prince who did not have any skills and was also mentally handicapped.

He wanted to marry princess Siti Sundari, who was one of King Kresna daughters, but she was already married to Raden Abimanyu, Arjuna's son. Lesmana Mandra Kumara also failed to marry Pergiwa because she was already married to Gathutkaca, Bima's son. In the Bharatayuda war, King

Duryudana kept his son Lesmana Mandra Kumara safe from the war. If he went to battle, he had to be protected by hundred soldiers or by the king himself.

In the story of *Abimanyu gugur* (the death of Abimanyu) Abimanyu was trapped inside the Korawa soldiers during the Bharatayuda war, because he opened the way for Pandhawa to escape from being killed. All of the Korawa and their soldiers shot their arrows at Abimanyu after they killed his faithful horse Kyai Ciptawilaha. So many arrows were fired at Abimanyu that his whole body was eventually covered with them (this story also called *Ranjaban*). Lesmana Mandra Kumara was among the Korawa who saw Abimanyu's body covered in arrows, but when he realized that Abimanyu was not dead he decided that he would finish him with his kris. Lesmana Mandra Kumara approached Abimanyu and stabbed Abimanyu with his kris. At the same time, Abimanyu with his last breath and pulse of energy, pulled out his kris, and stabbed Lesmana. At the end of the story of *Ranjaban*, both characters died. When King Duryudana found out about the death of his only son he became very angry, but on the other hand, the five Pandhawa brothers were very sad that they had lost Abimanyu as their future king. Arjuna, Abimanyu's father was so mournful that he did not want to continue the Bharatayuda war. When the puppeteer is telling the story of Arjuna's mourning, they should use the puppet form of Arjuna with *wanda Linglung* (confused form of Arjuna; skinny with long neck looking down).



Bambang Wisanggeni

Bambang Wisanggeni was the son of Raden Arjuna and Bathari Dresanala (the daughter of god Brama – the god of fire). For the story of *Bambang Wisanggeni lahir* (birth of Wisanggeni), see the story of *Dewasrani*.

Bambang Wisanggeni was different than any of Arjunas's other children, because when he talked to older persons and others who should be respected, he could not speak *basa* (high Javanese language). Bambang Wisanggeni also had great fighting skills, could fly, dive under ground, disappear, and was very honest.

In the story of *Petruk Kembar* (Petruk Twins), Bambang Wisanggeni saved Petruk's life from the hand of King

Baladewa. With his magical power, he transformed the axe (Petruk's weapon) into Petruk and possessed the axe. King Baladewa was delegated by King Duryudana to sacrifice Petruk to heal the kingdom of Astinapura from an epidemic. King Baladewa took Petruk back to the kingdom of Astina, without knowing that he was not the real Petruk but the axe and Wisanggeni inside Petruk's body. King Duryudana asked the Korawa brothers to burry Petruk alive in the *Alun-alun* (big field in front of the palace), but the night after they buried Petruk, the axe got out of the ground and attacked everyone that was too close to it. The Korawa brothers and their soldiers tried to catch the axe but they were only wounded by the axe. King Duryudana then asked the five Pandhawa brothers to help him catch the axe, but the five brothers could also not catch the talking axe. Finally Petruk came to rescue by approaching the axe, asking Bambang Wisanggeni get out of the axe and returning everything to normal.

Many puppeteers have made up own stories by using the character of Bambang Wisanggeni in the story to make their shows interesting and fun for audience. New stories by a puppeteer, called *Lakon Carangan* (new creations), have been performed for entertainment at many Javanese occasions such as circumcisions, wedding, birthdays, and Independence Day.



Raden Nakula (1)

Raden Nakula was the twin brother of Sadewa. Both Nakula and Sadewa were the youngest of Five Pandhawa brothers, and the sons of Dewi Madrim and King Pandhu Dewanata.

In the story of *Nakula gugat*, Raden Nakula wanted half of Mandaraka Kingdom, because the kingdom belonged to his grand father Nara Dhenta. He sent an Army to Mandaraka and was accompanied by Gathutkaca, Antareja, Wisanggeni and other soldiers from Amarta Kingdom who all built their camps outside the kingdom of Mandaraka. Prabu Salyapati (Nakula's uncle) did not want to see his nephew, and instead sent his two powerful spirits, *buta bajang* (small giants) Candha and Birawa (both were

spirits servant of King Salya) to warn Nakula and his followers. Gathutkaca, Antareja, Wisanggeni and the other soldiers could not overcome Candha and Birawa, so finally Nakula went to the battle against them. Candha and Birawa recognized Nakula as a nephew of their master and did not kill him, but they did throw Nakula into Sumur Jalatundha (the well of unknown depth). At the bottom of the Sumur Jalatundha there lived a family of turtles. The turtles Begawan Bedhawangan Nala and his daughter Bedhawangan Wati discovered wounded Nakula, and with the help of Bedhawangan Nala's magic tears, Nakula was healed. He was so grateful that he married Bedhawangan Wati. Bedhawangan Nala gave Nakula his magic tears to scare Candha and Birawa, and lead Nakula out of the well. When Nakula went back to Mandaraka Kingdom, he asked again for half of the kingdom. King Salyapati commanded Candha and Birawa to kill him, but this time Candha and Birawa were afraid of Nakula. Prabu Salyapati realized that he should listen to his nephew and promised that he would give the kingdom to Nakula after the Bharatayuda war and would help the Pandhawa brothers win the battle. He fulfilled his promise to five Pandhawa brothers during the Bharatayuda war, and helped Arjuna to kill Karna.



Raden Nakula (2)

For more information about this puppet see the story of Raden Nakula (1).



Raden Sadewa

Raden Sadewa was the twin brother of Nakula, and he was also the youngest of five Pandhawa brothers, as well as being the son of Dewi Madrim and Prabu Pandhu Dewanata.

In the story of Sudamala, Dewi Kunthi Talibrata was very worried about the safety of her sons, the Pandhawa, because the Korawa had hired two invincible half-spirits, half-giants Kalantaka and Kalanjaya. She realized that she needed help, and eventually she went to the forest of Setra Ganda Mayit seeking help from Bathari Durga, the evil spirit queen. Bathari Durga suggested that she sacrifice her half son Sadewa, but Dewi Kunthi Talibrata refused to do this. Bathari Durga

commanded her servant Kalika to possess Dewi Kunthi Talibrata. When Kalika entered

her body, Dewi Kunthi Talibrata could not remember anything. She went back to Amarta Kingdom talk to her five sons, and asked Sadewa to follow her wherever she went. Sadewa did not know that an evil spirit was inside Dewi Kunthi Talibrata, and as soon as they walked far from the kingdom, Kalika came out of Kunthi's body and took Sadewa to the forest of Setra Ganda Mayit.

Bathari Durga was once the beautiful goddess Uma (the wife of Bathara Guru), but she had affair and Bathara Guru cursed her and turned her into an ogre and said that Sadewa the youngest of Pandhawa brothers would perform chants to release her. Bathari Durga asked Sadewa for help, but Sadewa honestly said that he did not know how to help her. Bathari Durga commanded Kalika to tie Sadewa to a tree and asked all of the evil spirits in the forest to kill him. Sadewa was in so much pain that Bathara Guru noticed that is the time to help. When Sadewa was unconscious Bathara Guru got into his body and perform *ruwatan* to change Durga and Kalika's form.

In this story Sadewa also helped heal the blind priest Tambrameta's eyes so that he could see the world again. The two half-spirit, half-ogres were just about to destroy five Pandhawa Brothers when Sadewa arrived with his new fighting skills and magical powers and killed the two giants Kalantaka and Kalanjaya.

This story of Sudamala is usually performed at *bersih desa* (cleansing the village) in Central Java after a rice harvest, or at a *ruwatan* ceremony (exorcism).



Raden Tangsen

Other name: Raden Sadewa.

For more information about this puppet see the story of Raden Sadewa.

This puppet is supposed to represent the life of Raden Sadewa when he was a child.



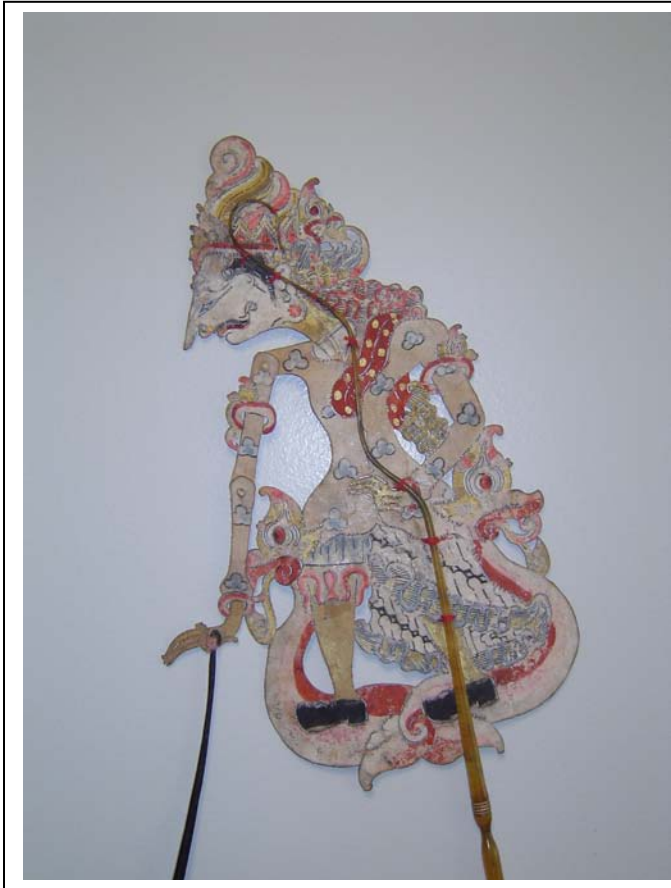
Simpingang Kanan:

Bayen

This character Bayen, always appears in the story *Lahiran* (this word means birth; usually followed by a characters name).

If the set of shadow puppets does not include a Sang Hyang Wenang puppet, this puppet may be substituted in its place.

The two most popular shadow puppet shows which this puppet appears in are entitled, *Abimanyu Lahir* (The Birth of Abimanyu),



Shayang Tunggal

This puppet was the father of Bathara Guru and Bathara Ismaya, and is from the heaven of Awang-Awang Kunitir. Shayang Tunggal always appears in *Lakon Wahyu* (Story of Fate).

If there is no character of Dewa Ruci in the set of puppets, this puppet can replace the character of Dewa Ruci. Character Dewa Ruci looks very similar to this puppet, except that she has a face that is similar to that of Bima, a long thumb nail and sarongs (Indonesian clothing) that are the same color as Bima's.

The other form of Dewa Ruci is like Bima, but the puppet is much closer to the size of this puppet, and wears shoes.



Dewi Wara Ireng

Other Name: Wara Sembadra.

For more information on this puppet, see the story for Wara Sembadra.



Dewi Wara Sembadra

Other name: Dewi (princess)
Wara Ireng.

She was the youngest daughter of the King Basudewa from the kingdom of Mandura. Her two older brothers are Kakrasana and Narayana.

She was Arjuna's first wife, as well as an incarnation of Widowati (Goddess of Prosperity). In the *Mahabharata* epic, she was considered to be the most beautiful princess.

On her wedding day (to Arjuna), she was graced with not only human guests, but deities as well. Furthermore, the gods played the gamelan at her wedding (when gamelan is

played by gods it is called *Lokananta*). In order to marry her, Arjuna enlisted the help of his brothers who helped him gather a carriage, eight horses with the heads of giants to lead it, a white talking monkey to drive it and a male snake in the place of a whip. Following the carriage were one thousand kings and one hundred and forty water buffalo that had white lower legs.

The story of the marriage between Arjuna and Wara Sembadra (*Parta Krama*) is one of the favorite stories to be performed at wedding ceremonies in Java.



Dewi Drupadi

Dewi Drupadi was the daughter of King Drupada, from the kingdom of Pancala, as well as being the wife of king Puntadewa (the first of the five Pandawa brothers). In the Indian version of the *Mahabharata* epic, it was written that she was married to all five of the Pandawa brothers. Conversely, in the Javanese version of that same epic, she was considered to be an extremely faithful wife to Puntadewa.

When Puntadewa and Duryudana (king of Astina kingdom) were gambling, Sunkuni (assistant to the king Duryudana) tricked Puntadewa into losing everything. Not only were all his material

possessions gone, but he had also bet his kingdom, brothers and wife. During this time, Dursasana (one of Durudana's hundred brothers) decided that he would drag Dewi Drupadi out of her bedchamber and rape her in front of everyone who was watching. As soon as he tore off a piece of her clothing, another one appeared. The god Wisnu was helping to protect Dewi Drupadi and made sure that no one would take advantage of her. After a long while, Dursasana began to tire and finally gave up. After this, Dewi Drupadi swore that she would never wash her hair again, unless she was using the blood of Dursasana, and she would never wear a bra again, unless it was made of the skin of Dursasana.

During the *Bharatayuda* (war between the Pandawa brothers and the Kurawa brothers; they were also cousins), Werkudara killed Dursasana and gifted both his blood and his skin to Dewi Drupadi.



Dewi Lesmanawati

This puppet was the daughter of king Duryudana and queen Banuwati. Even though she was considered by many to be the biological daughter of King Duryudana, many other Javanese people believe that she was a daughter of Raden Arjuna and Banuwati, because they had an affair.

Bathari Supraba



Bathari (word for goddess in Javanese) Supraba is one of Arjuna's 1001 goddess wives. He also had many others wives who were human. She was the daughter of Bathara Indra from the heaven Surendra Bawana. In the story of *Ciptaning*, Indra gave Supraba to Arjuna as a present. In this story, Niwata Kawaca (from the giant kingdom of Iman-Imantaka) wished to marry Supraba. He ordered his special servants, Mamang Murka and Mamang Dana to ask Bathara Guru for Supraba's hand in marriage. They also said that if Guru would not give them Supraba, then they would take her by force.

All the gods lost the battle to the giants, but Bathara Narada tricked the giants. He said that

if the sun rose in the west, then he would give them Supraba. This gave the gods time to think about how to kill Niwata Kawaca. Finally, the gods asked Ciptaning (name of Arjuna when he is meditating) to kill Niwata Kawaca. He shot his arrow straight at the mole on Niwata Kawaca's tongue, where he had sacred power. In gratitude, Arjuna was given Supraba and 1000 other goddesses to marry. The son of Arjuna and Supraba was named Bambang Prabakusuma.



Dewi Kunthi **Talibrata**

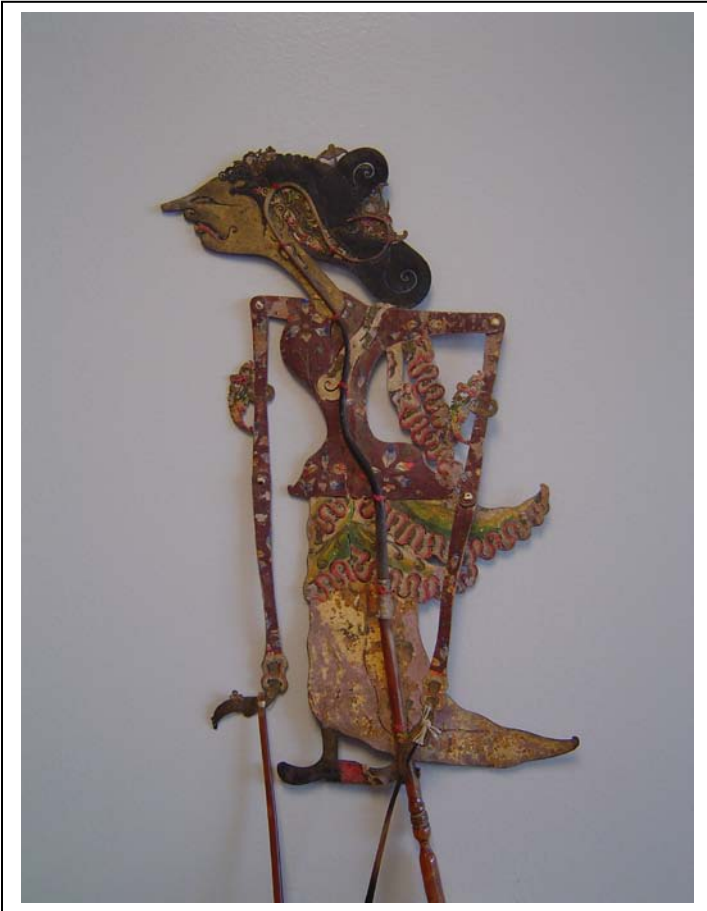
Other name: Dewi Prita.

This puppet was the daughter of the king Kunthi Boja from the kingdom of Mandura. Her husband, Pandu Dewanata, ruled the kingdom of Astina, before his brother Destarastra (Duryudana's father). When Pandu died, he asked Destarastra to take over the kingdom until his sons were old enough to rule it themselves, but instead he gave it to his son Duryudana.

She was also the mother of three of five of the Pandawa brothers (Puntadewa, Werkudara, and Arjuna; the other two Nakula and Sadewa

were from second wife Dewi Madrim), and Karna. She had Karna before she was married to Pandu Dewanata. When she was a teenager, she learned that there was chant called *Sastra Kunta Lepasing Rasa*, which enabled you to call the gods. Her teacher, Resi Druwasa warned her not to use this chant while she was in the bathroom or the bedroom, but did not tell her why. One evening, sitting in her bed, Dewi Kunthi Talibrata decided that she would call the gods, regardless of the advice from her teacher. Upon doing this, the god of the sun Bathara Surya came down and they made love. She soon became pregnant and then gave birth to Karna. Since she was a teenager, her brother, Basudewa, decided to put Karna in a basket and float him down the river.

The carriage driver of Destarastra, found the baby by the river one day, and decided to take him in as a son. In the *Bharatayuta*, Karna was killed by Arjuna, his half brother.



Bathari Wilutama

Raden Kumbayana was a handsome young man. On his journey to find his good friend Raden Sucitra, he came to a beach, but could not cross it to continue his journey. He swore that whoever could help him cross the ocean would become his wife (if a woman) or his brother (if a man). Suddenly, *Jaran Sembrani* (a female horse with wings) approached him. He rode the horse across the ocean, and on the way, he made love to the horse. *Jaran Sembrani* (who is the other form of Bathari Wilutama) became pregnant, and when the baby was born they named their child Bambang Aswatama (one of the warriors on the side of the Korawa during the

Bharatayuda war).

Bambang Aswatama was almost human, except for his feet which were the hooves of a horse. Bathari Wilutama helped Bambang Aswatama throughout his life, and during the *Mahabharata* epic, she saved him from death many times. After the *Bharatayuda*, Wilutama helped Bambang Aswatama dig a tunnel through to the Kingdom of Astina to kill the baby Parikesit. She was responsible for providing him with a light to dig by. Instead of bringing a conventional lantern, she opened her clothes and light radiated out from her breasts. Accidentally, Aswatama was killed by Kris Pulanggeni (Arjuna's Weapon), and Wilutama could not save his life.



Bratajaya a set of beautiful make up and clothes.

Bathari Kamaratih

This puppet was the wife of the god, Kamajaya from the heavens of Cakra Kembang. Kamajaya. Not only was she the god of female beauty, but her husband happened to be the god of masculinity (characterized by his dashing good looks), making him one of the most handsome of all the shadow puppets in Wayang.

The only story that this character appears in is the story of the marriage of Prince Arjuna and Princess Bratajaya. In this story, Bathari Kamaratih was the character who gave *Gamelan Lokananta* to Arjuna in order for him to have entertainment during his wedding. She also gave Dewi



Endhang Larasati (1)

When her mother was working as a singer for the royal family in the kingdom of Mandura, the king, Basudewa, fell in love with her voice and her beauty. He decided one day that he would sleep with her. Since no one knew that they had slept together they assumed that Larasati was the daughter of her husband Demang Antiyagupa.

