



Introduction to Old
Javanese Language
and Literature

A KAWI PROSE ANTHOLOGY

Mary S. Zurbuchen

**UNIVERSITY OF MICHIGAN CENTER FOR
SOUTH AND SOUTHEAST ASIAN STUDIES**

THE UNIVERSITY OF MICHIGAN
CENTER FOR SOUTH AND SOUTHEAST ASIAN STUDIES

THE MICHIGAN SERIES IN SOUTH AND SOUTHEAST ASIAN
LANGUAGES AND LINGUISTICS

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1976

The Michigan Series in South and Southeast Asian
Languages and Linguistics, 3

*Open access edition funded by the National Endowment for the Humanities/
Andrew W. Mellon Foundation Humanities Open Book Program.*

Library of Congress Catalog Card Number: 76-16235

International Standard Book Number: 0-89148-053-6

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1976

by

Center for South and Southeast Asian Studies

The University of Michigan

Printed in the United States of America

ISBN 978-0-89148-053-2 (paper)

ISBN 978-0-472-12818-1 (ebook)

ISBN 978-0-472-90218-7 (open access)

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I made my song a coat

Covered with embroideries

Out of old mythologies. . . .

"A Coat"
W. B. Yeats

Languages

are more to us
than systems of thought transference.

They are
invisible garments that drape
themselves about our spirit and give
a predetermined form to
all its symbolic expression.

When the expression is of unusual significance,
we call it

literature.

"Language and Literature"
Edward Sapir

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Preface

So little of the rich body of Old Javanese (Kawi) literature is available to students of Southeast Asian culture that it seems this thesis has much too small a purpose. A few excerpts from prose works do not succeed in giving a general feeling for the literary tradition of this ancient language. I have chosen only prose selections, however, because the beginning student often has a more rewarding experience with its straightforward style and syntax.

This anthology is intended to be used along with its companion volumes in this series on Old Javanese language and literature. Forthcoming are a detailed grammar of Old Javanese by A. L. Becker and a wordlist, comprising some 13,000 entries, by Soewojo Wojowasito. In the absence of the companion volumes the reader may turn to the reference works on Old Javanese listed in the bibliography. I have emphasized access to systems of meaning here rather than grammatical analysis, and my glossary is hardly a substitute for a more complete dictionary.

I have had much help in preparing this thesis. Visiting professors of Indonesian languages at the University of Michigan, Imam Hanafi, I Gusti Ngurah Oka, Soewojo Wojowasito and Mohammad Icksan, through their work, have contributed greatly to my understanding of the texts. Madhav Deshpande, my Sanskrit professor, has assisted in preparing notes on the Sanskrit fragments. Other persons in Southeast Asian studies have given aid and advice, among them Patricia Henry, Judith Becker, Stanley Hoffman, Susan Walton, Francy Hays and Richard Wallis. Special mention and credit are due to Mark Poffenberger for seeing the whole enterprise through.

Above all, my deep gratitude goes to my teacher and advisor, Alton L. Becker. In his classes, and with his continuing interest, attention, counsel and inspiration, this work has flowered.

Pronunciation Guide

The spelling system used here adheres to the Kawi writing system, which includes representations of Sanskrit phonology which were not relevant to Kawi. It is not known how many distinctions were made in ancient pronunciation. Following modern Indonesian pronunciation, however, sounds of Old Javanese are as follows:

a, ā	<u>f</u> ather	k, kh	<u>l</u> ike
i, ī	<u>f</u> ee <u>t</u>	l	<u>l</u> eave
u, ū	<u>m</u> oon	m	<u>m</u> other
ě	<u>s</u> ofa	n, ṅ	<u>n</u> oon
ö	<u>h</u> er	ng	<u>m</u> orning
e	<u>p</u> et	ñ	<u>c</u> anyon
ai	<u>m</u> y	p, ph	<u>l</u> ip
o	<u>c</u> oat	r, ṛ	<u>b</u> utter
b, bh	<u>b</u> aby	s, ṣ	<u>s</u> oap
c, ch	<u>ch</u> urch	ś	<u>sh</u> oe
d, dh	<u>r</u> ed	t, th	<u>r</u> at
ḍ, ḍh		ṭ, tḥ	
g, gh	<u>d</u> og	w	<u>w</u> ant
h	<u>h</u> ot	y	<u>y</u> es
j, jh	<u>j</u> ury		

Vowel Sandhi

Following the Sanskrit model, Old Javanese vowels change form when they occur together. The most common changes created by sandhi are as follows:

$$a + a = \bar{a}$$

$$a + \bar{a} = \bar{a}$$

$$\bar{a} + \bar{a} = \bar{a}$$

$$i + i = \bar{i}$$

$$i + \bar{i} = \bar{i}$$

$$\bar{i} + \bar{i} = \bar{i}$$

$$u + u = \bar{u}$$

$$u + \bar{u} = \bar{u}$$

$$\bar{u} + \bar{u} = \bar{u}$$

$$a + \check{e} = a$$

$$a + i = e$$

$$a + u = o$$

$$e + \check{e} = e$$

$$i + a = e - ya$$

$$i + \check{e} = i$$

$$o + a = wa$$

$$o + \check{e} = \check{o}$$

$$\check{o} + \check{e} = \check{o}$$

$$u + a = wa \sim o$$

$$u + \check{e} = u$$

$$u + i = wi$$

Kawi--an Introduction

Language and History

The oldest and most extensive written language of Southeast Asia is Old Javanese, or Kawi. It is the oldest language in terms of written records, and the most extensive in the number and variety of its texts. Relatively few texts are available in English. The unstudied texts remaining are an unexplored record of Javanese culture as well as a language still alive as a literary medium in Bali.

The study of Kawi literature is important for several reasons. Linguistically, Kawi provides the oldest records of Javanese, spoken by over 50 million people in the central and eastern parts of Java. In fact, Old Javanese is the only Malayo-Polynesian language for which ancient documents are extant, with the exception of a few Old Malay inscriptions.

Some form of Kawi was the spoken language of Java in prehistoric times. Our earliest record of its use is the Sukabumi charter, dated 804 A.D. [Zoetmulder (1974:3)]. Older inscriptions or charters in stone and copper plate have been found in Java and Sumatra, but these are all in Sanskrit or Old Malay. Apparently Old Javanese only gradually became the language of official documents, although we can assume its spoken form was the major language of Java long before the ninth century.

The early period of Javanese history is obscure. Little is known of Java's first contacts with Indic traditions. A major center of Hindu and Buddhist learning is known to have existed by the seventh century in the kingdom of Śriwijaya in southern Sumatra, and the earliest interaction with India must have occurred long before.

At the time of the oldest records in Kawi the major Javanese kingdom was located in the central region of the island. Its rulers were related to the Buddhist kings of Śriwijaya. The dynasties of central Java left as records of

their culture the Hindu monument of Prambanan and the great Buddhist stupa Borobudur. The oldest extant piece of Kawi literature, the Kakawin Rāmāyaṇa, is the only work which has been reliably dated from the central Javanese period, prior to 930 A.D. [Zoetmulder (1974:231)] .

The year 930 marks the movement of the court of Siṅḍok from central to eastern Java. Under Siṅḍok's descendant Dharmawangśa Teguh the Old Javanese parwa (books of the Indian epic Mahābhārata) were composed. After an attack in 1016 the kingdom was broken up, to be reunited by the half-Balinese prince Erlangga between 1028 and 1035 [Zoetmulder (1974:244)] . The Kakawin Arjunawiwāha dates from Erlangga's time, and contextualizes the king's biography in the epic imagery of the Pandawa hero. Erlangga divided his kingdom between his sons in the mid-eleventh century. The two courts, Janggala and Kaḍiri, were rivals for many years, although the literature of the period seems to have all originated from Kaḍiri, while there are virtually no records of Janggala [Zoetmulder (1974:19)] .

In the first part of the thirteenth century the two halves of Erlangga's kingdom were rejoined under the founder of the Singasari dynasty, named Rajasa or Ken Arok. He came to power in 1222, and by 1300 his descendant Wijaya was in control of a powerful and growing kingdom. The reign of Wijaya, also called Kṛtarajasa, marks the beginning of the Majapahit period. This kingdom had influence throughout much of Southeast Asia, spreading the flourishing literature and arts of Java. The island of Bali was brought under Majapahit control in 1343 by king Hayam Wuruk's chief minister Gajahmada; both leaders are described in the long poem Nagarakṛtagama. From that time to this day Bali has preserved elements of the culture and literature of Majapahit times in its own traditions.

In Java itself a gradual Islamicization brought an end to Hindu-Javanese domination. This broad change can be characterized as the blending of an Islamic cultural overlay with pre-existing Javanese patterns, rather than as the domination of Javanese society by an alien cultural group. Majapahit declined from the fifteenth century on, and by the end of the seventeenth century nearly all of Java was Moslem. The Islamic courts were not centers for the production of Kawi

literature, but sponsored new genres with added Islamic content which were written in Arabic and Middle Javanese languages. At the end of the eighteenth century it became popular to recreate Kawi poetry, but by that time the Javanese were out of touch with the traditions of Old Javanese, which had become isolated in Bali.

Today there is very little study of Kawi in Java. It is regularly used only in wayang dramas. The puppeteer, or dalang, from time to time stops the action of the play to sing Kawi verses called suluk; the audiences, and sometimes the dalang themselves, do not understand the language of the chants. In Bali the situation is different, and Kawi remains a productive literary medium. Village groups called sěka mabasan still gather to read, translate and interpret Kawi texts, secular and religious. Kawi is the language not only of traditional ritual and court of law, but is used in all theater forms. It is said that Kawi texts continue to be written in Bali. Certainly if it were not for the energy and attention given to preserving Old Javanese manuscripts in Bali we would know almost nothing about this great tradition.

Language and Its Forms

Old Javanese is one of the Austronesian group of languages stretching from Polynesia and the eastern Pacific through Southeast Asia to Madagascar across the Indian Ocean. Although heavily influenced by Sanskrit in its lexicon, Kawi's phonological and syntactic structures are clearly Austronesian. The Old Javanese writing system is agreed to have originated from some Indian script, although which one has not been determined. All the texts recovered from Bali, however, are in Balinese script, which is closely related to Javanese script. Neither of these closely resembles the Old Javanese script used in inscriptions and charters. The question of whether or not two scripts coexisted in ancient times, one related to modern Javanese and Balinese, the other being the Old Javanese of the inscriptions, is not resolved [Zoetmulder (1974:39-40)].

Javanese literature has taken many forms. At various times prose stories, sung poetry or different metrical types, chronicles, scientific, legal and philosophical treatises, prayers, chants, songs and folklore were all written down. The terms "Old Javanese" and "Kawi" refer to the language and literature of the oldest period; extant texts in Kawi date from about 900 to 1500 A.D. The Sanskrit root kawi, from kāvya, a term for classical poetry, means 'poet' in Old Javanese.

Both the language and literary forms of this period were influenced by Indic tradition. The Old Javanese lexicon contains as many as one third Sanskrit words, all in their lingga (undeclined) forms, which acted as Javanese word-bases [Zoetmulder (1974:10)]. The fundamental Indonesian structures of the language were unaffected by Sanskrit. Many of the words borrowed from Sanskrit underwent changes in meaning after entering Javanese tradition. The relative density of borrowed words as well as their closeness to original Sanskrit meaning varies greatly depending on the provenance and genre of the text studied.

The literature of all periods in Java has been primarily metrical. In the Old Javanese period poetics, subject matter and form were influenced by Indian models; all these elements were changed when adopted by Old Javanese poets. The Kakawin Rāmāyana includes whole episodes not present in its Sanskrit model, the Bhattikāvya. The Javanese adopted the Sanskrit system of quantified syllables, not a feature of Indonesian languages, but the application of rules for quantification was erratic. New meters with Indian names were invented more or less according to Indian modes [Wallis (1973:2)]. The Kawi poets were selective and inventive even though they were dealing with a highly prescribed tradition in their Sanskrit prototypes. The literature of the Old Javanese period is largely made up of kakawin, long poems in Sanskrit meters based on originally Indian myths. There are also prose works, some of which are only loosely based on Indian stories while others are straight-forward retellings of classical Indian epic literature. Finally, there is a group of texts representing purely indigenous Javanese stories.

The Old Javanese period ended with the decline of Majapahit. The literature in the language called Middle Javanese contains poetry in indigenous Javanese meters, loosely classified as kidung. The content of this poetry became more and more Javanese, although Indian stories were still retold. It is incorrect to say the Middle Javanese literature only existed after the fall of Majapahit, however, for it appears that the language was already used in Java in the kakawin period and only came to the literary forefront (i. e., was preserved in manuscripts) in post-Majapahit days [Zoetmulder (1974:32)]. It is probably better to regard the Old and Middle Javanese distinction as primarily geographical and secondarily chronological, since most of the kidung may have been written in Bali during the time that Hindu-Javanese tradition was being remolded and integrated there. Moreover, in certain respects Middle Javanese is more similar to Modern Javanese than to Kawi, so it cannot be considered an "intermediary" form. For a helpful classification of Javanese literature in terms of areas and periods of literary activity see Pigeaud (1967:4-7).

It is important to note when discussing the evidence on which typologies and dating are based that all the manuscripts recovered from various periods are relatively recent copies. The leaves (ron) of the tal tree, called lontar, are dried and preserved as writing material in Bali. The life-span of a manuscript in the tropical humidity can be no longer than about 100 years. Repeated copying of lontar is required for perpetuation of the texts. The persistent recopying of texts in Bali is evidence of the vitality of the Kawi tradition there. Different copies of the same work are passed on through various local traditions, and a village or palace has its own slightly different copy of a work, since deviation and reinterpretation increase with time and repeated copyings. The readers and hearers of a text place the work in an immediate, local context, rather than placing it in a linear chronology of manuscripts as do western scholars. Literature in Java and Bali is above all the oral conveying of meaning rather than silent individual reading. Thus the work of Mpu Tanakung recited in a Balinese village concerns the form and significance of contemporary life for its audience. The meaning of a work is directly concerned with the power of its performance, the ritual occasion for which it is performed, or the relationship between literary content and the present state of affairs. The notions of

an "original" or ur-text, of specific dating, placing, and wording of the first manuscript, are not major constraints on this tradition. They are ideas imposed by western concerns for philology and chronology. For the present-day Balinese, a text may have as many forms and interpretations as there are interpreters.

Language and Systems of Meaning

Every language has patterns of selection and ordering of bits of meaning reflected in its syntactic and semantic structures. This set of conventions is unconsciously shared by speakers of the language. In a very broad sense, the grammar of a language would be the minimum amount of information about systems of meaning needed to interpret and produce sentences acceptable to a native speaker of that language. Linguists have realized that even this minimal knowledge is intricate, subtly systematized and hard to quantify. It is often better expressed in terms of metaphor rather than in algorithms.

One way to study the systems of meaning defining a "grammar" is to look at utterances in a language in their full context. This involves for every utterance as complete a knowledge as possible of "who is saying what to whom." What is required is not only thorough knowledge of syntax and semantics but also enough cultural insight to be able to pinpoint the crucial patterns, or sets of pragmatic constraints, that will explain most fully the utterances under investigation.

For Old Javanese we can have no knowledge of the "grammar" of a spoken language, for there are only written records on which to base research. But even with written texts there are enough data to explore and elaborate the primary systems which create meaning. We can try to gain access, by means of linguistic facts, to the imaginative universe within which Old Javanese acts are signs, to paraphrase Clifford Geertz (1973:13).

That the concept of "systems of meaning" is immediately relevant when one tries to translate a text is well known.

There is often no analogue in English which will render the "feeling," the glimpse into an ordered symbolic system, of an Old Javanese phrase. The only recourse seems to be a form of what Geertz sees as "thick description," or the presentation of "a stratified hierarchy of meaningful structures" (1973:7). Such a presentation might illuminate the hidden corners of signification which translation must skirt. I would like to briefly discuss just two of the "meaningful structures" which inform Kawi prose texts. The reader may also refer to two articles by A. L. Becker, "Person in Kawi: Exploration of an Elementary Semantic Dimension" and "Text-Building, Epistemology and Esthetics in Javanese Shadow Theater," on which this discussion is heavily based.

One of the most important systems constraining expression in Kawi is person. Every language has a way of talking about speaker and hearer, self and other. The Kawi image of person is radically different from that of English. Whereas we divide the system of English pronouns into singular and plural, Old Javanese distinguishes between close and distant forms. Our paradigm makes a quantitative distinction, while Kawi values spacial ordering. To address a person in Kawi a choice is made as to the relative intimacy or formality of the interpersonal relationship. It is as if concentric circles signifying relational types surrounded each individual, and each speech act situation demanded placement of the hearer or third person in the appropriate circle, or context. It is not the same as our notion of polite versus informal, for "In Kawi, to treat someone as intimate or close who is not properly in that relationship is to insult him" [Becker (1976a:5)]. This subtle evaluation of relationships is directly reflected in Kawi personal pronouns:

	Close	Distant
Speaker	aku	kami
Hearer	ka(N)u	kita
Other	ia	sira

[Becker and Oka (1974:4)]

The same categorization of relationships from intimate to distant shows up in Kawi articles. Considering that talking "close" to someone can signify talking down, the gradation moves from close/low to distant/high. For inanimate or

or non-human nouns the definite article ng (~ ang) is used, while si is the lowest status personal definite article [Becker (1974:9)]. Moving outward in the scale of close/distant we have the articles sira (intermediate human), sang (heroes and rulers), dang (holy people, teachers), and sang hyang (gods, mountains, holy things).

The most complex personal forms in Kawi are the deictics, or pointers. "It is when articles and deictic particles combine that forms of great semantic complexity--and also great importance in textual cohesion--appear" [Becker (1974:10)]. Deictics act as anaphoric pronouns, demonstratives, adverbials and clausal nominalizers. The most common forms are as follows:

iki 'this, here, near speaker'

iku 'that, there, near hearer'

ika 'that yonder, over there, near neither first nor second person'.

When the basic third person deictic (ika) is inflected with one of the person markers (i, u, a) these forms result:

ike (ika + i) 'that relating to speaker which happened in the past'

iko (ika + u) 'that relating to hearer which happened in the past'

ikana - ikā (ika + a) 'that relating to neither speaker nor hearer which happened in the past'.

It is now clear that a Kawi speaker (or writer) has a whole system of spacial indicators from which to choose to point out attitudes and relations. If a speaker wishes to show closeness to a person or object or event he can use ike; if he wants to show detachment from a referent, ikana, and so on. A temporal meaning is most clearly indicated by deictics when the definite article ng is affixed (replacing the locative i). This gives ngka, ngke, ngko and ngkana. Thus the marking of time in Kawi is a metaphoric extension of the idea of person, with the association of 'this--close--now' versus 'that--distant--then'.

The system of person extends to many other areas of meaning in Old Javanese. Using a metaphor of the human body, a servant addressing the ruler calls himself 'head' (hulun, the noblest body part) offered to the 'sandal' (paduka, the lowest thing on the body) of the king. Geographically, the mountains (home of the gods) are the head, while the sea (home of wild forces) is the body. Many other examples are possible.

In reading or translating Kawi texts, then, the "cline of a person" is an important frame of reference for coherence. The storyteller's point of view, as well as the involvement of characters, are expressed in terms of metaphor of person and space which is a fundamental source of meaning in Javanese culture.

Another such system operating in Old Javanese is based on the idea of coincidence, or the non-causal intersection of different universes of discourse, semantic frames, or epistemologies [see Becker (1976:9-10)]. "Coincidences, far from being avoided, motivate action for they induce paradox. Coincidences are the way things happen, and the way communication between unlikes occurs." In wayang drama different epistemologies are established via theatrical convention: heroes speak gently, demons roughly; refined characters move slowly, coarse characters rapidly; in Bali, princes speak Kawi and clowns Balinese. The idea is built up through dramatic constraints that the world contains multiple conceptual systems, ways of knowing, which coexist and--this is the drama--from time to time coincide. One basic concept motivating this schema seems to be that time in Java and Bali is seen as the simultaneous movement of cycles of various lengths--3 days, 5 days, 210 days, etc. Different days within each cycle are differently valued, and when important days from two or more cycles coincide time is rendered most meaningful. Time is thus seen as multi-dimensional, not as a single linear movement from past to future via the present.

In Kawi literary texts the concept of a universe of discourse or epistemology is established by the system of topicalization. Basically, topicalization highlights one of the constituents of a sentence by marking it with a special

particle (ta or pwa) and often moving it to the front of the sentence. Frequently the topic of the sentence is the rhetorical subject hana, 'there is', and so a sentence will begin: Hana ta... These sentences with hana ta are used to open texts. They introduce subjects which have not been previously mentioned, and are followed by sentences filling in the frame of reference of the newly-introduced subject. When hana ta appears within a discourse it brings previously unmentioned subjects into the world of the story. Several "discourse topics" may be brought into a text by the use of the hana ta topic structure. In the story of king Basuparicāra translated here, the king, a river, a goddess under a curse and a boatman are all brought into the story with hana ta... constructions. No explanation or motivation is needed to explain the interaction of these four disparate subjects; their presence together within the story is taken for granted as a moment of intersection between separate universes of discourse. Yet it is the coincidence of these four elements which impells the action of the story. Thus we can view the notion of coincidence as a locus of meaning in Kawi texts.

The Texts

The excerpted texts appearing in this work are essentially unchanged from the versions appearing in the sources listed below. Proper names are capitalized. The only spelling change I have consistently made is the substitution of ś for the older ç. In some cases obvious typographical errors have been corrected. I have sometimes reorganized paragraph structure in the translation sections to improve the English version. Spelling, punctuation and paragraphing are generally unaltered, even when imperfectly edited in source texts, since I could not go back to original manuscripts to check details. Thus the editing of the texts here must be ascribed to the authors below and not to the Kawi writers.

The language of the texts is consistently of the oldest period. There are some changes noticeable between the oldest excerpts (from the Ādiparwa) and those of the late Old

Javanese period (e.g., the Pararaton).

There are many published Roman transliterations of Kawi texts. The sources used in this anthology are as follows:

Sentences: Class in Old Javanese language taught by Soewojo Wojuwasito and A. L. Becker, Ann Arbor, 1973-74, including data provided by I Gusti Ngurah Oka.

Paragraphs: Siman Widyatmanta, ed., Ādiparwa, jilid I (Jogjakarta: 1958).

Fables: "Cakranga Mwang Durbuddhi," in Purwaśāstra, by Soewadji Sjafei (Jakarta: 1966); "Gagak Mwang Sarpa Pejah Dening Yuyu," in Sarwaśāstra, by R. D. S. Hadiwidjana, jilid I (Jakarta: 1963).

