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THE MOVEMENT SYSTEM IN JAVANESE WAYANG KULIT IN RELATION
TO PUPPET CHARACTER TYPE: A STUDY OF NGAYOGYAKARTA SHADOW
THEATRE

University of Hawaii

Ph.D.

1979

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THE MOVEMENT SYSTEM IN JAVANESE WAYANG KULIT
IN RELATION TO PUPPET CHARACTER TYPE:
A STUDY OF NGAYOGYAKARTA SHADOW THEATRE

A DISSERTATION SUBMITTED TO THE GRADUATE DIVISION OF THE
UNIVERSITY OF HAWAII IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF

DOCTOR OF PHILOSOPHY

IN DRAMA AND THEATRE

AUGUST 1979

By

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THE MOVEMENT SYSTEM IN JAVANESE WAYANG KULIT IN RELATION TO PUPPET
CHARACTER TYPE: A STUDY OF NGAYOGYAKARTA SHADOW THEATRE

by Roger Long

A dissertation submitted to the Graduate Division of the University
of Hawaii in partial fulfillment of the requirements for the
degree of Doctor of Philosophy

ABSTRACT

Javanese wayang kulit is a complex and theatrically sophisticated form of shadow theatre. During an all-night performance a single puppeteer will manipulate scores of puppets as he presents the evening's story. This study examines the movements in Javanese shadow theatre that significantly contribute to the projection of personality and character type.

The introductory chapter includes a statement of purpose, justification, review of literature, and the methodology used. Chapter II (Milieu) describes the physical setting of a wayang performance. Special attention is given to the activities of the audience, puppeteer, and musicians. The importance of the Hindu epics, the Mahabharata and Ramayana, and their assimilation into Javanese mythic history are mentioned. The improvisational nature of a wayang performance is stressed, together with its readily identifiable dramatic structure.

Chapter III (Equipment) is devoted to a discussion of the tools of performance that affect puppet movement. A description of the design and construction of a wayang puppet includes information on the materials used, the importance of the incision

work, the method of joining the puppet's movable parts, and the function of the three control rods used to articulate a wayang character. A description of the design and function of the wayang lamp, screen, and banana log stage concludes the chapter.

Chapter IV (Manipulation) outlines the skills required of an accomplished puppeteer and describes the fundamental manipulation techniques needed to play the puppets. The correct method of holding different sized figures is described and illustrated in photographs and line drawings. Standard arm positions are also illustrated and the techniques for planting and extracting puppets from the banana log stage, and properly entering, exiting, turning, and arranging the puppets on stage are discussed.

The chapter on Puppet Movement, Chapter V, describes movements that significantly contribute to the projection of character type and personality. Gestures used for greetings, during conversation, as threats, and to project sadness or distress are described, together with different styles of walking, running, crawling, flying, and riding. A major portion of the chapter is devoted to a discussion of the battle techniques which constitute a major portion of wayang's movements. Methods of striking, evading, lunging, kicking, falling, and killing are described and illustrated.

The relationship between movement and specific character types is examined in Chapter VI (The Function of Movement in Characterization). The seven major character types found in Javanese shadow theatre are identified, and the movements typically used for each character type are discussed under

the headings of General Movements and Battle Movements.

In the final chapter (Summary and Suggestions for Future Research) the relationship between size, shape, and movement is discussed. In general, small characters project a greater sense of refinement, decorum, and control than do their larger counterparts. Small figures gesture and move with restraint while large characters use broad, sweeping movements and stride across the screen with great force and energy. There are, however, notable exceptions to this, especially among the small-bodied knights whose gaze is straight ahead.

The tilt of a puppet's head is a primary determinant of behavior for most character types. Characters with downcast faces are typically humble and subservient and move in a slow, controlled manner. Characters who are bold, excitable, and impatient and whose movements are sharp and staccato, frequently look straight ahead. Situation and interpersonal relationships are important behavior modifiers.

Suggestions for future research include discussions on the need for filmed or videotaped records of complete performances, the importance of analyzing the relationship between wayang movement and its gamelan musical accompaniment, and the need for additional transcriptions and translations of wayang plays.

Three appendices of battle movements, battle scenarios, and standard puppet arm positions and a glossary of Javanese terms follow the body of the study. Over 120 photographs and line drawings accompany the text.

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CHAPTER I
INTRODUCTION

Purpose

The purpose of this dissertation is to describe the movement techniques used by shadow theatre puppeteers in Ngayogyakarta, Central Java that affect character type and personality and to examine the relationship between movement and character type in Javanese wayang kulit.

In addition, the setting and atmosphere surrounding a wayang kulit performance is discussed, as is wayang's stage equipment and its impact on movement technique. A description of the techniques that must be mastered in order to properly manipulate the shadow puppets is also included. The main body of the study concludes with a summary of findings and their possible significance for future research.

A brief description of all major movements and outlines of battle scenarios taught at the official Ngayogyakarta training school, Habirandha, are included in appendices A and B.¹ Appendix C contains illustrations of standard wayang puppet arm positions. Approximately 120 photographs and line drawings illustrate the text, and a glossary of terms is included to assist the reader unfamiliar with wayang terminology.

¹Ngayogyakarta is commonly referred to as Jogjakarta or merely Jogja in Western literature on wayang kulit. The complete Javanese spelling will be used throughout this dissertation.

Definition of Terms

The term wayang kulit, literally "shadows from hide," has at least three different meanings. Generally, it is shortened to wayang and refers to the genre of shadow theatre most frequently seen in Java, sometimes identified as wayang purwa, or "old"/"original" wayang. It may also refer to the performance of a shadow play and has, in addition, become synonymous with the hide puppet used to create the shadows. In this study, the terms wayang kulit and wayang will identify the theatre genre of wayang purwa unless accompanied by a modifier such as performance, puppet or character.

The term dhalang will be used repeatedly throughout the dissertation. The dhalang is the master puppeteer who supplies all narration, dialogue, and puppet movement during the performance.²

The stage for a wayang performance is the playing area on either of two horizontal banana tree trunks into which the wayang puppets are placed. Stage directions are described from the points of view of the dhalang and the puppet. Lateral movement is referred to as either screen-right or screen-left as seen by the puppeteer. All other puppet movement is described from the puppet's vantage point.

²See Sri Muljono's description of the functions of the dhalang in "Performance of Wayang Purwa Kulit (Shadow Play)," Traditional Drama and Music of Southeast Asia, ed. Mohd. Taib Osman (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1974), pp. 70-71.

If a wayang figure is moved to the inside, it is moved toward the screen. If it is moved toward the dhalang, the puppet is said to be moving to the outside. The directions up and down, forward and backward are also relative to the position of the puppet. The terms onscreen and offscreen are used frequently when puppets are brought into or removed from the playing space.

It should be noted that Javanese and Indonesian spelling styles have undergone substantial change during the past fifty years, and as many as three different spellings of the same term are possible. Current usage will be used throughout the dissertation except for direct quotations, titles, and the spelling of personal names.³

Words such as dhalang, debog (banana tree trunk), tuding (arm control rod), and certain other technical terms may be singular or plural depending on the context in which they are used. This will normally pose no problem for the reader.

Justification

The primary justification for this study is that unresearched areas of theatre forms as sophisticated and artistically complex as wayang kulit deserve the attention and concern of theatre scholars and practitioners. The fact

³In both Indonesian and Javanese, the letter "c" is pronounced as "ch" in the word church. This is the only major pronunciation deviation for English readers under the contemporary spelling system.

that wayang is a vital and dynamic art form that continues to influence and mirror Javanese society and culture gives added significance to the study.⁴

As a seminal theatre form, wayang kulit has contributed to the development of related genres such as the Javanese dance-drama (wayang wong) and the doll-puppet theatre of Sunda (wayang golek).⁵ Wayang movement and characterization have undoubtedly influenced shadow theatre in Bali and parts of Malaysia, and the impact of wayang kulit can also be seen even in relatively modern Indonesian theatre forms such as kethoprak and sandiwara.⁶ Increased awareness of wayang performance technique and characterization will aid our understanding of these related forms.

A brief review of the literature of wayang kulit confirms the need for additional research, especially in those areas related to performance technique.

The earliest western writers on wayang were Dutch scholars of the late nineteenth and early twentieth centuries who concentrated primarily on literary and anthropological aspects of the form. J. Kats' Het Javaansche toneel, I:

⁴See Harsono Hadisoeseno, "Wayang and Education," Education and Culture, N.8, Indonesian Ministry of Education and Culture (October 1955), pp. 1-19; Benedict R. O'G Anderson, Mythology and the Tolerance of the Javanese (Ithaca Cornell Univ., 1965), pp. 1-30; and Clifford Geertz, The Religion of Java (London: The Free Press of Glencoe, 1960), pp. 261-280.

⁵James R. Brandon, Theatre in Southeast Asia (Cambridge, Mass.: Harvard Univ. Press, 1967), p. 50.

⁶Brandon, pp. 47-52.

Wajang Purwa (Javanese Drama, I: Wayang Purwa) and L. Serrier's De wajang poerwa: enn ethnologische studie (The wayang purwa: an ethnological study) are standard early works. These authors write about play content, types of plays in wayang's repertoire, and the mythic history of its characters. In Bijdrage tot de kennis van het Javaansche tooneel (A study of Javanese drama), G.A.J. Hazeu mentions the qualities needed by a dhalang but focuses primarily on the origin of wayang. In a later work, Panji, the Culture Hero: a Structural Study of Religion in Java, W.H. Rassers continues Hazeu's direction with an intriguing, if somewhat questionable, argument in support of the Javanese origin of wayang as part of an initiation rite for young boys.

Later writers also explore non-literary aspects of wayang. Jaap Kunst, Music in Java: Its History, Its Theory, and Its Technique, and Mantle Hood, The Nuclear Theme as Determinant of Patet in Javanese Music, analyze the gamelan orchestral accompaniment. Anthropological approaches are used by Benedict R. O'G. Anderson in Mythology and the Tolerance of the Javanese and Clifford Geertz in his classic work, Religion in Java. Some generalists also provide broad overviews to wayang. H. Ulbricht's Wayang Purwa: Shadows of the Past and Claire Holt's chapter on "The Wayang World" in Art in Indonesia: Continuities and Change are two examples, Holt's work being decidedly superior.

The most complete and concise body of information on wayang in English is James R. Brandon's introduction in On Thrones of Gold, and yet only thirty-three pages are devoted to wayang in performance.

Noted writers in the Javanese language such as Hardjowirogo, Sedjarah Wayang Purwa (Geneology of Wayang Purwa); Mangkunagoro VII of Surakarta, On the Wayang Kulit Purwa and Its Symbolic and Mystical Elements; Harsono Hadisoeseno, "Wayang and Education" in Education and Culture; R.M. Sajid, Bauwarna Wayang (Types of Wayang); R.M. Sulardi, Gambar Printjening Ringgit Purwa (Detailed Illustrations of Wayang Purwa), deal mostly with wayang literature, history, and related subjects. Of these, only Sulardi's work on aspects of costume and puppet design focuses on a technical aspect of wayang production.

A. Seno-Sastroamidjojo's Renungan Tentang Pertundjukan Wayang Kulit (Contemplations on Wayang Kulit Performance) does provide a general introduction to wayang performance. Although the technical discussions are more qualitative than descriptive, the author provides useful information on performance requirements including equipment used in performance and the attributes of an accomplished dhalang.

Between January 1953 and July 1958 the magazine Pandjangmas was published in Ngayogyakarta under the guidance of Ki Rijasudibyaprana, an authority on wayang philosophy, history, and performance. The magazine contains many articles

related to performance technique and is an invaluable source material for the researcher who can check its contents against the techniques used by Javanese dhalang in actual performance.

There are two texts for students of wayang performance that outline the skills and techniques (pedhalangan) required of a dhalang. Until recently the only complete guide of this nature was M. Ng. Nojowirongko's Serat Tuntunan Padalangan (Guide to the Art of the Dhalang). Written for performers of Surakarta style wayang, it contains information on narration, dialogue, song, orchestral accompaniment, sound effects, character type, and dramatic structure. A complete playscript, including music, song, and movement instruction, is included in the four-volume work. The section on movement, however, consists of only nine pages of general instructions on holding technique, composition, use of weapons, and brief examples of movements appropriate to human and monkey characters. A limited number of references are made about the relationship between movement and specific character types.

A second major textbook, Pedhalangan Ngayogyakarta (Ngayogyakarta Style Wayang Performance), was published in 1977 by the Habirandha school for dhalang. The work was written by members of Habirandha's teaching and advisory staff and presents the official Ngayogyanese style of performance. In many respects modeled after Serat Tuntunan

Padalangan, Pedhalangan Ngayogyakarta has less historical and theoretical data than the earlier work. Samples of narration and dialogue, complete renditions of all songs and battles used in Ngayogyakarta style wayang, and a scenario of a four-hour wayang performance make up the bulk of the text.

Both of these texts are intended as guides for students under the supervision of a teacher, or guru. The actual learning of movement technique and its appropriate use is accomplished through repeated practice and, therefore, only cursory descriptions of movement are provided for students who wish to become dhalang. For non-Javanese, however, it is important that a more systematic descriptive study of movement be provided. That is the intent of this dissertation.

Limitations

This study is limited to an examination of the movements of wayang kulit puppets in relation to character types. Standard movements are described except for those of a general nature (such as turning, entering, and exiting) which do not affect character or personality and minor variations of standard movements. The Ngayogyakarta style of performance as taught at the Habirandha school for dhalang and performed by Ngayogyanese puppeteers serves as a model for the discussion of movement.⁷

⁷Puppet movement technique and the delineation of character type are virtually identical in Ngayogyakarta and Surakarta style wayang kulit. A comparison of their dissimilar stylistic techniques is therefore not required or included in the dissertation.

Discussions of wayang's literature, dramatic structure, orchestral accompaniment, use and function of solo and choral singing, and other aspects of performance not directly related to the dissertation topic will be included only in the background chapter on the performance milieu (Chapter II). An examination of the intriguing function of wayang in Javanese society, and the role of the dhalang as an entertainer, educator, and repository of spiritual strength must also be omitted from the study.

I will normally refer to existing literature regarding puppet movement and character type only if the author's observation can be confirmed or refuted by my training and research experience in Java.