When Larasati was growing up, she lived in a village named Widarakandang with three other children of the king Basudewa (Kakrasana, Narayana and Bratajaya). Everyone in the village immediately realized how beautiful she was, but everyone was too afraid to ask whose child she really was.

The Prince Kangsa's (ogre; other son of Basudewa's wife from an affair with Gorawangsa) followers came to Widarakandhang to take Bratajaya to their king, but Arjuna came and saved them from the ogres. When he first laid his eyes on Larasati, he realized that he was in love, and promised himself that he would marry her. Since he was already engaged to Bratajaya, he could not tell Larasati that he was in love with her. Instead, he married them both. Larasati was Arjuna's third human wife (Bratajaya, Wara Srikandhi, and Larasati).



Dewi Banuwati

Banuwati was one of the three Daughters of the King Salya from the kingdom of Mandaraka. Since she married king Duryudana, she became the queen of the kingdom of Astina.

Before she was married to Duryudana, she was Arjuna's girlfriend. When she finally decided to marry Duryudana, she told him that Arjuna must stay by her side and act as her manservant. Even after she married Duryudana, she still carried on her affair with Arjuna. Many puppeteers assume that her daughter Lesmanawati was not the daughter of Duryudana, but of Arjuna.

During the *Bharatayuda* war, she was the spy for the Pandawa brothers. This is why Pandawa knew the weakness of Korawa (Duryudana was the eldest of the 100 Kurawa brothers). The last survivors of Korawa, Aswatama and Kartamarma decided to sneak into the palace and try to kill Parikaset (grandson of Arjuna). Aswatama was about to kill the child, when the child began to cry and kicked a Keris (Javanese weapon) into his chest. When Kartamarma saw that Aswatama was dead, he ran out of the room and left the baby crying. When Prince Werkudara heard this, he ran to the child's room, and smashed the door in. Little did he know that Baruwati was asleep behind the door, and the falling debris from the door killed her.



Endhang Larasati (2)

To find out more information about this puppet see Endhang Larasati.



Dewi Erawati

This puppet was one of the daughters of the king Salya, as well as being the sister of Banuwati. After she married king Baladewa from the kingdom of Mandura, she became a queen. Before their marriage she went missing from her kingdom for many months. During this time she had been kidnapped by prince Endrajala from the underwater kingdom of Tirta Kedar. He planned to convince her that she should not go through with her current manage, and that she should instead marry him.

King Salya promised her hand in marriage to any man who could find her, and recognition as a sister for any woman who could accomplish the same task.

Duryudana, the king of Astina asked all his brothers to find her, because he was in love with her. One of the contestants in the search for Erawati was Kakrasana. Together he and Arjuna set out on a journey to try to find the kidnaper. Using Arjuna's magical ability to breath underwater, they went to the kingdom of Tirta Kedar. Arjuna killed Endrajala and they set Erawati free. After this he ran away to hide, so that Erawati would think that Kakrasana had done everything. She and Kakrasana went to her father in the kingdom of Mandaraka, and were married soon afterward.



Gambyong dancer

This puppet appears during the *Kedatonan* (inner palace) scene as a dancer to entertain the king and queen during their dinner.



Dewi Sarpa Kenaka

This puppet appears in the epic story of the *Ramayana*. She is the youngest sister of Rahwana from the kingdom of Alengka.

If the puppeteer does not have a Harimbi puppet, this puppet can be used in its stead. The name of this puppet translates to poisonous snake (*sarpa*), and nails (*kenaka*). This can be attributed to the fact that all of her nails are extremely poisonous.

In the story of the *Ramayana*, she fell in love with Laksmana the younger brother of Prince Rama, but Laksmana decided that instead of giving his love to her, he would cut her nose off. She told Rahwana that

Laksmana raped her and cut her

nose off, so Rahwana decided to go to the jungle of Dandaka to kill Laksmana. When he saw the Princess Sintha, Rama and Laksmana he decided that he would take Sintha away from Rama, so that he could marry her. In the war between Rama and his soldiers (monkeys), and Rahwana and his soldiers (ogres), Sarpa Kenaka was killed by Laksmana. He pulled her nails off and she could no longer defend herself.



Bathari Durga

Other name: Bathari Premuni.

This evil puppet was the goddess of violence, darkness and death. She lived in Setragandamayit where she controlled the ghosts, vampires and other undead monsters. In every story which features her, she is always associated with the Korawa brothers and their plans to kill the Pandawa brothers. She is considered to be one of the scariest gods, and is not even topped by her husband Bathara Guru. The only one in the world that she is afraid of and who can defeat her is Semar.

Durga used to be a beautiful goddess named Bathari Uma, but she had an affair with

Citragada and Citrasena. Upon finding out that his wife was having an affair, Bathari Guru cursed all three of them and turned them into giants.

In the *ruwatan* (exorcism) performance of the story *Sudamala*, she was able to become beautiful again when Bathara Guru possessed Sadewa (the youngest of the five Pandawa brothers) with the ability to read the chants that would help her become beautiful again.



Bambang Irawan

This puppet is the son of Arjuna and Ulupi. Arjuna was an extremely naughty character throughout his life, but he was also a valiant warrior who protected people from evil.

Once upon a time Prince Arjuna helped the ogre Jatha Gimbal, because Jatha Gimbal wanted to marry a beautiful woman named Dewi Bratajaya (one of Arjuna's wives). Prince Arjuna told Jatha Gimbal that if he wanted to marry a beautiful woman, he must first look like Arjuna. With his magical powers he turned to the ogre into someone that looked like Arjuna. At the same time, Jatha Gimbal's sister, Jatha Gini went to Dewi Sembadra, and asked if she could be one of Arjuna's

wives. With her magic powers, Sembadra turned Jatha Gini into someone that looked like Sembadra. When the two fake characters met, they fell in love and got married. Upon finding out that they were brother and sister, and that Jatha Gini was pregnant, Jatha Gimbal claimed that all of his future generations would try to kill Arjuna and his future generations. Seven generations of Jatha Gimbal's relatives still hunted Arjuna's family.

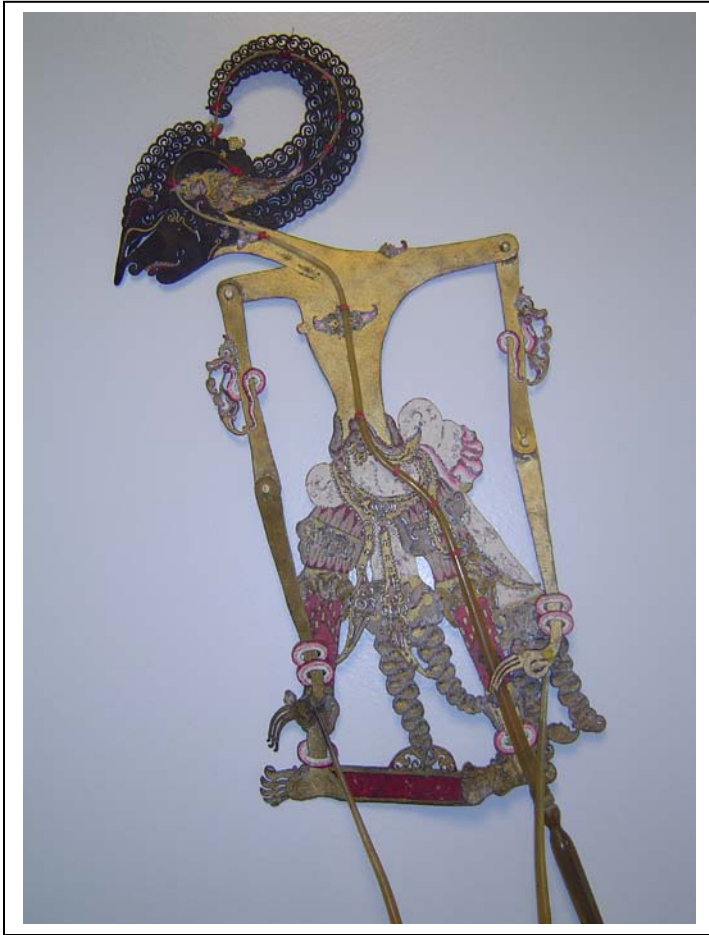
Irawan was one of the victims of this bloody battle between the two families. He was killed by Hardawalika, who was the first son of Jatha Gimbal.



Bambang Palupi Siwi

Other name: Bambang Irawan.

To find information on this puppet, see the story for Bambang Irawan.



Bambangan

This puppet can represent any one of Arjuna's many sons.

For example as Bambang Praba Kusuma (Arjuna's son and Bathari Supraba).

Bambang Praba Kusuma went to look for his father (Arjuna) in the Kingdom of Amarta (Pandhawa's Kingdom), because he had never met him. Arjuna was so surprised when he met his son, that he did not believe Praba Kusuma was actually his son. He told Praba Kusuma that if he could help the Pandhawa brothers bring Bathari Sri (goddess of rice) to the kingdom of Amarta (in the story of Sri Mulih), only then would he would accept him as his own.

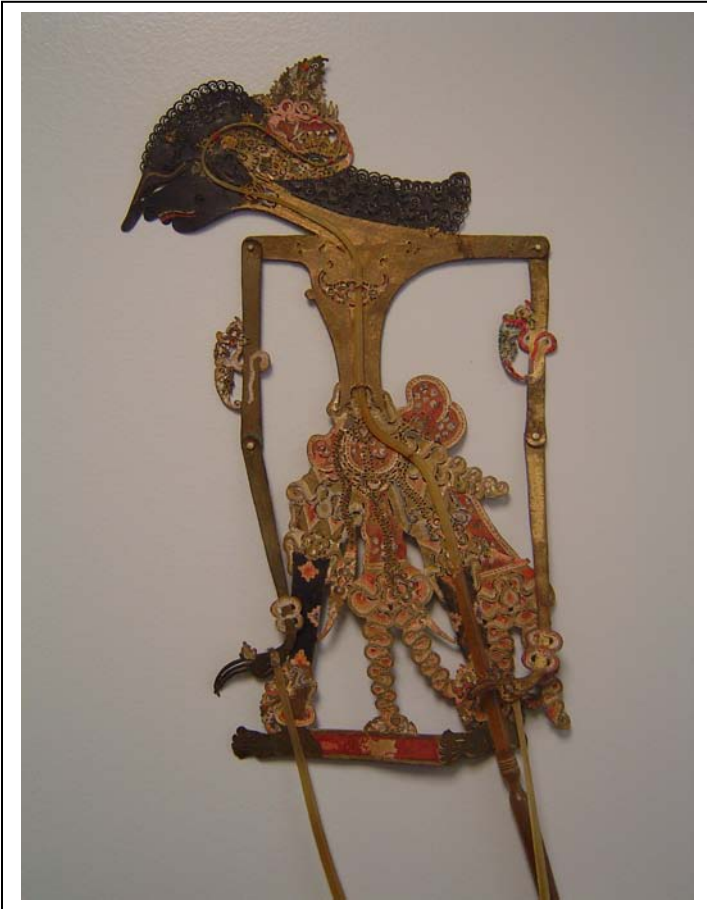
This puppet can also used by Javanese puppeteer as a character Bambang Sintawaka (the other form of Dewi Bratajaya) in the story of *Wahyu Makutharama*. In this story, Arjuna went missing for many months. Dewi Bratajaya was so jealous that she disguised herself as a man, and went looking for her husband. She finally found him at the Mountain Kutharunggu meditating and receiving Wahyu Makutharama (the meaning of Hasta Prata; Hasta Brata were the eight steps to Rama, or the eight steps to becoming a good king).



Bocah Gunung

Other names: Bambangan.

To find a story about this puppet, see the information for Bambangan.



Raden Angkawijaya

Other names: Raden Abimanyu, Raden Jaya Murcita.

Angkawijaya was the only son of Arjuna and Dewi Bratajaya.

Like his father, Raden Angkawijaya was also popular among women. His first marriage was to Dewi Siti Sendari the daughter of King Sri Bathara Kresna from the Kingdom of Dwarawati. His second wife was the daughter of King Madswapati from the kingdom of Wirathta. These two had son Raden Parikesit, who became the King of Astina after the *Bharatayuda* war.

During this war he saved all the Pandhawa brothers lives. The Pandhawa brothers found

themselves in the middle of the troops of Pandhita Durna (commander of Korawa and their soldiers) when used the tactic *Cakrabyuha*. Raden Abimanyu rode his magical horse Kyai Ciptawilaha through the troops to open an escape for the Pandhawa brothers, even though he would have no way out, thereby sacrificing himself.



Raden Abimanyu

Other names: Raden
Angkawijaya, Jaya Murcita.

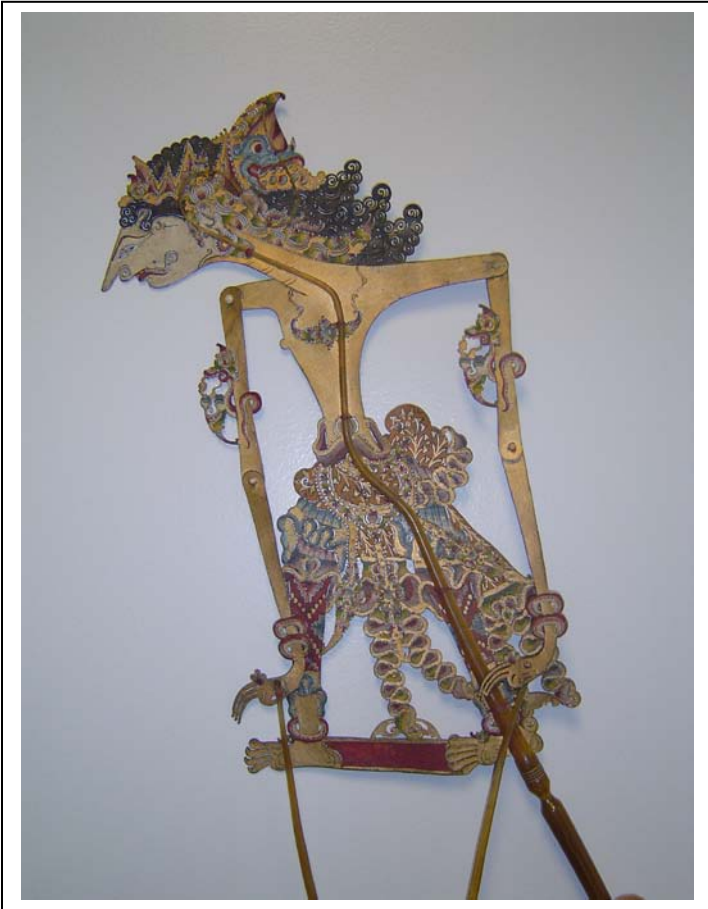
To find out more information
about this puppet, see the story
for Raden Angkawijaya.



Raden Jaya Murcita

Other names: Raden Abimanyu,
Raden Jaya Murcita.

To find out information on this
puppet, go to either story for
Raden Angkawijaya.



Bambang Bremani

Bambang Bremani was one of the twin sons of Bathara Brama.

He was an ancestor of the five Pandhawa brothers, and was married to Dewi Srihunon (a daughter of Bathara Wisnu). They had one son named Bambang Parikenan.

Bathara Brama and Bathara Wisnu were both sons of Bathara Guru.



Raden Premadi

(wanda Nganten)

Other names: Raden Kumbang
Ali-ali, Raden Parta Suba,
Begawan Ciptaning, Raden
Pandhu Putra, Raden Danang
Jaya, Raden Endra Tenaya,
Raden Arjuna.

He was the third son of King
Pandhu Dewanata and Kunthi
Talibrata.

Raden Premadi is the other
name of Raden Arjuna, the third
brother of five Pandhawa
brothers. The only difference is
that Raden Premadi is what
Arjuna is called when he is
young. This special puppet
Wanda Nganten is used during
the wedding day in the story of
Parta Krama when he marries
Dewi Wara Sembadra. Before

he marries Wara Sembadra, he is the love interest of many women such as Dewi Erawati (the wife of King Baladewa), Dewi Surtikanthi (the wife of King Karna), and Dewi Banuwati (the wife of King Duryudana). These three women were the daughters of King Salya from the kingdom of Mandaraka, who wished that one of his daughters could become Raden Premadi's wife. Premadi was also an incarnation of Wisnu the god of law. Not only did he help and protect people from cruelty, but he is also a hero for all creatures and gods. He has a magical arrow, Bromasta, which becomes millions of arrows when it was shot from his bow. He also has many other magical weapons from heaven, such as Kris Pulanggeni, an arrow called Harda Dedhali, Kris Kalanadhah and another arrow called Pasupati. Raden Premadi is very popular with the Javanese people and puppeteers.

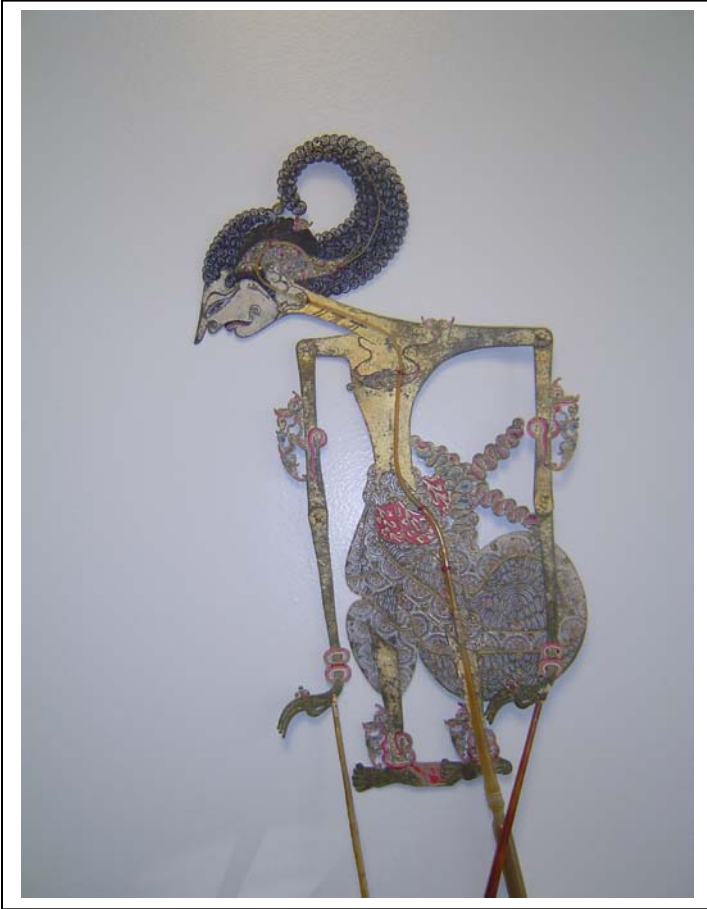


Premadi

(wanda joko)

Other names: Raden Kumbang
Ali-ali, Raden Parta Suba,
Begawan Ciptaning, Raden
Pandhu Putra, Raden Danang
Jaya, Raden Endra Tenaya,
Raden Janaka.

To find out information on this
puppet, look to the story of
Raden Janaka.