Epics: Widyatmanta, ed., Ādiparwa.

Chronicles: "Tantu Panggelaran," in Purwaśāstra by Sjafei; "Pararaton," in Pararaton, by Ki J. Padmapuspita (Jogjakarta: 1966) and in Pararaton (Ken Arok), by J. L. A. Brandes (Batavia: Kunster en Wetenschappen, 1920).

Finally, it should be noted that Kawi spelling varies from text to text. Sanskrit words appear with different diacritic markings in different manuscripts. Spelling variations have been noted in the glossary when inconsistencies occur between texts.

Short Readings

The purpose of this section is to illustrate shorter examples of Kawi prose. Because the examples are out of their full context their internal syntactic and semantic aspects are highlighted. When used with an Old Javanese grammar, they are a short practice in reading and understanding simple Kawi grammatical features.

Many of the example sentences were provided by I Gusti Ngurah Oka, whose work on Old Javanese syntax has yet to appear, and whose data were part of the course of study when I started Old Javanese at the University of Michigan.

In the sentence examples each word is glossed directly underneath. Topic marking particles are indicated by (T). The paragraphs, appearing on verso pages, are translated on the facing recto pages, with notes at the end of the examples.

Sentences

1. Mangkana ling Dewi Ganggā.
thus say goddess Gangga.
'Thus spoke the goddess Gangga.'
2. Tadanantara datěng ta bhagawan Byasa.
later come (T) lord Byasa
'Later came lord Byasa.'
3. Antarlina ta sira.
disappear (T) he/she
'She/he disappeared.'
4. Kami ta kawěkas ngke ring alas.
I (T) left, remain here, now in the forest
'It is I who am left here in the forest.'
5. Ri wěnginya pwa ya ta, irika ta, sang
on night the (T) it (T) there, then (T) the
Aswatthāmā amuk ri kulěm.
Aswatthāmā run amok in night
'It was on that night, that one, then, that Aswatthāmā ran amok.'
6. Sang hyang Basuki sira amikěti nikang
the noble Basuki he tie, bind that the
parwata.
mountain
'He, Basuki, bound that mountain.'
7. Kunang ikang antiga kāri sasiki.
there is that the egg remain one
'There is that one egg remaining.'

8. Iněh nireng ratha ikang kanya.
 placed him in the chariot that the girl
 'The girl was placed in the chariot by him.'
9. I pějah sang Hidimba, manembah ta sang
 at dead the Hidimba honor (T) the
Hidimbi ri Dewi Kunti.
 Hidimbi to honored one Kunti
 'On the death of Hidimba, Hidimbi paid respect to
 the honorable Kunti.'
10. Kunang ikang agěni haneng kunda sadākala
 there is that the fire is in the brazier always
murub.
 burns
 'There is that fire in the brazier, always burning.'
11. Yapwan sang umayat ikang laras yekā
 there is the pulling that the bow (T) that
sang Arjuna ngaranya.
 the Arjuna name his
 'He who is pulling the bow, that is the one named Arjuna.'
12. Inarpane sang brāhmana lěmbu satus de
 offered to the brahmin cow one hundred by
Mahārāja Janamejaya.
 king Janamejaya
 'One hundred cows were offered to the brahmin by king
 Janamejaya.'
13. Ana sira ratu ulun paṇḍita sang Sewāntara
 there is he king head scholar the Sewāntara
ngaranira.
 name his
 'Once there was a king, head of scholars, Sewāntara his
 name.'

14. Kawawa pwa ya, tēkeng samudra, ndatan
bring (T) that reach at the sea not
pāmanggih wwe mwang phala.
meet water and fruit

'He went along, arriving at the ocean without finding water and fruit.'

15. Sumahur sang nātha, lingnya: "Mapa wrētanta?"
replying the king word his what news your
'Answering, the king said: "What's your news?"'

16. Kunang aturnya: "Tan mamanggih toya patik
thus speech his not meet water slave
aji, mwang phala.
king and fruit

'Thus his words: "Your slave did not find water and fruit."'

17. Mangkat sang nātha Sewāntara, iniring
set out the king Sewāntara be followed
dening Sewānggara.
by the Sewānggara

'King Sewāntara set out, accompanied by Sewānggara.'

18. Mojar sang prabhu, lingnira: "E, Sewānggara,
speak the king word his Hey Sewānggara
ndi ta ikang tinon ta ngūni?
where (T) that be seen you before

'The king spoke, saying: "Hey Sewānggara, where is that thing you saw before?"'

19. Maněmu pwa ya mrēgataru, wre
meet (def) (T) that tree-beast monkey
tuhwāsambāwa, denya mangigěl ring madya
very strange because dance on the middle
nikang lawana samudra, munggwing
of that the salt sea dwell on the

śila itēm makakambang ing udadhi.
 rock black be afloat on the ocean

'Met, did he, a tree-beast, a very unusual monkey since it was dancing in the middle of the salt sea, living on a black rock afloat on the ocean.'

Paragraphs . . .

Samangkana ta mahārāja Janamejaya mulih mareng kaḍatwan ira, makering sang Somaśrawā, pinaka purohita haji, magawe śantikarma, matang yan tanpa phalā śapā sang Saramā ri sira.

Mojar ta sang Sāwitri: "Sojar mpu; mahābhāra ikung kuṇḍala, apan wiśesa ning sarwaratna ike. Hana ta nāga Takṣaka ngaranya, lagi mrāthanākēn ikang kuṇḍala teja. Haywa ta mpu tanprajātnā rikā."

Tuminghal ta nāga Takṣaka, masö ta ya malap ikang kuṇḍala. Katon mara ya de sang Uttangka, inusī ta ya.

"Nihan kahyun i nghulun iri kita: cumaritākna krama ning Bhārgawa wangśa, an tatwa ni kawitan sanghulun prasiddhān kājar ing purāṇa, yatikā kahyun sanghulun pirēngön sanghulun kabeh, matang yan wistārākna dentācarita."

"Ai kamu sang Ruru! Ikang swadharma ngaranya, pati lawan hurip. Ya ta kawruhananta, tan hana jugāhuripa, yan māsanya huwus pējah, ike pati ni rabinyu . . . phala ni pūrwakarmanya ika; sangkṣepa ni wuwus mami ri kita: haywa kitālara ri pējah ni strīnta, apan pagawenya ngūni dumadyakēn ikā."

...and Translations

Thus it was¹ that Mahārāja Janamejaya went home; he came to his palace together with Somaśrawa, who acted as the royal priest and performed a ceremony of penitence. That's the reason why Sarāma's curse had no effect on him.

Sāwitṛī said, "I agree with you. That jewel is of great value, for this one surpasses all others.² There is a serpent named Takṣaka who has always desired³ that shining ornament. Do not fail to watch out for him."⁴

Gazing upon it was the serpent Takṣaka. He approached, and took that jewel. He was seen coming by Uttangka, and was chased away.

"This⁵ is my request of you: recount the history of the Bhargawa family, which is the story of my ancestors,⁶ just as it's told in the old books. It is my wish that it be heard by all of us; thus, let your tale be told."⁷

'Hey you,⁸ Ruru! That is known as one's own dharma,⁹ death together with life. Let it be known by you, there is no continuous life, but when time is up, death. This death of your wife is the result of her former deeds. Briefly, my words to you are: don't grieve over your wife's death, because it happened in conjunction with her previous actions."¹⁰

Notes

1. When samangkana ('thus, in such a way') appears it signifies a summary of the preceding action or the closing of an episode or text.
2. The use of deictic markers in this sentence should be noted. First the focus is on the hearer: ikung kundala, 'that jewel near you'. Then the perspective shifts to emphasize the speaker, with ike, 'that one near me'. See the Introduction for a discussion of deixis as a Kawi literary device.
3. The word translated here as 'desire', mrāthanākĕn, has a root (wrāt) which means 'weighty, heavy', extended with causative suffix -akĕn to mean 'to value greatly'.
4. The pronoun used for 'him', rikā, is deictically marked as 'that one yonder, not close to you or me'.
5. The word translated as 'this', nihan, refers to something not yet introduced in the discourse which is about to be mentioned. It contrasts with nāhan, which is an anaphoric reference to the previous discourse. Both are common Kawi conjoiners.
6. The word kawitan originates from Javanese wit, 'tree'. The ka- and -an affixes have the meaning 'to be in a condition of'. A family is like a tree.
7. Wistārākna, 'to enlarge, make longer', has the meaning of 'unfold a story'.
8. The speaker changes the pronouns used to address Ruru. First he talks intimately to him using kamu, then switches to the more respectful kita.
9. The concept of personal duty or action, dharma, is difficult to translate. It may be noted that naming things is important in Old Javanese, because ideas that come from a variety of cultural traditions are constantly being given new contexts. Naming (angaran) is done with

abstractions as well as concrete entities.

10. In this passage the speaker's attitude changes from empathy with the death of Ruru's wife (ike pati, 'that death close to me') to impersonal detachment (ikā, 'that yonder, not close to me or you').

The Fables

Oral traditions of the Indonesian archipelago include various types of animal stories. Some describe the adventures of indigenous culture heroes such as the hornbill and the mouse-deer (kancil). Others use animal and sometimes human characters in more didactic fashion, depicting the structure and values of human society. Each of this type of story has a particular lesson to convey which is often summed up, proverb style, at the end of the tale. Among the didactic fables, or dongèng, of Javanese-Balinese tradition are many whose content can be traced back to two classical Indian collections of fables, the Hindu Pañcatantra and the Buddhist Jataka stories.

The Pañcatantra originated in the northwest part of the Indian subcontinent. Its tales, with their moralistic lessons, are often compared to Aesop's fables. The Jataka stories each describe an earlier life of the Buddha, showing the many forms of his compassionate wisdom as well as displaying the values and ideals of Buddhist life.

Both the Pañcatantra and Jataka cycles spread to Southeast Asia. We do not know if their diffusion was primarily in oral or written form, but Indian texts were available to Indonesian scholars. The stories are still inherited as part of an oral tradition in many parts of Indonesia (Needham, 1960). Many centuries and countless retellings have influenced their form and content. In the syncretic atmosphere of Java, many features of the Hindu and Buddhist stories were combined and rearranged, so that it is often impossible (and generally unhelpful) to try and pinpoint the exact "origin" of a fable one hears told in a village one evening.

The collection from which the two stories here are taken is an Old Javanese retelling of the Pañcatantra, the Tantri Kāmandaka. Hooykaas, who edited and translated the work in 1931, estimates it was written about 1200 A.D. Although it contains many stories recognizable as Pañcatantra fables, the Tantri Kāmandaka is not a translation of the Indian work. The setting of the Pañcatantra is the story of a king whose sons are so ignorant that he calls for a priest to teach them about the

world by means of instructive fables. The frame of the Old Javanese work, however, is that of the One Thousand and One Nights--there is a king who commands a different young girl to his bed each night until one evening the daughter of his chief minister charms him with stories. The king orders more and more tales told until many days have passed and he decides to marry Tantri, the extraordinary storyteller [Poerbatjaraka (1957:63)]. Zoetmulder noted the occurrence of Sanskrit ślokas in the stories, but agrees they do not signify a translation of any single Indian text [Zoetmulder (1974:438)].

The tales translated here are illustrative of the Javanese pattern of reworking and combining different cultural traditions. Cakrangga Mwang Durbuddhi, a much-told fable of swans and turtles, has an Indonesian flavor in the description of the buffalo dung taken home as oleh-oleh, the word for a present brought to one's family after a journey. Gagak Mwang Sarpa Pejah Dening Yuyu clearly stems from the Jataka tradition. The act of compassion of the Brahmin impells another good deed, and thus Buddhist views of selfless behavior and the potential expansion of the amount of compassion at work in the world are demonstrated.

Cakrāṅga Mwang Durbuddhi...

Hana ta ya pās mungging talaga Kumudawatī; ramya ikang talaga akweh tunjungnya aneka warṇa, hana śweta, rakta mwang nila pangkaja.

Hana ta hangśa lakistrī, masabhā rikang talaga Kumudawatī, panangka nikang wwai sangka ring talaga Mānasasara. Kunang ngaran ikang hangśa; si Cakrāṅga ngaran i hangśa lanang, si Cakrāṅgi ngaran i hangśa wadon. Yeka sama mungging talaga Kumudawatī. Malawas pwa masamitra lawan sang pās, mangaran si Durbuddhi ikang lanang, si Kacapā ikang wadon.

Kunang meh lahrumāsa, sangsayāsāt wwainikang talaga Kumudawatī, mamwit ikang hangśa laki-bi ring mitranya pās ikang mangaran si Durbuddhi mwang si Kacapā. Kunang lingnya: "Mitra, nghulun mamwita wiśata, ahyun ta ya mami lunghā saka ngke, apan sangsayāsāt tika mangke wwainikang talaga Kumudawatī, tuwi mangharēpakēn lahrumāsa; tan kawāśa nghulun yan madoha wwai, nimittani nghulun mahyun layata, umungsī talaga ring Himāwān parwata ngkana, mangaran ring Mānasasara, mahāpawitra ika, wwainya mahēning adalēm, tan masāt yan lahrumāsa, ri kana paran ing hulun, mitra!"

Mangkana lingnikang hangśa, sumahur ikang pās, lingnya: "Aduh mitra, lukan mara sihning hulun i ri kita. Mahyun matinggala kita mangke ring hulun, mamriha huripta prihawak? Apan paḍa gatining hulun lawan kita: tan wēnang madoha lawan wwai! Saparanta mami tumuta, milwa ri suku-duhkanta, makaphalaning wwang samitra lawan kita."

Sumahur ikang hangśa: "Aum sang pās, hana kira-kira ning hulun, nihan iki ng kayu sahutēn denta ri tēngahnya, kami sumahuta ri tungtungnya sana-sini lawan swaming hulun. Kakawāśa mēne dening hulun humibērakēne ri kita."

...and Translation

Once there were some turtles living in Lake Kumudawatī; beautiful was that lake with its many-colored lotuses; there were red, white and blue mud-born flowers.¹

There were some swans, husband and wife, dwelling in Lake Kumudawatī, the source of whose water was at Lake Mānasasara. These were the names of the swans: Cakrāṅga was the name of the male swan, Cakrāṅgi the name of the female swan. They lived together in Lake Kumudawatī, and for a long time had been friends with some turtles, the male named Durbuddhi, the female Kacapā.

It was nearly the dry season; increasingly dry were the waters of Lake Kumudawatī. The swans, husband and wife, said farewell to their friends the turtles named Durbuddhi and Kacapā. These are their words:

"Friends, we ask permission to go.² Our wish is to leave here now, because the waters of Lake Kumudawatī are becoming more and more dry. Furthermore, we are facing the dry season, and we cannot live far from water. This is the reason we wish to make a journey. We're looking for a lake in yonder Himalaya mountains³ named Mānasasara. Its waters are of great purity, clear and deep, and it's not dry in the dry season. That is our destination, friends!"

Thus spoke the swans. The turtles replied, saying: "O friends, great indeed is our affection for you. Do you now wish to leave us here and continue your life alone? After all, our situation is the same as yours--we can't live far from water! Wherever you go, we, following, will share joy and sorrow. This is the result of our friendship with you."

Said the swan, replying: "So be it, turtles. I have an idea; it's that you bite hold of this⁴ piece of wood in the middle, and I will bit it at either end with my spouse. We'll be able to fly you along.⁵ Don't fail to bite firmly;

Haywa tan matēguh denta manahut, nguniweh haywāngucapucap salwirning katungkulan. I sēḍḍeng ning hulun humibērakēn i ri kita, haywa juga hinaruhan denta; yan hana atakwana haywa juga sinahuran; yekti ulahanta, haywa ta tan pamituhu pawuwus mami. Kunang ika yan tan pamituhu warah mami, tan siddha tēkeng don, matēmahan pati."

Mangkana lingnikang hangśa, ya ta sinahut tēngahnikang kayu deningkang pās; tungtung nikang kayu mwang bungkahnya cinucuk deningkang hangśa, sana-sini sajalu strī kanan-kiri, tēhēr amōr ikang pās winawa dening hangśa, umare rikang talaga Mānasasara kahyunira.

Huwus madoh ulihnyāmōr, datang pwa ya ri ruhuring tēgal Wilanggala. Hana pwa ya śona salakistrī manghōb ri sorning tahēn mangga. Ya ta tunēnghā ikang śona wadwan umulat ikang hangśāmōr kalih samānghibērhibērakēn pās, lingnya: "He sang bapanyānaking hulun, lihat ikang asambhawa dahat, ikang pās hinibērakēn denikang hangśa salakibī." Sumahur ikang śona lanang: "Asambhawa dahat lingta! Ring kapana tang pās kawaśa mōra denikang hangśa! Dudu pās ika, tahining kēbo aking ika parumahaning kutis, ulih-ulihnya ri putra ning hangśa kalinganya!"

Mangkana ling nikang śona lakiłaki, karēngō pwa wuwusnya dening pās krodhāmbēknya, kumēdut tutuknya, denya sinangguh tahining kēbo aking parumahaning kutis.

Wahu mangang tutuknya pwa ya ikang pās, huwa tekang kayu sinahutnya, tiba ikang pās ring kṣiti-tala, tēhēr pinangan ta ya dening śrēgala salakistrī, mati ikang pās sasomah.

I kang hangśa kari kerangan, apan tan pinituhu sapawēkasnya ngūni ring purwaka; lumaris ikang hangśa mareng talaga Mānasasara.

furthermore, don't say anything while you are hanging. While I'm flying you, don't address anyone; if someone should ask, don't answer.⁶ This is your responsibility, that you don't fail to follow what I say. If you don't heed my words, the goal will not be reached and you will end up dead."

Thus the words of the swan. That stick was bitten in the middle by the turtles; the ends and underside were gripped by the swans, husband and wife at either end, right and left. Then away flew the turtles carried by the swans; to reach Lake Mānansasara was their wish.

They had already flown far when they arrived above the fields of Wilanggala. There were some dogs, husband and wife, who had taken shelter beneath a mango tree. Looking up, the female dog, seeing the swans flying while carrying the turtles, said:

"Hey, father of my children, look, how truly odd, those turtles being flown by that swan couple!" Said the male dog, replying:

"Amazing indeed, what you say! And how are turtles able to be flown by swans? No turtles, those; that's dry buffalo dung, home of dung beetles, brought as a gift for the children of the swans, obviously!"⁷

Thus the words of the male dog. They were overheard by the turtles. Their hearts were angry, their mouths trembling at being called dry buffalo dung inhabited by dung beetles.

Suddenly the turtles opened their mouths, letting go of the stick which they had been biting. Those turtles fell to earth and were then eaten by the dog couple. The turtle pair died.

The swans were disappointed indeed because their instructions were not heeded. Continuing on, the swans went off to Lake Mānansasara.

Notes

1. The Sanskrit word for lotus (pangkaja, 'mud-born') refers to the fact that lotuses root in the mud on the lakebottom.
2. In many Indonesian languages the speaker says goodbye by requesting permission to leave.
3. Himāwān, 'high snow', is another name for the Himalayas.
4. The use of iki here is an example of deixis in Old Javanese. Deixis marks the distance of the referent from speaker or hearer. Iki ng kayu, 'this wood', is a form indicating the object as something near the speaker.
5. Kakawaśa, 'to be undertaken, be overcome', denotes an action that is involuntary. This passage creates the image of a static patient (the turtles) affected by an active agent (the swans).
6. The syntax of this sentence has a non-agentive focus, so that a more literal translation would be "While I am flying you, don't let anyone be addressed by you; if someone should ask, don't let them be answered."
7. Kalinganya, 'actuality, intention' is a comment by the speaker on the general situation.

Gagak Mwang Sarpa Pějah Dening Yuyu...

Ana sira sang brāhmana, datěng sakeng Pātāla, sang Dwijeśwara ngaranira, masih ta sireng sarwa satwa-satwa, karuṇa sira. Mahas ta sira ring giri madewāśraya; mamanggih ta sira yuyu ri śikharaning parwata, si Aṣṭapāda ngaranya. Sinambut ikang yuyu de sang brāhmana, iněmban ing wědihanira, tinonira prānāntaka. Ling sang brāhmana: "Ndak wawane ring loh; awělas mami ring kita." Lumampah ta sira, amanggih ta sira patani ri tirahning lwah.

Liněpasakěn ikang yuyu de sang dwija. Tuṣṭa manahnya si Aṣṭapāda. Sang brāhmana si raryan ing patani, manindrā siranglīlālīlā, icchā manahnira. Ana ta sarpa samitra lawan gagak, ya tika pinakabhaya sang brāhmana. Kunang ling ningkang sarpa ri mitranya gagak: "Yan ana wwang mara ngeke maturu mēne, warah aku, dak māngsane."

Katon denikang gagak, maturu sang brāhmana rikang patani. Moga malih mētu ikang sarpa, lingnya: "Noan taku mitra, śocanya māngsānta." Mangkana pobhayanya kalih. Mangrěngō tikang yuyu ikang winawa de sang dwija nguni. Mawacana ring ati ikang yuyu: "Duṣṭa kaśmala dahat ikang gagak mwang sarpa, paḍa kapwa durjananya." Kagrahitāgengning utangnya ikang yuyu ri sang brāhmana. Manaura utang, ya iḍepnya. "Ana upāyangku, ngwang asamitra kalih."

Mojar ikang yuyu: "E mitrangku kita kalih, sang gagak mwang sang sarpa, lah dak odode gulunta kalih narapwan enak mēne dentāmāngsa ring sang dwija."

"Nghulun iki mēne milu ring kāryanta; lah si age mami." Ling nikang gagak mwang sarpa, mangkana lingnya kalih. Tutut pwa ya linungakěn gulunya kalih; yata sinupitanya sana sini denikang uuyu. Tugěl gulunya kalih pisan, pějah pwa ya sang gagak mwang sarpa.

...and Translation

There was a brahmin from¹ Pātāla, Dwijeśwara his name. Loving was he² toward all animals, and compassionate. He went into the mountains to request a boon from the gods. At the top of a mountain he found a crab named Aṣṭapāda. Taken was that crab by the brahmin and carried inside his clothes, for it looked nearly dead. Said the brahmin:

"Ah, I will carry you to the river, for I feel sorry for you." He went on, and encountered a pavilion³ on the bank of the river. Set free was that crab by the twice-born⁴ one. Happy was the heart of Aṣṭapāda. The brahmin, who stopped at the pavilion, slept peacefully, with joyful heart.