Description of wayang kulit movement and character type requires a substantial use of Javanese terminology. Wherever possible, English equivalents will be substituted after the Javanese term has been introduced.

Methodology

Preparation for this study began at Michigan State University where I first attended Asian theatre courses and participated in a two-hour English version of a wayang kulit performance. A JDR 3rd Fund grant permitted further research, first in the Indonesian language at Cornell University and, later, for two years' field work in Java between 1967 and 1969.

The field work began initially in Jakarta where I lived and studied with Poedjasemedi, a wayang enthusiast who had completed a training course in pedhalangan. A subsequent move to Ngayogyakarta, Central Java, provided twenty-two months of intensive study and theatre-going. I attended classes at the Habirandha school for dhalang and was given several hundred hours of private tutelage in wayang manipulation by Ki Hadisumarto, the school's leading teacher of puppet movement. Weekly singing lessons were provided by Ki Radyomardowo and occasional supplementary movement sessions by Ki Darsiman. Both are teachers at Habirandha. I also met regularly with Ki Rijasudibyaprana, a retired Habirandha teacher, for instruction in wayang history and performance theory.

During my two years in Indonesia I attended approximately one hundred full-length performances of wayang kulit. Most of these were in the area of Ngayogyakarta, although a substantial number were seen in Surakarta, Semarang, Jakarta, and rural villages throughout Central Java. I was able to tape-record over forty complete wayang plays comprising some 350 hours of performance. For each performance I recorded the dhalang and gamelan orchestra on one of two stereo tracks. With another microphone, on the second track I described the action of the puppets. These tapes have been an invaluable aid in my analysis of the relationship between movement and character type. I also filmed many of the basic puppet

movements in a special session with Ki Hadisumarto. Constant surveillance of the small used-book shops in Ngayogyakarta rewarded me with dozens of volumes of play scenarios and some books, pamphlets, and magazines pertaining to performance technique.

Most of my private classes and interviews were conducted in Indonesian. Since my primary concern was to learn puppet manipulation, my limited ability to speak Javanese was not a major handicap during my residence in Java. Unless otherwise stated, I have not described performance techniques mentioned in written sources unless I have seen them used repeatedly in performance.

Additional course work and library research was undertaken at the University of Hawaii at Manoa upon my return from Indonesia.

Before I began writing the dissertation, I assembled all of my field notes and recorded on notecards all references to specific movements. Over three hundred items were identified, although some were identical movements that had more than one name (there are several levels of the Javanese language and an object or action may have several terms to describe it). From this list I selected all of the movements that contribute significantly to the projection of character type and personality.

My selection of movements is based on the knowledge I gained during two years of intimate study with dhalang in the

Ngayogyakarta area. During that time I filled dozens of notebooks with descriptions of the movement techniques I was learning in class, and I have referred to these notebooks frequently during my writing.

I have also listened again to hundreds of hours of tape-recorded performances and, in almost every instance, my taped verbal descriptions of movement usage confirm what I was taught in class.

I have also drawn heavily upon the filmed records I have of Ki Hadisumarto. By reviewing the films on a hand-cranked editor, I have been able to examine manipulation techniques and puppet movement in extreme slow-motion. My descriptions have benefited greatly from this source material.

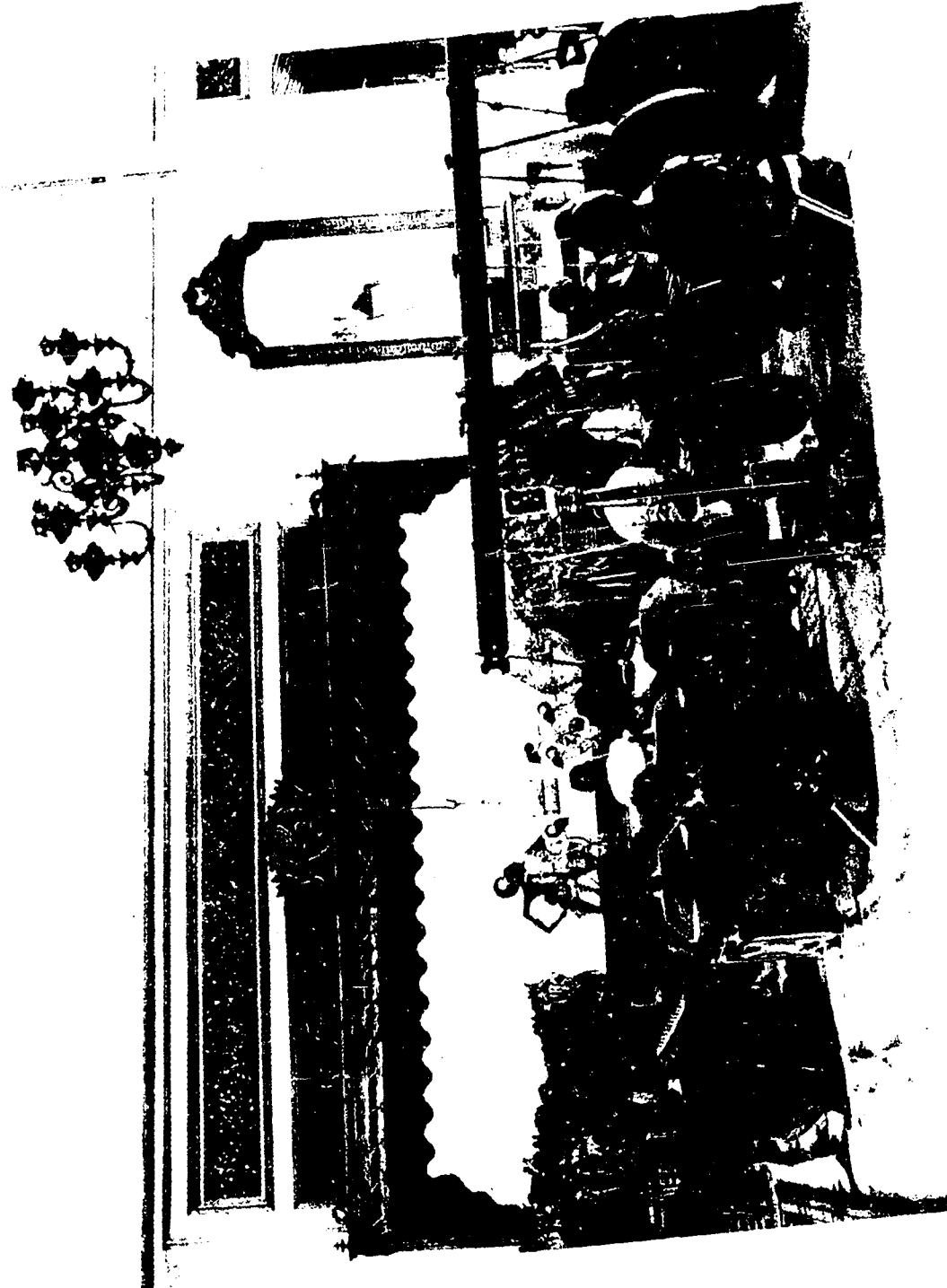


Figure 1.
The wayang performance

CHAPTER II

MILIEU

The unmistakable polyphony of a gamelan orchestra greets the spectator as he nears a wayang kulit performance. Harmonic melodies of the bronze bowl and slab key ensemble are punctuated by deep, resonant tones from huge gongs and soft plaintive strains from a bamboo flute. The music is an enticing announcement to all within hearing distance that a wayang performance is being given.

Rising above the gamelan music, the voice of the dhalang is heard as he enacts the play, inciting shouts of glee from the children if a battle is about to begin or good-natured laughter from the adults when a young and inexperienced knight is confronted by a beautiful princess. Audiences may verbally respond to the performance without embarrassment or intimidation, just as they converse throughout the sections that fail to interest them. There is no attempt to give the performance one's constant undivided attention. Since the play begins at nine in the evening and continues without intermission until dawn, such an attempt would be a formidable and perhaps foolish undertaking.

The invited audience members are usually seated within a large open-air pavilion erected for the occasion.¹ There

¹Wayang kulit performances are normally hosted by an individual or organization for an occasion such as a wedding, birth, circumcision, or national holiday. Some performances

they chat, smoke, eat, and sometimes nap as the performance winds into the early hours of the morning. Uninvited spectators who live nearby or whose evening journey is interrupted by the opportunity to see a wayang performance, mill about on the edges of the pavilion. Many stand throughout the entire play, enjoying the entertainment and hoping for a rainless night.

The pavilion is usually attached to the side of the host's residence. This allows quick and easy access for family members and servants who constantly ply the guests with tea, coffee, snacks, and meals. The audience faces a raised platform that holds the screen, gamelan, and performers.²

Children surround the platform, gazing up at the red-bordered screen as the shadows soar, glide, spin, and dissolve. Some watch the dhalang with rapt fascination as he weaves his tale of abduction, treason, war, or romance and manipulates the puppets with enviable ease and precision.

Normally the rectangular wayang screen is placed on the front edge of the platform. A beautiful and imposing display

such as the protective ruwatan and the "village cleaning" bersih desa plays are magically endowed and used for exorcisms and purifications.

²Hosts may arrange to have their guests view the shadow side or the puppet side of the screen. My experience indicates the former arrangement is the more common of the two. Hosts who are especially interested in performance technique, however, often place the dhalang facing away from the audience in order to watch the puppet manipulation without having to walk around the screen.

of scores of wayang puppets fans out from its sides, framing the action of the play. The performers are hidden from the view of those on the shadow side, a barrier that is easily and frequently overcome when audience members walk behind the screen to watch the puppets and the artist who controls them.

The dhalang sits cross-legged, facing the screen.

During the entire eight-to-nine hour performance, he will not eat or rise from his position. A man of great spiritual strength as well as physical endurance, he is the consummate performer. Puppeteer, story-teller, actor, singer, orchestra conductor, sound effects and prop man are the roles he will assume during the course of the performance.

Above the dhalang's head is a single lamp that illuminates the wayang screen. Shadows of varying size, shape, and density are cast against the white cloth as the puppets move between the light and the screen.

The dhalang is surrounded by puppets. In rows along the sides of the screen, stacked in a large storage box to his left, and on cloth-covered bamboo frames behind him and on his right, the flat hide puppets lie waiting to be brought to life. The storage box also serves as a sounding board as the puppeteer raps against its inside walls with a wooden mallet held in his left hand. Bronze plates hanging on the outside of the box are struck in a similar fashion with a small mallet held between the dhalang's toes. With these sound effects he cues the musicians, telling them to stop, start,

speed up, slow down, soften, or increase their volume. Sharp staccato rapping is also used to separate the dialogue of different characters and to highlight puppet movement.

Movement of the puppets is accompanied by appropriate music from the gamelan. Quick, lively tunes carry the knights into battles; gentle and delicate melodies hush the audience for scenes of tender love and affection. A mellow xylophone-like instrument softly accents the dhalang's speeches and songs, and expressive drum beats heighten the excitement of battles and punctuate the waddling or staccato dances of the clowns.

As the play unfolds, the diversity of wayang's characters and the complexity of its dramatic structure become apparent. Kings, queens, princes, princesses, prime ministers, royal advisors, assorted courtiers, court dancers, clown-servants, ogres, monkeys, and gods parade across the screen.

Forty or fifty different characters may be required in a single play. Each character has his own personality, voice quality, and movement style that is related to his physical characteristics. Wayang puppets may have gold, black, white, red, blue, or green faces or bodies. They range in size from ten centimeters to over one meter in height, from trim boyish bodies of the heroic knights to the grotesque obesity of the giants. The shape of their noses, eyes, and mouths, as well as their stance and the tilt of their heads also reveal

something of their personality and behavior.³ When a puppet appears on screen, Javanese audiences, most of whom begin their life-long acquaintance with wayang kulit as children, immediately know if the character is polite or aggressive, calm or excitable, dignified or foolish.

Throughout the night the dhalang develops his story, introducing new characters and kingdoms. Most plots dramatize the conflicts between the warring Pandawa and Kurawa cousins of the great Hindu epic, the Mahabharata, but occasionally one sees a performance of an animistic or Ramayama play. Kat's observation in 1923 that Mahabharata stories dominated the Javanese wayang kulit repertory is as true today as it was then.⁴

Performances are uniquely Javanese, however. A thousand years of assimilation and change have created in many Javanese the belief that characters and events presented on the shadow screen are reflections of their history and heritage. A direct genealogical line can be traced from wayang's pantheon of gods to descendents of twentieth century Javanese kings.⁵

³See R. M. Sulardi, Printjening Gambar Ringgit Purwa [Detailed Illustrations of Wayang Puppets] (Jakarta: Balai Pustaka, Kementerian P.P. dan K., 1953), pp. 12-38 for examples of physical characteristics and costume design.

⁴Kats, Het Javaansche toneel, I: Wajang Poerwa [Javanese drama] (Batavia: Volkslectuur, 1923), pp. 108-110 discusses play cycles in wayang and their frequency of performance. My observations confirm that in the half century since Kats' work was published, the Mahabharata stories are still by far the most popular in Java.

⁵Hadisoeseno, p. 9.

The ability of wayang to absorb and reflect Javanese culture is due in part to the improvisational nature of the performance. The dhalang may combine several scenarios to create one better suited to himself or his audience. During the performance he may turn, twist, and subdivide the plot as if it were a nine-headed Hydra. Since most of the dialogue is improvised, and the content and length of scenes are flexible, a dhalang may expand or shorten battles or sections of comedy or philosophy to suit audience reaction. And wayang's dramatic structure provides a section specifically devoted to clown-servants, who are renowned for their satirical remarks on almost any subject, including their master, the spectators, the economy, or the nature of corruption in government.

The apparent freedom of the dhalang to alter his performance from one night or moment to another is balanced by a firm, over-all structure that allows the wayang expert and layman alike to follow easily the course of the play. Content may change, but the general sequence of events remains constant.

Spectators know they will be treated to a succession of standard scenes. Court audiences of formality and propriety are described with glowing and beautiful metaphors. Soldiers grumble and bluster as they march to defend their country's borders. An atmosphere of tranquility and wisdom permeates the traditional hermitage scene, in vivid contrast to the

"world-upheaval" (gara-gara) and clown scenes which precede it. Exciting battles occur with regularity, to the immense pleasure of the audience.