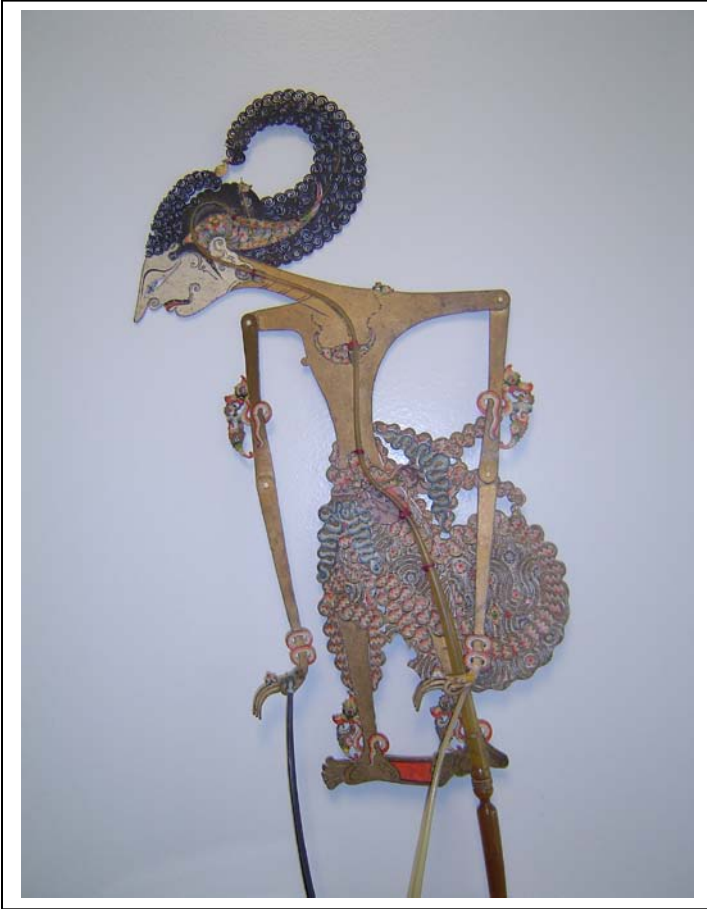


Premadi

(wanda Manten)

Other names: Raden Kumbang
Ali-ali, Raden Parta Suba,
Begawan Ciptaning, Raden
Pandhu Putra, Raden Danang
Jaya, Raden Endra Tenaya,
Raden Janaka.

To find out information on this
puppet, see the story of Raden
Janaka.



Raden Premadi

(wanda Bantheng)

Other names: Raden Kumbang
Ali-ali, Raden Parta Suba,
Begawan Ciptaning, Raden
Pandhu Putra, Raden Danang
Jaya, Raden Endra Tenaya,
Raden Janaka.

To find out information on this
puppet, see the story for Raden
Raden Janaka.



Raden Surya Putra

(Surya: the sun, Putra: son of)

Other names: Suryatmaja, Arka Suta, Kunthi Atmaja, Prita Putra, Daditya Sunu, Karnaa., Tali Darma.

Raden Surya Putra is Dewi Kunthi Talibrata's first son with the god Surya (the god of sun). When Dewi Kunthi Talibrata is young she learns many skills, including magical chants to Resi Druwasa. One of the chants is called *Sastra Kunta Lepasing Rasa*. Her teacher warns her that whatever she does, this chant should not be read in the bathroom or in the bedroom. Dewi Kunthi Talibrata decided that she would call the gods, regardless of the advice from her teacher. Upon doing this, the god of the

sun Bathara Surya came down and they made love. She soon became pregnant and then gave birth to Surya Putra (son of the Sun). Since she was a teenager, her brother, Basudewa, decides to put Surya Putra in a basket and float him down the river. The carriage driver of Destarastra, the king of Astina, Adipati Radeya finds the baby by the river one day, and decides to take him in as a son. Later on in his life, Raden Surya Putra marries Dewi Surtikanthi, and becomes the highest commander of Astina's Army. As a son of the God Surya, he has a magical arrow named *Kunta Druwasa Wijayandanu* and magical kris called Kyai Jalak. During the Bharatayuda war, he kills Raden Gathutkaca with this magical arrow.



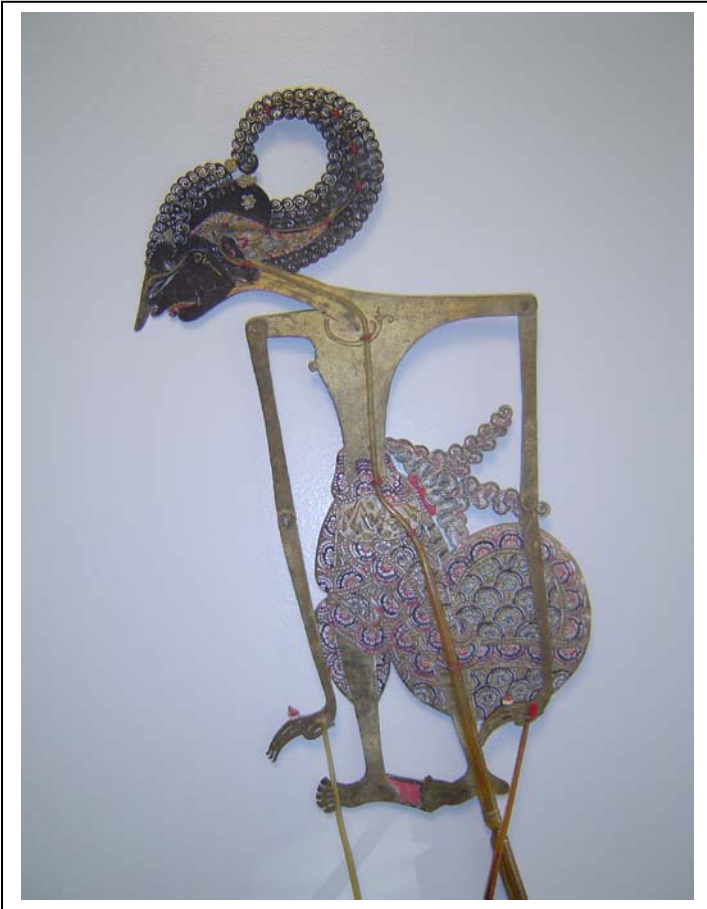
Bathara Kamajaya: his name is Arjuna.

Bathara Kamajaya

Bathara Kamajaya is Bathari Kamaratih's husband.

Kamajaya is from the heavens of Cakra Kembang. He is the god of masculinity (characterized by his dashing good looks).

The story behind the birth of Arjuna starts, because King Pandhu Dewanata has a health problem which makes him impotent. Dewi Kunthi Talibrata (his wife) really wants children, and decides to take matters into her own hands. She uses her magical chant *Sastra Kunta Lepasing Rasa* to invite Bathara Kamajaya to earth, where they meet and make love. Soon after this a baby is born as handsome as

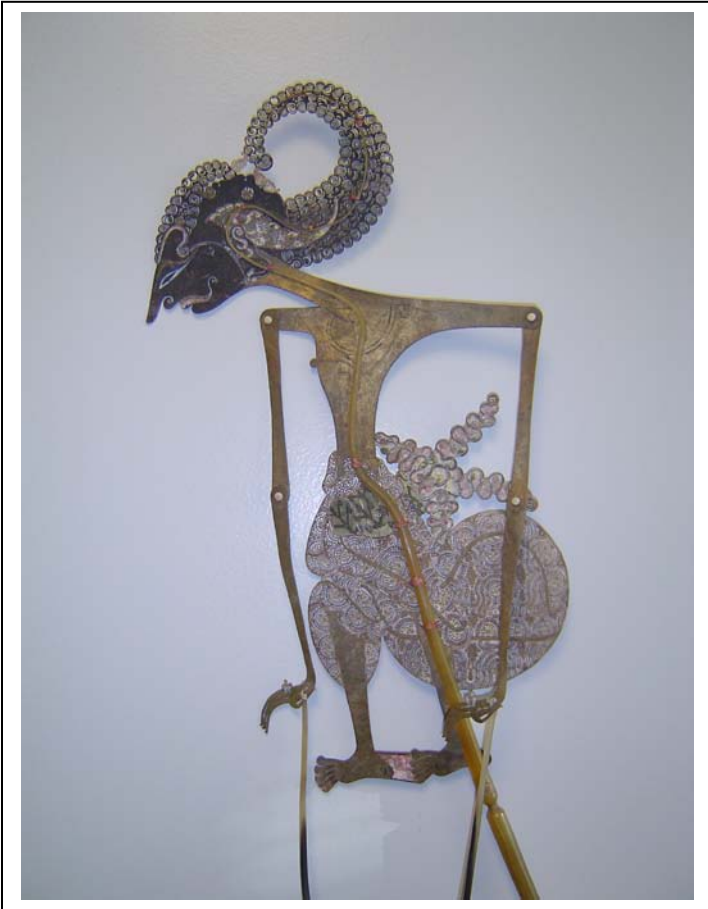


Raden Janaka

Other names: Raden Premadi, Raden Kumbang Ali-ali, Raden Parta Suba, Begawan Ciptaning, Raden Pandhu Putra, Raden Danang Jaya, Raden Endra Tenaya, Raden Arjuna.

This puppet is the third son of Pandhu Dewanata and Dewi Kunthi Talibrata. When Dewi Kunthi Talibrata is pregnant with Janaka, Bathara Guru orders the incarnation of Bathara Wisnu to come and visit. Dewi Kunthi Talibrata is selected to act as the vessel for Wisnu's soul. When the child is born, Bathara Indra (one of the highest deities) descends to earth to name this boy Endra Tenaya (son of Endra) and present him with the miraculous arrow named Kyai Bramastra.

Arjuna became an idol for the Javanese People. He is not only a hero who has physical prowess and intelligence, but he is also sensitive and refined. Nearly every house that Arjuna enters is later on blessed with a child. He is very likeable because although always successful, he is always humble to those around him. Impatience and despondency make him more likeable.



Raden Arjuna

Other names: Raden Premadi, Raden Kumbang Ali-ali, Raden Parta Suba, Begawan Ciptaning, Raden Pandhu Putra, Raden Danang Jaya, Raden Endra Tenaya, Raden Janaka.

To find information on this puppet, see the story for Raden Janaka.



Raden Danang Jaya

Other names: Raden Premadi, Raden Kumbang Ali-ali, Raden Parta Suba, Begawan Ciptaning, Raden Pandhu Putra, Raden Janaka, Raden Endra Tenaya, Raden Arjuna.

To find information on this puppet, see the story for Raden Janaka.



Raden Endra Tenaya

Other names: Raden Premadi, Raden Kumbang Ali-ali, Raden Parta Suba, Begawan Ciptaning, Raden Pandhu Putra, Raden Danang Jaya, Raden Janaka, Raden Arjuna.

To find information on this puppet, see the story for Raden Janaka.



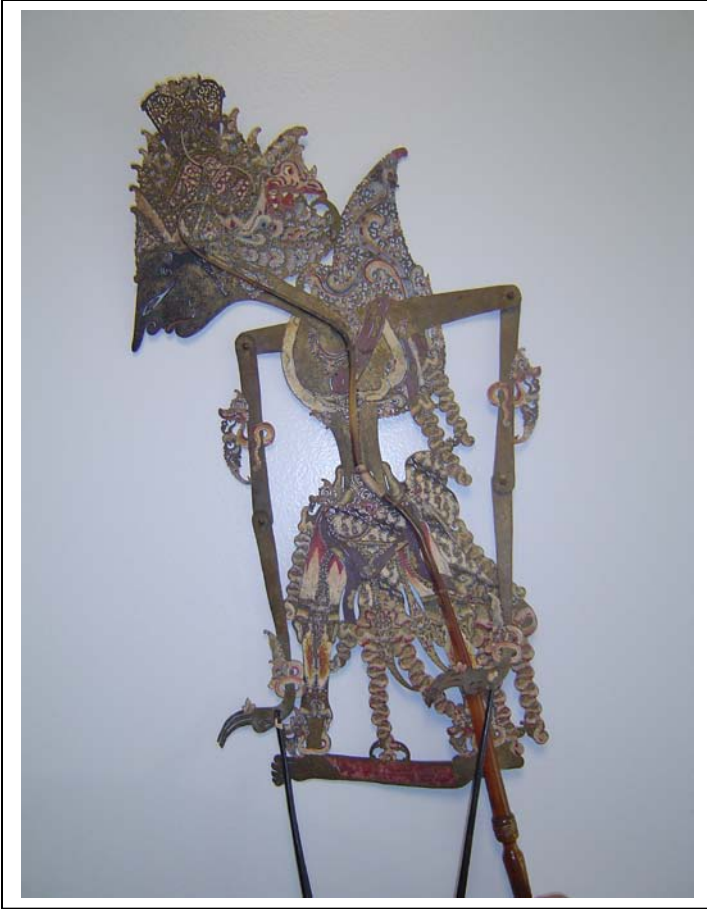
Bathara Ismaya

Bathara Ismaya is the older brother of Batahara Guru, and Antaga. These three puppets are the sons of Shang Hyang Tunggal.

Bathara Ismaya marries Bathari Kanastren, who has three sons: Bathara Yama Dipati (the god of hell), Bathara Temboro, and Bathara Kamajaya.

When these brothers began to fight over who had actually been born first, Shang Hyang Tunggal said that whoever could swallow the mountain was the oldest. Bathara Manikmaya did not try, and this proved that he was the youngest. Antaga tried, but he could not swallow the mountain, and hurt his mouth,

making him the middle child. Ismaya was able to swallow the mountain, but could not spit the mountain out. From then on, Antaga became Togog (puppet with a mouth that looks like the letter V), the protector of evil characters. Bathara Ismaya became Semar (clown puppet with very big stomach) who looks after the good characters (the generation of Bathara Brama, such as five Pandhawa brothers and their generations).



Prabu Rama Wijaya

Other names: Raden Ragu Putra, Bathara Rama, Rama Dewa.

This puppet is the son of Dewi Ragu and King Dasarata from the kingdom of Ayodya. He is also one of the incarnations of the god Wisnu. When he was young, he lived in the Kingdom of Ayodya with his brother Laksmana, until his step mother had a son named Bharata. He went to the forest with his wife Sintha, and his faithful brother Laksmana to save their father's throne, which his step mother had taken for her son.

For thirteen years they lived in exile until Rahwana the king of Alengka kidnapped his wife. On Rama

and Laksmana's journey to look for Rama's wife, he helped the monkey Sugriwa kill his evil brother Subali, and became friends the monkey king Sugriwa. With the help of Monkey warrior Hanoman, he found out that his wife was being held against her will in the kingdom of Alengka. The big war between Rahwana with his giant army, and Rama and his monkey army became the biggest war in the Ramayana epic. Rahwana was killed, along with his family by Rama's magical arrow Gowa Wijaya, and Rama was reunited with his wife Sinta. The next incarnation of Wisnu occurred during the *Mahabharata* epic in the body the King Kresna from the Kingdom of Dwarawati.

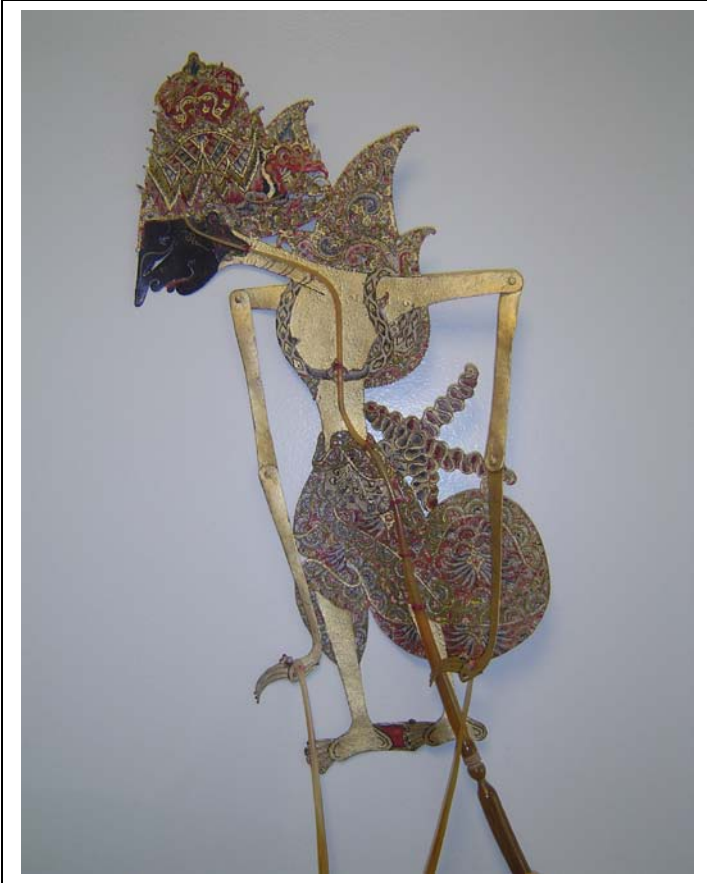


Prabu Puntadewa

(After Bharatayuda war)

Puntadewa is the oldest of five Pandhawa brothers. This puppet figure appears only after the Bharatayuda war, when the five Pandhawa Brothers move to Astina Kingdom. After the Bharatayuda, there are not many stories, because all of the Korawa brothers were dead.

The headgear of this character is that of a king, but the *sampur* (cloth) on the shoulder is the sign of a person who is also priest. After the Bharatayuda war, Prabu Puntadewa only thought of god, and felt that he had committed a great sin by participating in the murder of his own cousins, the hundred Korawa brothers.



Prabu Arjuna **Wiwaha**

Prabu Arjuna Wiwaha was the name of Raden Arjuna when he became a king of gods in *Selaraja Waru Binangun* (in the story of Ciptaning).

Raden Arjuna was meditating at the top of the mountain Indrakila, because he wanted to receive a magical weapon in order to defend his family from their evil cousins: the Korawa. For many months his meditations continued. Eventually the god Guru was very worried about his heaven Suralaya which had been destroyed by the evil giant Mamang Murka. Goddess Dewi Supraba, Dewi Wilutama, Dewi Warsiki, Dewi Surendra,

Dewi Gagar Mayang and Dewi Leng-leng Mandanu tried to wake Ciptaning up from his meditation by giving him a massage, and dancing around him, but to no avail. Bathara Indra disguised himself as the priest Padya, and visited Ciptaning. Both Ciptaning and Padya were discussing the differences between a warrior and a priest, when Ciptaning revealed that he wanted to be both.

When the mountain Indrakila was damaged by the giant Mamangdana (faithful servant of King Niwatakawaca) who wanted to kill Ciptaning, Ciptaning cursed Mamangdana who was then turned into a boar. Bathara Guru disguised himself as a hunter, and shot the boar at the same time as Ciptaning. Both arrows killed the boar. Ciptaning then realized that the hunter was actually Bathara Guru. Guru then gave him the magical arrow *Pasopati* (arrow with the blade like a half moon) which would never miss its target. Bathara Guru asked Ciptaning to kill Niwata Kawaca using the arrow and promised to give him Bathari Supraba's hand in marriage, and the throne to the heaven Solaraja Waru Binangun for three months. With the help of Bathari Supraba who pretended that she loved Niwata Kawaca, they found out that Niwata Kawaca's weakness was a mole on his tongue. Ciptaning was hiding behind listening to their conversation and waiting until he knew his exact weakness. When he heard this, he shot the magical arrow Pasopati and killed Niwata Kawaca.



Prabu Sri Bathara Kresna

Other names: Padmanaba, Kesawa, Danardana, Danarjana, Harimurti, Narayana,

Sri Bathara Kresna was the king of Kingdom Dwarawati. He was an incarnation of Wisnu the god of law. He was also the younger brother of King Baladewa from the kingdom of Mandura and older brother of Dewi Wara Sembadra (Arjuna's first wife).