There was a snake, friends with a crow. They were a danger to the brahmin. These were the words of that snake to his friend the crow:

"If there is anyone who comes here and then goes to sleep, till me immediately, and I will eat him" Seen by the crow was that brahmin asleep in the pavilion. Soon the snake came out again, saying:

"Happy am I, friend. His eyes will be your food." So they plotted together. Listening was that crab, the one carried by the brahmin. He spoke in his heart:

"That snake and crow are evil and sinful, alike in their wickedness." A feeling⁵ of his debt to the brahmin came over the crab. To repay that debt was his idea. "I have a plan; I will make friends with both of them." Said the crab:

"Hey, my friends, both of you, crow and snake,⁶ let me help you reach out both your necks so you may more easily eat the twice-born one."

"I here am going to follow your advice; I'll do it in a hurry." These were the words of the crow and the snake; thus they spoke together. So, stretched out were both their necks. These were pinched, one, then the other, by the crab. Broken were both necks at once; dead were the crow and snake.

I kang w Wang kinasihan dhinarman, amalēsa ing sih
juga swajātinya.

Whoever is pitied, obliged by a compassionate deed,
will return love in their own way.

Notes

1. Note that where English uses one preposition Old Javanese often uses two, e.g., sakeng = saka ('from') + ing ('at'). The relationship between noun phrases is thus clarified.
2. The reversal of usual English syntax here reflects the Old Javanese use of topicalization. Masih, 'loving', is the sentence topic and is marked with the particle ta.
3. Pavilions (mahantěn, patani, yasa, bale) were sheltered resting-places found in the countryside in Hindu-Javanese days. They were spots for rest, reflection, or meeting one's lover, and kakawin verses were frequently written on the walls and ceilings by contemplative poets [Zoetmulder (1974:138)] .
4. According to Hindu tradition the members of the highest castes are "twice-born" because of special sanctification ceremonies undergone when young. Dwijeśwara, then, means 'twice-born Iśwara', from dwija and iśwara.
5. Grahitāgěng, 'great remembrance', is marked as an unintentional and spontaneous action by means of the ka-affix.
6. The crab ironically uses the honorific personal article sang in order to flatter the crow and snake.

The Epic

Among the most ancient literature in Old Javanese are the retellings of sections from the great Indian epic, the Mahābhārata. These sections, or parwa, were translated into Kawi prose sometime late in the tenth century. This occurred in the East Javanese court of the dynasty of Sindok, who moved his capital from Central Java about 930 A.D. The king ruling from about 990 until 1016 was named Dharmawangsa Teguh. He is mentioned in the introductions to four of the eight extant parwa. One of these, the Wirātaparwa, mentions as the first occasion of its reading the year 996. Little else is known about the specific provenance of the Kawi parwa.

Recasting the parwa into Old Javanese was not a matter of direct translation, however. Investigation by Dutch, Indian and Indonesian scholars has failed to turn up even one Indian parwa which is the positive prototype of its Javanese version. It is quite likely that the Javanese parwa composers had multiple versions of the epics available to them. In any case, the intent of these authors, in consistent Javanese fashion, was to retell the parwa stories in line with the understanding of the Javanese court and people, not to translate specific Sanskrit texts. The author of the Wirātaparwa states his desire to mangjawākĕn Byāsamata, 'to render the work conceived in Byasa's mind into plain Javanese.' [Zoetmulder (1974:87).]

The Old Javanese parwa are much abbreviated in comparison to Indian versions; in the case of the Ādiparwa, the proportion of Sanskrit to Javanese text is about 23 to 9 [Zoetmulder (1974:515)]. The Javanese authors did, however, render the general content of the Mahābhārata even while shortening its length; none of the parwa seems to tell a story radically different from the familiar Indian versions.

The language of the parwa is rather densely Sanskritized in comparison to later prose works. Scattered throughout these texts are whole or fragmented Sanskrit śloka, or verses. To many scholars it has seemed perplexing that works which are obviously not direct translations should incorporate incomplete, unimportant or corrupt Sanskrit quotations. As Zoetmulder

(1974:89) notes, "If one were to put together these pieces of Sanskrit by themselves, without the Old Javanese text that connects them, it would be impossible to follow the narrative." He can only conclude that Sanskrit quotations "served to enhance the value of the text in the eyes of those who read or recited it" (1974:92).

Pigeaud (1967:I, 15) sees a relation between the prose of the parwa and the narrative style of the wayang puppeteer, the dalang. Since most Javanese literature is metrical there was probably a "rhythmic" style characterizing the reading of prose texts, and it is this style which is preserved in the delivery of the dalang. It would follow, he argues, that remnants of Sanskrit in parwa literature are "rubrics," pauses in the pattern of oral prose recitation which aid the performer. For Pigeaud, the Sanskrit fragments have no meaning, but mark the progress of the narrative.

The key to understanding the structural importance of the Sanskrit quotations, and more importantly the significance of the Old Javanese parwa in general, lies in analysis of the kind of oral storytelling which goes on in Java and Bali to this day. In wayang, where the act of storytelling can bring dangerous powers into play, the dalang intermittently recites chants in Old Javanese, bits of poetry called suluk. These pauses in the action are moments of safety and serenity amid the tumult of events. The audience need not understand the language of the suluk to benefit from its calming, controlling effects. The suluk cannot be said to be meaningless or merely a stylistic device, for it is addressed to the invisible ancestors, the essential audience of every wayang performance. A play may always proceed without the non-essential, or human, audience.

Similar functions can be attributed to the śloka fragments in the parwa texts. The significance and power of the events being related calls for periodic breaks in the recitation so that forces recreated by the telling remain under the performer's control. The language of the past, Sanskrit, is used to address the essential audience of gods and ancestors.

Another constraint on performance relating to the form and function of Old Javanese parwa is still observable in Bali.

There, the phrases or verses of a text are read one at a time, followed by translation into modern idiom and spontaneous interpretation. This alternation between pure repetition of the words of the past (the text) and their explication in everyday language (translation and interpretation) also goes on in every form of Balinese theater, including wayang. It is closely parallel to the oscillation in Javanese wayang of spontaneous, everyday language (the dalang's narrative) and a highly conventionalized, archaic language (the dalang's recital of suluk). Looking at the parwa it becomes clear that this characteristically Javanese-Balinese structure is the strategy behind the enigmatic Sanskrit fragments. At one time the language of the past was represented by Sanskrit; in Balinese performances of today, it is Old Javanese. The structure of an oral tradition has been preserved as its components have shifted position.

As a final note on this genre, if the episodes described in the parwa text are seen as powerful in themselves, it can only be because these originally Indian stories are seen as meaningful in a Javanese context. In fact, the accumulation of Old Javanese versions of Indian stories which marks the early period of this literature is part of a progressive Javanization of certain Indian philosophies, religious systems and literature. The people who told and heard the Mahābhārata tales were defining their cultural history; the gods, heroes, settings and language of the parwa stories were seen as Javanese rather than as foreign borrowings. In this view, the transmission of parwa literature is impelled by the recasting of Indic tradition in Javanese forms, rather than justifying the Javanization process.

I have included here two episodes from the Old Javanese Ādiparwa, the first book of the Mahābhārata. The Ādiparwa concerns the beginnings of the world and the geneologies of the heroes of the Bharata war. The founder of the race was Śakuntala's son Bharata. The Śakuntala story in the Ādiparwa is distinctly different from the more familiar version dramatized by Kālidāsa. In his telling it is a conflict of human passions and pride; in the Ādiparwa we have an act of divine intervention in the establishment of a genealogical context for other episodes.

The story of King Basuparicāra is interesting for its textual structure. While its content is again the establishment of a dynastic line, its form is anything but a narrative in the sense of temporally ordered predicates [see Zurbuchen (1976)]. Instead of following a "story line" here, we must become accustomed to an emerging "story texture."

In the Śakuntala text all Sanskrit fragments are underlined, and translations are found at the end of that section.

Mahārāja Basuparicāra...

Hana sira mahārāja Basuparicāra ngaran ira, kaḍatwan ira ring Cediwisaya, wēka-wēka Puru ta sira. Sira ta magawe tapa umārādhana bhaṭāra Indra, tasak pwa samādhi nira, inanugrahan ta sira ratha de sang hyang Indra. Ikang ratha Asmarajaya śakti nguni, sādhana nira milahakēn ikang sapta dwīpa. Ya ta paweh bhaṭārendra ri sira, wineh ta sira Indra dhwaja, taṇḍa pūjanēn irāngkēn tahun, makaphala kajayaśatrwan, mwang inanugrahan ta sira wruheng śabda ning sarwasatwa. Anēhēr ta sira mahābalāmitra lāwan bhaṭārendra.

Hana ta nadī Śuktimatī ngaranya, lwah ning Kulagiri, lāwan ta wwainya umili tēkeng kaḍatwan, masangga pwekang Kulagiri mwang ikang Śuktimatī. Ngkana ta sirān panēmu rare rwang siki jalu-strī, sang Basuprada ngaran ira, arinya strī paripūrṅeng ahayu, inaranan sang Girikā.

Ya ta pinakastrī nira. Lumāmpah ta sirāburu muwah, mwang ikang Śuktimatī kahērēt wwainya tan tēkeng kaḍatwan. Wruh pwa mahārāja Basuparicāra yan ikang wukir humērēt wwai nikang Śuktimatī, kinalahakēn ira ikang wukir humērēt, kapanggih tang rare lakistrī ri ya, anak ikang nadī Śuktimatī, ikang atuha laki-laki.

Ya tikā huwusnya matuha pinakasenāpati de nira, sang Basuprada ngaranya, arinya strī paripūrṅeng hayu. Ya ta inaran sang Girikā, pinakarabi nira mahārāja Basuparicāra. Lumaku ta sira maburu-buru, katon tang sarwa kusuma ring alas manēḍḅeng. Matutur ta sire hayu sang Girikā, katon manis-manis ing waja nira lāwan liṇḍi ning matāngkēn nilotpaladhala, mwang rupit ning susu saha ros ning tēngah nira, ūrdhwareta ta śrī mahārāja Basuparicāra, mijil kāma nira, tinaḍahan ira ta ya ronḍon. Sarwa bhāsajna pwa sira, wruh ri swaśabda ning sarwasatwa.

...and Translation

There was he,¹ King Basuparicāra his name;
Cediwisaya was his kingdom, and he was a descendant of Puru.

He it was² who performed austerities, worshipping lord Indra. When his powers had developed³ he was given a chariot by Indra. That chariot, Asmarajaya, of ancient power, was his weapon for defeating the seven nations.⁴ That was Indra's gift to him.

He was also given Indra's banner, a symbol to be worshipped each year with the result of victory over all enemies. Furthermore, he was given knowledge of the languages of all the animals. He was meanwhile strong friends with Indra.

There was a river, Śuktimatī its name, in the valley of the Kulagiri mountain. Its waters, flowing together, came to the kingdom. United in love were Kulagiri and Śuktimatī. Then⁵ it was that he⁶ met two children, boy and girl. His name was Basuprada and his younger sister, of perfect beauty, was named Girikā. It was she who became his wife.

Meanwhile, he was out hunting.⁷ And Śuktimatī's waters were hindered, they were not coming to the kingdom. King Basuparicāra knew that the mountain was obstructing Śuktimatī's waters; defeated by him was that interfering mountain.

He encountered the children there, boy and girl.⁸ They were the children of the river Śuktimatī; the elder of the two was the boy. He it was who, after he was older, became the king's commander. Basuprada was his name, and his younger sister was of perfect beauty. She, Girikā, became the wife of King Basuparicāra.

He was going out to hunt. Many kinds of flowers were seen blooming in the forest. He reflected on Girikā's beauty, and envisioned the sweetness of her face, the beauty of each eye like a blue lotus leaf, and the pointedness of her breasts along with the slenderness of her waist. King Basuparicāra ejaculated; out came his semen, which was caught by him in a leaf.

Hana ta śyena mōr ing tawang, sinyang ira tikang hēlang umawā teta nira wehakna ri parameśwarī nira mangaran dewi Girikā. Inibērakēn tekang kāma de nikang hēlang si Śyena ngaranya. Sēdēng haneng ākāśa ikang hēlang, tinon ta ya dening paḍanya hēlang, sandeḥa manah ni rowang ikā, rinēbutnya dinalih molih mangsa, pinarēbutan ikang rondon mesi reta, rujit ta ya de ning kukunya, matang yan wutah ikang kāma. Tibā yeng lwah Yamunā, atyanta lwā dalēm nikang toya, pinangan ikang kāma de ning iwak magōng; kacaritan ikang iwak janma ning widyādhari kēna śāpa. Diwyareta pwa kāma ning kadi sira prabu wiśesa, amētēng ikang iwak.

Hana ta sang Daśabala ngaranya, parēṇah wadwā de mahārāja Basuparicāra, hulun juru tāmbangan, maparahu gatinya. Ya ta makolih irikang iwak magōng ndan pwa śabda ri pūrwakarma ikā, mogha tatan pinangan ikang iwak denya. Kawēnangan ta ya māsa ning wijil ikang rare kāma mahārāja Basuparicāra, pinakesi ni wētēngnya, mijil laki-strī. Kunang ikang iwak matēmahan widyādhari muwah, manglayang ring ākāśa, mulih mareng swarga, apan antaśāpanya ngūni rakwa katēmu mangke.

Aścarya ta manah sang Daśabala denya, mwang denya mānak rare lakistrī. Winwatakēnya ta ya ri pāduka śri mahārāja Basuparicāra; ndan mengēt ta sang prabhu Basuparicāra an reta nira ngūni, ikang winawa dening śyena kinon wwatakēna ring parameśwarī nireng dewi Girikā. Ya ta makajanma ike ling nira, apan śri mahārāja trus tinghal, iningu nira tang rare lakistrī.

He had knowledge of all languages; he knew all the animals' own tongues. There was an eagle, Śyena, flying in the sky.⁹ That eagle was called to carry his seed to give to his queen, Girikā. That semen was flown away by the eagle named Śyena.

While in the sky he was seen by another eagle. That friend, suspicious, snatched away the leaf, thinking he would get some food. It became a fight. The leaf holding that seed was torn by their claws, which caused the semen to pour out. It fell into the Yamunā river, its waters so wide and deep.

That semen was eaten by a great fish. That fish, it is said, was an incarnation of a divine maiden under a curse.¹⁰ That noble seed, semen like the king himself, was powerful.¹¹ The fish became pregnant.

There was one named Daśabala, under King Basuparicāra's rule given a job as head of ferrymen; boating was his work. It was he who caught that fish, as it had been uttered in the old curse. But the fish was not eaten by him.

The time was completed for the birth of the offspring of King Basuparicāra's seed, which had become the contents of her stomach. A boy and a girl were born.¹² Then that fish became a heavenly maiden again; she flew into the sky, returning home to heaven. In such a way, it's said, did the fulfillment of the old curse come about.

Daśabala¹³ was astonished by that, and also by her giving birth to the children, boy and girl. He presented them to King Basuparicāra.

Then King Basuparicāra remembered his seed, long ago carried by the eagle ordered to give it to his queen, Girikā. Here was the embodiment of his word.¹⁴ Then the king gazed long upon them.¹⁵ The children, boy and girl, were cared for by him.

Notes

1. Before a king or hero is brought into a Javanese text he must be given a geographical and geneological context. This is partially accomplished through syntactic devices. Here the features of the king's existence, "who" he is, are topicalized with Hana. . . .ta.
2. After the king is identified it is he himself, sira, who becomes the topic of the sentence. In contrast, hana is a convention introducing subjects at the level of discourse.
3. More literally, 'ripened state of concentration'. For the Javanese, power is acquired through asceticism and the insight achieved through meditation. After long periods of meditation one's consciousness and ability to perceive the truth are strengthened or 'ripened'.
4. This is a reference to one of Indra's great victories. Dwīpa, 'island', can refer to states or regions.
5. Ngkana, 'that, then', fixes an action in time. In this sentence we see one of the few predicates in the entire story which has a definite temporal marking.
6. 'He' = King Basuparicāra. The story is told with a focus on him, though not from his point of view. He is the overall topic of the discourse.
7. This sentence has a durative aspect. Lumāmpah, with its infix -um-, emphasizes the process of the action rather than its precise moment in time. A context for other predicates is thus established.
8. The story of King Basuparicāra's encounter with the children is told in two "cycles"; it is not a narrative, and it has no linear sequencing of events. New information (e.g., the parentage of the children) is presented as the cycle is repeated.

9. The bird is the helper of many Indonesian heroes. In pre-Hindu influence stories, the hornbill is often the animistic hero, while in Indic legends such as the Rāmāyana the eagle has a guardian function.
10. As happens with other Javanese art forms, this story is impelled by coincidence, i. e., the unintentional intersection of different stories, beings, or universes of discourse. Here the King Basuparicāra story coincides with the tale of a nymph cursed to be a fish. Any feeling of "linear plot" should now be wholly undermined.
11. See Benedict R. O'G. Anderson (1972) for a discussion of sexual potency as a metaphor for the power of a great leader.
12. The birth of twins of mixed sex is seen as an important omen. In Bali it is still dangerous for a commoner family to give birth to mixed twins, for the force they represent is seen as too powerful for any but royal households.
13. Literally, 'Daśabala's mind'.
14. Since the king is an extraordinarily powerful being, parts of himself such as semen or even his words have great force. Hermits and other holy persons are also said to create an event just by speaking it. King Basuparicāra's order to the eagle found its eventual realization.
15. Trus truminghal is significant here. Peace, harmony and security are seen as emanating concentrically from the king, the center of the kingdom's power. For the king to turn his face (seen as radiating divine light) on the children means they are close to the center, and thus magically as well as materially safe. Again see Benedict Anderson's article (1972).

Śakuntalā...

Hana sira mahārāja Duśwanta ngaran ira, pr̥thiwyāh sāgarantāyāh. Sira ta kumawaśākēn pr̥thiwīmaṇḍala makahingan makahingan catus samudra, tātān hana wwang magawe hala salawas nirān sumiwi, kewala dharma ginawayakēnya, tumiru kadharmeṣṭān sang nātha nityakāla. Lumāmpah ta sira buru-buru, ry alas nikang Himāwanpāda, nānāwidha mṛga ulih nira buru.

Kalunghā-lunghā ta laku nira. Amangguh ta sira patapan, atyanta ramyā nikā ning sarwa kusuma, ngūni-ngūnikang sarwaphala, inuparēngga ring nadī śuci nirmala, sutīrtha wenya mahēning, tekwan ikang sarwamṛga hanerikā, makādi singha mwang wyāghra, kadi silih-asih, katūsan de ning kopaśaman sang wiku sidhimantra, ikang sarwakrūra tan wēnang krūra. Maśabda pwekang manuk. Punyaswādhāya-samghustam wānararkṣaniṣewitām.

Ndan padudwan warṇa nikang wānararkṣa, kadi swabhāwa ning angunyakēn wedamantra, mangkana pwa śabdanya.

Kāścaryan ta manah sang prabhu rumēngö śabda ning manuk. Tumama ta sire dalēm āśrama, mahyun wruhe sang tapa sira. Kunang wadwa nira kabeh kinon anghera ring kadohan, sugyan durbalā ng patapan denya. Sadatēng nire āśrama, tan hana sire mpu tāpasa, asēpi tang āśrama.

Malungguh ta sireng panti. Tuminghal ta sireng bhūmyāgāra. Anon ta sira strī paripūrṅgeng hayu, kadi widyādhārī manurun aswāgata, maweh pādyārghācāmaniya ri haji, sumambrame tamuy, apan swabhāwa ning tapatapī sarjawāmbēknya ring atithi. Mojar ta sang prabhu:

"Ndak atakwan ta ri kita sang tāpinī, syapa ngaran ira mpu sang tamolah ikeng patapan ngke, mwang ndi paran ira matang yan asepi kang āśrama?" Sumahur sang tāpikanyā:

...and Translation

There was a king, Duśwanta his name. He it was who ruled the world bordering four seas. There was no person who performed evil deeds while he was governing; only good was done, always according to the righteous example of the king. He was going out to hunt in the forest at the foot of the snow-mountain; many animals were taken by him in the hunt.

His journey went on further and further. He came upon a hermitage of great beauty with all its flowers and fruits, adorned with a river pure and clean, sacred and clear its waters. All the animals there, even lions and tigers, were affectionate toward each other. Soothed by the calmness of the ascetic with his great mantras, all those wild creatures could no longer be wild. The birds were singing, and the various monkeys and bears were like people reciting Vedic chants, thus their voices.

Amazed was the king's heart hearing the voices of the birds. Entering the ashram, he wished to meet the hermit. All his soldiers were ordered to wait at a distance, because he was worried that the meditation-place might be disturbed by them.

Upon his arrival at the hermitage no ascetic was discovered; the ashram was still. He sat in the assembly, looking around the house and gardens. He saw a woman of surpassing beauty, like a divine maiden, descending to welcome him. She gave him water for washing his feet and rinsing his mouth, welcoming the visitor, for the demeanor of ascetics is always kindly toward guests. Said the king:

"I ask you, priestess, what is his name who lives in this hermitage, and where has he gone that the ashram is so quiet?" Answering, the hermit-girl said:

"Sājñā haji, hantuka parameśwara atañe ra tāpi sang ahulun, ksantabyākna, sira bhagawān Kaṇwa ngaran ira mpu sang tamolah ikeng patapan, ndan mijil sira ngūni amet samidhābhi-prāya nira. Yaya tēkā nireng samuhūrta. Angantya ta pāduka śri mahārāja!"

An mangkana ling sang kanyā mogha ta mahārāja katēkan rāga, kadi hiniris ta nāla ni hati nira, rumaras kāmaśara tumon i rūpa sang tāpi. Muwah ta sira mojar:

"Kṣmākna nghulun ibu sang ahayu! Mangrengö nghulun i bhagawān Kaṇwa brahmacāri rakwa sira tan kēneng strī. Yapwan kita tamolah ri sira, aparan tānggēhta de nira, tasyasih tāwarah dugaduga kami denta!"

Mangkana ling sang prabhu. Sumahur sang tāpi sira: "Sājñā haji, bapa sira de ni nghulun, mārga nirān pinaka bapa nihan: Hana sira brāhmana tamuy. Sira ta takwananeng janmotpatti ni nghulun!" Tinakwanan ta sang brāhmana tamuy de mahārāja Duśwanta. Mawarah ta sira mpu:

"Hana sira ratu, mahārāja Wiśwāmitra ngaran ira. Sirāmāryākēn kaprabhun ira, kapengin kamahātmyān bhagawān Waṣiṣṭha. Magawe ta sira tapa kaparṇah wetan tan madoh dahat dahat saka ngke. Ndan nirāhara ta sira, tan pamangan tan panginum wwe, śumakti śarīra nira sira.