In all, a Ngayogyanese dhalang presents seven major scenes (jejer) during the night, each begun with formal narration as the wayang puppet denoting the "tree-of-life" (kayon) is placed in the center of the screen. Dozens of minor scenes, including seven battles (one for each jejer) are interspersed within the major divisions.⁶

The characters walk and fly across the screen. They sink into the ground or disappear among the clouds. Some ride on elephants or horses or in elegant carriages. Magic powers can transform a gentle, delicate knight into a gigantic demon or cause the sea to open and the mountains to fall. Characters may fall in love, seek wisdom, or solve the problems of state, but the conflicts in wayang are always solved wholly, or in part, on the battlefield.

Characters lunge across the screen as they strike and kick at their opponents. Enemies are hurled against the ground, smashed into boulders and trees, and beaten with clubs or stabbed with daggers. Agile characters spin away from their opponents' blows while more robust types may absorb blows with cheerful alacrity.

⁶Raga, "Pakem" Pandjangmas, Jan. 1954, pp. 9-10.

The battles become longer and more violent as the performance continues. By dawn, the last great battle is finished. The victors assemble for a celebratory feast in honor of their triumph, and the performance ends as the "tree-of-life" is placed in the center of the screen.

As the audience begins to disperse, the wayang characters who loved, danced, and fought throughout the night are placed in the puppet storage box (kothak) where they will remain until they are brought to life once again.

Puppets are at the heart of wayang. In the following chapter I will describe how they, and other important tools of performance, affect movement and puppet manipulation.

CHAPTER III

EQUIPMENT¹

Movements of wayang kulit figures and the effects that are created on the shadow screen are determined in part by the equipment available to the dhalang. The tools of performance that directly affect wayang's system of movement are the puppet (ringgit), lamp (blencong), screen (kelir), and stage (debog). A description of their design and physical properties will aid the reader's understanding of how they are used in performance.

Puppet (Ringget)

Body

Hide, horn, and bone of the water buffalo (kerbau), Java's major beast of burden, supply nearly all components that make up a wayang figure. Only the paint and (on very fine puppets) the gold leaf that decorates a puppet's body and costume are not derived from this animal.

¹Additional information on the technical aspects of wayang kulit performance may be found in M. Ng. Nojowironko, Serat Tuntunan Padalangan [Guide to the Art of the Dhalang] (Jogjakarta: Djawatan Kebudayaan, Departemen P.P. dan K, 1960), I, 60-62; R. M. Sajid, Bauwaran Wayang [Types of Wayang] (Jogyakarta: Pertjetakan Republik Indonesia, 1958), pp. 7-24; Seno-Sastromidjojo, Renungan Tentang Pertundjukan Wayang Kulit [Wayang Kulit and its performance] (Djakarta: Kinta, 1964), pp. 70-73; James R. Brandon, On Thrones of Gold (Cambridge, Mass.: Harvard Univ. Press, 1970), pp. 35-51; and H. Ulbricht, Wayang Purwa [Old/Original Wayang]: Shadows of the Past (Kuala Lumpur: Oxford Univ. Press, 1970), pp. 5-8, 36-39. A substantial amount of data is also available in a series of loosely structured articles in the wayang magazine Pandjangmas.

Water buffalo hide is an extremely durable material. After it is obtained by a master carver it is usually soaked overnight in a trough or nearby stream.² This softens the skin and makes it pliable. It also loosens the hair, residual fat, and small remnants of flesh. These are removed with the aid of an iron scraper after the hide has been stretched on a large wooden or bamboo frame to dry. Stretching prevents the skin from curling and thus distorting the shadow when the finished puppet is placed against the screen. Scraping rids the hide of debris and reduces the thickness of the skin.

The process of soaking, stretching, and scraping may be repeated several times, depending on the condition and the desired thickness of the hide. If a small, delicate female puppet is to be made, the skin may need be no more than two millimeters thick, while a large warrior or giant may be two or almost three times that measurement. The increased breadth of the larger wayang make them more rigid than the small puppets and helps avoid excessive bending of the skin when the figure is played in a vigorous manner. It also makes them heavier and more difficult to manipulate.

When a section of the hide is fully prepared, an outline of the desired character is drawn or etched onto its surface. This is a crucial step in making a fine wayang figure. The

²Puppet making is a specialized craft that requires years of training and practice. While some dhalang are capable of carving their own puppets, most rely on the talents of master carvers.

outline of the puppet establishes the shape of the face, body, and costume; direction and flow of line; and distribution of mass. Each of these, and their relationships to one another, is part of a fixed system of design that has been set by tradition.³ Because wayang characters are always carved in a traditional design, any major deviation from their normal outline may result in a puppet that, even though it might handle as well as another, would be unacceptable to dhalang and audiences alike.

A wayang character is normally carved in profile. The head, legs and feet all face the same direction, but the upper torso is turned to allow both shoulders to be seen.⁴ The shoulders are aligned on a downward angle from front to rear and project beyond the puppet's torso. The arms are attached to the outer ends of the shoulders and are thus held away from the body where their movements are easily visible (Figure 2).

³For this reason, most carvers retain templates of hide or thick paper that have been drawn from the best examples of their teacher's puppets or, when possible, from fine wayang sets owned by wealthy families. Rarely does a wayang maker draw a puppet outline freehand unless he is exceptionally talented, daring, or indolent.

⁴Occasionally a monkey or ogre may be carved with two eyes on the same side of the face. The intended effect is of a wild or demonic character.



Figure 2.
Newly carved puppet

Once the outline of the body (including feet, legs, torso, shoulders, head, and clothing, but excluding arms)⁵ has been etched into the hide, an apprentice begins the laborious process of chiseling the inner sections of the puppet with the delicate filigree carving that is a hallmark of the finest puppets.

Internal carving allows the design of clothing, facial, and body features to be seen from the shadow side of the screen. In conjunction with the outline, the ornamentation and costume further distinguish one character from another. In addition, the amount of light that is blocked or permitted to pass through the puppet affects the quality of the shadow

⁵Arms are relatively simple to carve and are left until the entire body is finished.

as it is projected onto the screen. Large areas of unincised hide project the darkest blacks, open areas the brightest whites. When many small cuts are placed close to one another, however, the amount of refracted light rimming the perimeter of each incision blends the areas of highest contrast and provides a soft, greyed quality. This enhances the performance by supplying varying degrees of color saturation as different characters enter and exit.

Some puppets are intentionally designed with broad expanses of unincised hide because the highly ornate carving is fragile and tends to damage easily. Dhalang noted for their vigorous battles may prefer for their puppets a more coarse, but durable, carving style to avoid frequent repairs and replacements. It is also true that large wayang figures are often less elaborately carved than are the smaller puppets. This is because large characters, especially giants, are generally less refined in manner and appearance and fragile designs would not be appropriate to them.

When the internal carving is completed, the puppet's two arms are cut and attached at the shoulders. The arms are quite long in relation to the rest of the puppet's body, hanging to a point well below the knees and are the only articulated parts of a Javanese wayang puppet. The hand is in a fixed position and the dhalang has no control over wrist

or finger movement.⁶

Joints

Arms are jointed at the shoulder and elbow by means of small fasteners (gegel) made of water buffalo bone or hide. The fasteners are inserted through holes cut into the hide and act as a fixed axle around which the moveable segments can revolve.

The bone gegel is the more common and provides maximum flexibility and durability. It is a short round rod with two mushroom or half-moon shaped caps at either end. Because the caps are necessarily larger than the holes in the hide in which the central shaft will rest, puppet carvers make two small straight line incisions radiating away from each hole of the joint. This creates small, pie-shaped flaps of hide that can be pushed aside to allow passage of one large end of the bone. Once the gegel is in place, the stiff flaps are returned to their original positions where they prevent the caps from slipping back through the opening. The diameter of the central rod is only fractionally smaller than the holes in the puppet's limbs, providing a tight joint with little bounce or play. The result is a strong, lasting joint that

⁶Exceptions to this design feature are: giants and the Kurawa prime minister, Durna, who normally have only one moveable arm; the god Bathara Guru, who may have two, four, or sometimes no articulated arms; the clown-servant Gareng whose rear arm is jointed at the wrist rather than the elbow; and two specialty wayang puppets that may have moveable heads, torsos, and legs.

aids the performer's quest for precise, controlled movement.

Hide fasteners are small, thin pieces of skin. They are inserted through the holes in the ends of the arms or shoulders and are then split on each side and twisted into a ball. The enlarged lumps of hide on either side of the joint prevent the pieces from separating. These gegel are easy to make and are especially useful for emergency repair during performance. However, the motion of the arms is more apt to be adversely affected by the flat hide gegel than those made of bone because the arm must revolve around a rectangular piece of hide. This can result in jerky, irregular movements--especially during battle scenes. Hide gegel also wear faster than bone fasteners and are more apt to break under heavy strain. For these reasons, they are used primarily in the construction of inexpensive puppets of low quality.

The manner in which the arms are jointed affects their range of movement. To achieve the capability of full 360 degree rotation, each arm has its separate parts overlapped on the same side (Figure 3). This allows the joints to be rotated individually or together without being blocked by another portion of the puppet (Figures 4 and 5).

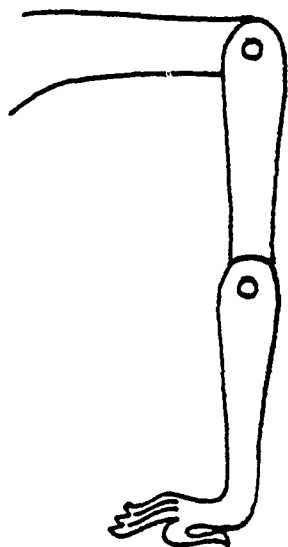


Figure 3.
Joint overlap

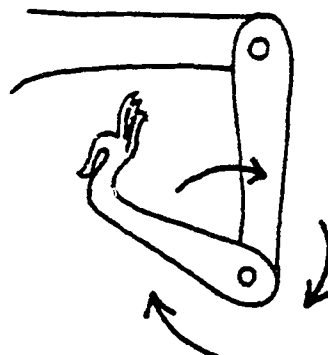


Figure 4.
Proper rotation

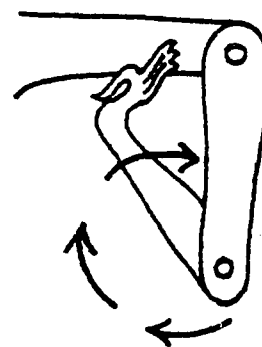


Figure 5.
Blocked rotation

At times a character facing either left or right may be required to gesture while being pressed firmly against the screen. To ensure the full range of motion for at least one arm at all times, the joints at the shoulders are overlapped on opposite sides of the puppet. For example, if the character is facing screen left, the front shoulder and elbow joints are overlapped to the outside, while the rear arm's joints are overlapped to the inside. The front arm can therefore be moved freely with no interference from the screen, and if the character reverses direction his rear arm has the same capability.

Control Rods

Cempurit is the collective term used for the control rods through which the dhalang transfers movements of his hands and

arms to the puppets on screen. Cempurit normally consist of a central rod, or gapit, that supports the body of the puppet and two arm sticks called tuding.⁷ The best cempurit are made from the horn of the water buffalo, although wooden rods may occasionally be found on inexpensive puppets. Water buffalo horn is a heavy material whose weight can, with proper shaping, be distributed to help balance the puppet. And because the horn temporarily softens when heated over a flame, it can be stretched and molded into a variety of configurations to match the different shapes and sizes of puppets found in a set of wayang kulit. The gapit and the tuding are both designed to facilitate control and precision of movement.

Body Control Rod (Gapit)

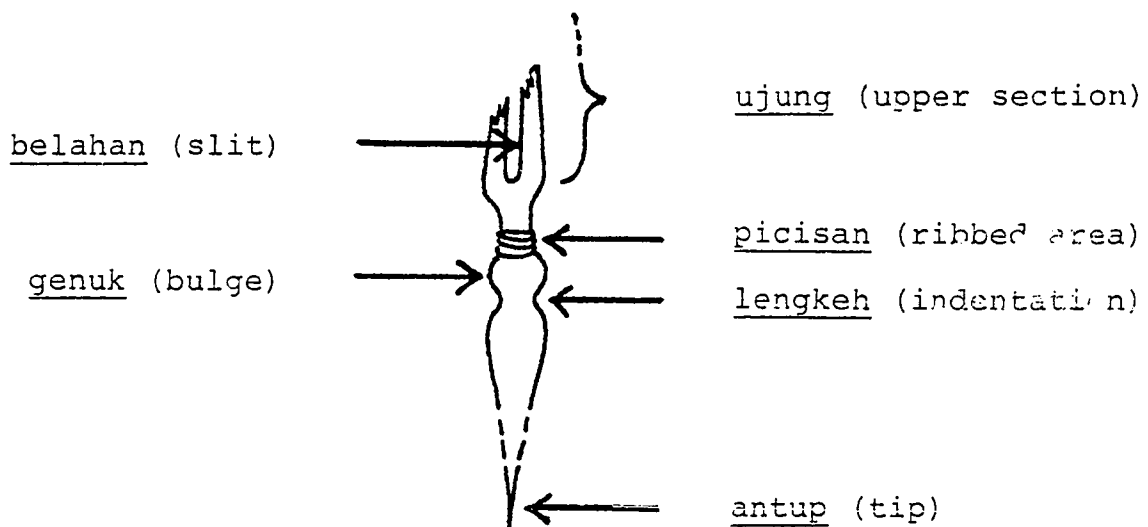


Figure 6.
Gapit

⁷Gapit is the term used for the split rod that is used for most puppets. A non-split stick used for some animals and carriages is called a prempah. Arrows, clubs, letters, and other small accessories use a stick with a small slit at the top called a garan. For additional information see Rijasudibyaprana's "Tjepengan," Pandjangmas, Dec. 1954, p. 12.

The gapit is cut lengthways in a zigzag manner following the grain of the water buffalo horn. The rod is heated and then straightened. The vertical grain maximizes the ability of the finished gapit to withstand the strong lateral forces created when the puppet is moved abruptly and sometimes violently during battle. Short, weaker sections of horizontal grain occur where the craftsman reverses his cutting direction. These areas are sometimes strengthened and reinforced by wrapping them with heavy string.