Sri Bathara Kresna had two magical weapons *Cakra Baswara* (an arrow with the blade as a circle and the blade around the circle). Once this arrow locked onto its target, it would never miss. The other weapon was a flower called

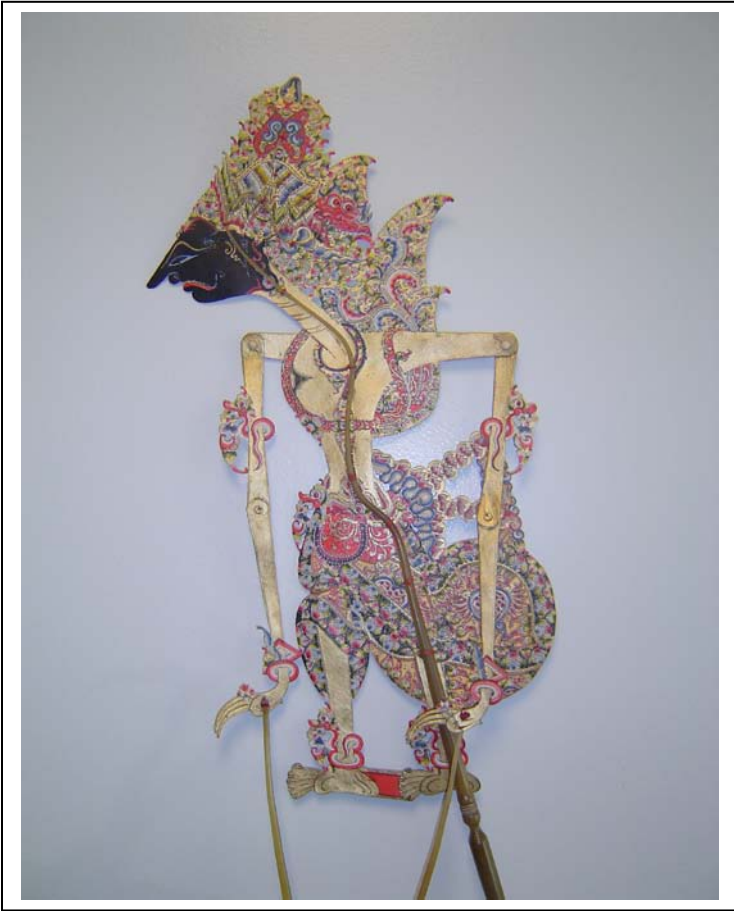
Wijaya Kusuma. This flower could raise the dead from their graves. During the Bharatayuda war, he had the book *Kitab Jitabsara*, that contained the names of the warriors who would be able to kill the Korawa soldiers, and a gong called *Bendhe Pancajannya*. This gong gave the signals to the army during the war; if the sound of the gong was loud and clear, the Pandhawa army would win the war. Every morning before the battle began, he played the gong and chose the commander to lead the army against the Korawa. Sri Bathara Kresna was the adviser of the five Pandhawa brothers, and their protector in the *Mahabharata* epic.



Prabu Hari Murti

Other names: Padmanaba,
Kesawa, Danardana, Danarjana,
Sri Bhatara Kresna, Narayana.

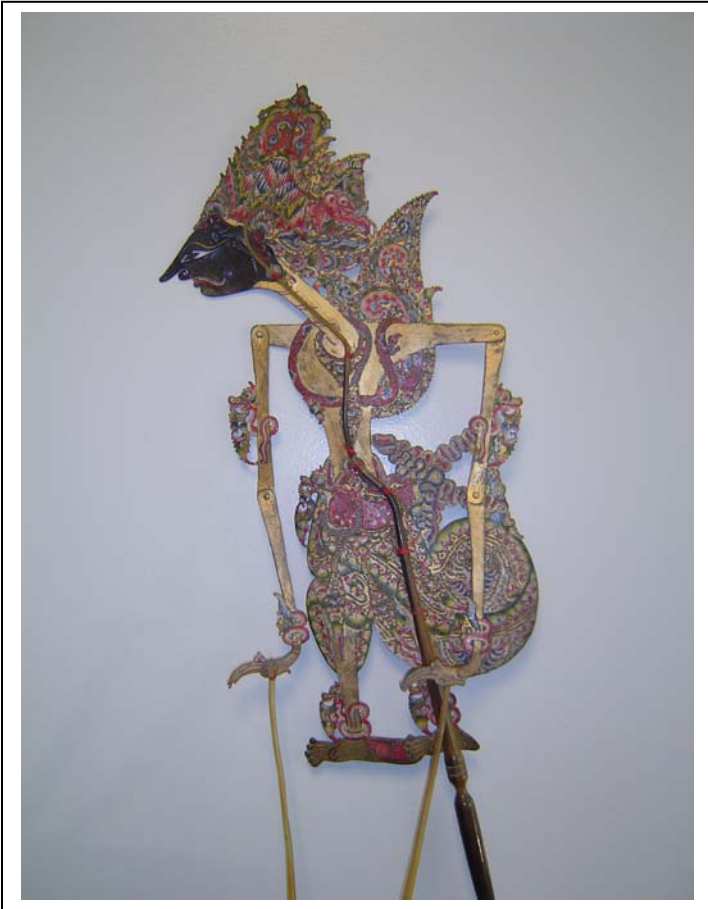
To find information on this
puppet, see the story for Prabu
Sri Bathara Kresna.



Prabu Padmanaba

Other names: Sri Bathara
Kresna, Kesawa, Danardana,
Danarjana, Harimurti,
Narayana.

To find information on this
puppet, see the story for
Prabu Sri Bathara Kresna.



Prabu Danardana

Other name: Padmanaba,
Kesawa, Sri Bathara Kresna,
Danarjana, Harimurti,
Narayana.

To find information on this
puppet, see the story for Prabu
Sri Bathara Kresna.



Antaga.

Bathara Guru

Other names: Manikmaya, Nilakantha, Catur Boja.

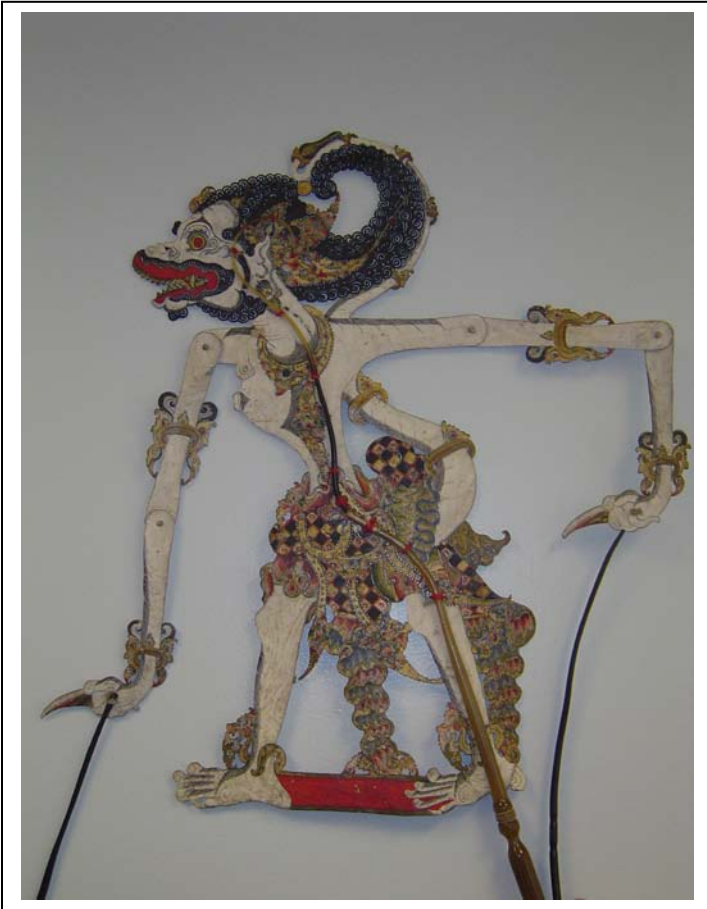
This puppet symbolizes the imperfection of man. He was often tempted to do wrong by his passions. Imperfection is expressed by four defects in the physiology of the puppet:

1. 4 arms
2. Small feet
3. Marks on throat
4. fangs

Sang Hyang Tunggal had two sons born at the same time: one appeared in dark light, Ismaya (Semar), and one in bright light, Manikmaya (Guru). The other version of this story is that Shang Hyang Tunggal had three sons that came from an egg. The yolk became Ismaya, the white became Manikmaya and the shell became

Explanation of Defects:

1. Four arms: He laughed at a man praying in a blanket, which made the man appear as if he had 4 arms. After this he developed a second pair of arms.
2. Small Feet: He thought he was perfect, so Shang Hyang Tunggal decided to punish him with physical defects. When Manikmaya visited earth and met Nabi Isa (Jesus Christ), he found out that he could not walk directly after his birth. Since, Manikmaya was able to walk directly after his birth; he doubted the validity of the descent of Nabi Isa (Jesus Christ) from god. As punishment, his own left feet become paralyzed. After this incident he could not walk, and therefore had to be carried by Cow Andini.
3. Marks on throat: Once he drank poisoned water (thinking it was pure) and got a spot on his throat (ignorance).
4. Fangs: He was often too lustful with woman. When his wife found out, she became angry, grew fangs and became a giant. He soon grew fangs as well.



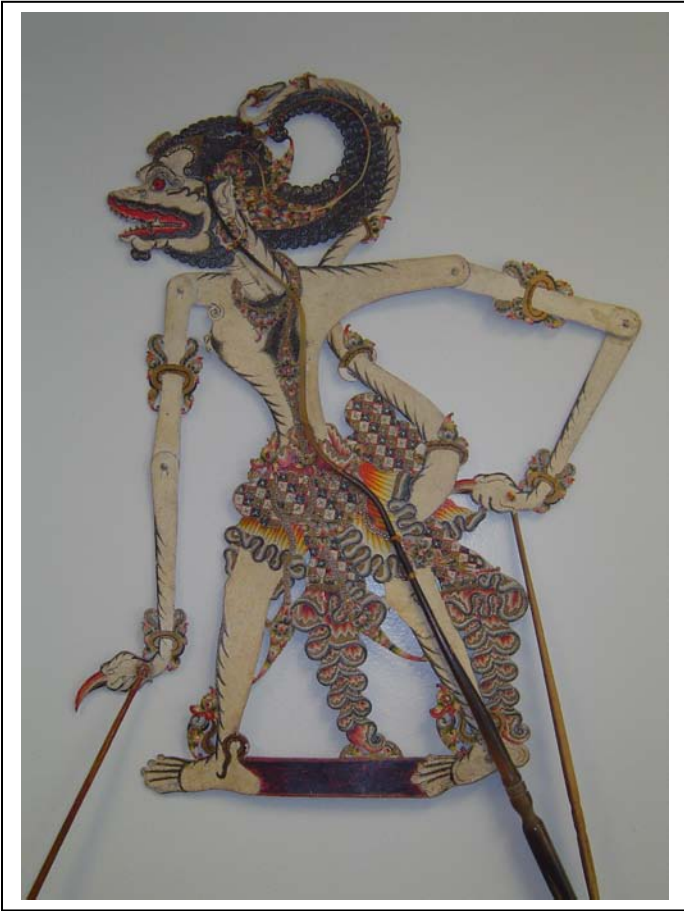
Raden Hanoman

Other names: Raden Ramandayapati, Raden Senggana, Raden Maruti, Raden Bayu Siwi, Raden Anjani Putra.

He was the son of Dewi Anjani and Bathara Guru.

Resi Gutama and his wife Dewi Wuryansari had three children; Dewi Anjani, Anjaningrat, and Anjanarka. Since Dewi Anjani was the first daughter, she was given *Cupumanik Astagina* (magical ball which could see the world; this ball belonged to god Guru) by her mother. One day her father found out that his children were fighting for the *Cupumanik Astagina*. When he found out what the toy was, he got extremely angry with his

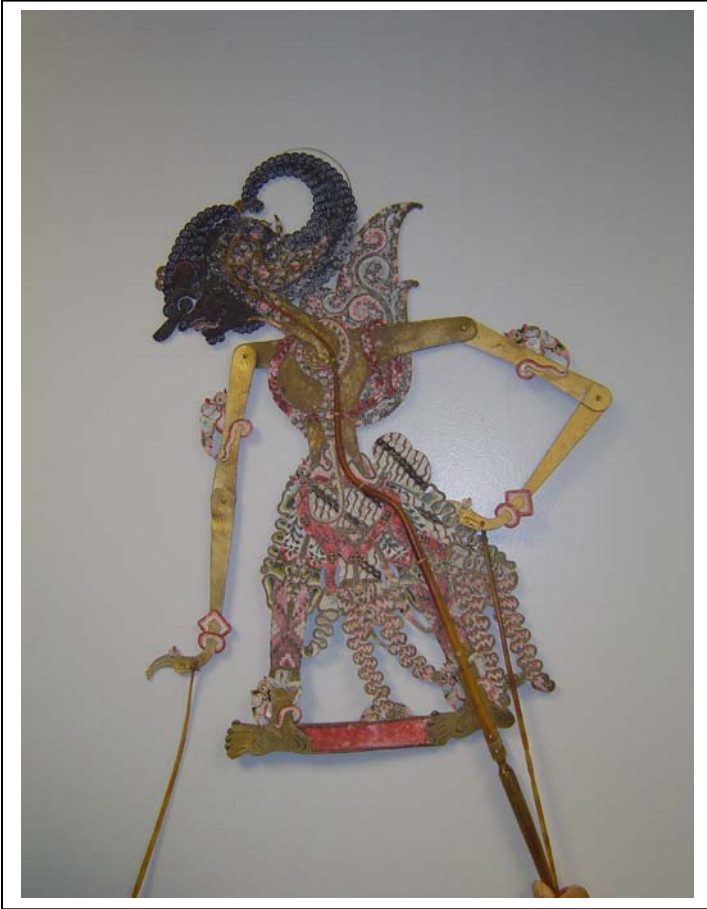
wife, because Guru only gave this gift to people with whom he had affairs. He threw *Cupumanik Astagina* out a window, and told his children that the first person to find it could have it. It fell into the spring that lay deep in the forest. Without thinking Anjaningrat and Anjanarka jumped into the spring, but because the water had been contaminated by the power of *Cupumanik Astagina*, they turned into monkeys. While waiting for her brothers, Dewi Anjani washed her hands and face, so that her hands and face looked like those of a monkey. Resi Gutama changed his two sons names to Subali and Sugriwa. He commanded that his children meditate in the forest to gain their good future. Sugriwa meditated the way deer live (*Tapa Ngidang*), Subali meditated like bats live (*Tapa Ngalong*), and Anjani meditated under the water fall without clothes and only allowing herself to eat things that dropped on her. When Bathara Guru saw the beauty of Anjani's naked figure, he masturbated and the sperm fell on a leaf which was blown by the wind towards Anjani's thigh, where it landed. Since she could only eat things that fell on her, she ate the leaf. After she ate the leaf she became pregnant, and the future baby would be named Hanoman the white monkey.



Raden Senggana

Other names: Raden
Ramandayapati, Raden Senggana,
Raden Maruti, Raden Bayu Siwi,
Raden Anjani Putra.

To find information on this
puppet, see the story for Raden
Hanoman

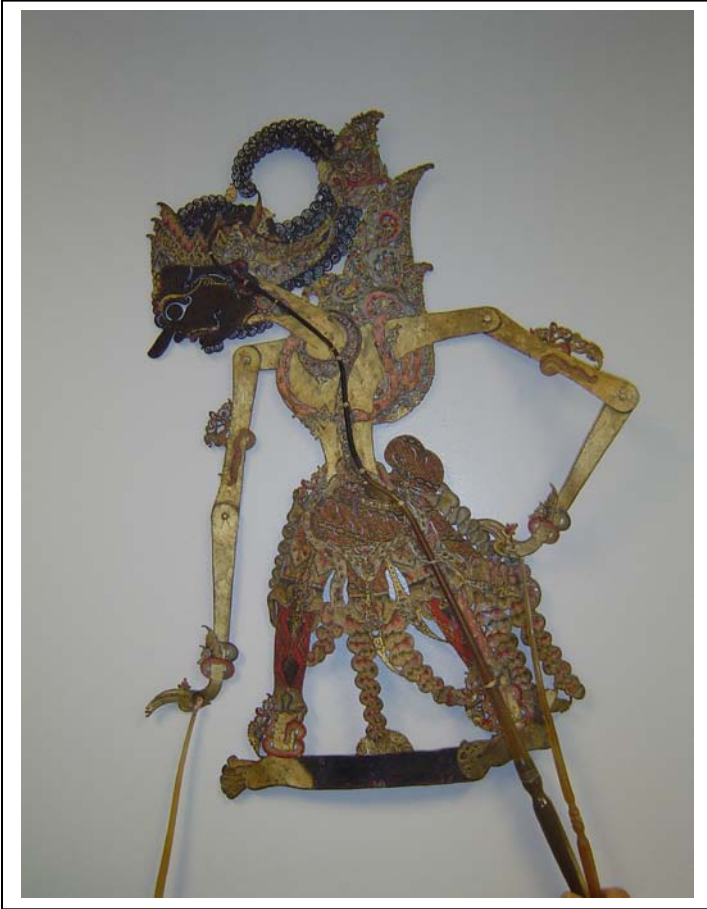


Raden Sasi Kirana

Raden Sasi Kirana was the only son of Raden Gathutkaca and Dewi Pregiwa. He never met his father, because Dewi Pregiwa was seven months pregnant when Raden Gathutkaca was killed in the Bharatayuda war. Sasi Kirana could fly like his father soon after his birth. He also had all the same equipment that his father had:

1. *Kotang Antakusuma* was the jacket inside his skin which protected him from any weapons.
2. *Badhong Dewangkara* allowed him to fly anywhere without being detected by others.
3. *Tlumpah Pada Kacerma*, were sandals that allowed him to walk in any condition and not be poisoned by poisonous animals.

Every element of his body had been designed for a fighter and helped him become a great warrior like his father. During the rule of his cousin King Parikesit (son of Abimanyu) in the kingdom of Astina, he acted as an army commander along side his cousin Danurwinda (Son of Raden Antareja – Gathutkaca’s brother).



Raden Gathutkaca

Other name: Raden Tetuka, Raden Bima Putra, Raden Arimbi Atmaja, Raden Blencongares, Raden Blumbang Segara.

Raden Gathutkaca was Bima's son by the giantess, Dewi Arimbi. He ruled the kingdom of good giants in Pringgandani, but was always ready to act as a loyal agent for his uncles, the Pandhawa brothers. His special attribute was his ability to fly.

One of the most famous stories in Wayang is based on his romantic passion for Dewi Pergiwa. Gathutkaca was first introduced to Prgiwa when Arjuna asked Gathutkaca to pick up Pergiwa from her mother's house (Pergiwa is

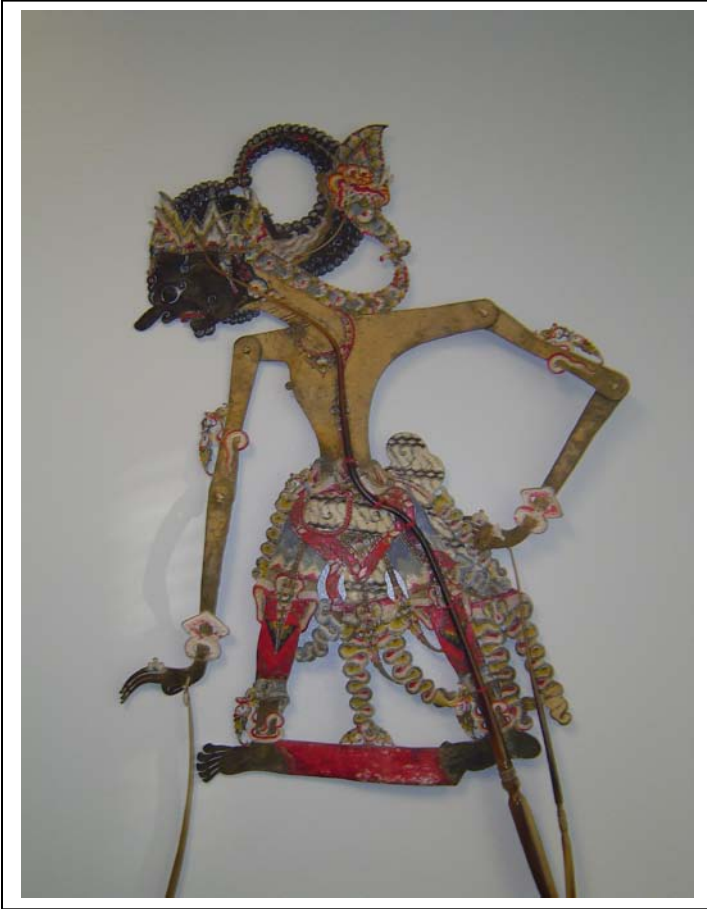
another one of Arjuna's children) in the village of Andhong Sumawit. He was also a warrior during the *Bharatayuda* war, and was the last major figure on the Pandhawa side to die. He died after being struck down by his uncle Adipati Karna as he flew above the Korawa army.