Malawas pwa sirāgawe tapa, sandeha ta bundhi hyang Indra mawēdi kadōha ri kendran ira. Hana ta widyādhari sang Menakā ngaran ira, pinakaratna ning Apsari. Ya ta inujaran sira de hyang Indra:

"Tāsyasih tānaku sang Menakā! Nāhan sang wiku magawe tapa, sang Wiśwāmitra ngaranya. Ya ta wighnani denta, makaphala wurunga ning tapanya!"

Sumahur ikang widyādhari: "Sājñā hyang mami, mengēt pinakanghulun ing kamahātmyān ira sang manghanākēn tapa. Kopanaścawai. Göng krodha sarikā, tēkwan huwus siddhi mantra, wēnang gumēsēngana tribhuwana. Awēdi ta nghulun katēkāna śapa de nira. Kunang yan hana mārga ni nghulun kawruhana yan pagawe wighnani tapa nira, ya ta pājara hyang mami, rapwan tulusāhayu lampah ni nghulun!"

"Good sir, forgive me. If the king asks his priestess-- Lord Kaṇwa is his name who dwells in the hermitage, and he has gone out, looking for firewood. Perhaps he will come in a moment. May your majesty await him!"¹

As the girl thus spoke, the king was quickly struck with desire, as if the cords of his heart were cut while he looked at the form of the priestess. Again he spoke:

"Forgive me, beautiful woman! I heard of Lord Kaṇwa that he is a celibate; it is said he has never touched a woman. If you live with him, what then is your relation to him? Be kind; tell me the truth!"

Thus spoke the king. Answering, the hermit girl said: "Good sir, he who is my father is called father for this reason.² There is a brahmin guest--he is the one to ask about my birth!" The brahmin guest was queried by King Duśwanta. Recounted the master:

"There was a king, Wiśwāmitra³ his name. He abandoned his kingdom; he wanted to be as powerful as the ascetic Waśiṣṭha.⁴ He performed austerities in the east not very far from here. He did not take sustenance, did not eat or drink water, strengthening his powers. For a long time he carried out this meditation, and Lord Indra's mind became troubled--he feared his kingdom would be overcome.

"There was a divine maiden, Menakā her name, a jewel among the goddesses. Indra called to her: 'Have pity, my child Menakā! There is a priest doing austerities named Wiśwāmitra. He must be distracted by you so that he will abandon his meditation!' The divine maiden said: 'My honored lord, I know the awesome power of the one who is performing austerities. Great is his anger; moreover, powerful are his mantras, enough to burn up the three worlds. I am afraid of being struck by his curse. If there is some way which I may know for carrying out this disturbance of his meditation, tell me, my lord, so that my efforts be successful.'¹² Answering, Indra replied:

Mojar bhatāra Indra, ling nira: "Haywa kita sanśaya sang Menakā! Sang hyang Bayu sahāyanta, mēlēki, gandha ni wastranta ri kālantānglīlā ri harēp sang Wiśwāmitra. Sang hyang Kāma tumihangakna hrū nira, amanaha ri twas sang tapa. Nihan ta sarāga mahyune kita. Yaya kawighnāna tapanya denta."

Mangkana ling sang hyang Indra. Lumampah ta sang Menakā. Saḍatēng nireng āśrama sang maharṣi, mēnggēp ta sirāmēng-amēng angalap sinwam ning nāgapuṣpa. Tēka tang mandamāruta, hangin alon sumingkabakēn tapih nira.

Kahaḍang tinghal sang Wiśwāmitra, rumaras ta hati nira, apan pinanah de sang hyang Kāma. Kēna Madanāstra sira mahyuna ta ya sumanggama irikang Apsarī, matang yan masangyoga sira wēkasan, sumanggama sang Menakā. Bhinukti nira tang kāmarasa, amētēng ta sang Menakā. Māngēn-angēn ta sang Menakā, huwus ikang prayojana kasiddha, ri pakon bhaṭārendrāmighnana tapa sang Wiśwāmitra.

Yogya ta sira mulihēng swarga, mangkana manah nira. Hana ta lwah ring Mālinī ngaranya, tūs ning Himawānpāda. Ya ta tinūt minḍuhur, i tīra nikang lwah mānak-anak ta sira strī, kawēkas i pinggir nikang patīrthan ikang rare. Lunghā ta sang Menakā mulih ring swarga, swabhāwa nistr̥ṣṇa sira. Kāri tang rare pinariwṛtta de ning manuk, atyanta kāsyasih ning rare.

Kunang bhagawān Wiśwāmitra sira ta lunghā atilar patapan. Kathancit ta bhagawān Kaṇwāngalap sēkar tūt pinggir ning Mālinīnadī. Kapangguh tang raray pinariwṛtta de ning manuk śakuni, pinipil ning bhujangga ta ya, iningu sinang-askāra, inaran sang Śakuntalā, apan śakuni ngūnimamariwṛtta ya. Nāhan ta hetu bhujangga haji makānak ang raray."

An mangkana pawarah nira mpu tamuy ri haji. "Ikang si Śakuntalā singgih ike, tāpī sumawāgata ri pāduka śri mahārāja." Mangkana pajar sang brāhmaṇa tamuy ri sira. Irikā ta mahārāja Duśwanta sarāga.

"Uttamajanma ta kari kita sang tāpinī, anak ning widyādhari mwanng wiku siddhi. Yogya ta kita binihajyangku." Mangkanāngēn-angēn sang Duśwanta, sinomah nira sang Śakuntalā ndātan anggā ta sang Śakuntalā, kewala tanggēh sira

"Do not be hesitant, Menakā! Lord Bayu⁵ will be your companion, filling your skirt with fragrance until, in time, Wiśwāmītra's desire is aroused. Lord Kāma⁶ will be aiming his arrow, and will shoot at the hermit's heart. This is how he will fall in love and desire you; obviously his meditation will be interrupted by you.'

"Thus spoke lord Indra. Menakā went out, and upon her arrival at the ashram of the sage she pretended to be playing, picking the buds of the nāgapuṣpa flowers. Then the gentle breeze came, opening her sarong. Wiśwāmītra's gaze was halted; touched was his heart, for it was hit by the arrow of lord Kama. Struck by the arrow Madana he desired to make love, so his yogic practice was ended and he united with Menakā. Their passion was satisfied, and Menakā became pregnant.

"Menakā realized Indra's command to disturb the hermit Wiśwāmītra was already fulfilled; she felt it was right to return to heaven. There was a river, Mālinī its name, flowing from the Himalayas. This she followed, going upward. On the bank of that river she gave birth to a girl, who was left at the edge of the water. Menaka departed, returning to heaven, unconcerned. Abandoned, that child was surrounded by birds who felt great pity for her. And lord Wiśwāmītra went out, leaving the hermitage.

"By coincidence lord Kaṇwa was picking flowers along the bank of the river Mālinī. He discovered the child surrounded by śakuni birds. Taken by the priest was she, protected and blessed with offerings, named Śakuntalā for the śakuni birds who had guarded her. That is the reason the priest has a daughter."

Thus the guest's story. "That Śakuntalā is in truth this one here, the priestess who greets your majesty." Such were the words of the brahmin guest to the king.

Then king Duśwanta became impassioned. "Of noble birth are you indeed, priestess, child of a goddess and a powerful ascetic. It is fitting that you be my queen." So thought Duśwanta. When asked to wed by him, Sakuntalā refused, remembering the master. Because of the desire of

mpu juga. Saka ri hyun mahārāja sumomaha ri sang Śakuntalā, mojar ta sang Śakuntalā ri sira:

"Sājña haji, haywa ta kita mithyāsamaya! Manggā nghulun iri kita. Yan panāk nghulun hēlēm lāwan śri mahārāja, ya tāngalilirana kaḍatwan haji, sumilihe singhāsana!" Sumahur sang prabhu: "Haywa kita sangśaya ri yukti ning ujar gumantyanana ng kaprabhun."

Mangkana ling mahārāja, manggēh sirān tumutakēn gandharwawiwāha. Tēlas irān masangyoga, amwit ta sira muliheng pūra. Hēlēm rakwa sira muṇḍanga sang Śakuntalā, mangkanojar haji. Tēhēr lunghā sira, tadanantara, tan masowe ḍatēng ta bhagawān Kaṇwa sakeng alas molih samidha mwang sēkar. Ndātan panungsung sang Śakuntalā sangke yan erang de ny ulah nira. Kunang pwa kasarwajñānan bhagawān Kaṇwa, tumon i sapracāra nira. Mojar ta sira:

"Anaku sang Śakuntalā, haywa ta kita malara! Mānaka ratu cakrawarti kita dlāha. Wruh tāku bhaktinta makawitan iry aku. Sangka ri swī mahārāja Duśwanta maṇḍanta-kasih ri kita, nāhan hetunta manggā pinaka strī, tumutakēn gandharwawiwāha. Tan salah ulahtānaku." Mangkana ling bhagawān Kaṇwa. Manēmbah ta sang Śakuntalā, masēhi jōng sang ṛṣi. Alawas ta sirāmētēng, wēkasan ta sira mānak lakilaki litu-hayu paripūrṇa. Tumuluy sinangaskāra mpu, sakrama ning pasangaskāra ning kṣatrya sangaskara, inapyāyana nira mpu ri samādhi. Matuha pwa ya sakamantyan, salwir ing satwa haneng alas kinawaśakēn ira, makādi singha mwang wyāghra lāwan ikang gajah. Yatikā kinawaśakēn ikā de nira, sah satwāni wāsayam. Kakawaśa pwa satwa de nira, inaranan ta sang Sarwadamana. Katēkān ikā nēmang tahun lawas nirān rare, mangkin katon kalituhayun ing awak nira. Cakrāngkita karatalah. Cakra tulis ni karatala nira, manggihakna kacakrawartyan sira dlāha. Inantyakēn ira ta ya, ndātan hana pangundang mahārāja Duśwanta ri sira. Prihatin ta sang Śakuntalā, tumangisi tanaya nira. Wruh pwa bhagawān Kaṇwa ri ambēk sang Śakuntalā. Makon ta sira i śiṣya nira tāpasa, umiringakna sang Śakuntalā, ḍatēngeng mahārāja Duśwanta, mangatērakna tanaya nira. Lumampah ta sira. Saḍatēng nireng Hāstinapura, kapangguh mahārāja Duśwanta, sēḍēng maweh sewaka sira. Mojar ta sang Śakuntalā:

the king, who pleaded with her, Śakuntalā said to him:

"Good sir, do not fail to keep your vow! I do desire you. But if I later bear a child by the king, he must be the one who will inherit your kingdom, succeeding to the throne!" Replied the king: "Do not doubt the truth of my word; he will inherit the kingdom." Thus spoke the king. They were joined following the gandharwa⁷ tradition. After they had united, he said farewell and returned to the palace. Soon, however, he was to send for Śakuntalā; thus said the king. Then he departed.

Not long afterward lord Kaṇwa arrived from the forest with firewood and flowers. Śakuntalā did not greet him because she was ashamed of her deed. The all-knowing Kaṇwa, however, was aware of everything. "My child Śakuntalā, do not be distressed! You shall bear a king, ruler of the world in future time. I know of your devotion to me. But because of the urging of king Duśwanta, you wanted to be his wife according to gandharwa rites. Your action is not wrong, my child." Thus spoke lord Kaṇwa. Śakuntalā did him homage, washing the sage's feet. For some time she was pregnant, finally giving birth to a boy of surpassing excellence. He was purified by the master, in accordance with the ceremonies of the warrior class, assisted by the priest's meditations. Soon he grew older; all the animals in the forest were subdued by him, even lion, tiger and elephant. All these were ruled by him, all were under the power of the one named Sarwadamana. As he reached the age of six years more and more visible was the excellence of his form. The circle inscribed on the palm of his hand was a sign that he would become a world ruler in the future. Although it was awaited, no call came to him from king Duśwanta. Śakuntalā was sad, weeping for her son. Lord Kaṇwa knew her mind; he ordered his students to accompany Śakuntalā to come before king Duśwanta bringing her child. They departed. Upon their arrival at Hāstinapura king Duśwanta was found in the company of all his ministers. Śakuntalā spoke:

"Sājña haji, samaya ni nghulun nguni mwan mahārāja, yan mānaka nghulun lāwan haji ring dlāha, mangalilirana kaḍatwan rahadyan sanghulun. An mangkana ling patik haji, umon ta sang nātha, yumogyani samaya mami. Hetu ni nghulun manggān kaharasa de rahadyan sanghulun. Ike kāri de śrī mahārāja ri dalēm wētēng, yateki Sarwadamana ngaranya. Bhoh yauwarājye'bhisiḥicyatām. Yogya rahadyan sanghulun umabhiṣekā ri samangkana. Yauwarājan saputrakah, maweha ng ng kayuwarājan ring suputra rumuhun." Mangkana ling sang Śakuntalā. Sumahur mahārāja Duśwanta:

"Kasya twan duṣṭatāpasi? Syapa makastrī kita sang duṣṭatāpasi? Aku dinalihta swāminyu, atyanta tan wruh ring asambhawa ike ta karih! Hana karikā ratu cakrawartī tapaswī nicajanma! Apa tiki kaḍatwan katunan strīratna marika nghulun prabhu? Arah laku mūr ta ko saka ngke! Aparan tatan kaharēpa mwān pakastrī dening prabhu cakrawartī."

Mangkana ling mahārāja Duśwanta, anangis ta sang Śakuntalā, sawet ning irang ira. Mojar ta sira muwah: "Atyanta kābhimānanta mahārāja, rēngōn ike wuwus mami: ikang wwan sāmānya ta yogya anggaseng ulah mangkana, tātān prawṛtya ning kadi kita prabhu. Ndah mangke nggānya, praya sang nātha, eko'hamasmīti. Nāhan linganta: Aku ta tunggal-tunggal, tan hana wruh i pracarangku, an pakastrī si Śakuntalā. Syapa tumēnga tery aku? Mangkanābhiprāyanta prabhu, haywa ta rahadyan sanghulun mangkanā, amutamutani hyang atma ngaranya, sang tamolah ri hatinita. Sāksāt paśyati karmāni. Sira ta tuminghal ing wyapārāhalahayu, samangkana ta sang dewa tatan kēna hinimur-imur. Adityacandrāw anilānalan ca dyaur bhūmir āpo hṛdayam yamaśca, ahaśca rātriśca ubhe ca sandhye dharmmaśca jānāti naraya wṛttam. Aditya sang hyang Sūrya, candra sang hyang Wulan, anilānala sang hyang Hangin mwan Apuy. Tumūt ta sang hyang Ākāśa Pṛthiwī mwan Toya, muwah sang hyang Yama tamolah ing rāt kabeh. Nāhan ta rahinawēngi mwan sandhyā, lāwan sang hyang Dharma sira, sang dewatā mangkana tigawēlas kweh nira, sira ta mangawruhi ulah ning wwan ring jagat kabeh, tan kēna winutan, byāpāra nireng rāt.

"Apa matang yan pamutamuta sadenya ta nghulunta strī saka ri hīnapuṇya ni nghulun? Nāhan tānakta juga prasiddha sariba ning tapa, tan hana mangde suka. Pratipadya padā

"Noble lord, once I had a vow with the king, that if I should later bear a child by your highness he would inherit the kingdom. Thus spoke your servant, and the king agreed to my promise. That was the reason I wished to be embraced by your highness. This one was left behind in my womb by the king; Sarwadamana is his name. Now it is proper that your highness should crown him, and bestow the crown-princehood on this noble young son." Thus spoke Śakuntalā. Duśwanta answered:

"Who married you, evil hermitess? You pretend I am your husband; don't you know how ridiculous that is? How could it be that a powerful king would marry a low-born hermit? Is this kingdom lacking in excellent women while I am king? Away, go from here, be off with you! Who would not want to be the wife of a world-ruling king!" Thus spoke king Duśwanta. Śakuntalā wept for shame, yet spoke again:

"Great is your arrogance, king! Hear my words: It is the nature of ordinary people to disavow their deeds like this, but not of one such as you, king. This was probably your intention--thus you thought: 'I was alone; there is no one who knows of my deed then, that I married Śakuntalā. Who looking on suspects me?' Such was your aim--do not do this! It is to deny the divine Atma, dweller in your heart. He is the one observing good and evil acts; god cannot be disregarded thus. The divine one is Aditya the sun, Candra the moon, Anilānala the wind and fire, along with Ākāśa the sky, Pṛthiwī, earth, Toya, water, also Atma the soul and Yama, death, dwelling in all worlds. It is also day, night, and twilight, along with Dharma, duty. Thus that divinity has thirteen aspects in all. It is they who know the acts of people throughout the world and are never deceived; they are present everywhere in the world. Why do you deny that I am your wife; is it because of my small gifts? Here also is your son, brought up in an ashram--he does not make you happy.

sūnur, dharanīrenu gunthitah, pitur āślisiyate nggāni, kim ihasty adhakam sukhām. Ling sang hyang āgama: pratipadya padā sūnuh. Ikang rare rakwa sēḍeng wēnang lumaku. Renu ngaranya lēbu. Gunthitah, ibėkan tāwaknya de ning lēbu apan jėnėk amėng-amėng ing lėmah, katon pwa sang bapa denya. Pitur āślisiyatenggāni. Malayu ta yāmėkul suku saka ri harṣā ning mānak, pinėkul ta ya tika wėka hinėmban. Kim ihāsty adhikam sukham.

"Tan hana rakwa suka lwiha sangkerikā. Saparimāpa kėtā sakari ng we de ning kasanggaman ing strī kasih, an ahyun suka ning kumulakėn anaknya, lėwih juga kaharasan ing putra. Rahadyan sanghulun pwa tan kataman tṛṣṇa, tumon ing Sarwadamana, sāksāt orasaputra, tan hana kurang ing lakṣaṇa, umėntyakėn sāśrī mahārāja rūpanya. Hāhāh! sang prabhu mūrka dahat manah rahadyan sanghulun!"

"Ndya sang Śakuntalā kėnoh ujarta, sumėnggah kang anak maweh suka, yan hanānakwa ikang Sarwadamana, apa ya tan kolangku? Kunang apan asambhawa. Atikāyaśca putras te. Tonton ta rūpa ny awaknya, atisaya gōngnya. Bālo'tilawan ayam. Tatan kaśaktin ing rare kaśaktinya. Kapana ta wwang kađi kami mānaka mangkana lwirnya? Sangkṣepanya, kathayantī na lajjase. Kita juga tan erang an sangguhėnku putrangku. Yatheṣṭam gamyatāmtwayā. Laku tulih saparanta, haywa kit mangkėn swami ry aku!"

Mangkana ling śrī mahārāja Duśwanta, hana ta ākāśāwākya karėngō de nira mwan taṇḍa rakryan makabehan. Nāhan ling ning ākāśāwākya: "Bharaswa putram Duśwanta! Ai mahārāja Duśwanta! Haywa sangśayekung rare kolakėn: putranta iku. Satyam āha Śakuntalā. Tuhu śabda sang Śakuntalā, anaknyekwa swāmi kita." Ya, tumėḍun ta mahārāja Duśwanta sangkeng singhāsana kumulakėn i sang Sarwadamana sira. Atėhėr tumangisi sang Śakuntalā sira:

"Ibu sang Śakuntalā! Nghulun ngūni harṣa ri tėkanta. Kunang tāpan kāhėrėt de ni kaprabhun i nghulun, sugyan ta makwehāpawāda nikang loka, sėnggahėn nghulun tan tuhwa pakastrī kita, ngūniwew mangakwa putra tan putrangku. Hana pwa dewaśabda karėngō mangke, suminggihakėn sang

"Says wisdom: The child who is learning to walk is called dust. His body is covered with dust because he is happy playing on the ground. He catches sight of his father--he runs to embrace his feet--because of the joy of having children, that boy is embraced and held. It is said there is no greater joy than that. As great as is the pleasure of union with one's beloved wife, or the joy of holding one's child, the greater happiness is to be embraced by the child. But you are not touched by love, seeing Sarwadamana, clearly your own son, not lacking in accomplishments, his face just like yours. Ah! Your heart is hard indeed!"

"How can your words be true, Śakuntalā? Supposing that a child brings happiness, if this Sarwadamana were my child, why do I not embrace him? There is something strange--look at the appearance of his body; it's exceedingly large. His power is not the power of a child.⁸ How is it that a man like myself would have a child of such attributes? In a word, you have no shame to suppose that he should be regarded by me as my son. Go, return home; do not claim me as your husband!"

Thus spoke king Duśwanta. Then there was a voice from from the sky, heard by him and all the officials. Thus the words of the heavenly voice:

"O, king Duśwanta! Do not hesitate to embrace this child; he is your son. Śakuntalā spoke truly; that is your child, and she is your wife!"

King Duśwanta descended from the throne, embracing Sarwadamana. Then he exclaimed to Śakuntalā:

"Honored Śakuntalā! When you arrived earlier, I was overjoyed. But I was hindered by my kingship; perhaps many in the world would have mocked me, suspecting that I had not truly married you, and furthermore that I acknowledged a child that was not my own. The divine voice was heard, then,

Sarwadamana prasiddha putra ni nghulun, tēlas karēngö de ning rāt kabeh, atyanta girang ni nghulun, lungguhakna ni nghulun ing singhāsanekā, sumiliha ta karakṣakan ing rāt, mārya ta ya mangaran Sarwadamana: sang Bharata ngaranya apan: bharaswa putram Duśwanta ling ning dewaśabda. "

Mangkana ling sang Duśwanta. Atēhēr umupakṣamākēn ujar sang Śakuntalā, ri irang nire sang mantri kabeh. Tēka pwa ng śubha diwasa, inabhiṣeka nira ta sang Bharata, sumilih rakṣaka ning bhuwana. Dinon ira ta sang ratu samanta, alah ta yātakut de ni prabhāwa nira. Sira ratu cakrawartī, gumawe suka ning loka, magawe ta sira yajña, makapurohita bhagawān Kaṇwa sira. Yenedam bhāratam kulam. Sang Bhārata kotaman ira, sira ta hetu nimitta ning Bhāratakula hana mangke.

verifying that Sarwadamana is truly my son. After this was heard by all, great was my happiness. I will seat him on the throne; he will replace me as protector of the world. No longer will his name be Sarwadamana; Bharata is his name, because the heavenly voice said 'Bharata is the son of Duśwanta.' "

Thus spoke king Duśwanta. Then Śakuntalā asked pardon for her words; she was ashamed before all the ministers. There came the great day when Bharata was crowned by the king and proclaimed world-protector. When attacked by him, neighboring kings, defeated, feared his might. He was a world-ruling king, acting for the happiness of the world. He performed many sacrifices, and his palace priest was lord Kaṇwa. Bharata was of great nobility, and thus there are descendants of Bharata even now.