The gapit is then split approximately two-thirds its length from top to bottom. This creates a space (belahan) into which the puppet will be inserted when the gapit is complete. The lower section of undivided horn will serve as a handle for the dhalang.

The horn is then reheated and shaped to fit the outline of the puppet. The upper portion (ujung) is stretched and tapered to perhaps four or five times its original length. The sections that will be aligned with the puppet's legs and waist are stretched only slightly, for these areas require the strongest support. Sections that run along the upper torso, neck, and head are tapered until, at the tip, they are no thicker than a pencil lead. The horn is bent to conform to the line of the puppet's body and costume. By following the largest areas of unincised hide, the gapit is virtually indistinguishable on the shadow side of the screen.

The lower portion of horn is also heated and stretched until it is between fifteen and thirty centimeters long. The bottom tip (antup) is sharpened, and this part of the gapit is thrust into the banana log stage. Puppets can then be left onscreen without being held by the dhalang. About three centimeters below the spot where the horn is split in two the gapit is carved with an indentation called a lengkeh, or hollow. The lengkeh enables the fingers of the dhalang to obtain a firm grip on the horn when planting or extracting the puppet from the banana stem. A secure grip is also an aid to the performer when the puppets are being played with exceptional energy and force.

When the horn is properly shaped, the puppet is placed between its separated sections and is securely tied in place at various intervals along the rod.

Arm Control Rods (Tuding)

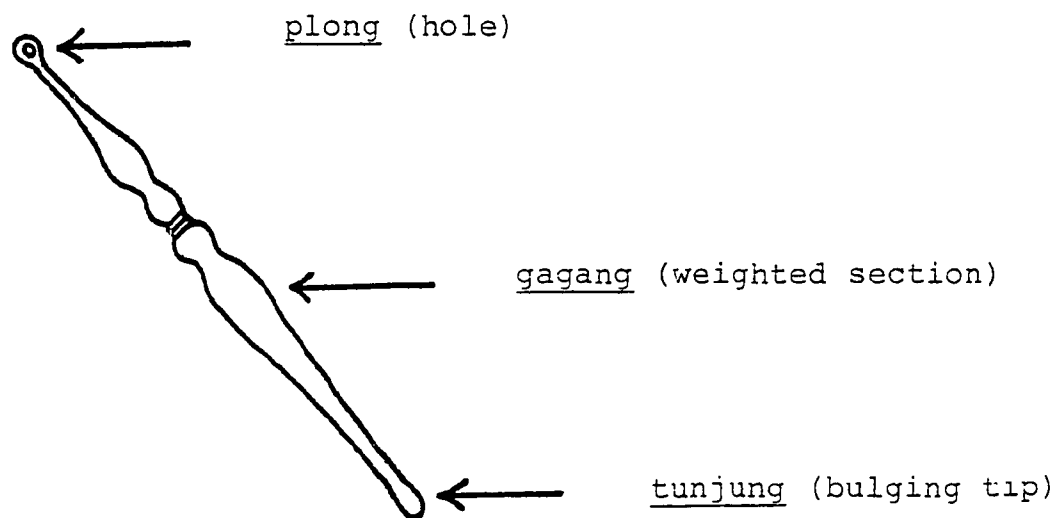


Figure 7.
Tuding

A rod called a tuding is attached to each articulated arm of a wayang puppet. The rod is heated and flattened on one end and a hole (plong) is drilled in the flattened portion. A hole is also made in the puppet's hand. Heavy waxed string (klanthe) is tied around the tuding, passed through both holes, and knotted on the puppet side of the joint.

The resulting joint has many of the advantages of bone joints at the shoulders and elbows. The waxed string has a non-adhesive surface that contributes to smooth, unfettered movement of the rod and arm. Both hand and rod can pivot completely around the joint because the string is knotted on one side of the hand rather than being wrapped over both sections. This permits the tuding to be held in a vertical position while the arm is rotated around the elbow or shoulder.⁸ The vertical tuding keeps the dhalang's hand toward the bottom of the screen where it is less apt to be seen by audience members watching from the shadow side of the screen. It also allows the dhalang to retain control of the puppet when he performs movements such as somersaulting that require the entire figure be flipped end over end through the air while the dhalang holds only one of the arm rods. In this case the joint becomes the pivotal point around which the entire puppet revolves.

⁸The overlap of hand and tuding must parallel that of the other arm joints for this movement. Therefore, tuding always follow the pattern of overlapping described on p. 29. The rod is placed on the outside (dhalang's side) of the front hand and on the inside (screen side) of the rear hand when the character is facing screen-left.

The flattened end of the rod is an aid to clarity of movement, especially for hand gestures. The clearest images on the shadow screen are created when the puppet makes full contact with the cloth. Even a minor separation allows refracted light to diffuse the areas demarcating the outline of the puppet. The flattened upper tip of the arm rod minimizes this gap when the puppet's hand is placed against the screen, permitting sharp, well-defined shadows.⁹

The two tuding of a single puppet are of equal length, between fifteen and thirty centimeters long. They are stretched and shaped so that the majority of their weight is located in the lower half of the rod. The size of tuding corresponds to puppet size--the larger the puppet, the longer, thicker, and heavier the control rods. Tuding must be long enough to reach the dhalang's hand as he holds the body control rod. If the arm rods are over-long, however, they will hamper the dhalang when he manipulates all three cempurit (two tuding and one gapit) simultaneously in one hand. To facilitate this kind of manipulation, the tuding should be of sufficient length to reach from the puppet's hands (in slightly extended positions) to the palm of the dhalang at the point where he holds the main control rod. Maximum support and maneuverability are obtained when the tuding nest together at the gapit (Figure 8).

⁹The puppet's hands can be placed flat against the screen when the tuding are positioned on the outside of the hand. This provides the sharpest possible image.

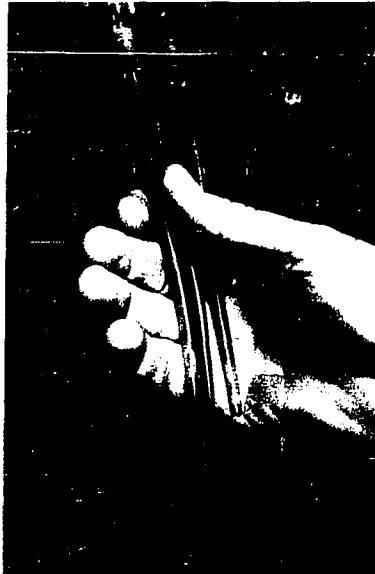


Figure 8.
Tuding and gapit

Frequently tuding are manipulated while being held only by the fingertips of the puppeteer. The increased mass of the lower portion of the tuding concentrates the weight near the dhalang's fingers and helps stabilize movement of the puppet's arms.¹⁰ The lower ends of the rods are also tapered to improve grasp and control. A heavy tuding is useful for special fighting movements when the puppet's arms are manipulated by flipping the rods away from the body and letting them pull the arms forward. The rods also help stabilize the puppet's arms when they are moved to a resting position.

¹⁰This observation is based on my training in Java.

Lamp (Blencong)

R. Soeprapto refers to the lamp used in wayang kulit as ". . . the sun that gives and maintains life. . . ." ¹¹ The "life" that is given to wayang's shadows comes from a single flame or bulb. Traditionally dhalang used an open-flame coconut oil lamp called a blencong. Today it is customary to see a Coleman-type kerosene pressure lamp or electric bulb illuminating the screen.

The lamp is suspended above the puppeteer's head, approximately forty-five centimeters from the center of the screen. The elevated position permits the dhalang to see the entire playing space as he performs. ¹² The lamp's central location also affects the manner in which the shadows are projected. As the puppet moves diagonally away from the lamp, its shadow becomes progressively elongated and distorted. The effect is minimized by keeping the puppet as close to the screen as possible, but it is never totally eliminated.

It is also possible to place the puppet at an angle, touching only the leading edge to the screen. The shadow will be sharply etched along the line of contact and become

¹¹R. Soeprapto, Wayang--A Sophisticated Manifestation of Combined Arts in Indonesia (Jakarta: privately printed, n.d.), p. 42.

¹²This is a significant point because it is atypical of similar Southeast Asian shadow theatre forms in Bali, Malaysia, and Thailand where the lamp is suspended in front of the dhalang's face, forcing him to cut a peep-hole in the lamp's reflector or to peer around the light while he manipulates the puppets.

elongated and increasingly less distinct where the puppet is furthest from the screen.

When the dhalang moves the rear of the puppet toward the screen the shadow is shortened and brought into focus. It appears as if the character has settled into place. The dhalang has been able to effect a substantial amount of movement on the screen by shifting the angle of the puppet no more than a few centimeters.

Bringing a puppet toward the lamp greatly increases the size of the shadow. If the figure is centerscreen and moved approximately thirty centimeters toward the light, the shadow will swell well beyond the upper and lower boundaries of the screen. Details of outline and carving become indistinguishable. Using the light in this fashion, a character can be "dissolved" away, or brought into focus as his distorted image coalesces on the screen. The effect is also useful for transformation scenes when a character assumes a new shape or identity. The shadow enlarges and blurs, the dhalang quickly switches puppets (with sufficient overlap to blend the hazy shadows), and the second puppet is returned to the screen as the transformed character.

An added advantage of the lamp's position is that, because of its height, shadows of the dhalang's hands and arms are projected downward below the screen. Only when the performer raises his hands high in the air or places them close to the screen are their shadows visible.

A change in manipulation technique may have occurred because of technological advances in lighting the wayang performance. The length of a blencong's live flame may fluctuate from ten to thirty centimeters as it pulsates and flickers in the wind. The movement of flame constantly alters the size of the shadow and imparts a sense of vibrancy and life to the performance. With the advent of the pressure lamp and electricity, a steady, glowing filament has replaced the live flame for most dhalang. The screen is substantially brighter and the images clearer with either of these light sources. However, the shadow is static. It does not continually waver and pulsate because the lamp's incandescent filament glows with unvarying consistency.

Perhaps to compensate for this change in the quality of the shadows, dhalang who perform with pressure or electric lamps often shake the puppets very slightly as they move them across the screen. The result is a quivering shadow that approximates the quality of movement one finds when traditional blencong are used.¹³

Screen (Kelir)

The screen against which wayang's shadows are cast is

¹³ During my two years in Java I witnessed only two or three performances in which dhalang used the traditional blencong. It was, therefore, difficult to compare the different manipulation techniques in sufficient quantity to confirm or deny the validity of my initial impressions. Additional field work is needed while there are still dhalang performing with the coconut oil lamp.

called a kelir. It is approximately five meters long and one and one-half meters high, of seamless white cotton or unbleached muslin that is bordered by a ten centimeter strip of colored material (blue, black, or red), and is stretched taut within a heavy wooden frame that is raised about forty centimeters from the ground.¹⁴

The lower border, called the palemahan (earth), represents the ground or floor on which the characters stand. A puppet's foot should rest at the point where the colored and white cloth meet. Substantial deviation from this can imply that the character is floating or flying through the air, kneeling, or (if the puppet continues to slowly descent past the ground line) sinking into the earth. The lower edge of the kelir is secured to the banana log stage with sharp iron prongs. One end of each prong is sewn to the cloth and the other stuck firmly into the banana stem. This creates a scalloped effect along the lower border that dhalang use as a guideline for arranging puppets on screen. The indented areas also provide precise dividing lines for characters who are moved across the kelir with clearly defined steps.

The kelir tilts slightly toward the dhalang. This helps insure that the face of the puppet will be firmly pressed

¹⁴Since the average puppet height is between twenty-five and seventy-five centimeters, the size of the screen provides ample room for vertical and horizontal movement. Even the largest ogres are only slightly over one meter high.

against the screen even if the lower section has to be held away from the kelir. Overlapping puppets on top of each other and leaving sufficient room to hold the gapit are the most common reasons for keeping the control rods slightly away from the screen.

Stage (Debog)

Two horizontal banana tree trunks, or debog, constitute wayang's "stage." The banana trunks are usually between fifteen and twenty centimeters in diameter and are raised about sixty centimeters from the ground. The dhalang, seated cross-legged in front of the screen, should be able to comfortably reach the debog by fully extending his arms. A puppet is planted in the debog by thrusting the main control rod into the pulpy banana log. The rod's sharp tip penetrates the debog to a depth of six or more centimeters and holds the puppet securely in place. With the puppet thus supported, the dhalang is able to arrange many characters on screen for large group scenes, or he can use both hands to execute movements of a single character. Placing the puppets in the debog also frees his right hand to manipulate puppets' arm rods during scenes of conversation while he simultaneously raps out sound cues with his left hand on the wayang storage box.¹⁵

¹⁵The function of rapping on the storage box (kothak) or on wooden and metal plates (keprak) hanging from it is discussed in an article by Raga entitled "Pakem," Pandjangmas, May 1953, p. 5.

Characters who are represented as standing on the floor or ground are planted on the upper debog, which is located directly under the base of the screen.

The second debog is butted against the upper banana trunk and is approximately ten centimeters lower than the first. It is also slightly closer to the dhalang. It is used primarily for puppets that are placed in a kneeling or reclining position.

The upper debog may consist of two or three banana logs joined end to end and is between six and eight meters long. The length is necessary to accommodate the large puppet display (simpingan) that extends beyond the screen on both sides of the performer. The lower debog does not usually support simpingan puppets. It is about four meters long, slightly shorter than the length of the screen. Since the dhalang does not change position during the performance, only the sections of debog that he can reach from his central location are used as stage space. Therefore, the action of a wayang performance is concentrated in an area about two and one-half meters wide in the center of the screen.

CHAPTER IV
MANIPULATION

The mastery of puppet manipulation is one of the dhalang's most essential skills. Years of training and practice are required to master the rudimentary movements used in wayang performance. The performer who goes beyond the basic skills and develops his abilities to virtuoso levels guarantees his reputation and financial security.¹

The following sections on Requisite Skills and Criteria for Evaluation, Manipulation Technique, and Arrangement of Puppets describe fundamental knowledge, skills, and techniques required of all dhalang.²

¹Expert puppet manipulation does not guarantee success, however. The late Ki Dhalang Djata, a respected wayang teacher in Ngayogyakarta, was a popular dhalang until an infection affected the palate of his mouth. Left with a highly nasal speaking voice, his career as a performing dhalang was finished.