Raden Tetuka

This puppet is used to represent Raden Gathutaka only when he is in flight.

For more specific information about this puppet, see the story written for Raden Gathutaka.



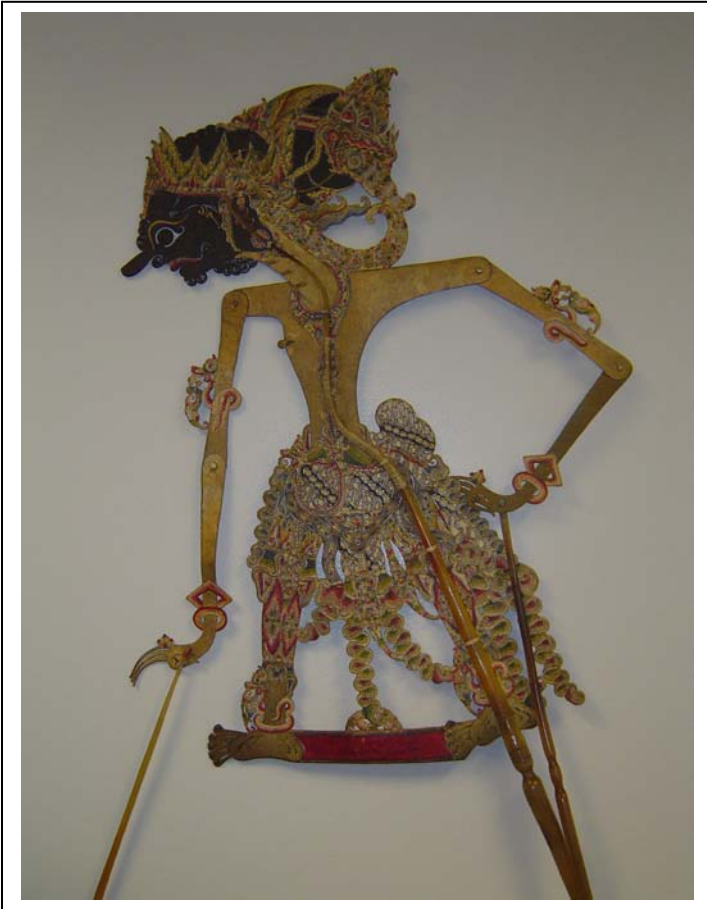
Raden Antareja

Raden Antareja was the son of Raden Bratasena and Bathari Nagagini (daughter of Bathara Nagaraja, the god of snake).

When the five Pandhawa brothers were young, their cousins, the Korawa brothers were always trying to kill them. One such event started when the Korawa made a great hall *Bale Gala-gala* out of soft wood and materials that would burn easily. They invited the five Pandhawa brothers and their mother Kunthi Talibrata to a party in the hall, where they gave them alcohol and poisoned food, which made them fall fast asleep. At midnight when the mother and her five sons were asleep, the Korawa burnt the *Bale Gala-gala* to the ground.

Bratasena, the second and strongest of the Pandhawa brothers, grabbed all of his brothers and followed the White Possum (*garangan putih*), through the tunnel that he had made under ground which lead them to Kayangan Sapta Pretala. Bratasena met Dewi Nagagini, who was the beautiful daughter of Bathara Nagaraja, and agreed to marry her.

Raden Antareja was a great warrior, he could dive under ground, and his saliva was as poisonous as the most poisonous snake (he was a half human and half snake). He was killed by his own poison just before the Bharatayuda when King Kresna asked him to lick his own footprint on the ground.



Raden Gandamana

Raden Gandamana was the younger brother of the King Drupada from the kingdom of Pancalaradya.

He was the assistant to the King Pandhu Dewanata (the father of five Pandhawa brothers), from the kingdom of Astina. In the story of *Gandamana Luweng* (buried Gandamana alive), he was chosen by King Pandhu Dewanata to go to the Kingdom of Pringgandani to talk about relationship between the two Kingdoms. During his meeting with Prince Arimba (the oldest son of King Tremboko from the kingdom of Pringgandani), Raden Suman the youngest brother of Dewi Gendari (the wife of Destarata) shot an arrow at Raden Arimba. Arimba

thought that Raden Gandamana was trying to kill him, so he commanded that all of his soldiers arrest Gandamana. Raden Suman and Korawa buried Gandamana alive and reported to the king that Gandamana had been killed by Pringgandani's army. Despite being buried under the ground, he escaped, and decided to take his revenge out on his enemies who had set him up. He went back to Astina Kingdom and beat Suman until his young handsome body changed to an old and ugly character (Sengkuni). Prabu Pandu Dewanata expelled him from Astina and sent Gandamana back to Pancalaradya. In the story of the Marriage of Puntadewa (oldest of five Pandhawa brothers) and Dewi Drupadi (Drupada's daughter), Gandamana was killed by Bratasena (second brother of the five) and the body of Gandamana possessed Bratasena. Gandamana gave Bratasena the magical powers *Ungkal Bener* and *Blabak Pengantol-antol* (could jump for many miles in one step).

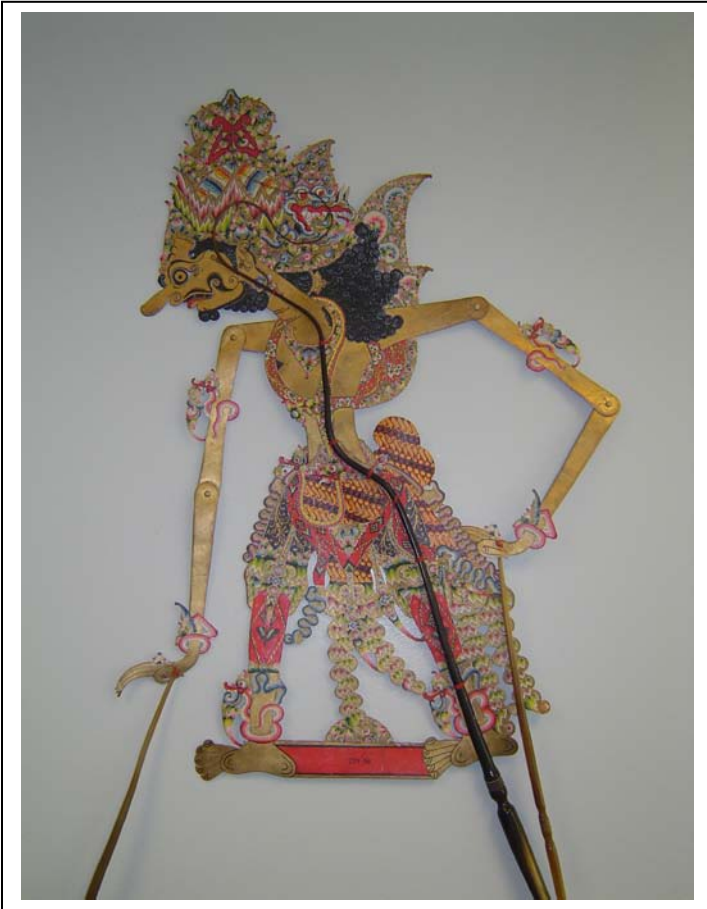


Raden Hanoman **Triwikrama**

Other names: Raden Ramandayapati, Raden Senggana, Raden Maruti, Raden Bayu Siwi, Raden Anjani Putra.

To find more information on this puppet, see the story for Raden Hanoman

This puppet represents Hanoman when he is angry. One way to distinguish between this puppet and Hanoman is that this puppet is much larger in size than a normal Hanoman puppet.



Prabu Suteja

Other name: Boma Narakasura.

King Suteja from the kingdom of Trajutrigna was the son of King Sri Bathara Kresna and Bathari Pertiwi. Suteja was also the rival of King Gathutkaca throughout his life, partly because Gathutkaca was elected commander during the Bharatayuda war.

The Pandhawa originally chose Gathutkaca as a Commander, but Suteja was jealous. Gathutkaca could not kill Suteja because he had the magic power Pancasona, which meant that he could not die as long as the body was still on the ground. Each time he was killed, he would just come right back to life again. Suteja killed

his half brother Raden Samba, son of King Kresna and Dewi Jembawati, because Raden Samba had an affair with Dewi Hagnyanawati (Suteja's wife). In the story of *Samba Juwing*, his assistant Patih Pancatnyana was an evil being who encouraged Suteja to cut every single part of Samba's body. From the affair with Raden Samba, Dewi Hagnyanawati became pregnant and their son (Raden Harya Dwara) went on to become an assistant to King Parikesit in the kingdom of Astinapura (after the Bharatayuda war). Prabu Sri Bathara Kresna (Samba and Suteja's father) was very sad after the death of his son Samba the future king of the Kingdom Dwarawati. After he found out that Suteja was the killer, Sri Bathara Kresna (father) and Suteja (son) began to fight. This war between the Kingdom of Dwarawati and the kingdom of Trajutrigna was called the *Gojalisuta* war (war between father and son). Because Suteja had the magic power Pancasona, every time Sri Bathara Kresna killed him, Suteja just came back to life again.

Sri Bathara Kresna finally decided to kill his own son by making *anjang-anjang* (stage to put Suteja's body on), so that the body was not touching the ground. Sri Bathara Kresna once again killed Suteja, but this time he died before the body touched the ground. The death of Suteja was good news for the five Pandhawa brothers, because if he was still alive, Suteja would have been on the Korawa side during the Bharatayuda war.



Wasi Rama Parasu

Other names: Wasi Rama Bargawa, Rama Wadung.

He was one of the sons of Begawan Jamadagni (the youngest of three brothers from the Kingdom of Maespati). His older brothers were King Heriya and Resi Wisanggeni, who was the father of Bambang Sumantri (Patih Suwanda) and Bambang Sukrasana.

Begawan Jamadagni and his wife Dewi Renuka had five children, and lived in peaceful *padepokan* (home). Jamadagni decided to become a spiritual teacher, and taught his children to be honest men and good human beings. Rama Bargawa was the youngest, but through his studies became very *sakti*

(mastered his supernatural power), in order to benefit mankind. They lived a simple and happy life in their home for many years without any disturbance, until King Citrarata arrived in the forest near by their village to hunt.

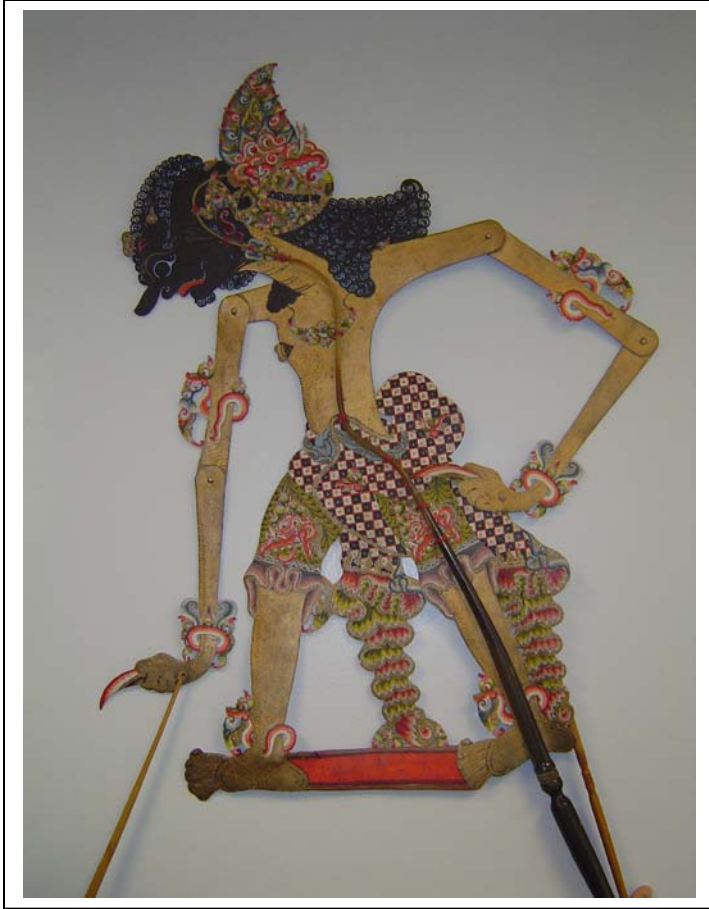
One day Dewi Renuka went to a river nearby to wash some clothes, she saw a man standing on the other side of the river. He started to undress and bathe in the river. After long years of life in her small home, her deep desire for this man made her forget that she was a married woman with five children. She swam near him half naked. After several weeks of hunting alone, the King realized he was sexually attracted to her. For five days, every morning both Citrarata and Renuka made love beside the river, until the sixth day, when she could not find him by the river. As a holy person, Begawan Jamadagni knew what happen to his wife before she even told him. One day, he asked her “My dear, the jasmine flower in this *Padepokan* is just about to die. What can I do to save it?” Dewi Renuka was crying, and unable to speak. She regretted her affair very much. Begawan Jamadagni then called his children and wife together, in order to tell them that their mother had committed a great sin. He also said that the only way to absolve this sin was to kill her. Begawan Jamadagni ordered his four elder sons to kill their mother but they rejected the cruel order. Begawan Jamadagni cursed them by turning them into animals. After they were turned into animals, Rama Parasu, the youngest chilled shot and killed his mother with an arrow. Begawan Jamadagni told Rama Parasu “You are the only son

who obeyed my order, and now I grant you five wishes.” Through his tears, Rama Parasu was able to mumble his requests.

1. Bring my mother back to life.
2. Change my brothers back into humans.
3. Absolve my sin of killing my mother.
4. Give me a long life.
5. Make me very *sakti* (great in manipulating supernatural powers).

His father quickly brought his mother back to life, and changed his brothers back into their human forms. After several months, *Padepokan* was attacked and robbed by King Heavy and his soldiers, who killed Begawan Jamadagni. After the funeral of his father, Rama Parasu vowed to kill every *King* and *Ksatiya* (king /warriors) who participated in the murder of his father, as well as any other warriors or kings he may meet along the way. After asking the blessing from his mother and brothers, he left the *Padepokan* where he began to kill all the warriors and kings he met. After many years of murdering kings and warriors, he became mentally and physically tired.

One day he came to the realization that just because someone is a king or a warrior does not inherently make that person evil. He knew that only the god Wisnu could absolve his great sin. After years searching for Wisnu, he met a handsome young prince named Rama from the kingdom of Ayodya. He decided to battle Rama, because he knew that Rama was really just an incarnation of Wisnu. After a long battle, Rama killed Rama Parasu. Before his death, Rama Parasu gave his magical arrow *Gowa Wijaya* (used to kill Rahwan in the *Ramayana* epic) to Rama Wijaya.



Raden Bratasena

Other names: Raden Bayu Putra, Raden Sena, Raden Ganda Wastratmaja, Raden Bungkus, Raden Werkudara.

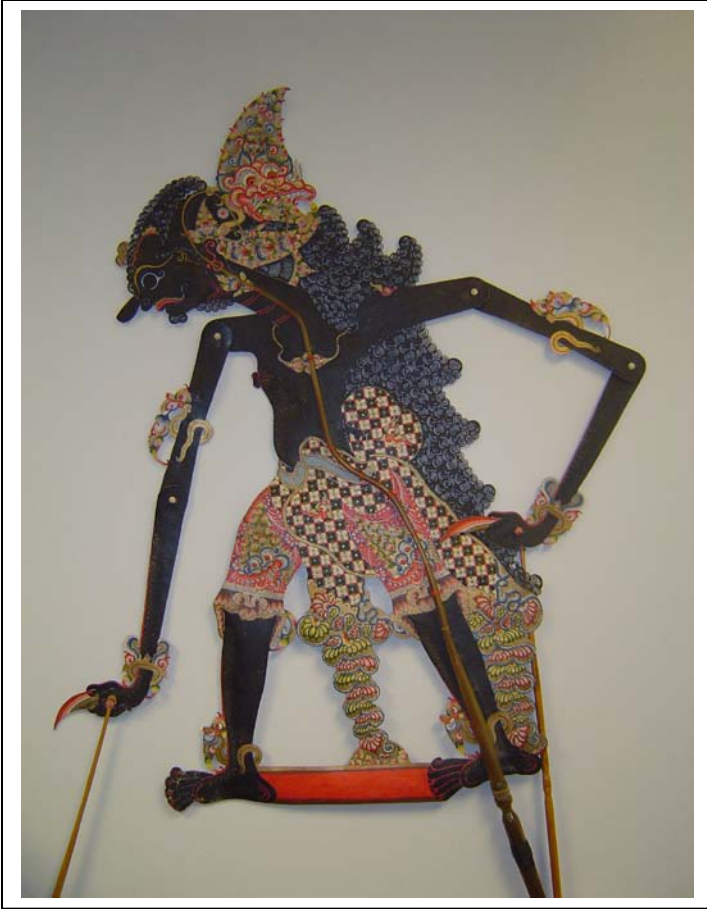
Raden Bratasena was the second son of Prabu Pandhu Dewanata and Dewi Kunthi Talibrata.

In his lifetime Bratasena had three wives. His first wife was named Dewi Nagagini, with whom he had a son named Raden Antareja (in the story of *Bale Gala-gala*). Dewi Arimbi was his second wife, with whom he had a son named Raden Gathutkaca (in the story of *Babat Wana Marta*), and Dewi Urang Ayu was his third and final who birthed their son Raden Antasena (in the story of

Bratajaya Larung).

This puppet is used to represent the five Pandhawa brothers when they were young and living in the kingdom of Astina with their cousins the Korawa. The Pandhawa brothers spent most of their adolescent life with their grand father (Begawan Abiyasa) in Sapta Harga, where they learned martial arts and inner training as warriors. Raden Bratasena was also a student of Begawan Druna in martial and spiritual arts. The highlight of his life was when Druna asked him to look for Kayu Gung Susuhing Angin on the mountain of Reksamuka where two cannibalistic giants lived. Druna knew about these giants, but did not tell Bratasena, because he wanted him dead. The two giants, Rukmuka and Rukmakala were killed by Bratasena and transformed into the gods Indra and Bayu. To show their appreciation, Bathara Bayu gave Bratasena *Gelung Minangkara* (hair dress) as a symbol that Bratasena could control his emotions. When Druna found out that Bratasena was still alive, he asked Bratasena to jump into the ocean Minangkalbu.

For more information, see the story written for Raden Werkudara.



Jagal Abilawa

Other name: Jagal Walakas.