Notes

1. The king and the hermitess use respectful terms of address with each other. Nghulun, literally 'the head', is used as a polite first person pronoun, and is a linguistic token for the most important body part. The king is addressed as 'your majesty's sandal', pāduka śri mahārāja, since a respectful speaker does not dare to address the ruler directly.
2. The use of nihan, 'this, in this way', points forward in the text to upcoming description or explanation. It contrasts with nāhan, 'that, thus', which is anaphoric, pointing to something prior in the text.
3. One of the seven great ṛṣi or sages in Hindu tradition, Wiśwamitra was originally a member of the warrior caste who decided to become a Brahmin by means of severe austerities. His power became so great that he was seen as a threat by the gods. He and the sage Waṣiṣṭha were great rivals; Waṣiṣṭha appears in the Rāmāyaṇa as the priest of Dasaratha, Rama's father.
4. See note 3.
5. Bayu, originally one of the chief deities in Vedic times, is the Hindu god of the wind.
6. Kāma is the god of desire.
7. One of the permitted forms of marriage in Hindu tradition is the Gandharva rite, which consists of private vows between two people who for various reasons are forced to marry secretly.
8. According to the Javanese (see for example the typology of shadow puppets) physical size is related to the type of power one possesses. Large characters such as demons have rough, uncontrolled strength, while refined heroes are small, with the strength that comes from restraint and control of passion. Duśwanta suggests that it would be inappropriate for his son to have a big body, implying impulsive temperament.

Sanskrit Fragments

A rough translation of the Sanskrit phrases found in this version of the Śakuntalā story, from the Old Javanese Ādiparwa, is given below. The spelling and word division of the fragments are close, though not equivalent to, the Sanskrit, while a few words are quite corrupted. Many of these fragments may be found in context in the critical edition of the Mahābhārata edited by Vishnu S. Sukthankar.

pr̥thivyāh saga rantāyāh: 'of the earth bordered by ocean'

pupyaswādhāyasamghustām wānararkṣaniṣewitām: 'that which
resounds with the holy studies (recitation of Vedas),
inhabited by monkeys and bears'

nirāhara: 'abstaining from food'

kopanaścawai: 'angry'

maṇḍamāruta: 'soft wind'

sah satwāni wāśayam: 'the creatures were subdued'

cakrāṅkita karatalah: 'the surface of whose hand is marked
with a circle'

bhoḥ vauwarāḷje'bhiṣicyatām: 'rank of heir apparent,
consecration'

yauwarājan saputrahah: 'you who have a good son (give) rank of
heir apparent'

kasya twan duṣṭatāpasi: 'who are you, evil hermitess?'

eko'hamasmīti: 'I am thus one'

sākṣāt paśyati karmāni: 'seeing deeds directly'

adityacandrāw anilānalan ca dyaur bhūmir āpo hrdayam yamaśca,
ahaśca rātriśca ubhe ca san dhye dharmmaśca jānāti
naraya wṛttam: 'sun, moon, wind, fire, sky, earth,
water, heart, death, both day and night and the transition
periods, and duty, is he who is aware of all behavior'

pratipadya padā sūnur: 'having approached on foot, the son'

dharāṇīreṇu gunthitah: 'covered with dust and dirt'

pitur āślisyate nggāni: 'embraces the father's limbs'
 kim ihasty adhakam sukham: 'is there greater happiness?'
 atikāyaśca putras te: 'your son is extraordinarily large'
 bālo'tilawān ayam: 'this boy is one who has great strength'
 kathayantī na lajjase: 'you who are speaking are not ashamed'
 yatheṣṭam gamyatāmtwayā: 'thus be gone, be off'
 Bharaswa putram Duśwanta: 'Bhārata is the son of Duśwanta'
 satyam āha Śakuntalā: 'Śakuntalā spoke the truth'
 yenedam bhāratam kulam: 'because of which this family is
 called Bhārata'

The Chronicles

The two chronicles from which I have taken excerpts, the Tantu Panggĕlaran and the Pararaton, were first written down in the fifteenth century. Several editions and translations of these works have been published: Brandes' Pararaton appeared in 1920, and Ki J. Padmapuspita completed an Indonesian translation in 1966. The Tantu Panggĕlaran was edited and translated into Dutch by Pigeaud in 1924.

Of all the types of Javanese literature, the chronicles are perhaps the least understood. They are often called myths rather than historical texts, and are described as too full of exaggeration, supernaturalism and folklore to be reliable accounts of Javanese history.

It is precisely the western notion of "history" which must be scrutinized when reading Javanese chronicles. We westerners look at the past and see an ordered sequence of events fixed in time. We call "history" an account of such events which places priority on linear temporal ordering for its coherence. "This happened, then that happened," our histories tell us, and we understand a causal relation of some sort between the two events. Our language, with its system of tenses continually marking and ordering time, is the the basis for what A. L. Becker has called this "narrative" world view. Our texts are given coherence by means of narrative presupposition.

Neither Austronesian languages or Old Javanese chronicles are primarily concerned with the temporal sequencing of events, however, and thus I have decided to call the Pararaton and the Tantu Panggĕlaran "chronicles" instead of "histories," leaving the latter category to cover works in those language traditions highly motivated by the narrative world view. Although the term "chronicle" conjures up the image of a linear "chronology," I mean it here to refer to the manner in which the Javanese talk about the cultural past, explaining and contextualizing events in order to tell us just what kind of "time" it was.

The Javanese chronicler, unconstrained by a picture of events in temporal (ergo "logical") sequence, describes the past as a rich configuration of characters, places, relationships and occurrences. To render the texture of events rather than their causal relationship is his goal. Meaning is thus revealed through patterns and combinations of culturally valued motifs.

The Pararaton, for example, concerns the dynasty of the fourteenth-century kingdom, Majapahit. Much of the chronicle concerns the coming to power of the founder of the Singasari line, Ken Angrok. Although the Pararaton can be read as a biography, a "history" of Ken Angrok, it seems shallow and aimless as an account of events. The significance of the text emerges as we follow key ideas layered and patterned throughout the chronicle. Some of the important motifs are discussed in the following paragraphs.

Places: Ken Angrok's adventures take him from village to village in East Java. He creates and defines with his own movements the territory of Majapahit. He is identified with the physical layout of the kingdom.

Fathers: Ken Angrok is repeatedly advised, sheltered and adopted by men of the places he visits. He always leaves his father-figures, sometimes cheating or stealing from them. His series of fathers reflects a feature of Javanese society. Young people are temporarily adopted and educated by a string of "parents," who may or may not be relatives, at various stages of life. A child is weaned by one adult, gets religious education from another, learns about music from another, and so on. Ken Angrok's string of fathers indicates the inclusiveness of his asal, his roots; the god Brahma, farmers, thieves, smiths, Hindu and Buddhist priests are all his guardians and teachers.

Signs of power: The Javanese idea of how kingly power may be manifested is quite complex [see Anderson (1972)]. Ken Angrok accrues his power in a former life, by agreeing to become a human sacrifice, and through long meditation before death. When he is reincarnated he immediately reveals two signs of power; he is hot inside his mother's womb, and he glows with mysterious light. The trickery and sensuality he exhibits on his way to becoming king are further signs of his extraordinary nature.

Sex: Ken Angrok's sexual appetite is also a sign of his royal potential. Anderson remarks that sexual prowess symbolized the concentration of power, since the king's fertility was "seen as simultaneously evoking and guaranteeing the fertility of the land, the prosperity of the society, and the expansionist vitality of the empire" (1972:18). And yet continual sexual activity is also one way to obtain and direct power, according to the particular Tantric Hindu-Buddhist traditions much alive in East Java in the twelfth century, when Ken Angrok lived. Mystic sexual union enveloped partners in cosmic energy and increased their power. Ken Dēḍēs, the princess of the shining loins, is the jewel (a Hindu-Buddhist symbol for śakti, creative female energy) which Ken Angrok must obtain in order to rule the kingdom. Sexuality as a metaphor for power pervades the first part of the Pararaton.

Unification: One level at which the idea of unification is seen is the Tantric symbolism discussed above. At another level, Ken Angrok is seen as the unifier of the two halves of the proto-Javanese kingdom, Janggala and Kediri (Daha). In Pigeaud's view, "The bipartition of the Javanese kingdom was one of the aspects of the cosmic duality which was the foremost idea of Javanese social and religious thinking" (1962:iv, 122). Pigeaud's statement is perhaps too strong, but the myth of a kingdom divided which has yet to be reunified is an idea which has surfaced again and again in Javanese history.

A third aspect of Ken Angrok's activity as a unifier is his identification in the chronicle with both Hindu (Lohgawe) and Buddhist (Pu Purwa) priests. It is these religious philosophies which were equally acknowledged by the Majapahit state and practiced by its rulers.

The story of Ken Angrok, then, is more than the biography of a dynastic founder. It is a chronicle of cultural history as personified in its central figure. Through interweaving and texturing of crucial motifs, the past is filled with present significance for the chronicle's audience, and what might first appear literary artifice turns out to be a major Javanese strategy for discovering meaning.

The Tantu Panggĕlaran is a chronicle of origins. It recounts the creation of mankind in primeval Java, when

Bhaṭāra Guru brought the mountain Mahāmeru from the Himalayas and ordered the countryside. Among its tales are some familiar from the Indian epics, such as the churning of the ocean by the gods, told in the Ādiparwa. Other stories seem to show the influence of Buddhist mythology [Poerbatjaraka (1957:58)].

As a final note I feel a distinction should be made between the Tantu Panggĕlaran and the Pararaton on the one hand and poetic chronicles such as the Nagarakṛtāgama on the other. Although the latter has been much utilized to corroborate historical data obtained from charters and inscriptions, it is a work commissioned by a ruler from his court poet. It is not a history in the western sense, but a versified account of current court activities. The poet Prapañca was operating within the constraints of classical Kawi poetics and court esthetics. The chronicles, however, were almost certainly written outside the court sphere. Their impetus was truly to record the Javanese perspective on the past, and their audience was the Javanese people.

Tantu Panggĕlaran. . .

Awighnam āstu.

Nihan sang hyang Tantu Paglaranya, kayatnakna de mpu sanghulun, sa maharĕpa wruherikā; ndah pahenak tangdenta mangrĕngö ring kacaritanikā nusa Jawa ring aśitkāla. Iki manusā tanana, nguniweh sang hyang Mahāmeru tan hana ring nusa Jawa; kunang kahananira sang hyang Mandālagiri, sira ta gunung magöng aluhur pinakalingganing bhuwana, mungguh ring bhūmi Jambudipa. Ya ta matangnyān henggang henggang hikang nusa Jawa, sadakāla molah marayĕgan, hapan tanana sang hyang Mandaraparwata, nguniweh janma manusa. Ya ta matangnyān mangadĕg bhaṭāra Jagadpramanā, rĕp mayugha ta sira ring nusa Jawadipa lawan bhatārī Parameśwari; ya ta matangnyan hana ri Dihyang ngaranya mangke, tantu bhatāra mayugha guni kacaritanya.

Malawas ta bhaṭāra manganakĕn yugha, motus ta sira ri sang hyang Brahmā Wisnu magawe manusā. Ndah tan wihang hyang Brahmā Wisnu magawe ta sira manusā; lmaḥ kinĕmpĕlkĕmpĕlnira ginawenira manusā lituhayu paripūrnnā kadi rūpaning dewatā. Manusā jalu hulih sanghyang Brahmāgawe, manusā histri hulih sanghyang Wisnu gawe, paḍa lituhayu paripūrnnā. Ya ta matangnyan hana gunung Pawinihan ngaranya mangke, tantu hyang Brahmā Wisnu magawe manusā kacaritanya.

Pinatmokĕn pwa hulih hyang Brahmā Wisnu magawe manusā, sama hatūt madulur mapasihpasihan. Mānak ta ya, maputu, mabuyut, mahitung munihanggas; wrĕddhi karmma ning janma manusā.

Ndah tanpa humah ta ya lanang wadwan mawuda-wuda haneng alas, manikĕśnikĕś hanggas, apan tan ana pagawe ulahnya, tan ana tinirutirunya; tanpa kupina, tanpa ken, tanpa

... and Translation

May there be no hindrance.

These are the great Places of Struggle,¹ to be the object of the mindfulness of my Lords² who would wish to know about those things.³

Ah, the pleasure of hearing it told, the story of the island of Java in ancient times.

Here there were no humans, and noble Mahāmeru⁴ mountain was not located on the island of Java. There was in existence divine Mandālagiri⁵ mountain. That one, great glorious mountain, considered the shrine of the world,⁶ was located in the land of Jambudīpa.⁷ That's the reason Java was shaking, incessantly moving and swaying, because there was no mount Mandaraparwata,⁸ to say nothing of human beings. That's the reason lord Jagadpramanā⁹ took form, dwelling in union with goddess Parameśwari on the island Jawadīpa. That's the reason Dihyang is so called,¹⁰ the place where the gods once united, so it's told.

For a long time the gods carried out their yoga. They delegated divine Brahmā-Wisnu to make human beings. So, not unwilling, Brahmā and Wisnu made humankind. Mud was shaped and humans were made, with radiant appearance resembling the gods. The male human was Brahmā's doing, and the female human was Wisnu's doing,¹¹ alike in their beauty. That's the reason mount Pawinihan¹² is so named, the place where great Brahmā-Wisnu made humans, so it's told.

That was where they were brought together, the products of Brahmā and Wisnu's work. They were together in loving harmony. They had children, grandchildren, great-grandchildren, measuring their descent. The actions of human-born ones increased and extended.¹³

Yet without homes were male and female, naked in the forest, seeking shelter for their bodies. They produced nothing, and there were no cultural traditions.¹⁴ They were without

sāmpursāmpur, tanpa basahan, tanpa kěṅḍit, tanpa jambul,
tanpa gunting. Mangucap tan wruh ing ujaranya, tan wruh ri
rahasanya; sing rondon mwan wohan pinanganya, mangkana
hulah ning janma manusā ring usana.

loincloths, sarongs, scarves, sashes, courtly robes, wavy hair and headbands. They uttered sound not knowing speech, not knowing emotional essence.¹⁵ Only leaves and fruits were eaten by them. Such was the human condition in ancient times.

Notes

1. Tantu = place, ground, thread, cord; gĕlar = battle-array, order, spreading out, explanation, coordination. The phrase can be rendered 'place of struggle, place of endurance', with connotations of meditation and the search for insight, or 'weaving of the text', meaning the process of intertwining diverse perspectives and traditions.
2. Yatna = careful, attentive, mindful; the affix -akĕn emphasizes the action and its object, while the dative ka- focuses on the patient. Kayatnakna can be rendered as 'to be in a condition of attentiveness'. The final -a marks the arealis aspect.
3. The pronoun irikā has deictic markings (irika + a) showing the narrator's distant, uninvolved perspective.
4. Mahāmeru is the name of the Himalayan peak which is the home of the gods. The Javanese believe it was moved to Java to stabilize the island's endless quaking, as related in the Tantu Pangĕlaran and other origin myths.
5. Mandalagiri, 'circle mountain', in Buddhist and Jain belief is the mountain at the center of Jambudipa, the original world-island. This mountain holds the source of all the rivers which spiral through the world.
6. Pinakalingga, from paka ('to use') and lingga ('phallus, shrine, axis') has a meaning not just of a shrine, but of a sacred place holding the world together, a linchpin of sorts.
7. The great mountain was originally located in Jambudipa (see note 5), from whence it was moved to Java, which had been bobbing around in the sea. The combination of elements from Hindu and Buddhist traditions is clear; one consequence of syncretism is that important things like mountains have many names.
8. Mandaraparwata comes from the name of a flower that the gods are said to wear, the mandara.

9. Jagadpramanā = ruler of the world, world-regulator, and Parameśwari = excellent (female) Iśwara; both names refer to Śiwa, who in Java became the chief Hindu deity.
10. Dihyang seems to be the same as Dieng, the place in Java where some of the most ancient Hindu-Buddhist artifacts have been recovered, as well as the oldest inscriptions in Old Javanese.
11. In the complex imagery of Javanese-Balinese myth, each deity is associated with certain directions, colors, qualities, days of the week, metals, characters of the drama, etc. In this text maleness is associated with Brahma, the god of the south, or seaward direction, and femaleness with Wisnu and the north, or mountainward direction.
12. Pawinihan, from wini, 'wife', means either 'wife-place' or 'marriage'.
13. Karmma (or karma) is here translated as 'actions', but the concept refers not just to deeds and works, but also to the wider context of implications and results.
14. This passage suggests that no cultural patterns or norms were yet established in primordial days. The description which follows names various pieces of clothing, all part of classical Javanese noble dress, symbolic of the refined cultural ideal.
15. Rahasa, or rasa, is another complex idea. It refers to the eight essential emotions--love, courage, loathing, anger, terror, pity, mirth and surprise [Basham (1954:419)]. The crucial aspect of esthetic experience, rasa signifies the human capacity to respond to art and beauty, or "such form as exhibits the inner relations of things" [Coomaraswamy (1957:50)].

Pararaton...

Om awighnam astu namas siddham.

Nihan katuturanira ken Angrok. Mulanira duk dinadekĕn manuṣa, hana anakira rangḍyaning Jiput, lumaku tan rahayu amĕgati apusira pinakapamañcananing hyang Sukṣma; sah sira saking Jiput, angungsi sira ring maṇḍaleng Bulalak. Parabira saing abatur ing Bulalak sira mpu Tapawangĕng, agawe gopuraning aśramanira, pinalampahan wĕḍus bang sapalaki dening hyanging lawang. Lingira Tapawangĕng: "Nora olihing apĕningan dadi agaweya papapātakaning awak, yan amatimatia janma, norana ta amutusakĕna papalakoning caru wĕḍus bang ika." Dadi ta sang amĕgati apus angling, asanggup makacaruaning lawangira mpu Tapawangĕng, satya ta sira, asanggup pinakacarū, marganira muliha maring Wiṣṇubhuwana tumitisa mareng wibhāwajanma, mareng madhyapada muwah, mangkana pamalakunira. Irika ta duk inastwan tumitisa denira mpu Tapawangĕng tinut i rasaning kapraliñanira, amukti ta sira pitung maṇḍala. Ri huwusnira praliña irika ta sira pinakacarū denira mpu Tapawangĕng. Tĕlasira mangkana mūr ta sira maring Wiṣṇubhuwana, tan liñok ing rasaning sangketanira sang pinakacarū amalaku ta sira titisakĕna ri wetaning Kawi.

Sira bhaṭāra Brahmā angilingilingi ta sira rowanganirāyugaha, huwusing mangkana hana ta wong apangantenan hañar; sĕḍĕng akurĕnan sih, lanang aran sira Gajahpara, wadon aran sira ken Eṇḍok, angulahakĕn atatanen. Maring sawah ken Eṇḍok, angirimi lakine Gajahpara, araning sawah ĕnggenirangirim ring Ayuga, pradeśanira ken Eṇḍok aran ing Pangkur. Tumurun sira irikā bhaṭāra Brahmā asanggama lawan ken Eṇḍok, ĕnggenirāyuga ring Tĕgal lalatĕng, angĕnakĕn strisamaya sira bhaṭāra Brahmā:

"Hayo kita asanggama lawan lakinta muwah, yan ko

... and Translation

Om--may there be no hindrance, and may the intention be realized.

This is the story of Ken Angrok. In the beginning he was made a human.¹ There was the child of a widow of Jiput; his behavior was bad, and he broke all the conventions, becoming an instrument of divine mysteries. He left Jiput and went to the region of Bulalak. The name of the headman at Bulalak was Tapawangköng.² He was making a gate-shrine³ at his ashram, and a male red goat⁴ was requested by the spirit of the gate.

Said Tapawangköng: "It's no use worrying that my own bodily destruction will result if a man is killed, for there is no other way to carry out the sacrifice of that red goat." Then appeared the one who had broken all conventions;⁵ he said he wished to be a sacrifice for the gate of Tapawangköng. He was sincere, willing to be used as an offering. It was his way to return to Wişnu's world, to reincarnate as a great man and come to earth again--thus his request.

It was then, when permitted by Tapawangköng to reincarnate in accordance with the purpose of his death, that he freed himself for the duration of seven cycles.⁶ It was after death that he was used as a sacrifice by Tapawangköng. After thus disappearing into Wişnu's world, not contrary to the intent of his request, the sacrificed one asked to be born east of mount Kawi.⁷

Lord Brahmā was searching for a friend with whom to have a child. There were some newly married people, intimate and in love, the man named Gajahpara, the woman named Ken Eᅇdok. They made a living by farming. Ken Eᅇdok went to the field to bring some food to her husband Gajahpara; the name of the field to which she was bringing the food was Ayuga, and her own country was named Pangkur. Descending to that place, lord Brahmā made love with Ken Eᅇdok. The place where they united was Tėgal Lalatėng. Brahmā ordered his mate: "Do not make love with your husband again; if you

asanggamaha lawan lakimu, lakimu mati mwah kacacampuran mēne yugamami iku; arane yugamami iku ken Angrok, iku tēmbe kang amutēr bhumi Jawa." Mukṣah sira bhaṭāra Brahmā. Sira ken Eṇḍok anuli maring sawah, katēmu sira Gajahpara. Lingira ken Eṇḍok: "Kaki Gajahpara wruhanira yen ingsun rinowang asanggama denira hyang tan katinghalan ri Tēgal ing lalatēng, wēkasira ring isun: hayo aturu lawan lakinta muwahmuwah, mati lakinta yan amakṣakna aturu lawan kita, kalawan kacacampuran yuganingong iku." Tumuli mulih sira Gajahpara, tēka ring umah den-ajak aturu sira ken Eṇḍok, harēp den-rowanga asanggama manih. Alumuh sira ken Eṇḍok ring ki Gajahpara. "Eh kaki Gajahpara pēgat ingsun aomahomah lawan sira, awēdi sun ing pangucap sang hyang, tanpaweh yan atēmu manih lawan sira." Lingira Gajahpara: "Nini angapaha, sun-kapakēna, suka ingsun yen apēgatana kalawan sira, dening rēparēni kang saking sira den-mulih manih nini maring sira, pomahomahingsun den-mulih manih maring ingsun."

Tumuli huwusing mangkana ken Eṇḍok mulih maring Pangkur sabrang lor, sira Gajahpara malēr ing Campara sabrang kidul. Durung gēnēp sapasar mati sira Gajahpara. Suraking wong angucap: "Kamakara panase rareng jēro wētēng iku, durung pira pēpēgatane ramane lanang wadon, tur wongatuwane lanang mati."