²Javanese sources that list the general skills required of a dhalang refer to a wide range of attributes ranging from the ability to make the audience laugh and cry to the use of appropriate movements for the puppets. See Mudjanattistomo and others, Pedhalangan Ngayogyakarta [The Art of the Dhalang --Ngayogyakarta Style] (Ngayogyakarta: Yayasan Habirandha, 1977) I, p. 11; Nojowironko, p. 52; and a series of Raga's articles entitled "Gegebengan" published in Pandjangmas between May 1953 and Nov. 1954. The skills and criteria I have chosen are derived from conversations with my teachers and other dhalang. As is true in much of wayang kulit, the choices may be expanded or deleted depending on one's experience with and approach to wayang kulit.

Requisite Skills and Criteria for Evaluation

The primary requirements of a dhalang are strength, dexterity, control, and an intimate knowledge of wayang's characters and character-types.

A dhalang must have strong hands, arms, and shoulders since the puppets he manipulates may weigh as much as five pounds each. He holds them with his arms fully extended, slightly above his head for periods up to twenty minutes at a time. Battle scenes, which require the longest periods of constant movement, are exceptionally vigorous and taxing. Periods of rest occur during the night, but the dhalang's solo eight-hour performance calls for uncommon stamina.

Dexterity is a second requirement of puppet manipulation. Puppets are turned, twirled, somersaulted, and thrown into the air. Often some or all of the control rods are momentarily released and begin to shift position. The dhalang must be able to regain control of the puppet, adjust its arms and stance as necessary, and proceed to the next movement without pause. Battle movements, especially, require that control rods be repeatedly altered as the characters attack one another with their hands, feet, daggers, clubs, and arrows. When weapons are used, the dhalang may be simultaneously operating eight different rods.

Control is an aspect of dexterity essential to proper manipulation. The dhalang who lacks control must constantly readjust the puppet to correct minor deviations from proper

arm positions, stance, or placement on the screen. When one realizes that an almost undetectable relaxation of a finger muscle can shift the position of a puppet's hand as much as a centimeter or two, the degree of skill required is evident. The performer who possess this skill enhances his performance with clean, precise movement.

The physical skills needed to master puppet manipulation are effective only when they are matched by the dhalang's knowledge of character and character-type. The choices a dhalang makes when selecting or varying basic movements such as walking or fighting are dictated by the traditional relationship between movement and character. During sections of improvised movement or when the puppeteer is rushed, he must instinctively select the appropriate action for any given character.

Smoothness, precision, and imagination are the qualities of a dhalang noted for his outstanding manipulation techniques.

The expert puppeteer is able to implant and extract even the largest and heaviest puppets from the banana stem with a single, smooth motion. Some puppets seem to float onto the screen and glide effortlessly from one side to another. With characters who are impatient, nervous, or awkward the dhalang executes their quick or clumsy movements in a deliberate, unhurried manner.

Clarity and much of the effectiveness of movement is due in large part to the precision with which the puppets are handled. By clearly delineating the beginning and end

of movements, a dhalang can bring added life and vitality to the puppets.

A character tightening an imaginary sash about his waist illustrates the point. The movement (illustrated in detail on p. 84) is included in an eight-part sequence that culminates in the sash being tied and secured. All dhalang mime the knot being tied by circling the puppet's hands about each other at its waist. The knot is "held" with the puppet's front hand as the rear hand moves back, pulling the sash taut. A careful dhalang will be sure to pause momentarily after tying the sash in order to emphasize the movement that follows. The rear arm is quickly moved back about fifteen centimeters. Without stopping, the hand slows dramatically. About three centimeters before the rear arm reaches its maximum extension, the hand is sharply snapped the remaining distance. The knot had tightened and slowed the character's hand. With obvious effort, he continued pulling and with a firm tug at the end, finished the job. The effect is life-like and realistic. The same degree of precision and attention to detail is seen in all good puppet manipulation.

Among the most popular dhalang are those who are constantly inventing unique variations of the standard movements. So long as changes remain within the boundaries set by tradition, they are welcomed and encouraged. The most imaginative and frequent use of new manipulation technique is seen in the battles, where virtuosity borders on

flamboyance. Front and back somesaults, rapid exchanges of puppets between hands, long-bladed daggers twirled like six-shooters or thrown into the air to be caught on the puppet's neck, foot, or elbow, and puppets blocking a torrent of arrows and clubs are techniques that an outstanding dhalang may use and expand upon. New techniques are quickly copied by those who can master them, ensuring constant change and development as puppeteers compete among themselves for fresh, inventive technique.

Manipulation Technique

The fundamentals of puppet manipulation are discussed under the following headings: Holding, Planting/Extracting, Entering/Exiting, Turning, and Fighting.

Holding

Javanese teachers of wayang performance impress upon their students the importance of proper holding technique. The manner in which the gapit and tuding are held affects control, precision, and ease of manipulation.³

Gapit

Four basic grips for holding the gapit are taught at the

³The Javanese terms for the main control rod (gapit) and arm rods (tuding) are more concise than their English equivalents and will be used extensively in this technical description of holding technique.

Habirandha school for dhalang.⁴ Each hand position corresponds to the relative size of the puppet being manipulated and is identical whether the puppet is held in the dhalang's right or left hand. The four positions are mucuk, magak, ngepok, and njagal.



Figure 9.
Mucuk

The mucuk grip is used for small light puppets. The gapit is held gently between the dhalang's thumb and first two fingers.⁵ Vertical position of the puppet is controlled

⁴See Mudjanattistomo and others, Pedhalangan Ngayogyakarta, pp. 17-18. The holding positions illustrated are similar to those described in Nojowironko, p. 43, but there are differences in terminology and in categorizing which types of puppets are held in each grip.

⁵The illustration appears to indicate that the third and fourth fingers are also placed against the gapit and this may be done, especially when a character is flying through the air or a similar rapid movement is required. However, in more sedate situations, these two fingers are often removed from the stick.

by the index finger which rests in the small indentation (lengkeh) near the character's foot. The thumb and middle finger lightly pinch the gapit between them, supplying lift and maximum support. The puppet is held almost exclusively by the finger tips, permitting it to be smoothly and gracefully turned by simply rolling the gapit between the fingers.

Using only three fingers to hold the puppet also limits the speed and force with which it may be moved. It requires of the dhalang a lightness of touch that is appropriate for the qualities of delicacy and fragility often associated with small puppets.



Figure 10.
Magak

Medium sized figures are held with the magak grip. The gapit is tucked snugly into the creases of the second joint of the dhalang's lower three fingers, and his hand is wrapped

securely around most of the rod. The dhalang's thumb and index finger are pressed firmly against the gapit on opposite sides of the indentation.

The magak position provides a compromise between flexibility and control. The lower three fingers must be shifted away from the gapit if the puppet is to be turned to face the opposite direction and small delicate movements are more difficult to execute than with the mucuk grip. The amount of contact between the gapit and the dhalang's hand enables the puppets to be played with great vigor when necessary and is especially useful for dynamic battle movements.



Figure 11.
Ngepok

The third position is for many of the large characters used in wayang kulit. It is called ngepok. The hand grasping the rod almost touches the hide of the puppet. All four

fingers envelop the gapit with the thumb pressed firmly against the decorative concentric rings called picisan (see magak illustration). The lower fleshy part of the thumb also presses against the gapit for additional support, and the index finger curls into the indented space below the picisan.

The ngepok grip reflects the additional weight of the large puppets. Normally the puppet is supported by pinching or squeezing the gapit in the hand. By placing both the thumb and index finger in indentations along the gapit, some of the puppet's weight rests on top of these fingers and requires less pressure on the rod than would otherwise be needed.

Entwining the fingers around the gapit, combined with the firm grip that is needed for the large puppets, provides security at the expense of maneuverability. In animated scenes requiring substantial shifting of the puppet, the dhalang may momentarily change from the ngepok to the magak grip to facilitate movement.



Figure 12.
Njagal

The njagal grip is intended for large animals, and other puppets such as carriages.⁶ The puppeteer's hand is placed as high as possible on the gapit. The thumb extends beyond the bottom of the puppet and presses firmly against the wide rod. Also overlapping the lower section of hide, the index finger wraps around the puppet, pressing tightly against the gapit or the hide itself.⁷ Additional support is provided by the knuckle of the index finger and (not clearly seen in the

⁶M. Basirum Hadisumarto, a co-author of Pedhalangan Ngayogyakarta, mentioned in private classes that the njagal position is also used for larger giant soldiers as well. Observation of performances confirmed its use for most of the exceptionally large wayang figures.

⁷The special body rod called a prempah, when used for certain large figures, may have one long and one short prong. The short prong overlaps the base of the puppet only three or four centimeters, allowing the dhalang's fingers to be pressed against the hide.

illustration) the inside of the middle finger at which points the puppet rests on the dhalang's hand.

The njagal grip is designed for relatively short specialty puppets that are often two or three times the width of the largest human or ogre characters. Having only one central control rod, they require a strong, firm grip. Simple, fundamental movements requiring little or no turning are the most frequently used when the njagal grip is required. The grip has one major limitation. In order to reverse a puppet's direction without an awkward 180 degree turn of the wrist, a dhalang has to lower his hand until the puppet can be pivoted over the tops of his fingers.

Tuding

The position and manner in which tuding are held is determined by: (1) the number of rods the dhalang holds in his hand and (2) the arrangement of appropriate arm positions for the character and the movement.⁸

When only one tuding is manipulated, the puppeteer grasps the rod at its lower end and holds it lightly in his finger tips (Figure 13). The grip permits quick, precise movements and the rod is free to move the puppet's arm to

³Although the method of holding and manipulating arm rods is substantially more complex than for the main body rod, the Javanese have not developed a system of identifying specific holding styles by name. The proper method of manipulating the tuding is learned from a teacher and modified to suit the student's abilities. The methods of holding and manipulating described in this section are those taught by Ki Hadisumarto.



Figure 13.
Tuding grip

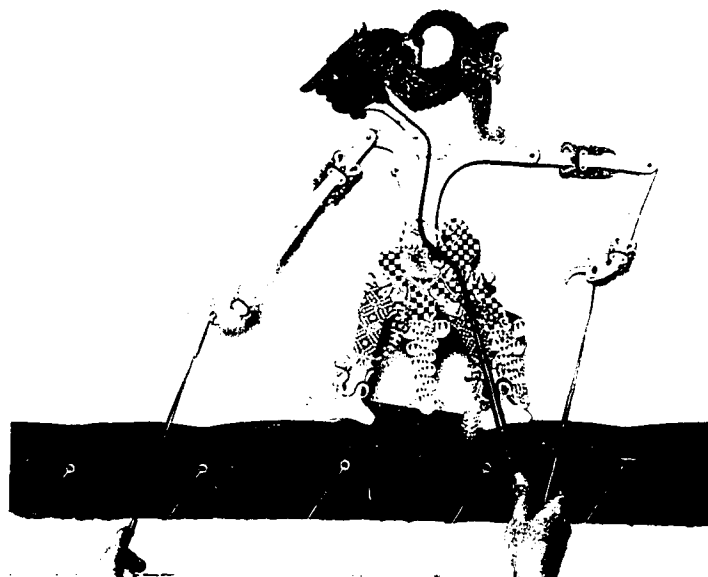


Figure 14.
Holding cempurit

its fullest extension. (This is normally not possible when two or more control rods are held together because the arms limit each other's range of movement.) The grip is used most frequently for gesturing with the puppet's front arm and when the dhalang moves a puppet across the screen while holding the front tuding in one hand and the gapit and rear tuding in the other (Figure 14).

If both tuding are held in one hand, the dhalang normally encloses them in his fingers, their tips resting near the heel of his palm (Figure 15). The effect of movements based on this holding technique is dependent on the puppet's arms being lifted or swung in perfect unison. Therefore, a firm grip is required to prevent the rods from shifting and thus altering the arm positions. Dhalang use this method of holding tuding when movements such as crawling, making the



Figure 15.
Both tuding held together

traditional honorific greeting (sembah), and certain walking styles are needed.

Tuding are substantially more difficult to control when held together with the gapit. Supporting the weight of the puppet's body requires a firm grip on the central rod, yet the dhalang must also be able to manipulate the tuding, constantly changing their positions when necessary.

The standard grip used to hold one arm rod together with the gapit finds the rear tuding held by the index finger and the gapit secured between the thumb and remaining fingers (Figure 16). During exceptionally vigorous action the arm rod can be moved parallel to the gapit and both rods held with the entire hand for maximum control (Figure 17).



Figure 16.
Tuding held with
index finger



Figure 17.
Tuding parallel
to gapit

If the front tuding is held with the other rods, it is placed between the third and fourth fingers (Figure 18). To change the tuding's position the dhalang uses either his middle finger or thumb to move the rod toward or away from the gapit (Figure 19).



Figure 18.
Tuding held between fingers



Figure 19.
Tuding moved with thumb

Manipulating all three rods at once requires a delicate sense of balance and touch. A tuding may be held lightly, sometimes even precariously, by one or two fingers that are often supporting other rods as well. The difficulty is compounded by the fact that this method of holding a puppet occurs most frequently in battle scenes--scenes which require the most vigorous and complex movements in the entire performance.

The exact position and method of holding tuding is dependent on how the dhalang wants to arrange the puppet's arms. His selection is affected by character-type and by the specific movement being performed. More than a dozen separate arm positions are identified under six major headings. A brief examination of the most common arrangements illustrates the importance of proper use of tuding and serves as a future reference for discussions of puppet movement and character-type.

Angapurancang:



Figure 20.
Angapurancang: in debog

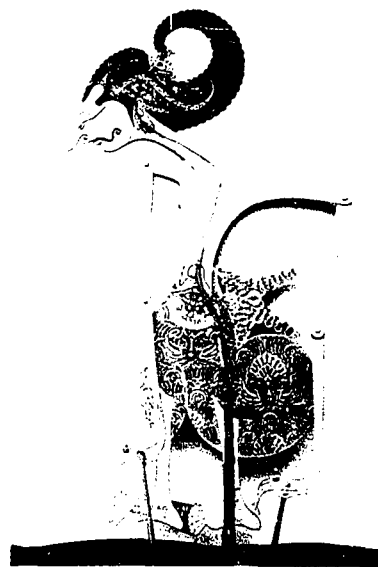


Figure 21.
Angapurancang: in hand

The arms of the puppet are straight, with the hands crossed at the wrist. If the puppet is planted in the banana log, the tuding hang straight down after the arms have been properly arranged (Figure 20). If the puppet is held by the dhalang, the tuding are placed on either side of the gapit, and all three rods are held together in one hand (Figure 21).