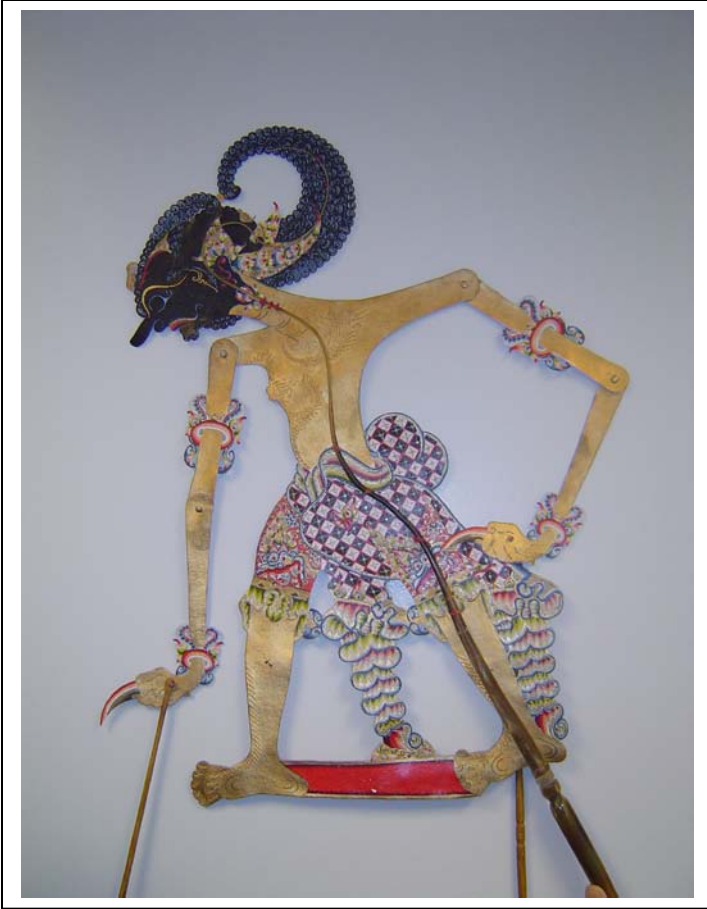
This puppet is used when Bima disguised himself as a servant (butcher) in the kingdom of Wiratha. The king was indebted to this servant, because he had saved the king's life twice.

The first time was in the story of *Ampak-ampak Wiratha*. In this story, the King's three younger brothers Kincaka, Rupakinca and the youngest Rajamala wanted to overthrow their brother Prabu Madswapati. Kincaka and Rupakinca commanded their people to commit many crimes throughout the country (robbery, rapes, and many other crimes), in order to bring

disorder to their brother's kingdom. The two brothers then killed all of the criminals and thereby became good leaders in the eyes of the people. Kincaka and Rupakinca wanted to stage an *adu Jago* (human fight) between King Madswapati's warriors, and their handpicked group of fighters. Rajamala was a fighter on the side the two brothers. Raden Seta (older son of the King) suggested that Jagal Abilawa be a fighter from the king's side, but the royal family did not know that five Pandhawa brothers were all disguised as servants at the palace. Puntadewa was disguised as Dwijakangka (head of market officer), Puntadewa's wife, Drupadi was Salindri (servant of princess Utari), Premadi was Wrehatnala (dance teacher) and Nakula and Sadewa were dressed as Tantripala and Bramaganti (horse caretakers).

During the fight, every time that Jagal Abilawa killed Rajamala, Kincaka and Rupakinca put his body into the magical spring, and he came back to life. When Wrehatnala noticed this blatant advantage, he quietly put his magical weapon *Kris Pulanggeni* into the spring to make the water boil. When they put the body of Rajamala into the spring, he was boiled to death. Kincaka and Rupakinca tried to take revenge on their brother, but because of dark night they could not find him. Kincaka was also trying to rape Salindri. When Jagal Abilawa, who was hiding behind the tree, saw his sister in law in danger, he jumped out and killed Kincaka and Rupakinca.

Jagal Abilawa saved the king's life for the second time when the King Madswapati was kidnapped by the King Susarma in the story of *Wiratha Parwa*. In this story he pulled a big tree out of the ground, and swung it around, to get through the Korawa army during the war between Astinapura and Wiratha. He killed Susarma and saved the king. King Madswapati was so happy that he offered him a good position, which Jagal Abilawa refused.



Raden Werkudara

Other names: Raden Bima, Raden Bayu Putra, Raden Sena, Raden Ganda Wastratmaja, Raden Bungkus.

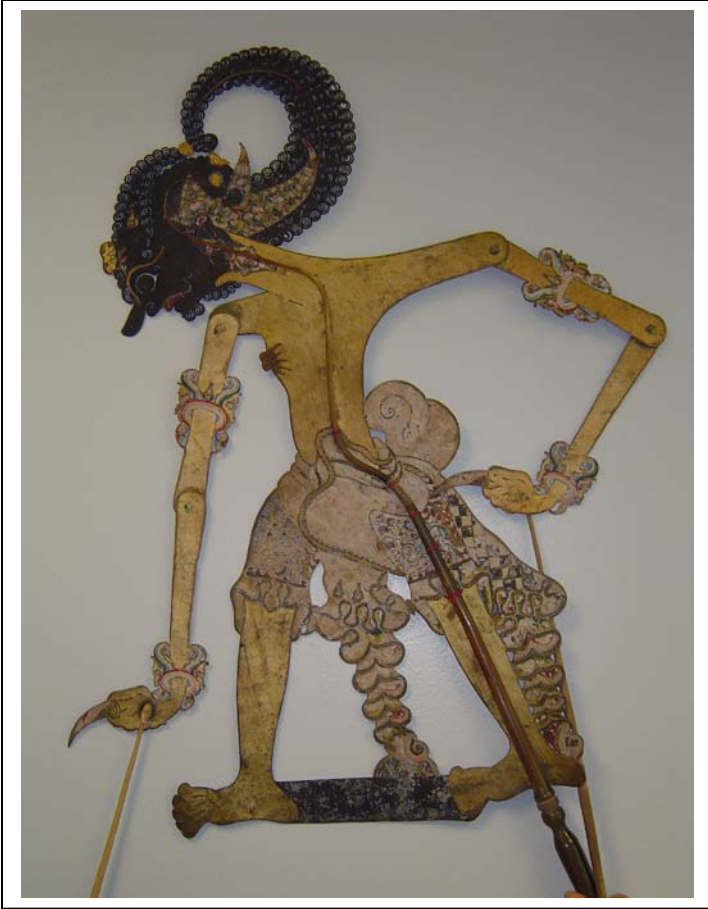
Raden Werkudara was the second son of Prabu Pandu Dewanata and Dewi Kunthi Talibrata. His characteristics where:

- Courageous, mighty warrior of impulsive character
- Great kindness
- Did not care for learning and refinement
- Straight forward and full of pride

Raden Wekudara had a long thumbnail which marked his relationship to the wind deity

Bathara Bayu and monkey General Hanoman. He was born with his placenta still covering his body. For years, no one was able to break this placenta, and it was not until his three younger brothers became teenagers that he escaped. The Korawa tried to kill the baby while he was still in the placenta, but it was impossible. They could not catch the baby and when they did, he beat them up from inside the placenta. Finally, Bathara Gana (Ganisha) broke the placenta and released Werkudara. Ganisha then possessed him, making him one of the strongest brothers of Pandhawa. It is said that after he was possessed, he had the power of 1000 enraged elephants, because not only was Ganisha the god of power, but his physical being was always represented by an elephant. Raden Werkudara also had the magical power Blabak Pengantol-antol and Ungkal Bener (the ability to jump many miles with each step), which was transferred from Raden Gandamana (in the story of *Gandamana Sayembara*). In the story of *Wahyu Makutharama*, he helped the soul of Kumbakarna (character from the story of *Ramayana*; the younger brother of Rahwana) to get into the heaven with Raden Werkudara. The soul of Kumbakarna was incarnated into Raden Werkudara's right thigh to protect him like a shield during the Bharatayuda war. Raden Werkudara and Kumbakana lived long after the Bharatayuda war had ended.

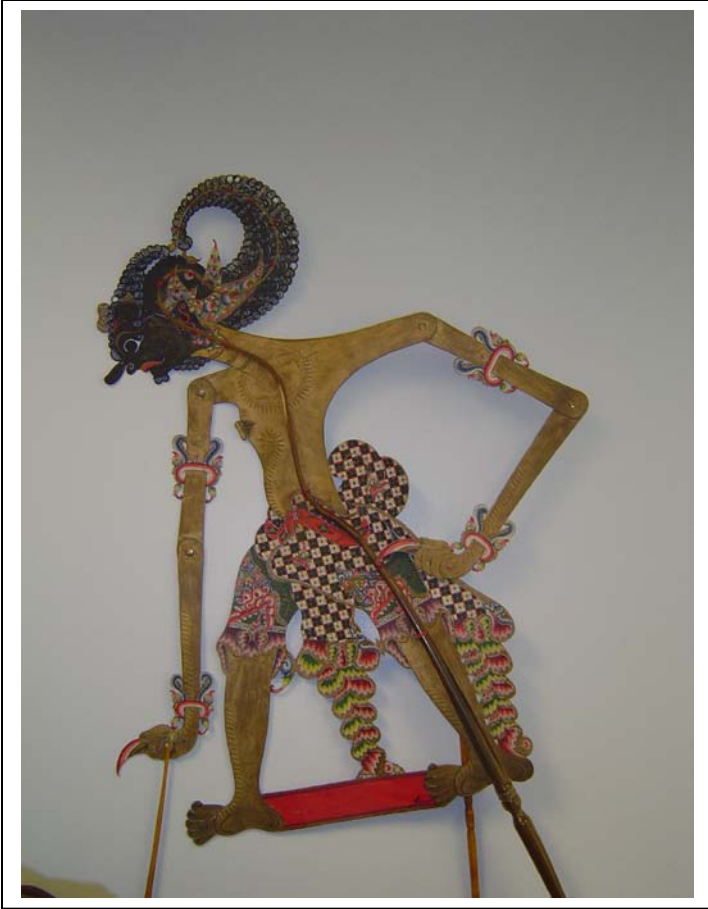
This puppet only appears after the story of *Dewa Ruci*.



Raden Bima

Other names: Raden Bayu Putra, Raden Sena, Raden Ganda Wastratmaja, Raden Bungkus, Raden Werkudara.

For more information on this puppet, see the story written for Raden Werkudara.



Raden Sena

Other names: Raden Bayu Putra, Raden Bima, Raden Ganda Wastratmaja, Raden Bungkus, Raden Werkudara.

For more information, see the story written for Raden Werkudara



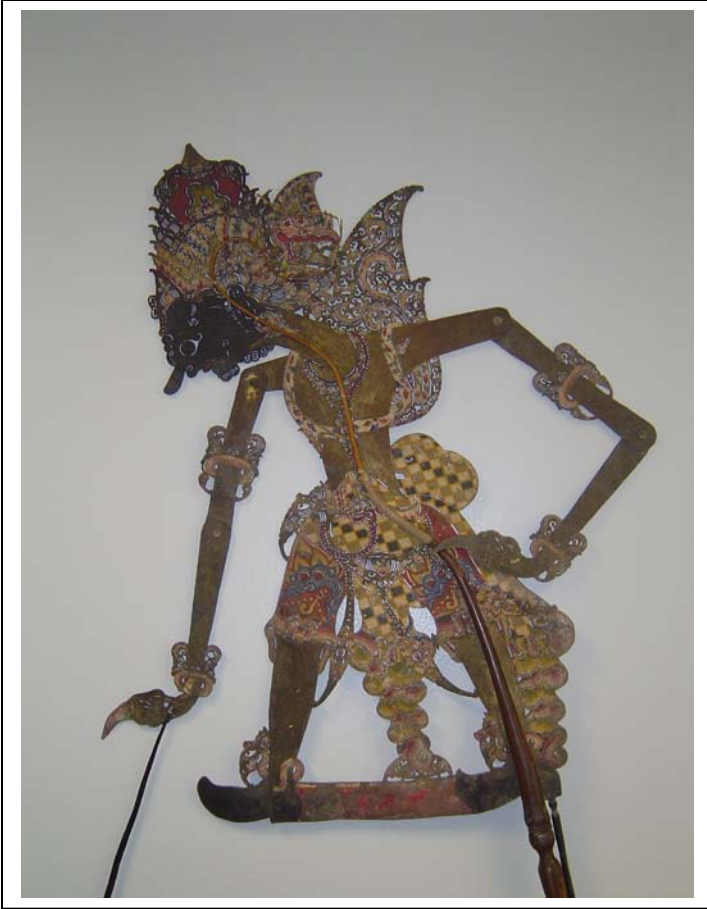
Bathara Bayu (1)

Bathura Bayu came from the heaven Penglawung, and was married to Dewi Sumi. Bathara Bayu is the god of wind and power. This puppet was also the son of Bathara Guru and Dewi Uma.

He was the father of Werkodara and Hanoman. All three of these figures are the only puppets that have long thumb nails (*pancakenaka*) and wear magical cloth whose red, white, black and yellow colors symbolize the four super deities Brama, Shiwa, Wisnu and Surya. Because Pandhu could not make love to his wife Kunthi (he had a health problem), Kunthi invited Bathara Bayu with her magical chants called *Sastra Kunta*

Lepasing Rasa to come down from the heavens to make love to her. This was the moment that the puppet Werkodara was conceived.

Because Bathara Bayu taught Hanoman, the monkey warrior, how to be strong and control his magical forces, Hanoman said that he was his father. Hanoman, Werkudara, Gajah Situbanda (elephant), Garuda Mahambira (gigantic bird), Wil Jajalwerka (Giant), Begawan Maenaka are called kadang Bayu, which means that all of these puppets are the followers of Bathara Bayu. Bathara Bayu and his brother Bathara Indra were cursed by their father Bathara Guru, and turned into the giants Rukmuka and Rukmakala that lived in the mountain Reksamuka. In the story of *Dewa Ruci* when Bratasena went to search for *Kayu Gung Susuhing Angin* in the mountain of Reksamuka, he was almost eaten by the two giants. Bratasena killed the two giants and he and his brother were transformed back into Bathara Bayu and Bathara Indra. Bathara Bayu gave Bratasena a new hair style called *Gelung Minangkara* to show his appreciation, as well as giving Bratasena the directions on how to attain *aji Kasampurnan* (to be with the God).



Bathara Bayu (2)

For more information on this puppet, see the story written for Bathara Bayu.

In a set of Wayang Kulit puppets, the gods generally all wear a similar uniform. All of them wear a crown like a king (see picture Bathara Bayu 2) or have a cloth wrap for the head gear (see Bathara Bayu 1).

This puppet can also replace the character of Prabu Tuhu Wasesa (Tugu Wasesa) from the Kingdom of Giling Wesi. The difference between Prabu Tuhu Wasesa and Bathara Bayu is that Prabu Tuhu Wasesa did not wear shoes. Prabu Tuhu Wasesa was actually Raden Werkudara when he was a king.



Kayon Gapuran

This puppet represents the gate between the audience chamber and inner palace, as well as the gate between heaven and hell. In the first scene of traditional all-night shadow puppet performance, this Kayon Gapuran is placed behind the king. When the king leaves the audience chamber, he stops in front of this gate and the puppeteer narrates the beauty of the gate. For Javanese people, this puppet is a symbol of life (the tree of life) from the birth until death and helps the soul reach heaven after death. In the performance, this puppet can also be used for many different objects depending on the scene during the show. Sometimes this kayon can be a forest, mountain, wind, tree, stone, and fire (the other side of this puppet is the image of a fire). In the

contemporary performances there are many kayon used during the show, usually more than four kayon. Puppeteers and puppet makers have made many different designs for this puppet. Sometimes the shape of the puppet is the same but the ornaments on its surface are different. The style of carving depends on the creativity of puppet maker and sometime the religion of the puppeteer.



Kayon Blumbangan

Kayon Blumbangan is placed in the left hand of puppeteer, and can always be seen on the left side of the puppet screen during a traditional all-night shadow puppet performance. In the *kedhatonan* (inner palace) scene, this kayon is placed in the right hand of the puppeteer to represent a garden. The differences between Kayon Gapuran and Kayon Blumbangan are in the ornaments on the kayon. The main decoration in the middle of Kayon Blumbangan is a *blumbang* (pond), as opposed to the image of a gate that can be seen on the Kayon Gapuran. During the performance, this kayon can represent many other kind of objects such as mountains, trees, stones, forests, wind or ocean (the color and picture on the

other side of this kayon is an ocean). In the contemporary shadow puppet performance, more than four kayon blumbangan are used during the puppet show.



Limbuk

This puppet does not represent a traditional view of Limbuk. Traditionally, Limbuk is smaller and fatter. This puppet was designed by the late Sudarman Ganda Darsana, a famous puppeteer from Sragen, Central Java. For more information on this puppet, see the story of her mother Cangik.



Cangik

This puppet represents a female servant. Usually, this puppet appears during a *kedhatonan* (inner palace) scene, in traditional all-night shadow puppet performances. In the Kedhatonan scene, Cangik and her Daughter Limbuk prepare dinner for the king and queen. When the king and queen are having dinner, Cangik and Limbuk sing a song for the king and his wife. During this scene, audience members are urged to request specific melodies of the puppeteer. During this scene Limbuk and Cangik also talk about community issues. In some cases this discussion can be influenced by government officials, turning their discussion to family planning, transmigration and other government programs.

This servant also appears in any scene where a princess is in the garden or palace; for example when Princes Sinta is in the palace garden of Alengka Kingdom being held against her will, this servant entertains her. Each puppeteer is free to give the name of this puppet, and some puppeteers name this puppet after people in their orchestra and make jokes about them. This figure is a very traditional figure, but many puppeteers make their own design that sometimes include many more joints of her body. Sometimes puppeteers make one joint at her waist, and another at her neck so that the puppet can bend down and move her head back and forth. Some puppeteers also make her bottom jaw jointed, so that when the puppet talks, the mouth can be moved as well.



Praguta

This puppet represents the assistant of King Baladewa from the Kingdom of Mandura. He was very loyal to his master, along with being honest and very brave. Whenever he began to laugh, he was never able to stop. Sometime the King Baladewa could not understand what he said because he laughed so much. Praguta was also the one who took care of the King's elephant Puspadenta (white elephant) and Yuda Kethi (black elephant). The puppeteer can choose the color of this puppet, leading to there being many different colored puppets. During Pasebanjawi (outer scene) when all the warriors are gathering in the field ready for battle, this character usually dances (kiprah) at the end of the marching soldiers. The puppet maker must make

sure that this puppet is easy to manipulate, so that the puppet will be able to dance easily.



Praguta.

Prabawa

This puppet represents the character of Prabawa, who is the second assistant to King Baladewa from the Kingdom of Mandura. During the outer scene (Pagelaranjawi) of the kingdom of Mandura, Prabawa will appear with first king's assistant, Praguta. Both puppets Praguta and Prabawa are the same color and wherever Praguta appears, Prabawa will be there as well. In the outer scene of Dwarawati Kingdom, Amarta Kingdom, Pancala Kingdom and Wiratha Kingdom, these two puppets will appear but with different names. They have different names, because during the budhalan scene (when the soldiers leave the kingdom), the puppeteer needs to show the audience a dance (kiprah), and the only character suited for this scene is



Tambak Ganggeng

This puppet represents the character Tambak Ganggeng, who is an assistant to king Puntadewa from the kingdom of Amarta.



Udawa 1

This puppet represents the character of Udawa, the right hand man of King Kresna from the Kingdom of Dwarawati. Udawa and Kresna grew up in the village of Widara Kandhang. Sagopi (Udawa's mother) was a singer at the Kingdom of Madura when she was young. It was in this kingdom that Basudewa the King of the Mandura Kingdom secretly made love to her and Sagopi became pregnant. To cover up the affair, King Basudewa gave Sagopi to Demang Antiyagupa the head of the village Widara Kandang. Udawa and Larasati lived in Widara Kandhang with the other children of the king: Kakrasana (becomes King Baladewa), Narayana (becomes King Kresna) and Bratajaya (Becomes Arjuna's wife). From the time that they were children,

Udawa and Narayana were very close friend, wherever Narayana went Udawa would always follow. When Narayana studied martial art with the priest Padmanaba, Udawa kept his eyes on him and secretly practiced what Narayana learned from Padmanaba. The result was that Udawa became *sakti* (great in manipulate his super natural power). Whenever he saw Narayana meditating he would do the exact same thing.

In the story of *Kangsa Lena* (the death of Kangsa), Udawa found out that Narayana was the son of the King Basudewa. Because they were good friends, Narayana promised that if he became king he would ask if Udawa could be his assistant. Narayana became the King of Dwarawati kingdom, and fulfills his promised and Udawa by naming him his Patih (assistant of the king).



Udawa 2

For more information about this puppet, see the character of Udawa 1.