Wēkasan huwus gēnēp leking rare mētū rare lanang, binuñcal ing pabajangan denira ken Eṇḍok. Dadi hana wong amaling, aran sira Lembong, kasasar ing pabajangan tuminghal ing murub, pinaran denira Lembong, amirēsēp rare anangis, pinarēkan denira Lembong, singgih kang murub rare anangis ika, sinambut ingēmban bhinakta mantuk, denaku wēka dera Lembong. Angrungu sira ken Eṇḍok yen sira Lembong angakuaku wēka, ring rowange ki Lembong kang awērta, anēngguh rare antuke amamanggih ring pabajangan, katon murub ing ratri. Tumuli pinaran denira ken Eṇḍok,

should make love with your husband, he will die for interfering with that child of mine. The name of my child is Ken Angrok; he⁸ is the one who will later rule the land of Java." And Brahmā was formless.

Ken Eṇḍok continued on to the sawah and met Gajahpara. Said Ken Eṇḍok: "Gajahpara,⁹ know that I was made partner in love by an invisible spirit at Tègal Lalatèng. He instructed me: 'Do not sleep with your husband again. Your husband dies if he attempts to sleep with you, for interfering with my child.'"

Gajahpara continued home. Arriving at the house he urged Ken Eṇḍok to sleep with him. He hoped to make love again. Ken Eṇḍok was reluctant toward Gajahpara: "Listen, Gajahpara, I'm breaking off this marriage with you.¹⁰ I'm afraid of the words of the spirit--it's forbidden to come together again with you."

Said Gajahpara: "Woman, whatever happens, I am resigned. I am content to be divorced from you. The goods which were yours go back again to you, and my household returns to me."

Directly after that Ken Eṇḍok returned home to Pangkur on the north bank, while Gajahpara was still at Campara on the south bank. Before a five-day week¹¹ was over Gajahpara died. The people said: "How potent is the child in that womb! The parents were divorced right away, and now the father dies."

Finally after the months were complete a male child was born, and abandoned in the children's graveyard by Ken Eṇḍok.¹² It happened that there was thief whose name was Lembong, lost in the cemetery. Seeing a gleam,¹³ it was approached by Lembong. He heard a child crying; it was neared by Lembong. He found that light, that crying child; it was taken away, fed, carried home and adopted by Lembong.

Ken Eṇḍok heard that Lembong had adopted a child. A friend of Lembong who brought the news mentioned a child taken home, found at the graveyard, and that a radiance was seen in the night. Right away Lembong was visited by Ken

singih sirānakira. Kěcapira ken Eṇḍok: "Kaki Lembong manawa sira tan supekša ring rare kang denirāmanggih iku, anakingsun puniku, kaki; ayun sira kaki wikana pūrwakanipun, antukira bhaṭāra Brahmā asanggama kalawan isun puniku, hayo tanpamule sira ring rare puniku, upama ababu kakalih abapa tunggal samanipun rare puniku."

Mangkin sangsaya asih aira Lembong sasomah rěšěp, wěkasan atuha sakalawonlawon bhinaktanyāmamaling denira Lembong. Awayah sapangon sira ken Angrok angering Pangkur. Tělas pomahomahira ken Eṇḍok muwah sapomahomahira ki Lembong, hěnti tinotihakěn denira ken Angrok. Wěkasan sira angonngon ing sirāmaṇḍala ring Lěbak, angon kěbo sapaasang; alama hilang mahiṣa kang denirāngon ika, ingajeng derāmaṇḍala wolung ewu ring sapaasang kěbo, mangke ingumanuman sira ken Angrok dening rama-reṇa kalih:

"Lah kaki isun anunggua kalih, lamun sira aja lungha, isun uga anunggonana ring sirāmaṇḍala ring Lěbak." Wěkasan tan keḍěp lungha sira ken Angrok, kari sira ramanira kalih ring Campara mwan Pangkur. Tumuli sira ken Angrok, aysah umungsi ring Kapunḍungan, tanpawilasa kang kongsi pěrnahing angher.

.....

Eṇḍok, and it was indeed her child. Said Ken Eṇḍok: "Lembong, you probably do not understand about the child discovered by you. He is my child, and you may wish to know his origins. He is the result of Lord Brahmā's lovemaking with me. Don't fail to care for my child; as if with two mothers and one father, such is he."

Lembong and his family grew more and more fond of Ken Angrok. After a time, when he was older, he was taken along to steal with Lembong. Ken Angrok reached the age of buffalo-herding living with them at Pangkur. Eventually the property of Ken Eṇḍok as well as all the wealth of Lembong were finished, gambled away by Ken Angrok. Finally he worked for the head of the hermitage at Lěbak, herding a pair of buffalo. After a while those cows he herded were gone. The head of the ashram wanted eight thousand¹⁴ for the buffalo pair. Then Ken Angrok was chastised by his parents: "Oh son,¹⁵ we two must become servants if you do not go away; we will become enslaved to the head of the ashram at Lěbak."

Without delay Ken Angrok departed, his two parents left behind at Campara and Pangkur. Immediately Ken Angrok went, fleeing to Kapuṇḍungan. Without finding shelter or any place to stay, he fled.

(Ken Angrok, or Arok, leaves his home and wanders through the towns and forests of East Java near Mount Kawi. He takes shelter with many people. Sometimes he helps the people of the villages, but often makes his way by robbery and assault, chased by the populace from one district to another. Twice he is saved from death by the gods, and goes to a mountaintop meeting of the gods to hear himself named as the future ruler of Java. After meeting and falling in love with Ken Dėdės, the wife of Tunggul Amėtung, ruler of Tumapěl, he decides he must kill the husband in order to have the wife. He is advised to have a special kris made by Pu Gandring, a smith of Lulumbang. Ken Arok visits Gandring and orders him to have a kris ready in five months, overruling Gandring's protest that he needs a year to do the work. Ken Arok returns to Tumapěl, where he is in the service of Tunggul Amėtung, and waits five months before returning to claim his kris. Meanwhile he is taken under the wing of a brahmin from India named Lohgawe, who becomes his spiritual advisor.)

Mara sira ring Lulumbang, katěmu sira mpu Gandring anggugurinda, aninigasi papalampahanira ken Angrik kěris. Lingira ken Angrok: "Endi kenkenaningsun ring kaki Gandring." Sumahur sira Gandring: "Singgih kang ingsun-gurinda puniki, kaki Angrok." Pinalaku tininghalan punang kěris denira ken Angrok. Lingira asěmu běndu: "Ah tanpolih deningsun akonkon ring sira ki Gandring, apan durung huwus gugurindane kěris iki, lagi asěběl, iki kapo rupane kang dera-lawas limang wulan lawase." Apanas twasira ken Angrok, dadi sinudukakěn ing sira Gandring kěris antukira Gandring agawe ika. Anuli piněrangakěn ing lumpang śela pamběbėkan gurinda, bėlah aparo; piněrangakěn ing paronira Gandring, bėlah apalih. Samangka sira Gandring angucap:

"Ki Angrok, kang amateni ring těmbe kěris iku, anakputunira mati dene kris iku, olih ratu pipitu těmbe kěris iku amateni." Wusira Gandring angucap mangkana, mati sira Gandring. Samangka ta arupa analahasa sira ken Angrok patinira Gandring. Lingira ken Angrok:

Lamun ingsun dadi wong tumusa ring anakputune apaņde ring Lulumbang." Těhěr mantuk sira ken Angrok maring Tumapěl.

Hana kakasihira Tunggul Amětung, aran Kěbo Hijo, apawong sanak asihasihan lawan ken Angrok. Satinghalira Kěbo Hijo sira ken Angrok anungkėlang đuhung hañar, adanganan cangkring katut rinipun tanpagagala wungkul, arěmėn sira Kěbo Hijo mulat. Angucap ing ken Angrok: "He, kaka, sunsilihe kěrisira iku." Sinungakěn denira ken Angrok, ingangge denira Kěbo Hijo tumuli, wetning rěsėpira tumon; alawas ingangge denira Kěbo Hijo đuhung saking ken Angrok punika, nora hana wong Tumapěl tan sapekśaha yen sira Kěbo Hijo anungkėlang đuhung hañar. Mogha ta mangke đuhung punika minalingan denira ken Angrok, kěna dening amalingi. Těhěr ken Angrok kala ratri anuli maring dalėm pakuwon, duwėg sirėping wong, katuwon denira dinuluraning widhi, anuli mareng paturonira Tunggul Amětung, tan kawara lakunira, sinuduk sira Tunggul Amětung denira ken Angrok, těrur prānanira Tunggul Amětung mati kapisanan. Kěris antukira Gandring agawe kinatutakěn

He came to Lulumbang and found Gandring polishing, finishing the kris ordered by Ken Angrok. Said Ken Angrok: "Where is my order, Gandring?"¹⁶ Gandring replied, "This is it, the one I'm polishing now, Angrok." The kris was demanded and examined by Ken Angrok. Looking angry, he said: "It's no use for me to order something from you, Gandring. You haven't finished polishing this kris, and what's more, it's dull--what an appearance after five months' time!" Ken Angrok's feelings were heated; then that kris made by Gandring was stabbed into Gandring. When Ken Angrok hit the stone mortar where the rubbings were collected, it fell into two parts; he hit Gandring's anvil, and it split in two. Then Gandring cried: "Angrok! You will someday be killed by that kris. Your grandchild will die by the kris. In the end that kris will kill seven kings."¹⁷ After Gandring spoke thus, he died, and at that moment Ken Angrok felt sorry about Gandring's death, and he said: "If I become a great man in the future, I will do good to the descendants of the smiths of Lulumbang." Then Ken Angrok went home to Tumapěl.

There was a good friend of Tunggul Amětung named Kěbo Hijo, also a favorite of Ken Angrok. When he saw Ken Angrok wearing a new kris, with a handle of cangkring wood, still thorny and not yet glued with resin, he was delighted. He said to Ken Angrok: "Hey, brother, I'd like to borrow that kris." The kris was handed over by Ken Angrok and worn right away by Kěbo Hijo for quite some time, and there was no one in Tumapěl who did not notice that Kěbo Hijo was wearing a new kris.

Soon afterward that kris happened to be taken, stolen by Ken Angrok. Then at night Ken Angrok went directly into the house when people were asleep. He was in truth accompanied by destiny. Coming straight to the sleeping-place of Tunggul Amětung, his steps did not disturb him. Tunggul Amětung was stabbed by Ken Angrok, and the life-force of Tunggul Amětung was at once destroyed. The kris made by Gandring was left with the body intentionally.

minaha. Mangke huwus rahina kawaswasan ðuhung tumanēm ing jajanira Tunggul Amětung, tinēngēr dening wong kang wruh kērisira Kēbo Hijo kang ngangga sabran dina. Pangucaping wong Tumapěl kabeh: "Ki Kēbo Hijo kalingane kang aņidra ring sira Tunggul Amětung, apan sawyakti kērise katut ing jajanira sang akuwu ring Tumapěl." Samangka sira Kēbo Hijo sinikēp dening kadang-wargganira Tunggul Amětung, tinēwēk ing kēris antukira Gandring akarya punika, mati ki Kēbo Hijo.

Hana ta anakira Kēbo Hijo, aran Mahisa Raņđi, alara patining bapa, ya ta winilasan kinaņik denira ken Angrok, atyanta welasira ring Mahisa Raņđi. Mogha hyang dewa sirandandani tuhu yan kramanira ken Angrok ring sira ken Dēđēs, alama akaharēpan, tan hananing wong Tumapěl wani angucapa satingkah-polahira ken Angrok, mangkana sakadang-wargganira Tunggul Amětung mēnēng tan hana wēnang angucapa, ya ta apanggih ken Angrok lawan ken Dēđēs. Sampun ta sira abobot tigang lek katinggal denira Tunggul Amětung, kaworan denira ken Angrok, atyanta denira silihasih sira ken Angrok lawan ken Dēđēs, alawas papanggihira. Gēnēp leking rare mijil anakira ken Dēđēs lanang, patutanira Tunggul Amětung, ingaranan sang Anusapati, papaņjinira sang Apaņji Anēngah. Alama sira papanggih ken Angrok kalawan ken Dēđēs, malih aputra ken Dēđēs lawan ken Angrok, mijil lanang, aran sira Mahiṣa Wong Atēlēng, mwah ari denira Mahiṣa Wong Atēlēng lanang aran sang Apaņji Saprang, arinira Paņji Saprang lanang aran sira Agnibhaya, arinira Agnibhaya wadon aran sira Dewi Rimbu, papat patutanira ken Angrok lawan ken Dēđēs. Hana ta binihajinira ken Angrok anom, aran sira ken Umang, sira ta apatutan lanang aran sira Paņji Tohjaya, lanang aran sira Paņji Sudhatu, arine Paņji Sudhatu lanang aran sira Twan Wrēgola, istri aranira Dewi Rambi. Kwehing putra 9, lanang 7 wadon 2.

Tēlas purwa wetaning Kawi, kaputēr sawetaning Kawi, sama awēdi ring sira Ken Angrok, mahu ariwariwa ayun anagadēga ratu, wong Tumapěl sama suka yen ken Angrok angadēga ratu.

So the next day a kris was seen planted in the breast of Tunggul Amětung. It was pointed out by people who knew it as Kěbo Hijo's kris, who wore it every day. It was said by all the people of Tumapěl: "Kěbo Hijo is really the killer of Tunggul Amětung, because of the proof of the kris in the chest of the headman of Tumapěl." Then Kěbo Hijo was caught by the citizens and the relatives of Tunggul Amětung and stabbed with the kris made by Gandring. Kěbo Hijo died.

There was a child of Kěbo Hijo named Mahisa Raṇḍi who sorrowed over his father's death. He was befriended by Ken Angrok; great was his pity for Mahisa Raṇḍi.

Soon the gods arranged to carry out the marriage of Ken Angrok to Ken Dědēs, which had been desired for a long time.¹⁸ There was no one in Tumapěl who dared to talk about Ken Angrok's behavior, so Tunggul Amětung's relatives kept silent. No one could speak up, so Ken Angrok and Ken Dědēs were married. She was already three months pregnant by Tunggul Amětung when touched by Ken Angrok. Very much in love were Ken Angrok and Ken Dědēs, and their marriage continued for a long time.

When the months were completed a son was born to Ken Dědēs, Tunggul Amětung's child, named Anusapati, and his title was Pañji Aněngah. For a long time the marriage of Ken Angrok and Ken Dědēs went on, and they had a child, a boy named Mahiṣa Wong Atěləng. The younger brother of Mahiṣa Wong Atěləng was named Pañji Saprang, and the younger brother of Pañji Saprang was named Agnibhaya. The younger sister of Agnibhaya was named Dewi Rambu. So there were four children of Ken Angrok and Ken Dědēs.

There was a second wife of Ken Angrok named Ken Umang. She bore a son named Pañji Tohjaya, and his younger brother was named Pañji Sudhatu. The younger brother of Pañji Sudhatu was named Twan Wrěgola, and Twan Wrěgola's younger sister was named Dewi Rambi. There were nine children altogether, seven boys and two girls.

And thus all was changed east of mount Kawi. Everyone was in awe of Ken Angrok. Soon he wished to become king, and all the people of Tumapěl were content that Ken Angrok become king.

Notes

1. The subject of this sentence is Ken Angrok. Angrok, or Arok, is related to the Javanese warok. A warok is one who has gained wild and magic powers through ritual and asceticism.
2. The honorific title mpu, 'master', is not translated.
3. The split gate, or candi, is an Indonesian construction dating from ancient times. In Java and Bali it marks the entrance to a temple or other consecrated area, and is a place for meditation.
4. The significance of 'red goat' as a sacrificial symbol here is yet unfathomed. This text indicates a human offering. Some writers have noted the Javanese custom of sacrificing two goats, male and female, to the goddess Durga. Similar traditions of animal offerings are common in areas of Hindu influence, and may have derived from ancient human sacrifices, the spilling of blood remaining essential even when homicide became unacceptable.
5. The satisfying translation of apus as 'conventions' originated with Professor A. L. Becker.
6. This ambiguous sentence probably refers to a period of meditation, a primary path to the acquisition of power.
7. The region of East Java, where Ken Arok established the dynasty which was to rule the Kingdom of Majapahit, is the setting of the entire Pararaton. Many of the place names in the text can still be found in the area around Mount Kawi.
8. The pronoun iku indicates something close to the hearer; in this case the hearer is Ken Eṇḍok. Brahmā is associating the child with its mother, an interesting counterpoint to his references to 'my child'.
9. The respectful term kaki, applied to male relatives, has no English equivalent.

10. Ken Eṅḍok and Gajahpara use a third-person pronoun, sira, as a respectful form of 'you' in this passage.
11. Sapasar, literally 'one market', refers to the occurrence every five days of the Javanese market. The complex calendar also includes other weeks, cycles of various lengths concurrent with the five-day week.
12. Cemeteries are places of great power, areas of divine activity and influence. Since her child is directly linked to a divine essence Ken Eṅḍok recognizes his power and takes him to a place of comparable magic influence. It could be dangerous to treat him as an ordinary child.
13. One characteristic of powerful individuals in Java is a visible radiance, or wahyu. Another is the heat, or panasan, of supernatural energy, that Ken Angrok gives off in the womb and which proved fatal to Gajahpara.
14. No unit of currency is mentioned.
15. The respectful kaki is here translated 'son', but the honorific should be noted.
16. Ken Angrok and Gandring both use the honorific kaki here. Metalsmiths are highly-regarded figures in Java, and Ken Angrok is challenging a powerful man in Gandring.
17. Mpu Gandring's curse is carried out upon the kings of the Tumapěl dynasty, as the later chapters of the Pararaton relate.
18. Ken Dēḍēs, the princess of the 'shining sex', is an essential element in Ken Arok's acquisition of the power needed to rule East Java. She represents female mystic energy, śakti. The Tantric influence in the Pararaton attests to the presence of mystic Hindu-Buddhist philosophies in East Java.

Glossary

The glossary entries are arranged according to Roman alphabetical order. Each entry consists of gloss plus any derived forms found in the texts. Derived forms not found in these particular texts are not included. The derivations are cross-listed; any derivation which is not separately glossed has a meaning similar to its wordbase.

Old Javanese wordbases often radically change form when one or more affixes are attached. The most frequently occurring affixes are the following:

a-, ma-	indefinite actor focus
aN-, maN-	definite actor focus
-in-	object focus
-akěñ	transitive
-a	actor focus arealis
-ěñ	object focus arealis
-um-	durative aspect
ka-	non-intentional action
-akna	-akěñ -a
-an	nominalizer
pa-, paN-	nominalizer
paha-	intensifier
paka-, maka-	causative
pinaka-	object focus causative

Words beginning or ending with ta or pwa may be composed of topic marker (ta, pwa) plus wordbase. The gloss will be found under the wordbase.

When an entry is listed as a Sanskrit loan, the gloss given may not approximate the common Sanskrit meaning. Glosses are based on the meanings found in Kawi texts only.

Symbols:	(S)	=	Sanskrit loan
	~	=	alternates with
	(pron.)	=	pronoun

A

ababu: see babu

abatur: see batur

abhiprāya: (S) intention, purpose

abhiṣeka: (S) proclamation, inauguration; umabhiṣeka, crowning, proclaiming

abobot: see bobot

aburu: see buru

adalēm: see dalēm

adḡg: attitude, form; angadḡga, to stand as, to act as

ādi: (S) beginning, first; best; makādi, especially

āditya: (S) sun; the god Surya

agaweya: see gawe

age: just, precisely; hastily, in a hurry

agḡni: (S) fire

ahas: to wander, to enter; mahas

ahayu: see hayu

ahyun: see hyun

aja: prevent, avoid; do not

ajak: urge, invite

ajar: to instruct, inform, say; pājara, instruction, information

ajḡng: to want, receive; inajḡng, gotten, received (~ ingajḡn)

aji: lord, ruler

ākāśa: (S) sky, heaven

ākāśawākya: (S) a voice from the sky

aking: see king

aku: (- ku), I, me (pron.)

akurḡnan: see kurḡn

- akuwu: leader, headman, prince
 akweh: see kweh
 alah: cause, reason
 alama: see lama
 alap: to pick; angalap
 alara: see lara
 alas: forest
 alumuh: see lumuh
 amakşakna: see pakşa
 amalěsa: see walěs
 amamaling: see maling
 amamanggih: see panggih
 amanaha: see panah
 amanggih: see panggih
 amāryākěn: see ari
 amateni: see pati
 amběk: feeling, thought, emotion, mental state
 amėgati: see pėgat
 amėkul: see pėkul
 aměng: play, stroll, amuse oneself; aměng-aměng
 amet: see pet
 amětěng: see wětěng
 amikět: see ikět
 amirěšėp: see rěšėp
 amuk: to run amok
 amutamutani: see wuta
 amutěr: see putěr
 ana: see hana
 anak: child; sānak, relative, member of the family

- anaknyekwa: that child
 anakputune: grandchildren
 analahasa: see salah
 aněhěr: see těhěr
 aneka: (S) various, diverse, many
 aněngguh: see sěngguh
 angaděga: see aděg
 angalap: see alap
 angalilirana: see lilir
 angang: to open; māngang
 angantya: see anti
 angapaha: see apa
 angěn: to think, ponder, wonder; māngěn-angěn
 angěnakěn: see kěna
 angering: see iring
 anggā: (S) body; ingangga, worn; hanggas, body
 anggas: challenge, defy; anggas
 anggěh: relation, tie, link; mānggěh
 anggugurinda: to sharpen, rub, polish
 angher: see her
 angilingilingi: see iling
 angirimi: see kirim
 angkěn: every, each; māngkěn, to claim, demand, confess
 anglflā: see lflā
 angonngon: see kon
 angrungu: see rungu
 angucapucap: see ucap
 angulahakěn: see ulah
 angungsi: see ungsi

- angunyakĕn: see uni
- anidra: (~ añidra), see nidra
- anih: again; manih
- aninigasi: see tigas
- anom: (~ anu, a person, the one)
- anon: see ton
- antaka: (S) end
- antarlina: (S) to disappear
- antaśapa: (S) fulfillment or end of a curse
- anti: to stop, wait; angantya, stop
- antiga: egg
- antuk: go home; return, result; mantuk; antuke, go home to
- anugraha: (S) gift; to grant, bestow; inanugrahan, given
- anuli: see tuluy
- anunggua: see tunggu
- anungkĕl: see tungkul
- aomah-omah: see umah
- apa: what; angapaha, to do a thing; kapakĕna, whatever happens; mapa; apakĕna, whatever is done
- apakĕna: see apa
- apalih: see palih
- apan: (~ hapan), how; because; isn't it; why; tāpan (ta + apan)
- apaṇḍe: ironsmith
- apangantĕn: a couple; married
- aparan: what, how, why, who
- aparo: see parwa
- apawong: see wong
- apĕningan: see pĕning
- apsarī: (S) divine maiden, goddess

apus: reins, ties, bindings

āpyāyana: (S) to help, assist; full, complete; ināpyāyana, helped

ārādhana: (S) to call upon, to ask to come; umārādhana, asking to come

arah: (emphatic) hey! away! be gone!