The angapurancang position is primarily used for puppets depicted as seated or standing at rest. Some characters also walk in a demure fashion with their arms in the angapurancang position.

Anjujur:



Figure 22.
Anjujur: in debog



Figure 23.
Anjujur: in hand

This method of arranging the arms is similar to the angapurancang except the arms hang straight down at the puppet's sides. If the puppet is planted, the tuding hang free (Figure 22). If the puppet is being moved with its arms in

the anjujur position, both tuding are held together as illustrated in Figure 23.

The arm arrangement is frequently used for kings as they enter an audience hall and when they are presented as seated on a throne. It is also common to move the arms of a character engaged in conversation to the anjujur position in order that the front arm, which is normally moved to punctuate speech, be immediately accessible to the dhalang. When the dialogue is finished, the puppet's arms will be returned to their normal position.

Mathentheng:



Figure 24.
Mathentheng A: standard
position in debog



Figure 25.
Mathentheng B: both
hands on hip

The mathentheng position is characterized by the projecting rear elbow and the straight front arm. Figure 24 illustrates the typical mathentheng position for a puppet

planted in the debog. The rear hand may be placed higher or lower on the hip depending on the puppet's character type. In special cases, the front hand may also be placed over the hip (Figure 25). The variation is used for characters of a headstrong or uncompromising nature.

The version illustrated in Figure 26 is a basic position for many walking and fighting movements. The puppet may be held in either or both hands. If all control rods are held together, as in Figure 27, the extension of the front arm is severely limited. Unless the dhalang is manipulating two puppets, he will normally use both hands when the arms are in the mathentheng position.



Figure 26.
Mathentheng C: held
with two hands



Figure 27.
Mathentheng D: held
in one hand

Malang kadhak:

Figure 28.
Malang kadhak A:
standard position



Figure 29.
Malang kadhak B:
hands at waist

Both elbows are bent to the rear in the malang kadhak arrangement. The rear hand may be held away from the body (Figure 28) or placed near the puppet's waist (Figure 29). Dhalang use this position only when manipulating the puppet in one hand. Therefore, the tuding are always held together with the gapit.

Running, walking, flying, and fighting are among the many movements that may require the malang kadhak position.

Malang kerik:

Figure 30.
Malang kerik A:
rear elbow out



Figure 31.
Malang kerik B:
hands at waist

Arms arranged in the malang kerik position have their elbows bent in opposite directions. The front hand is normally at the puppet's waist with the front elbow jutting forward. The rear arm may be held away from the body or placed at the waist. The rear elbow is bent to the back of the puppet (Figures 30 and 31).

Dhalang usually hold the arms in the malang kerik position when they are grasping the puppet in one hand. However, one walking style requires the tuding to be held in one hand and the puppet in another and a second variation has the rear arm held straight down and swung to and fro as the puppet is walked across the screen.

The malang kerik position is highly versatile and may be used for a number of fighting, flying, and walking movements.

Makidhupuh:

Figure 32.
Makidhupuh: kneeling position

The makidhupuh position is unique in that it is the only one designed specifically for puppets depicted as kneeling or crawling. The front elbow is bent to the outside with the front hand resting on the ground line about ten centimeters in front of the puppet's waist. The rear arm is in a straight line from the shoulder to the hand. The rear hand is placed with the front hand on the ground line. Both tuding hang straight down if the puppet is planted in the debag. If the puppet is moved in a crawling manner across the floor, the tuding and gapit are held in separate hands.

Planting/Extracting

Accuracy and smoothness are the dhalang's most important considerations when planting or removing puppets from the banana trunk. Accuracy of placement is essential because it affects clarity of movement and characterization. As noted earlier, smoothness and the apparent ease with which the puppets are handled are signs of good manipulation towards which all dhalang aspire. The techniques used to achieve these two objectives are the subject of this section.

Planting

When planting a puppet in the debog, the dhalang should achieve (1) proper alignment, (2) clarity of the shadow, (3) correct height, (4) a secure puppet that will not shift position, and (5) correct placement.

All major characters in wayang kulit have a specific mood, or wanda, that is determined by the shape and tilt of the face, shoulders, and torso.⁹ When planting the puppet in the debog, a slight deviation from the correct alignment changes the angle of the puppet's body and thereby alters its expression and fundamental character. To insure a correct position, the puppet should be placed with the tip of its

⁹The color of a character's face or face and body may also change (from gold to black, for instance) as his wanda changes. Major characters have four or five different wanda that reflect their changing moods. See Sajid, p. 35 and Brandon, On Thrones of Gold, p. 51 for illustrations of different wanda of the character Semar.

nose directly above its front toe. In most cases, this will provide the optimum stance for correct wanda.

To achieve maximum clarity, the puppet should be flush against the screen. It is normally difficult to achieve this because room is needed to grasp the control rod and, in scenes with several characters on screen, puppets frequently overlap one another. Therefore, since the face is of primary importance in identifying character (and wanda), major emphasis is placed on maintaining contact between the front edge of the puppet and the screen. To insure this, the dhalang rotates the gapit in his fingers and presses the front of the puppet lightly against the screen as the figure is planted in the debog.

If a puppet is substantially above or below the ground line it will appear as if the character is either floating in the air or has sunk into the earth.¹⁰ Dhalang always attempt, therefore, to place the puppet's front toe at ground level.¹¹

Medium sized puppets are easily arranged in this position. The long body rods of the large puppets sometimes require both

¹⁰This is true for puppets depicted as standing. Those that are kneeling are tilted forward and lowered into a semi-prone position. See Figure 32 on page 62.

¹¹A Ngayogyakarta style puppet has a slightly lowered rear foot that would elevate the front of the puppet if it were used as a guide. Since the rear of the puppet is often pulled away from the screen, the foot's shadow is already slightly distorted and its position is less noticeable than the sharply etched shadow in front.

the dhalang's hands and all of his strength to embed them far enough into the debog to achieve the proper foot position. Smaller than average puppets with short gapit appear to sink into the ground if planted too firmly, yet may not be secure if the body rod penetrates the banana log only a few centimeters. Through experience dhalang learn the appropriate combination of strength and finesse.

Stability requires a firmly embedded gapit. In order to ease the entry of the horn into the banana trunk, dhalang hold it with their fingers in the indentations near the foot of the puppet (see Figure 6, p. 30). This increases the dhalang's leverage by enabling him to apply downward pressure on top of a section of the horn. The rod can be pushed deep into the banana log with little chance of the dhalang's hand slipping from its smooth surface.

The puppeteer must arrange the puppets so that the face of each character is visible. In crowded scenes there may be only three or four centimeters of clear space into which the facial outline must fit. Depending on the length and angle of the gapit, the dhalang positions the puppet above and ahead of the desired location before placing it in the debog. The rod enters the banana log at an angle. As it penetrates the log, the puppet is drawn down and back until it is at the proper height and position. If the puppet is misaligned it must be extracted and repositioned--a situation perhaps analogous to an actor correcting a poorly executed gesture or piece of blocking.

Extracting

To remove small and medium sized puppets, the dhalang places his thumb and first two fingers at the base of the gapit. His fourth and fifth fingers rest against the deboq and act as a lever. Pushing and rolling his hand forward he breaks the surface tension between the gapit and the deboq and lifts it free. He must be careful to prevent the puppet from surging upward when it begins to move. A slow, steady movement from start to finish is the desired goal.

When a single puppet is being taken out of the deboq, the puppeteer normally holds both tuding in one hand and extracts the gapit with the other. He may also gather all three rods together in the same hand before moving the puppet. This frees the second hand to help lift the puppet or to move a second figure. In extreme cases, the dhalang may be required to use both hands to loosen the gapit from the banana log. When the puppet's body is able to be moved free, he arranges the tuding in their proper position.

Entering/Exiting

Puppets are normally entered or exited one at a time from either side of the screen with the arms held in a position appropriate for the particular character. The dhalang's primary concern as he brings a puppet onto the screen or removes it to the side, is that the shadow of the character's foot be kept on the ground line for as long as possible. As

simple as this sounds, it requires constant vigilance by the dhalang. As the puppet moves away from the lamp, its shadow is increasingly distorted. Shadows of the feet are projected farther and farther below the ground level. When the dhalang has fully extended his arm, he begins to pull the puppet away from the screen, further accentuating the distortion. The effect is reversed when puppets are brought into the playing area.

To minimize the distortion that occurs at these times, the dhalang will slowly raise or lower the puppet (depending on whether the character is exiting or entering) as he moves it to the side. For audiences on the puppeteer's side of the screen, the characters seem to ascend or descend from the sky as they exit and enter. From the shadow side, however, the images, though increasingly distorted, retain their appropriate relationship to the screen until the final moment before they disappear from sight.

Turning

Dhalang may turn a puppet to face the opposite direction by reversing their wrist positions or by rotating the gapit 180 degrees in their fingers (Figures 33 and 34). The first method is for large puppets and when only one hand is used to hold the control rods. The second is standard for small and medium sized characters that are being manipulated with two hands.

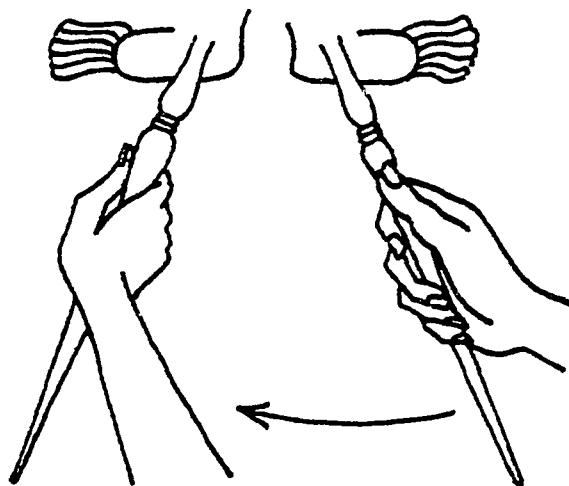


Figure 33.
Turning puppet with wrist

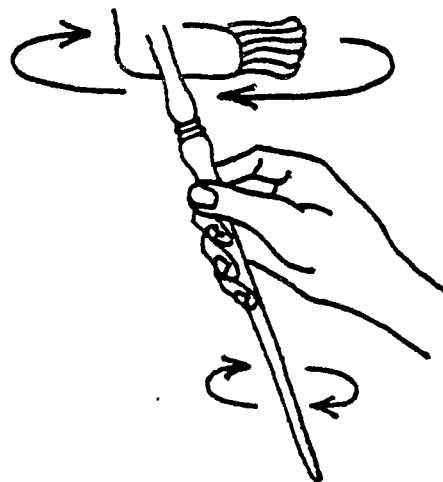


Figure 34.
Turning puppet with fingers

Beginning puppeteers often forget to reverse the angle of the gapit as well as the direction of the puppet. The result is a character who appears to be leaning back, looking high into the sky. Figure 35 illustrates the resulting misalignment.

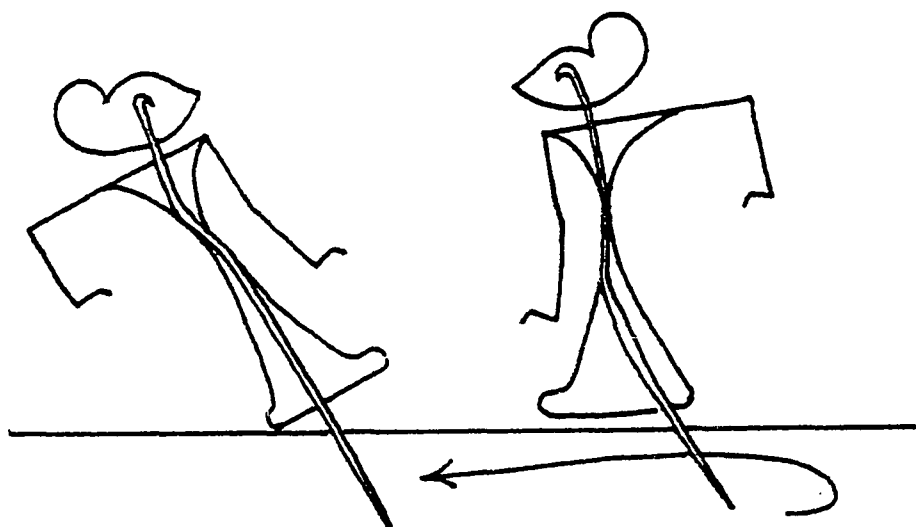


Figure 35.
Typical misalignment when reversing the puppet

Puppets are nearly always turned with their faces against the screen. This minimizes facial distortion and maintains a recognizable outline for the longest amount of time.

Fighting

Manipulation skills used in the long, involved battle scenes are the most complex and varied in all wayang kulit. In Ngayogyakarta style performance, thirty-two battle scenarios, identified primarily by character-type, include almost two hundred separate fighting movements.¹² Characters fight with their hands, elbows, and feet. They may use daggers, clubs, or arrows. Some use special magic powers and clowns occasionally butt with their heads or gas their opponents with prodigious farts.

A battle consists of a series of encounters, usually between two puppets of equal rank and physical size. Holding a puppet in each hand, the dhalang executes a series of attacking, retreating, chasing, striking, and falling movements that require constant repositioning of the control rods as the puppets are being played. Three special manipulation techniques should be noted.

¹²Pedhalangan Ngayogyakarta lists all thirty-two battle scenarios on pages 132-159. Appendix B contains Ki Hadisumarto's teaching versions of these representative battles. Appendix A provides an alphabetical list of the most important movements and their frequency of use.