Udawa 3

For more information about this puppet, see the character of Udawa 1.



Antiyagupa

This puppet represents the character of Demang (head villager) Antiyagupa. He is the head of the village Widara Kandhang, and his main job is to take care of the king's children Prince Kakrasana, Narayana and Princes Bratajaya. King Basudewa sends all of his children secretly to the village of Widara Kandhang to protect them from Kangsa Dewa (see the story of Kangsa Dewa). Antiyagupa treats Kakrasana, Narayana and Bratajaya like his other two children Udawa and Larasati. They worked on the rice farm, and also did other work like ordinary people in the village.

In the story of *Kangsa Lena* (the death of Kangsa), he was killed by Kangsa's followers. When Kangsa Dewa found out about king's children in Widara Kandhang village, he commanded his followers to kill them all except Bratajaya, because he wanted to marry her. This puppet only appears during the story of *Kangsa Lena*, but the puppeteer could also use this puppet to represent other characters such as village people (in the story of *Sena Bumbu*). In the story of Sena Bumbu, this puppet was eaten by the giant king Baka who loved to eat human flesh for dinner.



Semar

This puppet represents the character of Semar. Semar is an incarnation of God Ismaya, the older brother of God Guru (Shiwa) – see also the story of Bathara Guru.

His job as an incarnation of Wisnu was to maintain the state of peace and harmony that existed in the world. In the *Mahabharata* epic, he looked after the five Pandhawa brothers along with Kresna (incarnation of Wisnu) who was the Pandhawa's advisor. Semar was not just a servant, but also an advisor, teacher, guardian and leader for his masters, the Pandhawa brothers. In the story of *Ramayana*, he was looking after Rama, Laksmana and all the monkeys and helped Rama to remove the evil king Rahwana from the world. Semar and his three sons:

Gareng, Petruk and Bagong are also entertainers when urged by their masters. This puppet is designed according to traditional form (except for the raw skin as a color for this puppet). The most popular designs for the Panakawan (Semar, Gareng, Petruk and Bagong) were constructed by the late Sudarman Ganda Darsana from Sragen, Central Java.



Gareng

This puppet represents the character Gareng, the oldest son of Semar. His two other brothers are named Petruk, and Bagong. These Four clown servants usually appear during *patet sanga* (second part of traditional Shadow puppet performance) accompanying one of the five Pandhawa brothers (in the *Mahabharata* epic), or accompanying Laksmana, Rama, Hanoman, or Jaya Premuja in the *Ramayana* epic.

In the contemporary performance, Panakawan (Semar, Gareng, Petruk and Bagong) sometimes appear in *patet nem* (first part in an all-night shadow puppet show). Some examples of stories where Panakawan appear in *patet nem* are *Semar Mbangun Taman Kembang*

Sore (Semar builds a garden Kembang Sore), *Semar Mbangun Kayangan* (Semar build heaven), *Petruk dadi Ratu* (Petruk becomes a king). Gareng is also handicapped with one short foot, one arm shorter than the other and cross eyes.



Petruk

This puppet represents the character Petruk (second son of Semar). Petruk has a very important role in the *Mahabharata* epic (Javanese version), is very clever, *sakti* (great in manipulating his super natural power), honest and loyal. His natural father is Gandarwa Rajaswala, a giant spirit with a good heart. He gave Petruk to Semar because he wanted his son to live in a human household, and Semar was also the incarnation of the God Ismaya the older brother of god Shiwa (Guru). There are many stories involving Petruk as a very adept problem solver. In the story of *Petruk dadi Ratu* (Petruk becomes a king), he saved the five Pandhawa brothers from being killed. In the story of

Parta Krama, he saved Gathutkaca's life. Dadhungawuk mortally wounded Gathutkaca with his weapon Penjalim Tingal, but then Petruk was able to heal Gathutkaca using his *kucir* (hairs).

This puppet is crafted in traditional form, but there are many different forms of this puppet in the contemporary shadow puppet performance. The famous design for Panakawan (Semar, Gareng, Petruk and Bagong) was conceived by the late puppeteer Sudarman Ganda Darsana from Sragen, Central Java.



Bagong

This puppet represents the character of Bagong the youngest son of Semar. Semar's other sons are named Petruk and Gareng, and are always found in clown scenes. The four of them are called Panakawan, and in *Mahabharata* they are the servants of the five Pandhawa brothers (Javanese version). In the *Ramayana* epic they are the servants of Rama and laksmana (Javanese version).

If the puppet performance takes place during the daytime (in the villages of Java shadow puppet shows happen during the day or the night), the character Bagong usually does not appear with Semar, Gareng and Petruk, but if the puppet performance takes place at night all four will appear

together. This generally has to do with the fact that the daytime performances are shorter than the all-night shows. In the story of *Bagong dadi Ratu* (Bagong became a king), accidentally keeps Jamus Kalimasada (the magical weapon of King Puntadewa the oldest brother of five Pandhawa). With Jamus Kalimasada, Bagong becomes very *sakti* (great in manipulating his supernatural power), invisible, and is given the ability to transform into any kind of creature or person. The story of Bagong dadi Ratu ends with the return of Jamus Kalimasada to Puntadewa, and the reunion between Bagong and his family.



Jatha Gimbal

This puppet represents the character of Jatha Gimbal from the kingdom of Goa Barong, where he lived with his older Sister Jatha Gini. In the story of *Kuntul Wilanten*, he wanted to marry the beautiful lady named Bratajaya. The problem was that Jatha Gimbal did not know that Bratajaya was already married to Arjuna. Another problem arose when Jatha Gimbal's older sister, Jatha Gini wanted to marry Arjuna, but did not know that Arjuna was Bratajaya's husband. Both Jatha Gimbal and Jatha Gini left their kingdom separately in search of love. On the way, Jatha Gimbal met Arjuna and told him that he want to marry Bratajaya. Arjuna used his magical power to transform Jatha Gimbal into

Arjuna and gave him directions to find Bratajaya. At about the same time, Jatha Gini met Bratajaya and asked for help to find Arjuna. Bratajaya transformed Jathagini into her likeness and gave her directions on where to find Arjuna.

The fake Arjuna and Bratajaya finally met back in the kingdom of Goa Barong. After few months the fake Bratajaya became pregnant. One day, her husband asked her to brush his hair. When she started to brush his hair, she saw a scar on his head. When she asked him about it, he said that it was from when he was very young and still living with his sister. The story went that one day; Jatha Gimbal came back to their house after playing with his friends. He was very hungry but his dinner was not ready, and he began to cry for food. His sister lost her patience, and hit him with a wooden spoon (enthong), which left the scar on his head. His wife asked the name of his sister, and the fake Arjuna said that his sister's name was Jatha Gini. His wife confessed that she was Jatha Gini, and they both became extremely angry and ready to take revenge on Arjuna. Before Jatha Gimbal left to kill Arjuna he asked his sister one favor, which was that if he did not return, he wanted all of his generation to kill Arjuna and his generations. This blood vengeance continued until King Parikaset, Arjuna's grandson was killed by a poisonous snake inside of an apple.



Dhadungawuk

This puppet represents the character of Dhadungawuk who own 140 buffalo in the forest of Setragandamayit. For more information about this puppet, see the character of Petruk.



Begawan Druna

Other names: Kumbayana, Baratwaja Putra.

This puppet is the son of King Baratwaja. In the story of *Kumbayana angejawi*, he left his kingdom of Atas Angin to look for his good friend Prince Sucitra. He began his journey, but one day he came to an ocean that he needed to cross, but he did not have a boat. He swore whoever could help him cross the ocean would become his brother (man) or his wife (woman). A female horse approached him and urged Kumbayana to ride on her back. The magic horse “Sembrani” flew Kumbayana across the ocean. On the way Kumbayana fulfilled his promise, and made love to the horse. In the future, the son of Kumbayana and

magic horse Sembrani would become a great warrior names Bambang Aswatama. Kumbayana was handsome young man, who was also very (great in manipulating his super natural power). Because of his bad behavior in front of the king Drupada (his former good friend Sucitra) he was beaten by Prince Gandamana, King Drupada’s brother in law. Begawan Druna was also the martial art teacher of five Pandhawa Brothers (Puntadewa, Bima, Arjuna, Nakula and Sadewa) and the hundred Korawa brothers. He was also advisor of King Duryudana (the eldest of hundred brothers) in the kingdom of Astina. Begawan Druna gave his life to the king until the Bharatayuda war, when he was beheaded by Prince Trusthajumna the son of King Drupada.



Kartamarma

This puppet represents the character of Kartamarma, one of the hundred Korawa brothers. He was one of the strongest Korawa brothers. In the Bharatayuda war, he ran away with Bambang Aswatama to the forest until the end of Bharatayuda war. Along with Aswatama, he tried to Kill Abimanyu (Arjuna grandson). For more information about this story, see the character of Bambang Aswatama.



Dursasana (1)

This puppet represents the character of Dursasana, the second of hundred Korawa brothers from the *Mahabharata* epic. In the conflict between five Pandhawa brothers and their cousins, the hundred Korawa brothers, Dursasana lead his younger brothers in many murder plots against the Pandhawa, but never succeeded.

In the Bharatayuda war, Dursasana was killed by the second of the five Pandhawa brothers, named Bima. Bima drank his blood and, took Dursasana's skin off of his body. Bima did this to revenge the attempted rape of his sister in law during a dice game.

This puppet is one of the newer designs of Dursasana that allows for increased flexibility and movement during dancing and fighting sequences.



Dursasana (2)

For more information about this puppet see the character of Dursasana (1).



Kartamarma (2)

For more information about this puppet, see the character of Kartamarma (1).



Durmagati

This puppet represents the character of Durmagati, the third brother of the hundred Korawa brothers. Durmagati is not very important puppet, and his role in an all-night shadow puppet performance is very limited to only the Pasebanjawi scene (outer scene) with his other brothers. This character is very funny, leading the puppeteer to use this puppet as a clown during the outer scene to criticize his brother the king for being nasty to the five Pandhawa brothers.



Jaya Jrata

This puppet represents the character of King Jaya Jrata from the kingdom of Banakeling. His wife, Princess Dursilawati was the only girl in the Korawa family.

In the story of *Bima Bungkus* (the birth of Bima), Bima was born with a placenta that could not be opened by any weapon until his three younger brothers were born. For over 12 years, Bima was still inside the placenta. Wherever placenta went, four of his other brothers would always protect him. The Korawa brothers were planning to kill Bima, but they could not penetrate the placenta. Finally, the Korawa took the placenta to the forest so that animals would eat Bima and placenta. The animals in the forest

tried to eat Bima but they could not open the placenta and Bima fought back from inside the placenta. King of the Gods Guru commanded god Ganessa to open the placenta in the forest of Kandhawa. God Ganessa transformed himself into a wild elephant, and approached the placenta while God Naradha was watching from afar. With his tusks, the elephant opened the placenta, but before he could change himself into his form as a god, Bima attacked and killed him. The god Ganessa possessed Bima and gave Bima the strength of an elephant. God Naradha took the placenta and gave it to the king Sindu of Banakeling kingdom. With his magical power, god Naradha transformed the placenta into a baby boy named Jaya Jrata.

King Jaya Jrata had strength like Bima, but he unfortunately became friends with the Korawa, leading him down the wrong path in life. During the Bharatayuda war, he killed Abimanyu, Arjuna's favorite son who chosen to be the next king. Arjuna was so angry because of the death of his son that he shot his arrow straight into Jaya Jrata's neck.



Citraksi

Citraksi was the youngest of the hundred Korawa brothers. This character is not very important puppet, but when he does appear, his older brothers are always bullying him. Citraksi only appears during the outer scene of Astina kingdom with his other brothers. Puppeteers use this puppet during the outer scene as a comedian. One example of his humor is when the soldiers are leaving the kingdom on horseback, he rides his bike.



Buta Punuk

This puppet represents the character of Buta Punuk. In traditional all-night shadow puppet performance, puppeteer use this puppet for *perang kembang* (flowers battle), and sometimes for *perang gagal* (the fight in *patet nem* (first part of an all-night performance)).

Puppeteer is free to give the name for this character.



Pragalba

This puppet represents the character of Pragalba. In the story of Parta Krama he was killed by Prince Gathutkaca.

In traditional all-night shadow puppet performance this puppet can also use for *perang kembang* (flower battle) as Cakil's older brother who always killed by warrior prince in this fight. Puppeteer also use this puppet for one of Tremboko's son (King of Pringgandani).



Cakil (1)

This puppet represents the ogre Cakil. This ogre always appears during *perang kembang* (flowers battle) during the *patet sanga* (second part of an all-night shadow puppet performance). He usually is accompanied by Togog and Bilung who are his two servants as well as guides. During *perang kembang*, Cakil is always killed by a warrior with his own weapon. In the shadow puppet performance, *perang kembang* is an opportunity for the puppeteer to show how developed his puppet manipulation skills are. The movements of Cakil are inspired by *pencak silat* (Javanese martial art). This puppet is not a traditional figure. When designing this puppet, the puppet maker must think about the balance, the flexibility of puppet's hands (the joints), handle and

sticks and the thickness of the skin. Some puppet makers make this puppet a bit smaller than this puppet to facilitate more fluid motion of the puppet.



Cakil (2)

For more information about this character, see the character of Cakil (1).



Togog

This puppet represents the character of Togog. This puppet appears during *perang kembang* (flowers battle) scene in the second part (*patet sanga*) of traditional all-night wayang kulit performance as a servant of Cakil. Togog always appears with Bilung in this scene, but also as a servant of Rahwana in the *Ramayana* epic. In the *Mahabharata* epic (Javanese version), Togog and Bilung are also servants of the Korawa.

Togog and Bilung are always servants of bad guys in the wayang stories.



Bilung

Other name: Sarawita

Bilung is the name of the puppet. This puppet appears during *perang kembang* (flowers battle) scene in the second part (*patet sanga*) of a traditional all-night *wayang kulit* performance as a servant of Cakil. Bilung always appears with Togog (see the story of the character Togog).



Tatagan

This puppet represents the character of Tatagan who was one of the bad soldiers. In traditional all-night shadow puppet performance, the puppeteer is free to give this character any name that they want.

In the *Ramayana* epic, this character represents Tri Netra, who is one of the King Rahwana's sons.



Trikaya

This puppet represents the character of Trikaya, one of Rahwana's sons. Puppeteers often use this character to represent a *tatagan* (one of soldiers) or *patih* (assistant king). In traditional all-night performances, this character appears in the *perang gagal* (first battle scene in the first part /*patet nem*) as a bad guy. Puppeteers are also free to give this puppet a name of their choosing.



Genthong Lodong

This puppet represents the character of Genthong Lodong, one of warriors in the service of the evil forces in Javanese shadow puppet theater. In traditional all-night shadow puppet performance, this character meets either Dursasana or Praguta during *perang gagal* (the fight in *patet nem*: first part of all-night shadow puppet show). Dursasana or Praguta beat him until he cries. This puppet can be any color that the puppet creator decides.



Bathara Naradha

Other name: Kaneka Putra

Bathara Naradha was the advisor to Bathara Guru, the king of gods. He is a good character and very *sakti* (great in manipulating his super natural power). In the *Mahabharata* story, Naradha was always a help to the five Pandhawa brothers when they were in difficult situations. He would bravely defy Bathara Guru's decision if Bathara Guru made the wrong choices. The best example of this is in the story of *Lahire Wisanggeni* (the birth of Wisanggeni), when Bathara Guru gave his pregnant grand daughter Bathari Dresanala to Dewasrani the son of Bathari Durga. Bathara Naradha helped Dresanala's baby become strong when Bathari Durga threw the baby

into hell. He wanted him to become as clever as a god and able to take his mother back from Dewasrani's hand, and return her to her husband: Arjuna.



Temboro

This is not a very important puppet in the traditional all-night shadow puppet performance, but the puppeteer does use this puppet as a comedian in the performance if the story involved the heaven of Suralaya. *Ciptaning* (Arjuna meditates at the top of the mountain Indrakila), *Lahire Wisanggeni* (the birth of Wisanggeni) and *Semar Bangun Kayangan* (Semar build a heaven) are all examples of stories where this character appears.



Bathara Kala

This puppet represents the character of Bathara Kala, the youngest son of Bathara Guru. Kala is an evil character who loves to eat human flesh. In the Ruwatan (exorcism performance) performance of the story Murwa Kala, this character's story is told.

Bathara Guru and his wife Bathari Uma were flying on the magic cow Lembu Andini on a journey around the world. The journey ended above the island of Java at sunset. Bathara Guru wished to make love with Bathari Uma, but she had been reluctant since the birth of their son Bathara Wisnu. Bathara Guru forced Bathari Uma to make love with him, and she cursed Bathara

Guru with the looks of an arrogant ogre. As the words left Bathari Uma's mouth, Bathara Guru grew fangs like an ogre and his sperm dropped into the sea, creating a thunderous storm. Bathara Guru was embarrassed and became very angry. They returned to Kayangan Junggring Salaka, where Bathara Guru demanded that the Gods destroy Kamasalah. Kamasalah came into existence when Guru's sperm touched the sea: *Kama* means sperm and *salah* means wrong. The Gods went to the place of Kamasalah's creation and saw a bright light radiating from the bottom of the ocean. The Gods attempted to destroy Kamasalah with their weapons, but the light transformed these weapons into an ogre. One weapon became the neck and chest, while another became the nose, chin and forehead. Others became the eyes, thighs, shoulders, teeth and hair. Suddenly the ogre emerged from the water and was as huge as a mountain. The ogre asked the Gods who his father was, but they fled in fright and Kamasalah followed them to Kayangan Junggring Salaka.

The Gods were so frightened that they hid behind Bathara Guru. Kamasalah faced Bathara Guru and asks him who he was. Bathara Guru answered that he was the ruler of the world. Kamasalah then asked who his father was. To this Bathara Guru responded that he would tell him if he showed him respect by kneeling down before him to kiss his feet. Kamasalah said that he if Bathara Guru was sincere, he would obey him, but if he was tricking him he would be eaten. Bathara Guru promised that he would not trick Kamasalah, as Kamasalah bent down to kiss Bathara Guru's foot, Bathara Guru grabbed his hair. In

desperation Kamasalah looked up and attempted to eat his captor. Bathara Guru quickly cut out Kamasalah's two fangs and pushed his tongue down to take the poison from his mouth. His fangs became the arrows *Kunta Wijayandanu* and *Pasopati* while his hair that was pulled out became the string for a bow. Bathara Guru then told Kamasalah that he was his father, and named him Bathara Kala, the king of evil spirits from the Nusakambangan kingdom of Java. Bathara Guru allowed Bathara Kala to eat humans (*catu*) and listed sixty types of *sukerta* people that Bathara Kala could kill. Bathara Kala then left to become the ruler of Nusakambangan. Bathara Guru visited Bathari Uma as he was still angry with her for creating his fangs. Bathara Guru grabbed Bathari Uma by her hair and lifted her legs up until her head touched her bottom. Bathari Uma cried out in pain and Bathara Guru told her that she looked and sounded like an ogre. Bathari Uma then transformed into an ogre. Bathara Guru was immediately very disappointed with what he had done, and he tried to comfort his wife by saying that her body may be that of an ogre, but her soul was that of the real Uma. Bathara Guru then exchanged the soul of Bathari Uma with the soul of Dewi Laksmi (the daughter of the spirit Lama). Dewi Laksmi then became the wife of Bathara Guru, while Dewi Durga (the physical ogre form of Bathari Uma with Dewi Laksmi's soul) became the wife of Bathara Kala. Bathara Guru remained on the island of Java for fifteen years until he returned to the land of Hindi to build a kingdom for the Gods (*Kayangan*) in the Tengguru Mountains



Bathara Brama

This puppet represents the character of Bathara Brama the god of Fire. He is one of Bathara Guru's sons.

Bathara Brama is the ancestor of five Pandhawa brothers (see the story of Bambang Bremani).