aran: name; ngaran, the name; inaran, named

arēměn: good, well, happy

ari: 1) to stop, leave behind; 2) younger sibling; 3) (S) enemy; kāri, to be left behind; amāryākěn, to abandon; mārya, will stop

arpana: (S) to offer; inarpana, offered

aruh: (- haruh) to cause; to call, address; inaruhan, called, addressed

asambhawa: (S) odd, peculiar, unsuitable

asāt: see sāt

āścarya: (S) odd, amazing; astonished

asěběl: see sěběl

asěh: to wash, clean; masěhi

asěmu: see sěmu

asěpi: see sěpi

aśitkāla: (S) the old days, ancient times

askāra: (S) ceremony, offering; sinangaskāra, that which is offered, purified

aṣṭapada: (S) eight-footed

astu: (S) may there be

aswāgata: see swāgata

atakwana: see takwan

ataña: see taña

atatanen: see tani

atěr: bring, lead; mangatěrakna, will lead

atiśaya: (S) very, exceedingly; extraordinary

- atithi: (S) guest
 atmya: (S) essence, truth; kamahātmyān, having a great soul
 atuha: see tuha
 aturū: see turū
 atyanta: (S) exceedingly, extraordinarily
 aum: (S) (- om, a sacred syllable), hail; so be it
 awayah: see wayah
 awēdi: see wēdi
 awērtā: to tell; to bring news
 awēlas: see wēlas
 ayat: to pull, aim; umayat, pulling
 aysah: (- esah), to go
 ayuga: (- ayugaha), see yuga
 ayun: see ahyun

B

- babu: mother; ababu, to have a mother
 bang: red
 bapa: father
 basahan: royal robe
 batur: highest point; abatur, head
 běběk: collect; pamběběkan, place of collection
 běndu: angry
 bhagawān: (S) lord; master
 bhakta: (S) food; bhinakta, fed
 bhāsajña: (S) to know languages; sarwabhāsajña, knowing all languages
 bhatārendrāmighnana: (S) will disturb lord Indra (see wighna)

bhaya: (S) afraid; danger; to fear; pinakabhaya, considered a danger

bhinakta: see bhakta

bhujangga: (S) scholar, poet, priest

bhukti: (S) to use, to enjoy, to satiate, to satisfy

bhūmyāgāra: (S) house and yard

binihaji: queen

bobot: pregnant; abobot

brāhmana: (S) brahmin

budi: (S) behavior, character, knowledge, mind (- buddhi)

buñcal: throw away; binuñcal, abandoned

bungkah: bottom, underside

buru: to hunt; aburu, maburu-buru

byāpāra: see wyāpāra

C

cakra: (S) discus, wheel; area, country

cakrāngga: (S) round-bodied

cakrawarti: (S) world ruler; kacakrawartyan, power, rulership

cangkring: a kind of tree

carita: (S) way, road; behavior; story; kacaritan, it is told

caru: (S) offering, sacrifice; makacaruan, to use as an offering; pinakacaru, used as an offering

catus: (S) four

cucuk: beak; cinucuk, held with the beak

D

dadi: happen, become occur; dinadekĕn (- dinadyakĕn), happened, became, was born

- dahat: very, extremely
 dalēm: deep, inside; adalēm
 dalih: guess, conjecture, pretend; dinalih, pretended
 dan: arrange, make, begin; sirandandani, they arranged
 datěng: to come
 datu: king; kadatwan, kingdom, palace
 de: by, because; denta, by you; sadenya, let it be, all right;
 because; mangde, to cause; toward, against
 denaku: by me, for me, mine
 denta: see de
 dera: by; derāmaṇḍala, by the ascetic
 dewāśraya: (S) a plea for divine help; madewāśraya, to plea for
 divine help
 dewatā: (S) divinity; gods
 dewi: (S) goddess
 dharma: (S) law, duty, works; dhinarman, having benefitted
 from another's good works; swadharma, own duty, works
 dharmeṣṭi: (S) loyalty to dharma; kadharmeṣṭan
 dhinarman: see dharma
 dhwaja: (S) banner, flag
 dibya: (S) (~ diwya) beautiful, noble, splendid
 dinadekěn: see dadi
 dinalih: see dalih
 dinon: see don
 dinuluraning: see dulur
 dipa: see dwīpa
 diwasa: (S) moment, time, day
 diwya: see dibya
 dlāha: in future, afterwards, finally
 doh: distant; madoha, at a distance

dōh: to drive away, defeat; kadōha, will/would be defeated
 don: purpose, goal, intent; dinon, intended
 dudū: other; different; mistake; padudwan, various, variety
 duga: open, straightforward, upright
 duhka: (S) unhappiness, sorrow, pain
 duhung: a kris (Indonesian dagger)
 duk: when
 dulur: accompany; dinuluraning, accompanied by
 durbala: (S) to be harmed, disturbed
 durbuddhi: (S) bad conduct
 durjana: (S) wicked
 durung: not yet
 duṣṭa: (S) evil
 duwĕg: at the time; moment
 dwija: (S) twice-born; brahmin, high-caste
 dwīpa: (S) island; country

E

ěmban: to carry; iněmban, carried (- hiněmban)
 ěnah: place; parěnah, at the place, contact (- pernah); kaparěnah
 enak: see inak
 ěndi: see ndi
 ěněng: silence, quiet; měněng, to keep silent
 ěnggĕp: simulate, pretend, resemble; mĕnggĕp
 ewu: (- iwu), one thousand

G

gagak: crow

- gandha: (S) perfume, smell
 gandharwa: (S) heavenly being
 Gangga: (S) a Hindu goddess (river Ganges)
 ganti: change; gumantyanana, to be the successor, heir
 gati: (S) 1) situation, manner; 2) interest; 3) journey
 gawe: to do; agaweya; magawe, does, did
 gĕlar: battle array; coordination; anger; struggle; panggĕlaran,
 struggle, endurance, spreading out, arrangement,
 explanation; paglaran, place of struggle
 gĕnĕp: complete
 gĕng: see gĕng
 gĕsĕng: to burn; gumĕsĕnga, burning
 girang: glad, joyful
 gĕng: (- gĕng) big, great; magĕng
 gopura: (S) gate
 grahĭta: (S) to understand; to have human comprehension;
kagrahĭta, remember
 gulū: neck, throat
 gumantyanana: see ganti
 gumĕsĕnga: see gĕsĕng
 gunting: headdress

H

- haḍang: to stop; kahaḍang, intercepted, stopped
 hāhāh: (emphatic) ah! hey!
 haji: king
 hana: (- ana), there is; there exists; manghanākĕn, to create,
 make (- manganakĕn)
 hanānakwa: if there be a child of mine (hana+ anak+ u+ a)
 hañar: just, new, recent

haneng: hana + ing

hanggas: see anggā

hangin: wind

hangśa: (S) swan

hapan: see apan

haras: kiss; kaharasa, to be kissed

harēp: 1) front, to face; 2) to wish, desire; mangharēpakēn, to wish for; kaharēpa, will be overcome with desire

haruh: see aruh

hatūt: see tūt

hayu: beauty; excellence; ahayu, beautiful

haywa: (- hayo) do not

hēlang: eagle

hēlēm: soon, later on, before long

henggang-henggun: unsteady, shaking, swaying

hēning: clear, clean; mahēning

hēnti: finish, stop, destroy; umēntyakēn, stopping

her: to wait; anher, to stay with; anhera

hērēt: to obstruct; kahērēt, obstructed; humērēt, obstructing

hetu: (S) cause, reason

hibēr: to fly; inibērakēn, flown

hikang: see ika

Himāwan: (S) high snow, i. e. , Himalaya mountains

Himāwanpada: (S) high-snow-foot, i. e. , the foot of the Himalaya mountains

himur: deceive, deny; hinimur-imur, deceived, ignored

hinapunya: (S) of little merit, low character

hinēmban: see ēmban

hīnga: border; makahīngan, to be used as a border, to border on

hiris: to cut, chop; hiniris, cut

- inarpana: see arpana
 inaruhan: see aruh
 iněh: moved, pressed
 iněmban: see ěmban
 ing: at the, on the
 ingangga: see angga
 ingěmban: see ěmban
 ingět: to remember; mengět
 ingin: desire; kapengin, overcome by desire
 ingsun: see sun
 ingu: to protect, keep, grow; iningu, raised, protected
 iniběrakěn: see hiběr
 iningu: see ingu
 inuparěngga: see uparěngga
 inusi: see usi
 irang: shy, ashamed, disappointed; kerangan, overcome by shyness
 iri: 1) jealous, suspicious; tery (ta + iri); 2) i + ri, to, toward, at
 irika: to that, at that; irikang, about that
 iring: together with; umiringakna, will be accompanying; angering, respectable, honorable, making, together with
 isi: contents; mesi, to hold; pinakesi, used as contents
 isun: see sun
 itěm: black
 iwak: fish

J

- jaja: chest, breast
 jalu: man, male

jambul: forelock
 janma: (S) birth, incarnation; janmotpatti
 jāti: (S) situation, rank, birth, descent, character
 jayaśatru: (S) to defeat the enemy
 jěňěk: absorbed, occupied, glad
 jěro: inside
 jöng: foot
 juga: (- uga), also, too, only
 juru: leader, foreman, head, expert

K

kābhimananta: (S) your pride, your arrogance
 kacakrawartyan: see cakrawarti
 kacaritan: see carita
 kadang-wargga: (S) citizen, member, relation
 kaḍatwan: see ḍatu
 kadharmeṣṭan: see dharmeṣṭi
 kadöha: see döh
 kagrahīta: see grahīta
 kahaḍang: see haḍang
 kaharasa: see haras
 kaharěpa: see harěp
 kahěřět: see hěřět
 kahyun: see hyun
 kaccapa: (S) (~ kacapa) turtle
 kakalih: see kalih
 kakawaśa: see kawaśa
 kālantānglīlā: (?) until he/she/it will become excited
 kalih: two

kalingan: see ling

kāma: (S) love, passion; semen; kāmaśara, love's arrow

kamahātmyān: see atmya

kamakāra: (S) amazing, odd; greedy, blamable

kamantyan: at that moment, accordingly

kami: I, we (pron.)

kamu: (- kanyu, ko, -mu), you (intimate pron.)

kang: that one (- ikang)

kanya: (S) girl

kapana: how

kapanggih: see panggih

kaparĕnah: see ĕnah

kapengin: see ingin

kapisanan: see pisan

kapralīna: see pralīna

kaputĕr: see putĕr

kapwa: (- kapo), also, too

karakṣakan: see rakṣa

karatala: (S) palm of the hand

kari: (- karih), how; really, indeed; karikā

kāri: see ari

karma: (S) acts, deeds, merit; pūrwakarma: former acts, old deeds

karuna: (S) compassionate

karya: (S) work, function, purpose, duty; karyanta, your duty

kasasar: see sasar

kasih: see sih

kaśmala: (S) evil, sinful

kataman: see taman

- kaṭik: friend; to be close; kinatik, made a friend, held close
- katon: see ton
- katunan: see tuna
- katungkulan: see tungkul
- katūsan: see tūs
- katuwon: see tuwu
- kawara: (S) disturbance
- kawaśa: strong, able, to govern; kakawaśa, forced, ruled;
kumawaśakēn, ruling
- kawaswasan: see was
- kawawa: see wawa
- kawěkas: see wěkas
- kawěnangan: see wěnang
- kawitan: family, ancestors
- kaworan: see wor
- kawruhan: see wruh
- kayatnakna: see yatna
- kayu: tree, wood, log
- kayuwarāja: see yuwarāja
- kěbo: cow, buffalo
- kěcap: to open and close the lips; voice, word, sound
- kědep: blink, wink; without waiting, immediately
- kědut: to tremble; kumědut, trembling
- kěmpěl: gather; kiněmpělkěmpěl, gathered, brought together
- ken: 1) nobleman, prince; 2) sarong; kenkenan, to order, command
- kěna: to be hit by, struck by; angěnakēn, to strike, force, give
- kěṇḍit: sash
- kendran: (S) Indra's realm
- kěnoh: exactly, just correct, fitting

kerangan: see irang

kētā: (emphatic), perhaps, how, I wonder, of course, true

keta: (S) wish, desire, hope; sangketa

kewala: (S) own, oneself; only

ki: (article for persons)

kidul: south

kiněmpěl^kěmpěl: see kěmpěl

kinaṭik: see kaṭik

king: dry; aking, to be dry

kinon: see kon

kira: idea, plan; to think, to plan; kira-kira

kirim: send; angirimi, send food to, bring food to

kita: (- ta), you (distant pron.)

kol: embrace, hold; kumulakěn, embracing; kolangku, I embrace

kon: to order, command, guard; kinon, ordered; pakon, the order; sapangon, the herding; angonngon, herded

kopaśaman: see upaśama

kongsi: see ungsi

kotaman: see uttama

krama: (S) 1) manner, conduct; 2) marriage

krodha: (S) anger; krodhāmběk, angry feelings, angry mind

krūra: (S) wild, rough; wild animals

kṣantabya: (S) to ask for pardon; kṣantabyākna

kṣiti-tala: (S) the face of the earth

kṣma: (S) forgiveness; kṣmakna, forgive

kuku: nail, claw

kula: descendant, relation, lineage

kulēm: night, at night

kumawaśakěn: see kawaśa

kumědut: see kědut

kumolakĕn: see kol
 kunang: there is
 kuᅇa: (S) brazier
 kuᅇala: (S) gem, earring, pendant
 kupina: loincloth
 kurĕn: in love, intimate; akurĕnan, being intimate
 kusuma: (S) flower
 kutis: dung-beetle, louse
 kuwu: live, dwell; pakuwon, dwelling-place
 kweh: amount; much, many; all; akweh

L

lah: (emphatic particle), Hey! Oh!
 lahrū: dry; lahrūmāsa, dry season
 lakᅇaᅇa: (S) behavior, conduct, characteristic
 laku: step, action; road, journey, to go, to walk; lumaku,
 going, walking; papalakon, result of the deed
 lama: long; alama, a long time
 lampah: step; to go out; lumampah, going out, pinalampahan, to
 be a going-out place
 lamun: if, when, supposing
 lanang: male
 lara: sad, distressed; malara, alara, to weep, sorrowful
 laras: (S) bow
 laris: to continue, to go on; lumaris, continuing
 lāwan: with, and; against
 lawana: salt
 lawang: door
 lawas: old, long; malawas, for a long time; salawas, as long as

- lawon: slowly, over a long time, gradually; sakalawonlawon
- layang: to fly; manglayang, flew
- layat: to visit, to go; layata
- layū: run, flee; malayū
- lěbū: dust
- lek: month
- lěmah: earth, soil
- lěmbu: cow
- lěpas: free; liněpasakěn, freed
- lihat: to look, to see
- līlā: (S) enjoyment, pleasure, peace; anglīlālīlā, beautiful, peaceful
- lilir: inherit; replace; angalilirana, will inherit
- lima: five
- līndi: beauty
- liněpasakěn: see lěpas
- ling: word, speech, to speak; kalingan, intention, utterance
- lingga: (S) sacred phallus; shrine; pinakalingga, considered as the lingga
- liñok: to lie, deceive
- linungakěn: see lung
- lmah: see lěmah
- loh: see lwah
- lor: north
- luhur: tall, high, glorious, noble
- lukan: very, extremely
- lumaku: see laku
- lumampah: see lampah
- lumaris: see laris
- lumpang: mortar

- lumuh: dislike, reluctance; alumuh, to be reluctant
 lung: stretch, bend; linungakĕn, stretched
 lungguh: to sit; malungguh; lungguhakna, to give a seat
 lunghā: to go
 lwah: (- loh) river, river valley, ravine
 lwih: more; lwiha, greater, will be more
 lwir: situation, shape, duration, kind; salwirning, the whole of, the situation of

M

- maburu-buru: see buru
 mabuyut: to have great-grandchildren
 madewāśraya: see dewāśraya
 madhyapada: (S) earth
 madoha: see doh
 madulur: together, accompanying
 magöng: see göng
 mahā: (S) 1) great; 2) to try, attempt, desire, long for; minahā, intentionally
 mahābalāmitra: (S) great friend
 mahābhāra: (S) extraordinary; of great weight
 mahāpawitra: (S) pure, sacred
 maharĕpa: see harĕp
 mahas: see ahas
 mahĕning: see hĕning
 mahiṣa: (S) cow
 mahitung: count, record, make an account of
 mahu: (- ahu), soon, fast, quickly
 mahyun: see hyun

- maka: see paka
 makacaruan: see caru
 makādi: see ādi
 makahīngan: see hinga
 makakambang: afloat
 makaphala: see phala
 makapurohita: see purohita
 makatahura: see tahur
 makering: see iring
 makolih: see ulih
 makwehāpawāda: everyone would scorn
 malara: see lara
 malawas: see lawas
 malayū: see layū
 malēr: still, yet
 malih: again
 maling: thief; amamaling, to steal
 malungguh: see lungguh
 mamanggih: see panggih
 mamariwṛtta: see pariwṛtta
 mami: my, our, me, us (pron.)
 mamriha: see prih
 mamwit: see mwit
 manah: (S) feelings, mind, heart, will
 manaura: see tahur
 manawa: probably, perhaps
 mañca: one who has submitted; foreign; pinakapamañcaning,
 used as an instrument of, act as a device of
 maṇḍala: (S) circle; region, country
 maṇḍamārūta: (S) soft wind

- manembah: see sembah
- mangadĕg: see adĕg
- mangaku: to confess; mangakwa
- manganakĕn: see hana
- māngang: see angang
- mangatĕrakna: see atĕr
- mangde: see de
- māngĕn-angĕn: see angĕn
- mangga: mango
- mānggĕh: see anggĕh
- manghanākĕn: see hana
- mangharĕpakĕn: see harĕp
- manghĕb: see hĕb
- mangigĕl: to dance
- mangkana: thus, in such a way (ma + ngkana); samangkana, like that
- mangkĕn: see angkĕn
- manglayang: see layang
- mangrĕngö: see rĕngö
- māngsa: (S) meat; to eat; māngsānta, your food; māngsana, will eat
- mangucap: see ucap
- manih: see anih
- manikĕs-nikĕs: to take shelter, to cover
- manindrā: see nidrā
- manon: see ton
- mantuk: see antuk
- manuk: bird
- manusā: (S) human
- mapa: see apa

- maparahu: see parahu
 mapasihpasihan: see sih
maputu: to have grandchildren
 mara: 1) indeed, truly; 2) see para
 marayĕgan: see rayĕg
 mār̄ga: (S) way, path; manner, cause
 marika: at present, like that; such a
 mār̄ya: see ari
 masa: how is it possible
 mās̄a: (S) time, season
 masabhā: see sabhā
 masamitra: see mitra
 masĕhi: see asĕh
 masowe: see sowe
 mata: eye
 matang: cause, reason, purpose
 matĕguh: see tĕguh
 matĕmahan: see tĕmah
 matinggala: see tinggal
 matuha: see tuha
 maturū: see turū
 matatur: see tatur
 mawacana: see wacana
 mawĕdi: see wĕdi
 mawuda-wuda: naked
 mayugha: see yugha
 meh: nearly, almost
 mĕlēki: see pĕlēk
 mĕne: soon, quickly, at that time

- měňng: see ěňng
 mengět: see ingět
 měnggěp: see ěnggěp
 mesi: see isi
 mětu: see wětu
 mijil: see wijil
 milahakěn: see pilah
 milu: see ilu
 milwa: see ilu
 minahā: see mahā
 miṇḍuhur: see piṇḍuhur
 mithyāsamaya: (S) to foreswear; not to keep a promise
 mitra: (S) friend; masamitra, to be friends
 mogha: (~ moga) soon; moreover, indeed; continuously; and, but
 mojar: see ujar
 molah: see ulah
 mon: whether, when, as if, once; umon
 mör: see hör
 motus: see utus
 mṛga: (S) deer, game; mṛġataru, tree-beast
 mukṣah: (S) free, complete; essence, non-being; invisible, incorporeal
 mule: to be attentive, to mind; tanpamule, not to take care of
 mulih: see pulih
 mungguh: at the place; located, placed
 munggwing: see unggu
 munihanggas: descendants
 mūr: see wūr
 mūrka: (S) (~ mūrka, mūrka), stupid, silly, greedy, proud

murub: see urub

muwah: again, continuing

mwah: destroyed

mwang: and

mwit: to take leave, to ask permission to go; mamwit

N

nadī: (S) river

nāgapuṣpa: (S) snake-flower, a kind of flower

nahan: that, like that

nāla: (S) trunk, stem, cord, sinew

namas: (S) worship, honor

nānāwidha: (S) various, different, several

narapwan: in order to

nātha: (S) protector, king

nda: then; ndak, then I

ndātan: not, no

ndi: where, which; ndya, how

něm: six; němang

ng: (definite article) the

ngaran: see aran

nggānya: probably, perhaps

nghulun: see hulun

ngka: that, then; ngkā, that, then (near neither speaker or hearer: ngka + a); ngkana; ngke, this here; now (near speaker: ngka + i); ngko, that, then (near hearer: ngka + u)

ngūni: formerly, before, in old times; nguniweh, besides, furthermore

ngwang: see wwang

- ni: of, by
 nicajanma: (S) low-born
 nidrā: (S) (- nindra), sleep; manindra, asleep; anidra (- añidra),
 to put to sleep, i. e., to kill
 nihan: this, like this
 nikang: of that, by that (n + ikang)
 nila: (S) blue
 nilotpaladhala: (S) blue lotus leaf
 nimitta: (S) cause, reason; sign, mark
 ning: of the, by the (n + ing)
 nini: form of address for younger woman
 nira: their, his; by them, him (n+ ira); nireng (nira + ing)
 nirmala: (S) not unclean; holy, pure
 niṣṭṛṣṇa: (S) cruel, unloving
 nityakāla: (S) always, at any moment
 noan: (~ nohan), glad, fortunate
 nora: not, no, there is no; norana, there will be no
 -nya: (pron.) him, her, it; his, hers, its