The technique used for attacking and striking is designed to protect the puppet. During battle scenes, scores of blows are delivered to an opponent's chest and head. The hide puppets, despite their resiliency, would soon be destroyed if they were repeatedly beaten together. To protect the puppets, they are not brought into physical contact with each other. Instead, as a blow is struck the dhalang merely overlaps a puppet's fist (for example) and the opponent's head. On the shadow side of the screen the merging shadows create a highly realistic effect of a fist landing flush on an enemy's face. On the dhalang's side of the screen, because of the flat profile design of the puppets, and the fact that the overlapped sections are often no more than a centimeter apart, the movement is equally effective.

The use of a pause is also an important technique used by the puppeteer to momentarily freeze the transition from one movement to another. For example, when a blow is landed, both puppets will be held motionless for a split second. The composition of the puppets is suspended in a brief tableau as the audience absorbs the impact and force of the attack. The puppet that has been struck then falls to the ground and the action continues.¹³

¹³Though seen most frequently in battle scenes, the use of pause as a means of delineating movement is found throughout the performance.

These pauses are sufficiently brief that they do not draw attention to themselves, and it is doubtful if most audience members are even aware of the technique. They are, however, important "punctuation marks" of movement and add significantly to the life of the performance.

Dhalang also use synchronous action to enliven the fighting movements. When characters are engaged in battle, they often initiate a series of feints, dodges, advances, and retreats that complement one another. The left puppet moves back as the right moves forward. One puppet is raised as if on tiptoe, the other is lowered in a slight crouch. In cases when characters do not mirror each other's movements, they are often synchronized to begin and end their movements together. The striking technique again serves as an example.

To begin the sequence the left puppet is advanced as the right is moved back. The blow is quickly struck. As the left puppet falls, the character at right is moved back one or two steps and stops as the other puppet hits the ground (Figure 36).

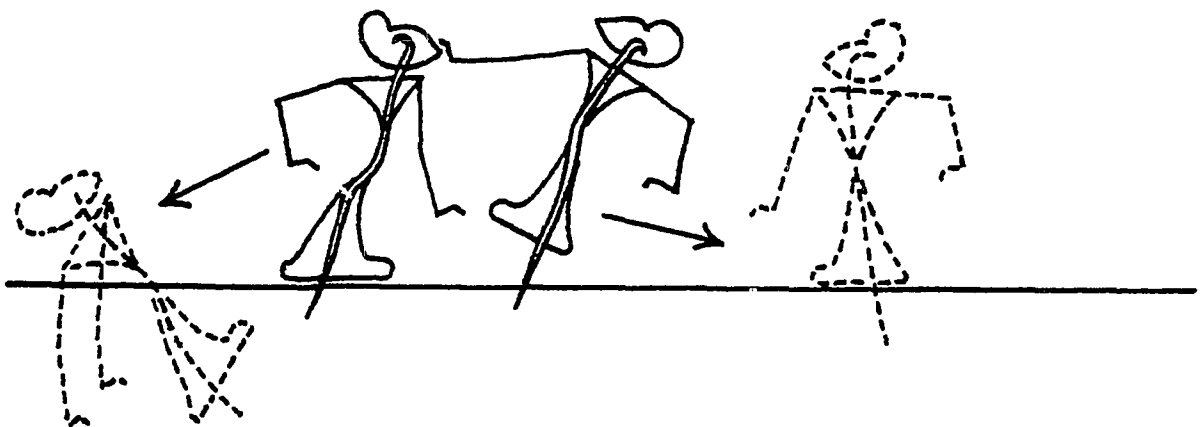


Figure 36.
Synchronous action

The movements have served to balance one another by adjusting the space between the puppets and have helped create an attractive scenic picture.¹⁴

Arrangement of Puppets

The method of arranging puppets on the stage is dependent on the number of characters in the scene and their relationship to each other.

In scenes with only two characters, the puppets are planted on the upper banana trunk facing one another. (If one character is a god, king, or seer the other may move to the lower deboq to show his respect.) The rule of thumb for judging the appropriate distance between the puppets uses the width of the "tree of life" puppet as a guide. Generally thirty-five to forty-five centimeters is sufficient. The puppets should be equidistant from the center of the screen.

For audience scenes with a king, and other large group scenes, the composition is offset to the right of the screen. Generally, only the ruler and one or two servants are placed on the dhalang's right, while four or five characters, and sometimes as many as eight or ten, are placed left. To

¹⁴The description of action as complementary movement is also appropriate for the structure of some battle segments. Frequently, after the completion of a series of attacking movements initiated by one character, the other puppet will assume the role of aggressor. The entire earlier sequence of movement will then be repeated with the right puppet using the left puppet's moves and vice versa. In effect, it is a structural mirror image. See battle 21, moves 3-9, in Appendix B.

provide room for them, the king and servants have to be planted farther from centerscreen than normal. The other puppets may fill the entire left side of the screen, leaving thirty to thirty-five centimeters of open space to the right of centerscreen. The amount of unobstructed space and the degree to which it is offset to the right is determined by the number of puppets at left. Since guests may enter later in the scene, the dhalang must allow space for them when he composes the arrangement. Occasionally he will move a puppet from the left to right side and place it behind the king in order to accommodate additional characters. Despite possible crowding, the facial outlines of all characters should be visible and their front arms free to be manipulated when they speak.

Characters depicted as standing or seated are both placed on the upper debog in a standing position with their feet on the ground line. (The dhalang describes their exact position in a narrative passage before the dialogue begins.) Those of lower rank or who kneel in respect to the king are inclined forward approximately forty-five degrees and placed in the lower debog. Their hands are placed on the ground in front of them in the makidhupuh position illustrated on page 62. Since wayang puppets are articulated only at the shoulders and elbows, all kneeling and bowing movements must be done by inclining and lowering the entire puppet.

A command of the fundamental skills and techniques of puppet manipulation enable dhalang to execute the hundreds of different movements used in performance. The following chapter discusses the majority of those movements that significantly affect characterization.

CHAPTER V
PUPPET MOVEMENT¹

This chapter describes the movements of wayang puppets that affect the projection of character type and personality.² They are included under three headings: Gestures, Transitions, and Battles.³ The section on Gestures includes all arm movements performed with the puppet planted in the banana trunk, plus a small number of gestures used while the puppet is hand-held. Transitions generally indicate a change in locale and the majority of movements under this heading require that the puppet be moved completely across the screen several times.

¹The reader who has never seen a Javanese wayang kulit performance or cine-films of wayang puppet movement may have some difficulty comprehending the descriptions included in this chapter. The only commercial film available on Javanese shadow theatre is entitled Wayang Kulit--The Shadow Theatre of Java, available through Baylis-Glascock of Los Angeles, California.

²Movements of a general nature, such as those used for arriving on screen or turning around, will not be fully described although they may be mentioned within the context of the discussion. Minor variations of standard movements and infrequently used movements are also omitted. Some movements of the simian characters and giants are unique to those character types and will be described in Chapter VI.

³It is acknowledged that the three headings do not furnish a unified system of dividing puppet movement. Gestures are specific types of movements. Transitions and battles are more general categories in which several kinds of movements will be described. The present system is a functional compromise that allows the inclusion of important gestures which occur during transitions and battles. It permits the clearest and most simple presentation of the materials required for the chapter.

Also included in this section are movements within a scene when a major change of position is needed. The largest number of movements identified with individual names are those used in combat. These fighting movements are discussed in the Battles section.

Gestures

Gestures are used most often in formal court scenes. Upon entering an audience hall, a character shows respect and loyalty to his king by offering an honorific gesture called a sembah. Typically, the movement is made by slowly bringing the puppet's hands together as they are raised to its nose, or forehead (Figure 37). There are five different styles of sembah, depending on the relationship between the characters and the personality of the character making the gesture. They are the "sembah to the king" (sembah ratu); "ear sembah" (sembah karna); "chest sembah" (sembah jaya); "above the head sembah" (sembah suwunan); and the "usual sembah" (sembah biasa).⁴

It is considered proper for certain refined figures to make the sembah ratu while they are speaking to the king, and most characters sembah in this fashion at least once before

⁴The terms are a mixture of Javanese and Indonesian. Of the five styles of sembah, the sembah ratu and sembah karna are the most commonly used. The sembah biasa is almost identical to the sembah ratu, and the remaining two gestures are seldom used in performance.

leaving an audience with the king.

One of the styles, the sembah karna, is a one-armed gesture that resembles a military salute. The rear hand is raised to approximately eye level and is crisply snapped forward (Figure 38). The movement is quick and abrupt and seems rather aggressive considering the gentleness of the two-handed greeting. Three or four characters including the hot-tempered Kurawa ally, Karna, and Kresna's forceful brother, Baladewa, regularly sembah in this fashion.



Figure 37.
Sembah ratu



Figure 38.
Sembah karna

Shaking hands is another method of greeting. One character places his hand over that of the other puppet and the two hands are moved vigorously together (Figure 39).



Figure 39.
Handshake

Such a movement is considered comic in wayang kulit because of its incongruity in a traditional court setting. Like the one-armed salute, handshakes are initiated by a small number of characters.

A king responds to these honorific gestures in a variety of ways. He may slowly raise his front hand a few centimeters in a kind of "papal" gesture of acknowledgement (Figure 40). Occasionally the king lifts both arms, his hands close together, in a movement intended to represent a "thumbs-up" gesture used commonly in polite Javanese society (Figure 41). Wayang puppets do not have extended thumbs, but the conventionalized movement clearly represents this standard Javanese gesture used to invite a guest to seat himself.



Figure 40.
Gesture of acknowledgement



Figure 41.
"Thumbs-up" gesture

When approached by a refined and handsome prince, the king may gently stroke the young man's brow or smooth the hair around his forehead (Figure 42). The gesture reflects the tender affection between the ruler and a favored subject. It can also elicit laughter as when the powerful King Duryudhana tenderly strokes his exceptionally ugly and stupid son Lesmanamandrakumara.



Figure 42.
Gesture of affection

Dialogue between characters is accompanied by simple gestures using either or both of the puppet's arms. The standard practice is to lift the front hand and tap it against the screen several times as the character speaks. The height of the hand and speed with which it is moved is dependent on character type and situation. Reserved characters slowly lift their hands only three or four centimeters regardless of their emotional state (Figure 43). More aggressive characters may gesture rapidly with their arms stretched almost horizontal with the ground line (Figure 44).



Figure 43.
Polite gesture



Figure 44.
Aggressive gesture

Gestures are also used to convey a character's anxiety or distress. When a king receives unfavorable news or is deeply puzzled, he slowly taps his front hand against his chest to indicate the weight of his burden (Figure 45). For scenes of the greatest pathos, the puppet's front hand is raised and gently placed on its rear shoulder in a position called kingkin (Figure 46). The gesture and resulting pose is used only for truly calamitous events such as the death of a great hero. After Arjuna slays his half-brother, in the final battle between the Pandawas and Kurawas, he looks down upon the fallen warrior and weeps. For Javanese audiences, the depth of Arjuna's sorrow is given full expression as, in grief and despair, he clasps his shoulder and stands motionless over the brother he has killed.



Figure 45.
Gesture of anxiety



Figure 46.
Gesture of deep grief

Aggressive gestures are frequently used when characters meet on the battlefield. A dynamic and bold warrior may attempt to impress his enemy by impolitely pointing at him (sumbar or suraweyan) as if to say, "Beware!" or by shaking his fist in the opponent's face (ngundhumana). (Figure 47.) A more refined character will refrain from such overt displays but can send an ogre screaming for help by calmly placing his hand on the dagger in his sash. Giants may gesture wildly to their comrades offscreen, waving or putting their hands to their mouths to whistle for assistance (Figure 48).

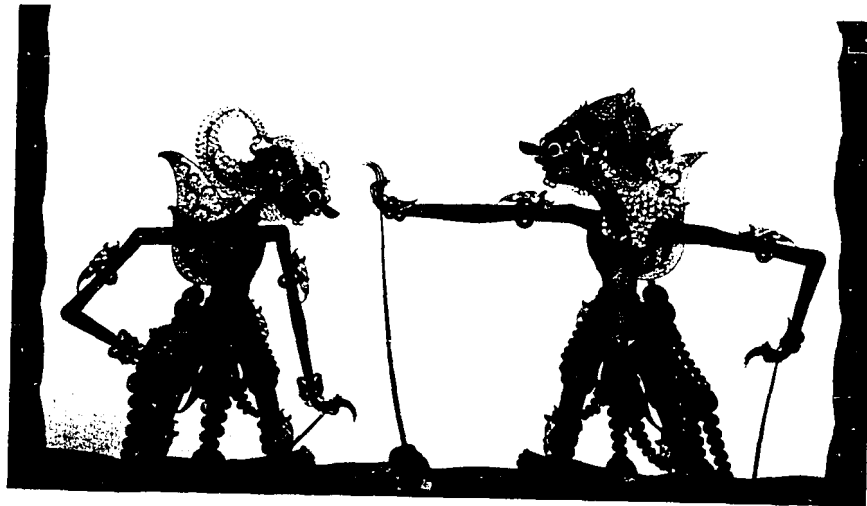


Figure 47.
Warning



Figure 48.
Whistling for help

Finally, there is a movement sequence called capeng (arranging one's attire). It is a series of gestures in which a character straightens his arm bands and ties the sash about his waist. It may be used before a character starts a journey,