Bathara Indra

This puppet represents the character of Bathara Indra one of Bathara Guru's sons. Bathara Indra is also the ancestor of five Pandhawa Brothers (see the story of Bambang Bremani).



Bathara Surya

This puppet represents the character of Bathara Surya one of Bathara Guru's sons and is the god of Sun, he is also the father of Karna (see the story of Dewi Kunthi Talibrata).



Yamadipati

This puppet represents the character of Yamadipati, god who guard the hell.

Yamadipati is one of the sons of Semar.

His job is also to take soul from body, he decided when the time is come for human to die.



Bhishma

This puppet represents the character of Bhishma. The priest warrior from the mountain of Talkandha He is the right ruler of the Kingdom of Astina. When he was young his name was Dewa Brata, learns many skills including magic power from Rama Parasu (see the character of Rama Parasu). Dewa Brata is the son of Goddess Gangga who ruler the holy river Gangga.

He gives the kingdom of Astina to his half brother Abiyasa (five Pandhawa brothers' grand father) and decided to live as priest in the mountain of Talkanda.

For more information about this character during the Bharatayuda war, see the character of Raden Seta.



Resi Krepa

This puppet represents the character of Resi Krepa. He is Druna's brother in law, who became friend of hundred Korawa brothers until the Bharatayuda war he fights for Korawa. He was killed during the war as Druna's soldier.



Tambrameta

This puppet represents Tambrameta. In the story of *Sudamala*, Sadewa, the youngest of five Pandhawa brothers, recited the chants that removed the curse that is put on Durga. After the curse is taken off of Durga, she turns back into the beautiful goddess Uma. In the story of *Sudamala*, Prince Sadewa also healed the priest Tambrameta's blindness, which led to the marriage of Sadewa and Tambrameta's daughter Tambrawati.

This story can also be called *Durga Ruwat*, and is one of exorcism performance to can change people's fortune (also see the story of Bathara Kala). The story of *Sudamala* is very commonly performed during the day performance of the *bersih desa* (village

cleansing), the ceremony that occurs after the rice harvest when the villages have plenty of food to share with their neighbors.

Sometimes puppeteers also use this puppet to represent *pendita malihan* (fake priest) who encouraged the Korawa brothers to kill Pandhawa, and promised to help Korawa kill the five Pandhawa brothers with his magic powers. This character has become very popular in the *lakon carangan* (new creation of puppet stories) as a bad priest in contemporary shadow puppet shows.



Abiyasa

Abiyasa was the King of Astinapura until his children inherited it from him, when they were old enough to rule the kingdom. His three children were Destarastra (blind), Pandhu Dewanata, and Yama Widura.

Destarastra was the father of the hundred Korawa brothers, Pandhu Dewanata was the father of the five Pandhawa brothers, and Yama Widura was the father of prince Sunjaya. For many years, Abiyasa was a priest at the top of the mountain (wukir) Tawu, and the advisor, teacher and guardian of Pandhawa brothers. He had a very long life until his death during the rule of King Parikesit (his great –great grand son).



Anila

This monkey puppet represents the character of Anila, assistant to king Sugriwa (king of the monkeys) from the kingdom of Goa Kiskendha. Even though Anila is short and fat, Anila has the strength to carry an entire mountain on his back.

In the story of *Rama Tambak* (Rama builds a bridge across the ocean to reach Alengka Kingdom), Anila lead millions of monkeys in the construction of the bridge. During the war between Rahwana and Rama (the fall of Alengka kingdom), Anila killed the giant Prahastha, who also happened to be the assistant to king Rahwana. The fight between Anila and Prahastha was continued for many days, and because of the difference in size between the monkey and giant,

Anila was struggling to match the strength of Prahastha. He lured Prahastha into chasing him up a long hill, but instead of Prashastha became very tired, Anila became very tired. When Prahastha was just about to kill him, Anila used his last vestige of strength to grab a statue of lady Wuryansari (statue of King Sugriwa's mother) and hit Prahastha over the head with it. Prahastha was finally killed by Anila, and the curse put on Wuryansari (cause her became statue) by her husband, Priest Gotama was finally broken, freeing the soul of Wuryansari.



Kethek

This puppet represents one of Rama's monkey soldiers. In the *Ramayana* epic, there are many different kinds of monkeys who help Rama to get Sinta (his wife) back from Rahwana. For example, Kapi Menda (monkey with the head of a sheep) and Mina Sraba (monkey with the head of an alligator) were monkey soldiers who helped protect the bridge from being destroyed by the crocodiles whom Rahwana had convinced to be his soldiers. Cocak Rawun (monkey with the head and wings of an eagle) lent his ability to fly to Rama's army by being their set eyes in the air. The puppeteer is free to give this puppet any name that they see fit.



Jaya Premuja

This puppet represents the character of Jaya Premuja, one of the King Rama's monkey soldiers. In the story of *Kembang Dewaretna*, King Rahwana went to the heaven Suralaya to demand the Dewaretna flower. This flower could make the dead come back to live, and he wanted it for his army. The God Guru did not give him the flower, but Rahwana knew that the flower was guarded by his half brother Danapati. Rahwana tried to get the flower from his half brother, and finally after a long struggle, he was able to pry the flower from the hand of Danapati. Danapati knew that the flower Dewaretna would be very dangerous in the hands of evil Rahwana, so he reported the theft to the god Guru.

God Guru commanded Jaya Premuja to fight as one Rama's soldiers, but he had to get the flower Dewaretna back and give it to King Rama. Jaya Premuja was one of the Commanders during the war between Rama and his monkey army and Rahwana with his giant soldiers.



Jaya Anggeni

This puppet represents the character of Jaya Anggeni, one of King Rama's soldiers. In the *Ramayana* epic, King Rama had millions of monkey soldiers to defeat the giant king Rahwana and his millions of giant soldiers. Jaya Anggeni's secret weapon is his hair. When he is calm his hair is normal, but when he becomes angry, his hair catches fire.



Jetayu

This puppet represents Jetayu, a gigantic bird from the *Ramayana* epic. Jetayu was friend of King Dasarata (Rama's father) from the kingdom of Ayodya. In the story of the abduction of Sinta (Rama's wife), Rahwana the ogre king of Alengka kingdom kidnaps Sinta from the forest

of Dandhaka where she, her husband Rama and his brother Laksmana had been living for 13 year to save King Dasarata's (Rama's father) marriage. Rama's step mother insisted that her son should be king of Ayodya, and was threatening King Dasarata with divorce if his son did not leave the kingdom. Jatayu was killed by Rahwana's spear, but before he died he told Rama that his wife was kidnapped by Rahwana.

This puppet can also be used as Wilmuka the gigantic bird that belongs to the King Boma Narakasura (Kresna's son with his fourth wife Dewi Pertiwi) in the *Mahabharata* epic.



Kate Kencana

This puppet represents the character of Kate Kencana. In the story of *Bambang Pengluaran*, Prince Arjuna went missing for few years, making his brothers (Puntadewa, Bima, Nakula and Sadewa) and wife Bratajaya very worried about him.

King Baladewa the older brother of king Kresna wanted their sister Bratajaya to marry Prince Burisrawa from the kingdom of Mandaraka. Princess Bratajaya agreed to marry anyone as long as the groom could give her Kate Kencana (golden rooster) who could talk. In the third part of this story (in an all-night shadow puppet show) Prince Burisrawa, with the help of Korawa brothers find the Kate Kencana. The problem with Kate Kencana is that it would not be separated from its owner, a young man Bambang Pengluaran. Prince Burisrawa, Bambang Pengluaran and Kate Kencana went back to Madukara (where Princes Bratajaya lived) and asked her to marry him. Princess Bratajaya fulfilled her promise but every time Prince Burisrawa tried to touch her, Kate Kencana protected her by hitting him. This made Prince Burisrawa so angry, that he hit Kate Kencana back, which soon turned into a fight between the two. This was not just an animal, but an extraordinary animal that could talk and fight. After a long fight between Prince Burisrawa and Kate Kencana, Kate Kencana finally transformed himself back into his human form: Prince Arjuna. After the fight Arjuna is reunited with his wife Bratajaya and Bambang Pengluaran changed back into Abimanyu, Arjuna's son.



Kidang **Kencana**

This puppet represents the character Kidang Kanaca (golden deer). In the *Ramayana* epic (episode: the abduction of Sinta) King Rahwana and his faithful servant Marica saw Sinta in the Dandaka forest with her husband Rama and his

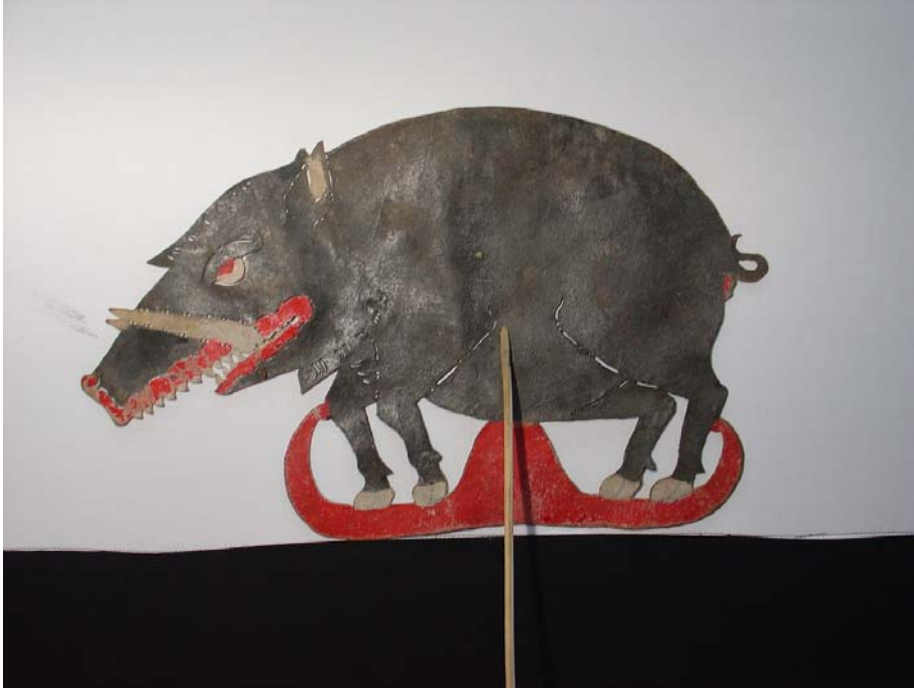
brother Laksmana. Rahwana was so drawn to her beauty, that he commanded Marica to devise a plan to kidnap Sinta. Marica transformed himself into a golden deer to attract Sinta. Rama followed the deer, because Sinta wanted to have the deer. Rama followed the deer deep into the woods without knowing that he had been tricked by Marica. Rama became so frustrated that he shot the deer with his arrow, transforming it back into Marica. Upon realizing that he had been tricked, Rama killed Marica, and rushed back to Sinta. Upon returning to the spot that he left her, Sinta had already been kidnapped by Rahwana, who would not return her for many years. See also the character of Rama, Sugriwa, and Jetayu for more information about this story.



Naga

This puppet represents the character *Naga*, who is a very big snake. This puppet appears in many different stories in the *Mahabharata* epic. In the story of *Dewa Ruci*, Bima was confronted and beaten by this snake in the ocean, when he was looking for eternal life. Naga

bit him and injected poison into his bloodstream, but with his last ounce of strength, he killed the snake with his *panca kenaka* (thumb nail). Also in the story of *Sri Mulih* (goddess Sri comes back home to the village), one of the exorcism puppet stories for the celebration after rice harvest in the villages of Java, this puppet is the other form of Prince Nilataksaka. This also represents the god and king of all snakes, *Bathara Naga Raja*. In the *Ramayana* epic, this puppet can also be used as a weapon by Prince Indrajid, one of Rahwana sons. Indrajid had a weapon named *Napapasa*, which was an arrow that when shot turned into one thousand snakes.



Celeng

This puppet represents the character of Celeng (boar).

In the story of Ciptaning (Arjuna meditated at the top of the mountain of Indrakila), his place was destroyed by the giant Mamangdana who delegated

by King Niwatakawaca to kill him, he curses Mamangdana and turns to a boar. For the story about Ciptaning, see the character of Keratarupa.



Jaran

This puppet represents the character of Jaran. In traditional all-night shadow puppet performances, Jaran appears during budhalan scene (army leaving the kingdom). There are many different designs for this puppet, which often end up being very different in size. The

color of Jaran can also be different depending on the preference of the puppet maker or puppeteer. One of the new designs of Jaran has many joints on its body, such as a joint between the body and head so that the horse can bend its neck. Another joint can also be found between the body and tail, so that the tail can go up and down. To move the neck and tail puppeteer uses strings, which when pulled move either the neck or tail.



Macan

This puppet represents the character Macan (tiger). This puppet appears during the budhalan scene (when soldiers are leaving their kingdom) as a vehicle for an ogre soldier. In traditional all-night performances, some puppeteers perform

a Sawunggaling scene where the character of Sarapada, a puppet with six handles, fights with Macan after the budhalan scene.



Bantheng

Bantheng is the Indonesian word for wild Buffalo. In the story of *Parta Krama* (the marriage of Arjuna to Princess Wara Sembadra), one of the requests for offerings at the wedding were 40 buffaloes.

Puntadewa, the oldest of the five Pandhawa brothers commanded

Gathutkaca to look for 40 buffalo. For more information about this story see the story for the character Petruk and Dhadhungawuk.



Gajah

This puppet represents Gajah (elephant). This puppet is very important in the story of *Rabine Duryudana* (the marriage of King Duryudana). This white elephant was one of the requests from the bride. She stated that whoever could catch this elephant would become her husband. In the future, this elephant

became King Duryudana's famous vehicle. This puppet also can use to represent Kyai Puspadata, the elephant that belongs to king Baladewa from the kingdom of Mandura. In the story of *Makutharama*, this elephant's name is Situbanda, and is one of Hanoman's friends.



Kreta **Kencana**

This puppet represents the wagon (kreta: wagon, kencana: golden).

In traditional all-night shadow puppet performance, kreta kencana appear during *lakon raben* (wedding story) such as Parta

Krama (the wedding between Arjuna and Bratajaya), Duryudana Krama (the marry of Duryudana and Banuwati). Puppeteer also uses this wagon for King and queen, commander of armies. In the story of Kresna Duta (Kresna delegated by Pandhawa to go to Astina Kingdom – before Bharatayuda war) this wagon was drives by Raden Setyaki and has a very important role to carries King Kresna, God Narada, Rama Parasu, and god Janaka.



Rampogan

This puppet represents the character of Rampogan (marching armies). In traditional shadow puppet performances, this puppet appears during the scene where soldiers leave their country (budhalan). There are three different rampogans for different

kingdoms: for the ogre kingdom there will be giants in the army, for human kingdoms the army will be made up of human soldiers, and Rama's soldiers represented on this puppet are monkeys.



Kembang Wijaya Kusuma

This puppet represents the character of Kembang Wijaya Kusuma, and *kembang dewaretna*, the flower who could bring the dead back to life. This flower belonged to the god Wisnu, and was eventually given to king Kresna so that he could protect the world. King Kresna used flower to bring back people who had died long before their time. In the story of Sembadra larung, he used the flower to bring Princes Bratajaya back to life because he knew that is not time for her to die (Kresna was the incarnation of God Wisnu who knew the future). Before the Bharatayuda war, the God Guru took the flower from King Kresna, because he did not want anyone who died during the war to be brought back to life. Instead, he gave King Kresna *Surat Jitabsara*, which was a list of all

the warriors and commanders who would lead King Kresna's army to victory during the war.



Cakra **Baswara**

This puppet represents Cakra Baswara, which was the God Wisnu's weapon which he gave to King Kresna to protect the world from Evil. Cakra Baswara was a weapon which could choose between good and evil. This weapon will not hurt good

people but would destroy anyone who it had targeted as evil. King Kresna did not need to shoot this weapon, but all he needed to do was command this weapon to seek out its target. No evils could hide from this weapon, and this weapon therefore never missed its targets. Before the Bharatayuda war (the war between five Pandhawa brothers and their cousins, the hundred Korawa brothers) the God Guru took this weapon from Kresna because Kresna was an advisor of Pandhawa during the war.



Setan (1)

This puppet represents a character whose name *Setan* means evil spirit in Indonesian. This is not a very important puppet. There are many designs for this character, because this puppet is used for comedy scenes, therefore puppeteers and puppet designers make many strange designs in order to make the audience laugh. This puppet also can be used as an ogre who lives in the forest, and usually appears in the Perang kembang (flowers battle) following the character Cakil.



Setan (2)

For more information about this puppet, see the character of Setan (1).



Setan (3)

For more information about this puppet, see the character of Setan 1. This puppet is designed with a string attached to the baby puppet which lifts it up and down on its fathers back as they walk.



Setan (4)

For more information about this puppet, see the character of Setan (1).



Setan (5)

For more information about this puppet, see the character of Setan (1).



Setan (6)

For more information about this puppet, see the character of Setan (1).

This is another new design with three joints: one for the waist, one for the neck and one for the arms.



Ula

This puppet represents the character of Ula (snake). This is not a very important puppet, but puppeteers sometime use this puppet for comedy scenes or forest scenes.



Arit

This puppet represents Gareng's weapon, an Arit. This Javanese tool is often used to cut bamboo or for carpentry or other work around the house.



Keris (1)

This puppet represents Keris, a Javanese weapon as well as part of traditional Javanese costume. This *keris* is Cakil's weapon during *perang kembang* (flowers battle) against a warrior prince. This battle always occurs in the second part of all-night shadow puppet performances (*patet sanga*). During *perang kembang*, Cakil is always killed by his own weapon.



Senjata Rante

This puppet represents Senjata Rante (chains arrow), belongs to Prince Indrajid one of the Rahwana's sons from the kingdom of Alengka. Indrajid used this weapon to catch Hanoman the warrior monkey, and then set him on fire in the front of Alengka people.



Jimat Kalimasada

This puppet represents a Jimat Kalimasada (magical letter) that belonged to King Puntadewa, the oldest brother of five Pandhawa brothers. Whoever owned Jimat Kalimasada would be able to do anything they wanted. When Bagong owned the letter, he became a king (see the story of Bagong). King Puntadewa and his four brothers became very strong and powerful because they had Jimat Kalimasada.

This puppet can also be used to represent an ordinary letter in a performance.



Keris (2)

For more information about this puppet, see the explanation of Keris (1).



Gada

This puppet represents a Gada, which is a weapon that looks like a baseball bat. Most Javanese warriors use this weapon during battle scenes. *Gada Wesi Kuning* (*gada* made of yellow iron) was a specific weapon that belonged to Prince Setyaki. Another example of a special *gada* is the weapon that is as large as a and is called Gada Lukitasari or Rujak Polo. This weapon belongs to Bima.



Candrasa (1)

This puppet is represent one of weapons use by soldiers during the fight or in the Bharatayuda war.



Candrasa (2)

For more information about this puppet see Candrasa (1).



Candrasa (3)

For more information about weapon, see the character of Candrasa (1).



Nanggala

This puppet is represent one of King Baladewa's weapon called Nanggala. For more information about this puppet see the character of Baladewa and Kakrasana.



Cupu Manik Astagina

This puppet represents the Cupu Manik Astagina (magical crystal ball) belongs to Dewi Anjani. For more information Cupu Manik Astagina, see the character of Hanoman.

Some puppeteer also use this puppet to represents stone (watu manik), in the story of Parta Krama (the married of Arjuna and Dewi Bratajaya) this stone has a picture of Dewi Bratajaya.



Pedhang Kangkam

This puppet represents Pedhang Kangkam (weapon of King Rahwana). Is also using during the exorcism performance Ruwatan as a weapon of Bathara Kala (see the character of Bathara Kala). In the ruwatan performance, Bathara Kala uses this weapon to save the hair of sukerta (certain people are magically vulnerable) before he eats them.