Q

- odode: see udoda
 olih: see ulih
 orasaputra: (S) own child

P

- pabajangan: children's graveyard
 paḍa: same, alike, together
 padudwan: see dudu
 pāduka: (S) sandal

- pādyārgḥācāmanīya: (S) water for washing the feet and rinsing the mouth
- paglaran: see gĕlar
- pahenak: see inak
- pājara: see ajar
- paka: need, use, consider as; maka; pinaka, used as, considered as
- pakon: see kon
- pakṣa: (S) expect, aim, desire, force; amaksakna, forced, desired
- palih: split, break; apalih, broken
- pambĕbĕkan: see bĕbĕk
- pamituhu: see tuhu
- pamuta-muta: see wuta
- panah: arrow; amanaha, will shoot; pinanah, shot
- panangka: see sangka
- panas: hot, potent, forceful
- paṇḍita: (S) learned person, religious scholar
- panĕmu: see tĕmu
- pangan: food; pinang, eaten
- panggĕlaran: see gĕlar
- panggih: to meet, to find; manggih, met; kapanggih, found, encountered; amanggih, encountered; panggih, marriage
- pangguh: meet, find; amangguh, met
- pangkaja: (S) mud-born, mud-dwelling, i. e., lotus
- pañji: banner; title; papañjinira, his title
- pānti: veranda, waiting-hall, assembly
- panungsung: see sungsung
- papalakon: see laku
- papanggih: see panggih

pāpapātaka: (S) hell, destruction

papat: four

para: come to; mara, to come to; saparanta, at your coming;
umara, coming; umare, coming to

parab: name

parahu: boat; maparahu, go by boat, boating

parameśwara: (S) excellent Iśwara; king

parameśwari: (S) excellent (female) Iśwara; queen

parēṇah: see ēṇah

paripūrṇa: (~ paripūrnnā), (S) perfect, surpassing

pariwr̥tta: (S) surround, guard; mamariwr̥tta, to guard;
pinariwr̥tta, surrounded

paron: anvil

parumahaning: see umah

parwa: (S) 1) sections of the epic Mahābhārata; 2) to have parts;
aparwa (~ aparo), to fall into parts

parwata: (S) mountain

pas: turtle

patani: pavilion, resthouse

pati: death; mati, to die; amatimatia, will die, be killed;
amateni, will kill

patik: slave

paturonira: see turū

patut: proper, fitting; unity; patutan, the result of union, i. e. ,
a child

patutanira: see patut

paweh: see weh

pawuwus: see wuwus

pēgat: break, cut off; amēgati

pējah: dead

pēkul: embrace; amēkul

pěľěk: full; měľěki, to fill

pěning: to hold; to exert oneself; pious; apěningan

pěrang: fight, hit, wound; piněrangakěň, to be hit, wounded

pěřnah: see ěnah

pet: look for, catch; amet, caught

phala: (S) fruit; result; makaphala, to have as result, with the consequence of

pilah: defeat; milahakěň, to defeat

pinaka: see paka

pinakabhaya: see bhaya

pinakacarū: see carū

pinakapamañcananing: see mañca

pinakarātna: see ratna

pinakesi: see isi

pinalampahan: see lampah

pinanah: see panah

pinangān: see pangan

pinarěbutan: see rěbut

pinariwr̥tta: see pariwr̥tta

pinatmokěň: see těmu

pinḍuhur: raise, elevate; minduhur

piněrangakěň: pěrang

pinggir: edge, side

pinipil: see pipil

pinituhu: see tuhu

pinta: to ask for, request

pipil: to take; to squeeze; pinipil, squeezed

pira: how much; several

pirěngön: see rěngö

- rāga: (S) feeling, passion; sarāga, passionately, with emotion, to fall in love
- rahadyan: your majesty, your highness
- rahasa: see rasa
- rahina: day
- rakṣa: (S) guardian, protector; karaksakan, guarded
- rakta: (S) red
- rakwa: so it's said, indeed, thus, because
- ramane: parents
- rama-reṇa: parents
- raṇḍi: red cloth
- rangdya: (~ rangda), widow
- rapwan: in order to
- raras: to be touched, affected; rumaras, touching, moving
- rare: (~ raray), child, infant
- rāryan: rest, pause
- rasa: (S) essence, flavor; esthetic emotion
- ratha: (S) chariot
- ratna: (S) jewel; pinakaratna, considered a jewel
- rayĕg: to swing, rock; marayĕgan
- rĕbut: fight, trick, commotion; pinarĕbutan, fought over
- rĕnarĕni: possessions
- rĕngö: to hear; mangrĕngö; pirĕngön, to cause to be heard
- reṇu: (S) dust
- rĕp: still, silent, dark; to stop, pause
- rĕšĕp: peace, calm, contentment, penetration; amirĕšĕp, to perceive, realize
- reta: (S) semen
- ri: (locative) at, to; ring, at the, to the, (ri + ng); rikang, at that, to that (ri + kang)

rinipun: thorny

rinowang: see rowang

ṛkṣa: (S) bear

roṇḍon: leaf

ros: slender, slim; joint

rowang: friend, companion, ally; rinowang, befriended, made partner

ruhur: above

rujit: torn, damaged

rumaras: see raras

rumuhun: early, formerly, originally

rungu: hear, listen; angrunggu, to listen

rūpa: (S) form, appearance, resemblance

rupit: pointed, narrow

rwang: two

S

sa: one, all, as if, together, with, at the time

śabda: (S) voice, speech

sabhā: (S) hall, house, council; masabhā, live together, have dwelling

sabran: each, every

sabrang: across; other side

sadākala: (S) always

sadenya: see de

sādhana: (S) weapon

sah: to go

saha: (S) and, with

sahāya (S) friend; sahāyanta, your friend

sahur: answer; sumahur, replying; sinahuran, to be answered

- pisan: all at once, all of a sudden; kapisanan
- pitu: seven
- pobhaya: see ubhaya
- prabhāwa: (S) power, strength, might
- prabu: (S) king, lord
- pracāra: (S) behavior, quality; pracārangku, my behavior
- pralīṇa: (S) die; disappear; kapralīṇa, died, disappeared
- prāṇa: (S) breath, life-force
- prasiddha: (S) perfect, complete, special, tested
- prawṛtya: (S) character, behavior
- prāya: (S) intent, effort, purpose
- prayojana: (S) intent, aim
- prih: attempt, effort; mamriha, will try
- prihawak: alone
- pṛthiwiṃṇḍala: (S) earth, globe, world
- puja: (S) worship; pujaněn, will be worshipped
- pulih: go home, return, repeat, recover; mulih, to go home, come back
- pun: I (distant pron.); puniku, I (this one near you); punang, that, those
- purohita: (S) royal priest, palace priest; makapurohita, to consider as royal priest
- pūrwā: (S) old, former, beginning; pūrwaka
- pūrwaka: (S) origin, beginning
- putěr: shake, turn, rotate; amutěr, to make turn, to shake; kaputěr, shaken, changed, turned
- pwa: (topic marking particle; emphatic) it, that

R

rabi: wife

- sahut: to bite, grasp; sahutěn, be bitten; sumahuta, biting
- saka: from
- sakalawonlawon: see lawon
- sakari: from, because
- sāksāt: obvious, clear, comparable, alike
- śakti: (S) power, energy; mystic strength; śumakti, strengthening
- śakuni: (S) a kind of bird
- salah: fault, mistake; analahasa, sorry, regretful
- salawas: see lawas
- salwirning: see lwir
- sama: (S) equal, similar, alike
- samadhi: (S) state of meditation
- samangkana: see mangkana
- sāmanta: (S) adjacent, neighboring country
- samaya: (S) vow, oath, promise
- samidha: (S) firewood
- sāmpur: scarf
- samudra: (S) sea, ocean
- samuhūrta: after a moment, a moment later, quickly
- sana: there
- sānak: see anak
- sandeha: (S) doubtful, uneasy, suspicious
- sandhyā: (S) twilight
- sang: (honorific article) the, the one
- sangga: (S) to unite, make love; masangga
- sanggāma: (S) to unite, make love; sumanggāma, making love
- sangguh: think, consider, regard; sangguhěnku, will be thought by me
- sanghulun: see hulun

- sangka: origin, cause, source; panangka
- sangketa: see keta
- sangkṣepa: (S) in short, briefly
- sangśaya: (S) (- sanśaya), 1) worried, afraid; 2) increasingly, more and more
- śantikarma: (S) ceremony of penitance, reconciliation
- śapa: (S) curse
- sapalaki: 1) a male; 2) a pair
- sapangon: see kon
- saparanta: see para
- saparimāṇa: (S) amount, measure, as great as
- sapasar: one market, i. e. , one week of five days
- sapawēkas: see wēkas
- sapekṣaha: (S) to pay attention, notice, prove
- sapta: seven
- sarāga: see rāga
- sariba: all kinds of, various
- sarika: (pron.) he
- sarjawa: (S) good, kind
- sarpa: (S) snake
- śarira: (S) characteristic, quality, shape
- sarwa: (S) all
- sarwabhāsajña: see bhāsajña
- sasar: confused, lost, wrong; kasasar, astray, lost
- sasomah: see umah
- sāt: dry; asāt
- satingkah-polahira: conduct, behavior, deeds
- satus: one hundred
- satwa: (S) animal, beast

satya: (S) loyal, honest; oath

sawah: irrigated rice field

sawet: see wet

sawyakti: (S) proof, evidence, truth

sěběl: dull, blunt; asěběl

sěđěng: while, during; become; maněđěng, to become, happen

sěkar: 1) flower; 2) verse, meter

śela: (S) stone

sembah: honor, respect, homage; manembah, to pay homage, to show reverence

sěmu: visible; asěmu, to look like

senāpati: (S) general, officer, commander

sěnggah: think, guess, suspect, call; suměnggah, guessing, calling

sěngguh: guess, suppose; aněngguh, to suppose

sěpi: silent, still; asěpi

sewaka: (S) servant, subordinate

si: (article used for persons) the

siddha: (S) realized, attained, perfect

siddhimantra: (S) possessing effective mantras (ritual chants)

sih: love, compassion, pity; kasih, to be in love, fall in love; tāsyasih, asyasih, to have pity on; mapasihpasihan, to love each other

sikěp: strength, force; sinikěp, caught, overpowered

śikhara: (S) summit

siki: (classifier) one; sasiki, one thing

śilā: (S) rock

silih: borrow; substitute, follow, succeed; sumiliha, will be succeeding; sunsiliha, I will borrow

silih-asih: to love each other

sinahuran: see sahur

- sinangaskāra: see askāra
- sing: only
- singguh: true, actual; sumingguhakĕn, verifying, witnessing
- singhāsana: (S) lion-seat, i. e. , throne
- sini: here
- sinikĕp: see sikĕp
- sinudukakĕn: see suduk
- sinungakĕn: see sung
- sinupit: see supit
- sinwam: young leaf, bud
- sinyang: see syang
- sira: (distant pron.) he, she, they
- siramaṇḍala: head of ashram, local leader
- sirandandani: see dan
- śisya; (S) pupil, student
- siwi: rule, govern; sumiwi, governing
- śoca: (S) eye
- somah: ask, request
- śona: (S) dog
- sor: beneath, below
- sowe: long; masowe
- śregala: (S) dog
- strī: (S) girl, woman, wife; strīratna, woman-jewel, excellent woman
- śubha: (S) (- śobha), beautiful, good
- śuci: (S) pure, clean
- suduk: to stab with a kris; sinudukakĕn, to be stabbed
- sugyan: perhaps, probably, who knows; worried
- suka: (S) happiness

suku: foot

sumahur: see sahur

sumahuta: see sahut

śumakti: see śakti

sumawāgata: see swāgata

suměnggah: see sěnggah

sumiliha: see silih

sumiwi: see siwi

sun: I (pron.); ingsun, isun

sung: give; sinungakěn, to be given

sungsung: welcome; panungsung, greeting

sunsiliha: see silih

supekša: (S) to take; to understand

supit: pinch; sinupit, to be pinched

suputra: (S) noble son

surak: cheer, shout

susu: breast

sutīrtha: (S) bathing place; sacred waters

swabhāwa: (S) conduct, character

swadharma: see dharma

swāgata: (S) reception, homage; aswāgata, to welcome;
sumawāgata, welcoming

swajāti: (S) truth, reality, one's own essence

swarga: (S) heaven

śweta: (S) white

swī: urge, insist, compell

syang: address, challenge; sinyang, addressed

śyena: (S) eagle

T

- ta: (- t), 1) (topic marking particle) it, that; 2) abbrev. of kita, you
- taḍah: food; carrier; tinadahan, carried, received
- tadanantara: (S) later, afterward
- tahñ: tree
- tahi: excrement
- tahun: year
- tahur: (- tawur), repay; mana(h)ura, makatahura, will be a reply
- takut: afraid, in awe; yātakut
- takwan: ask; atakwana, will ask
- tama: enter; tumama, entering
- taman: garden; kataman, planted
- tambang: string, reins; ferry; tambangan, ferryboat
- tamolah: stay, dwell
- tamuy: guest
- tan: not, no
- taña: ask; ataña
- tanaya: son, child; inhabitant
- taṇḍa: sign, symbol
- taněm: to plant; tumaněm, being planted
- tangis: cry, weep; tumangis, crying
- tani: earth; atatanen, planting
- tanpagagala: not yet glued
- tanpamule: see mule
- tanpawilasa: see wilasa
- tanprajātñā: not to watch out, not to take care
- tantu: place; thread, cord
- tapa (S) austerities, meditation; hermit, ascetic; tapaswī, hermit
- tāpi: (S) female ascetic

tapih: skirt

tasak: ripe, mature, developed

tāsyasih: see sih

tatwa: (S) history, story, truth, nature

tawang: sky

tāwarah: see warah

tědun: descend; tumědun, descending

těgal: land, dry fields

těguh: firm, fixed, tight; matěguh

těhěr: later, after; aněhěr

teja: (S) radiance, shine

těka: to come; těkeng, come to, arrive at

těkwan: again, even, moreover

tělas: finished; after

těmah: birth, result; matěmahan, to become, change into

těmbe: later, in the future

těmu: meet; paněmu, the meeting; pinatmokěň, caused to meet, brought together

těngah: center, middle, waist

těngěr: sign, mark, feature; tiněnger, marked, characterized

těngha: (- těnga), look up; tuměngha, looking up

tery: see iri

těwěk: (- twěk), knife; tiněwěk, stabbed

tibā: to fall

tigas: finished, complete; aninigasi, to finish

tigawělas: thirteen

tihang: aim; tumihangakěň, aiming at

tinadahān: see tadah

tiněngěr: see těngěr

- tiněwěk: see těwěk
- tinggal: leave, depart; matinggala
- tinghal: look, gaze; tuminghal, gazing
- tinirutiru: be followed, imitated
- tinotohakĕn: see totoh
- tirah: (S) (- tīra), rim, edge, bank
- titis: enter, penetrate, incarnate; tumitisa, would incarnate
- ton: to see; katon, caught sight of; anon, manon, to see; tinon, seen
- totoh: gambling; tinotohakĕn, gambled away
- toya: (S) water
- tribhuwana: (S) three worlds
- ṛṣṇa: (S) desire, passion, love
- trus: (- tĕrus), straight, directly, continuous
- tugĕl: broken
- tuha: mature, old; atuha, matuha, to be older
- tuhu: carry out, agree; true, indeed; pinituhu, to cause to be carried out; pamituhu, agreement; tuhwa, if it might be so
- tulih: see ulih
- tulus: righteous, pure
- tuluy: penetrate, advance; tumuluy, then, soon, directly; anuli (~ anuluy), to continue; directly, then
- tumama: see tama
- tumanĕm: see tanĕm
- tumangis: see tangis
- tumĕḍun: see tĕḍun
- tumĕngha: see tĕngha
- tumihangakĕn: see tihang
- tuminghal: see tinghal
- tumuluy: see tuluy

tūmusa: see tūs

tumūta: see tūt

tuna: (S) decrease, diminish, destroy; katunan, diminished

tunggal: one; united; tunggal-tunggal, alone

tunggu: wait, stay, remain; anunggu, will stay, be in servitude

tungkul: bend, hang; katungkulan, beneath; anungkul (- anungkěl),
to wear, to let hang

tungtung: point, tip

tuñjung: lotus

tur: and, furthermore

turū: sleep; aturū, maturū, to sleep; paturonira, his sleep

tūs: to drop, sprinkle, penetrate; descendant; katūsan, influenced,
influenced, penetrated

tuṣṭa: (S) glad, happy

tūt: follow; tumūta, will follow; hatūt (- atūt), peaceful, united

tutuk: mouth

tutur: memory, thought, study, teaching, contemplation;
matutur, to reflect, study, think, teach

tutūt: willing, prepared; to follow, pursue

tuwi: also, moreover

tuwu: truth, coincidence; katuwon, by coincidence, truly

twas: heart

U

ubhaya: (S) vow, agreement, obligation; pobhaya

ucap: speak, talk; angucapucap, talked; mangucap

udadhi: (S) ocean

udoda: stretch out, hang; ododa, to stretch out

uga: see juga

ujar: speech, language

- ulah: deed, behavior, act; get, attempt, practice; ulahanta, your task; angulahakĕn, to get, to live to practice
- ulih: 1) result; to obtain; 2) to go, to come; makolih, to become a result; ulih-ulih, something brought home; olih, to obtain; tulih, go back
- umabhiṣeka: see abhiṣeka
- umah: (- rumah), house; parumahaning, the house of; sasomah, married couple, family; aomah-omah, household
- uman: anger, blame, abuse; ingumanuman, blamed
- umārādhana: see ārādhana
- umare: see para
- umawā: see wawa
- umayat: see ayat
- umĕntyakĕn: see hĕnti
- umiringakna: see iring
- umon: see mon
- umungsi: see ungsi
- umupakṣama: see upakṣama
- uṇḍa: to rise, to ascend
- unggu: place; munggu, to live, dwell
- ungsi: evacuate, flee, go; pursue; umungsi, fleeing; angungsi, fled; kongsi, to be forced to flee
- uni: sound, voice; angunyakĕn, to utter, recite
- upakṣama: (S) apology; ask for pardon; umupakṣama, apologizing
- upama: (S) equal, similar, comparable
- uparĕngga: decorate, accompany; inuparĕngga, decorated
- upaśama: (S) calm, patient; kopaśaman, calmness, peace
- upaya: (S) plan, ruse, idea; upayangku, my idea
- ūrdhwareta: (S) ejaculate
- urub: flame; murub, to shine
- usana: (S) ancient times

usi: drive away, expell; inusi, driven away

uttama: (S) (- utama), high, noble; uttamajanma, high-born, of noble birth; kotaman, nobility, stature, prestige

utang: debt

utus: to order, delegate; motus

W

wacana: (S) word; mawacana, to speak

wadon: (- wadwan) female

wadwa: (S) army; messenger; subordinate

wahu: just then

waja: face

walēs: repay, requite; amalēsa, will give back

wānara: (S) monkey

wangśa: (S) group, clan, generation, family

wani: (- bani) courage

warah: advice, instruction; tāwarah, (you) tell

warpa: (S) color

was: clear, visible; kawaswasan, clearly seen

wastra: (S) skirt, sarong; wastranta, your sarong

wawa: carry, take, bring; umawā, bringing; kawawa, brought

wayah: time, age; awayah, to reach the age of, come of age

we: see wwai

wedamantra: (S) vedic mantra

wēdi: fear; awēdi, mawēdi, to fear

wēdihan: piece of clothing

wēḍus: goat

weh: give; wineh, given; paweh, gift; wehakna, will give

wēka: child, descendant; wēka-wēka

- wěkas: remain, end, result, finish, leavings; sapawěkas, orders, instruction; kawěkas, to be left, to remain
- wělas: to pity, to be moved; awělas
- wěng: capable; to experience, to carry out; kawěngan, to be carried out
- wěngi: night
- wet: cause, reason; sawet, because
- wetan: east
- wětěng: stomach; amětěng, pregnant
- wětu: go out; mětu, to go out
- wibhāwajanma: (S) important person, powerful man
- widhi: (S) rule, law, destiny, divinity
- widyādhari: (S) nymph, divine maiden
- wighna: (S) disturbance; wighnani, to disturb
- wihang: defy, oppose, be unwilling
- wijil: go out, appear; harvest; mijil, to be born
- wikana: (~ ikana) that one there
- wiku: (S) priest, ascetic
- wilasa: (S) desire, will, enjoyment; tanpawilasa, without pleasure; winilasan, made happy
- wineh: see weh
- winilasan: see wilasa
- winutan: see wuta
- winwatakě: see wwat
- wišata: (S) to go, to travel
- wišesa: (S) powerful, splendid; authority
- wistāra: (S) long, detailed, large; wistārākna, to enlarge, to tell
- wohan: fruit
- wolu: eight
- wong: to take care of, shelter, protect; apawong, see

wong-atuwane: father

wor: mix, mingle, touch, stain; kaworan, pregnant, touched

wrat: (- bĕrat) heavy; mrāthanākĕn, to give weight to, to value

wṛddhi: (S) prosperous, fertile, increasing

wṛĕtanta: your story, your news

wruh: know; wruha, will know; kawruhan, knowledge, insight

wukir: hill, mountain

wulat: face; mulat, to look

wungkul: whole, not cut or split (modern Javanese)

wūr: go, run away, fly, disappear; mūr

wurung: fail, give up; wurunga, will fail

wus: finish, stop, ready, end, kill

wuta: blind; amutamutani, to ignore, deny, deceive; winutan, to be deceived; pamuta-muta, deceit

wutah: to pour out

wuwus: word, instruction; pawuwus

wwai: (- we, wwe), water; day

wwang: (- wang, wong), person; ngwang (pron.) I

wwat: gift; winwatakĕn, given to

wyāghra: (S) tiger

wyāpāra: (S) (- byāpāra), conduct, deed

wyāpārahala-hayu: (S) good and bad conduct

Y

ya: (pron.) it, the one

yan: if, when, because

yapwan: there is

yātakut: see takut

yatika: it was that one (ya+ t+ ika)

- yatna: cautious, attentive, diligent; kayatnakna, to be overcome with mindfulness
- yaya: perhaps
- yeka: that one (ya + ika); yeki, this one here (close to the speaker) (ya + iki); yekti (ya + iki + t)
- yogya: fitting, proper, appropriate, in agreement; yumogyani, agreeing with
- yuga: (S) 1) time; 2) yugha, yoke, meditation; 3) child; ayuga, to bear a child
- yukti: (S) 1) relation, connection; 2) fair, true, proper
- yumogyani: see yogya
- yuwarāja: (S) crown prince; kayuwarāja, become crown prince
- yuyu: crab

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