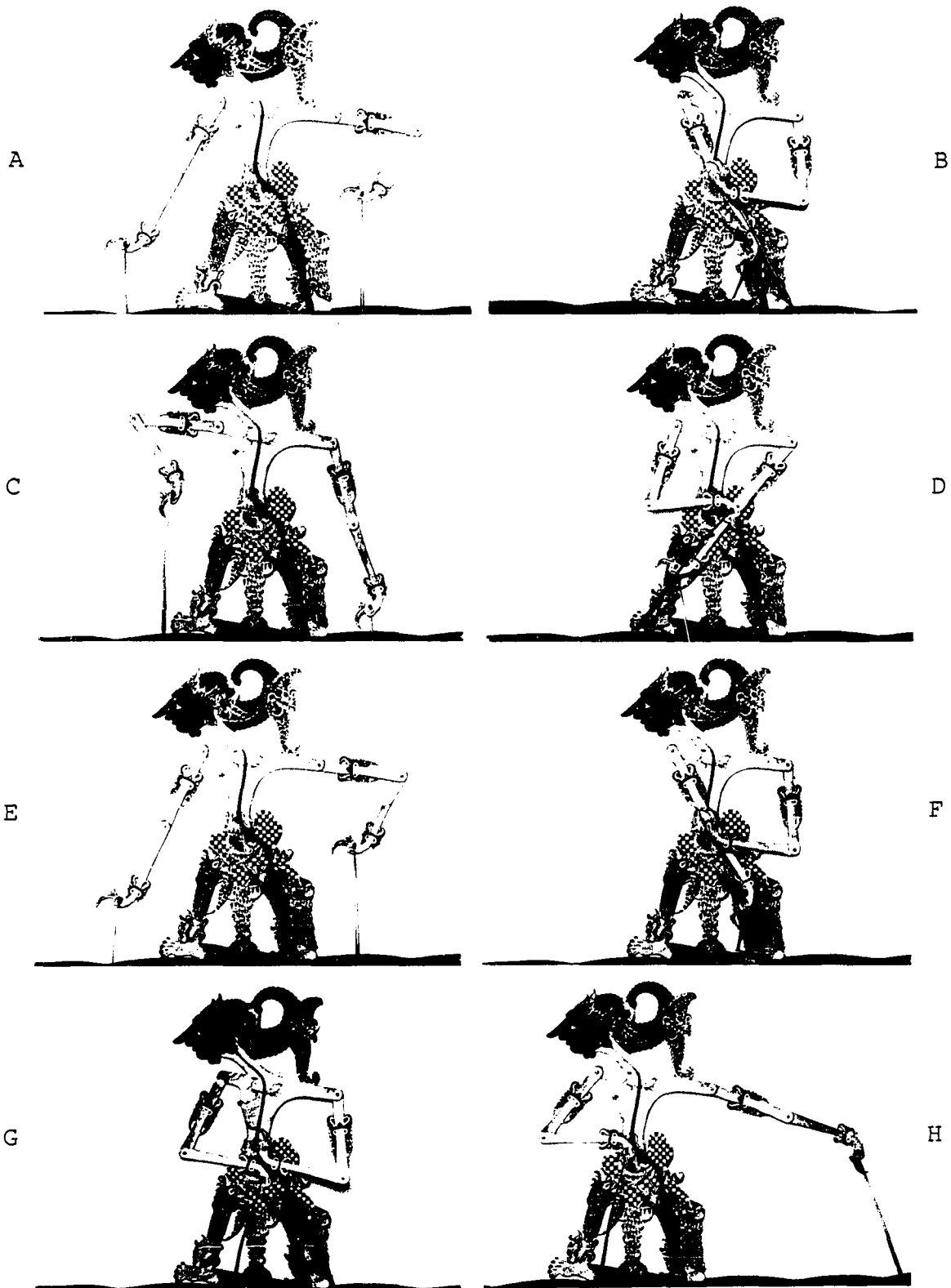


Figure 49.
Capeng

as he prepares to fly through the air, as a prelude to battle, or when recovering from a temporary defeat. In battles, especially, a flamboyant character may embellish the basic movement with additional gestures. Stroking one's moustache, adjusting a dagger, tightening the headdress, and twirling the arms in a bravura display of movement intended to impress one's opponent are the most common additions. The photographs in Figure 49 illustrate the basic capeng.

Transitions

When a character leaves the audience hall, he may enter other parts of the palace, depart for other countries or kingdoms, or perhaps leave for battle. If the puppet is moved off the left side of the screen, continuity of space and action is maintained by re-entering it from the right side.⁵ If a puppet is passed across the screen several times in succession, this indicates a continuous progression of movement over a long distance.⁶

⁵This technique is also commonly used in cinematography. When characters exit facing and moving in one direction, audiences expect to see them re-enter facing the same direction. This means they must enter from the opposite side of the screen.

⁶To provide a distinct break between scenes, the dhalang plants the kayon centerscreen after the character has made several passes across the screen. Narration describes his journey and transports the audience to a new scene which is set up when the kayon is removed. The traveling puppet may then arrive in this new locale or he may be reintroduced at a later time.

The standard ways of moving from place to place are walking, running, flying, or riding. Magic powers may also be used, although they are usually described in narration and require little or no puppet movement.⁷ Crawling movements are occasionally employed as a method of changing locale, but are more frequently used in large group scenes and in battle.

Walking

There are more than a half-dozen walking styles identified by name in Ngayogyakarta style wayang kulit.⁸ These fall into four major categories that are distinguished by the manner in which the puppet's arms are manipulated. The most simple walking style has no arm movement and is called literally "walk without swing arm" (lampah mboten lembehan). The puppet is moved smoothly across the screen with its arms held together in a "V" or straight down at its sides.

For the second walking style, "walking with a swinging arm" (lampah lembehan), one of the puppet's arms is swung back and forth as it moves. There are several versions of this

⁷The kayon may be placed over the puppet to cover its shadow as the character is removed from the screen. When the kayon is removed, the character is gone and is being magically transported to the new location. When the new scene is set up, the kayon is placed on screen and the process is reversed, leaving the newly "materialized" character in full view.

⁸Teachers at the Habirandha school for dhalang identify five major styles. The fifth category is, in practice, used only for crawling movements. Following its common usage, I am discussing it as a separate movement.

kind of walk. The arm may be gently swung in an arc of five to ten centimeters, or it may be moved vigorously forward and backward as the character strides across the screen. The speed of the movement can be languid, moderate, or almost frenzied. The stationary arm is held close to the body in some cases and thrust aggressively to the rear in others (Figures 50, 51, and 52).



Figure 50.
Slow walk



Figure 51.
Moderate walking gesture



Figure 52.
Broad walking gesture

Normally the front arm is moved and the rear arm remains stationary. For some wayang figures, especially the young refined knights, this may be reversed. The movement of the rear arm is combined with a gentle rocking motion of the body that gives the walk a sense of lighthearted bouyancy (Figure 53). This variation is the only walking style used when a young knight crosses the screen walking backwards (Figure 54).



Figure 53.
Swinging rear arm



Figure 54.
Walking backwards

Both of the puppet's arms are moved together in the third type of walk called lampah njepengiwiron. The puppet's elbows are bent away from its body and its hands are clasped together. Arms and hands are moved in unison, swinging forward and back, as the character crosses the screen (Figure 55).



Figure 55.
Arms swinging in unison

Some figures, when walking in this fashion, are moved briskly and are tilted slightly forward. The movement is strong and determined. Other characters move slowly and gently nod forward each time their hands reach their fullest extensions to front and back. Performed in this manner, the walk is extremely graceful and becoming.

A character may glide across the screen as if floating on a cushion of air, or he can move in a series of steps. Depending on the size of the step, the speed of the movement, and the manner in which the arms are manipulated, walking styles can be dignified or remarkably comic.

Certain clown-servants limp or waddle when they walk. Characters that stutter when they speak, move in jerky starts and stops. Foolish, but good-natured, characters walk in a

lively and animated "danced" walk full of verve and excitement that is called lampah jogetan. Large figures, especially, may swagger or lumber across the screen. These examples are deviations from normal walking styles and are used for comic effect.

Running

Running movements are extensions of the simplest walking style. The puppet's arms are held motionless in one of several different positions (Figures 56, 57, and 58).

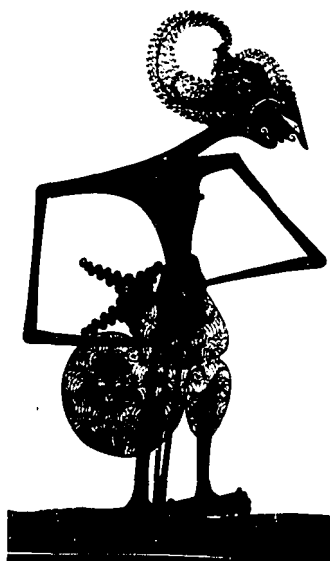


Figure 56.



Figure 57.



Figure 58.

Standard running positions

Normally the puppet is moved rapidly in a series of three or four steps as it crosses the screen, although some characters take only one or two giant strides as they bound ahead. Others sweep across the screen in a single smooth motion.

In combination with the fixed arm positions, the speed with which a puppet travels across the screen distinguishes whether it is walking or running.⁹ The running movements of most characters are brisk and continuous. Large characters run more slowly than those of medium or small size, but with their large steps they appear to cover a greater distance each time they pass across the screen.

Since in wayang kulit it is less dignified to run than walk, running movements are used mostly in situations of great urgency. Some characters, however, especially hot-blooded young warriors, are so enthusiastic about fighting that they invariably run toward an enemy encampment or kingdom whenever a battle is anticipated. The excitable Setyaki, nephew of King Kresna, is a prime example. When he learns of a conflict, he leans forward and darts into the fray with undisguised glee. Audiences love the excitement of fight scenes, and, since running movements are used most frequently by characters heading to battle, spectators often respond to the movements with happy shouts of anticipation.

⁹The difference between the speed of a walking and running puppet is relative to puppet size and character type. Small refined puppets move perhaps twice as fast as their normal walking speed, while giants and other large puppets may increase their tempo only twenty-five to fifty percent. Spectators who are familiar with wayang can readily distinguish the difference between a fast walking style of one puppet and a running style of another.

Crawling

Three crawling styles are used in wayang kulit. One is identified by name. It is the standard crawling style called lampah dhodhok, literally "squatting walk."¹⁰ It is a two-handed crawling movement used primarily by characters in the presence of a king, respected elder, or seer. In a kneeling position with hands placed in front of the puppet on the ground line, the puppet's body is moved forward as if the character were pulling himself along the ground (Figure 59).

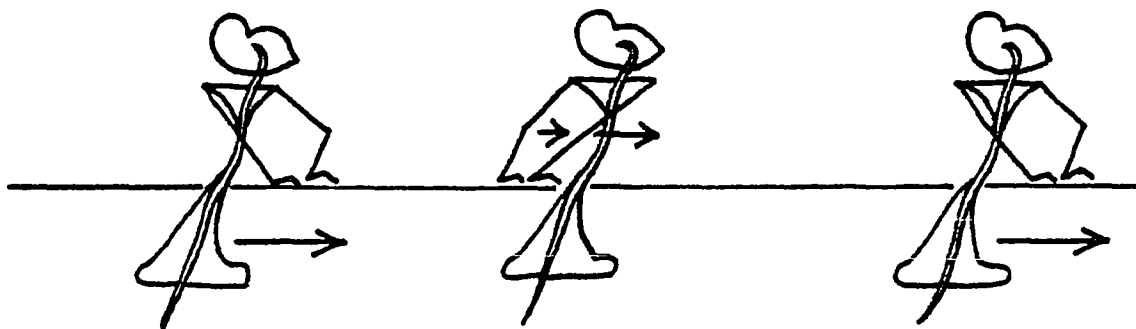


Figure 59.
Standard crawling movements (lampah dhodhok)

Characters normally crawl in an unhurried and graceful manner that reflects the gentility of the court. The movement denotes subservience, respect, and honor.

¹⁰The lampah dhodhok in wayang kulit is actually a crawling movement. In Javanese dance drama the movement is performed as a low, squatting walk used by servants and polite knights in the presence of their superiors.

A one-armed crawling movement is used by characters who have been injured in battle and must pull themselves away from the battlefield to escape further punishment. Normally the front arm is used to pull the puppet forward, while the rear arm hangs limp as if broken (Figure 60).

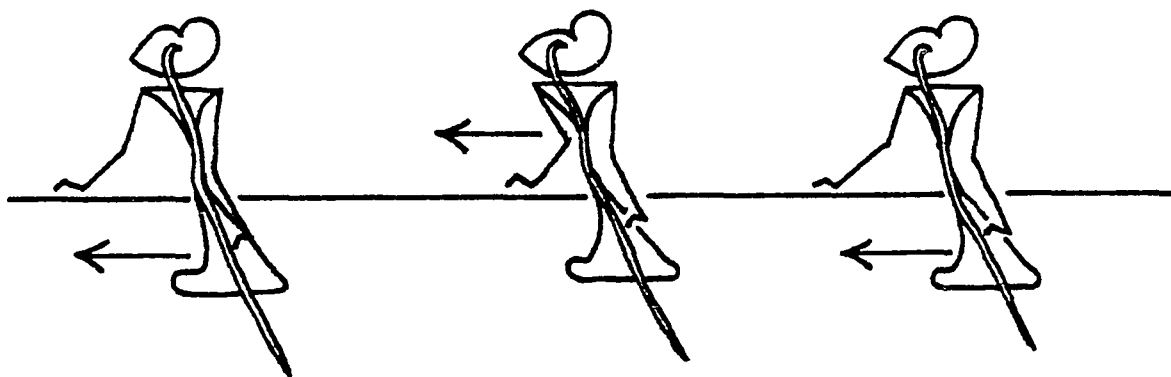


Figure 60.
One-armed crawl

A third crawling style has no arm movement. It is usually used for characters who are sent to sneak into an enemy stronghold. The puppet is passed quickly across the screen several times, as it would be in a normal walking or running scene, but is held in the tilted, semi-prone position which indicates a crawling movement.

Dancing

Most dancing found in wayang kulit uses exaggerated and highly animated movements performed to the accompaniment of

gamelan music, including syncopated drum beats.¹¹ The characters swing their arms in wide, sweeping arcs, or twirl them around and around. They joggle up and down, spin in place, or dance at a precarious angle as if about to fall on their faces. The movements are intentionally and decidedly comic and generally are used only during special interludes between the important scenes of the play.

Flying

Characters who can fly usually stamp their feet sharply on the ground as they propel themselves backwards into the air. They rise quickly on a diagonal line, their faces tilted downward as they continue backing higher in the sky. After two or three diagonal passes, they reach sufficient "altitude" to begin their journey.

Flying puppets are held almost seventy-five centimeters above the ground line (Figure 61). They cross the screen in long sweeping movements or sometimes with short staccato jerks, almost as if invisible wings were propelling them aloft. Characters may indicate a change of altitude by

¹¹This statement is true for dances performed by standard wayang characters. It does not include the dignified and refined female dances of the srimpi (a term for a type of court dancer and its dancer) and golek (doll) puppets. Both of these special puppets, when used, dance only one time during the performance. Both are novel in that they have moveable torsos and heads. The srimpi dancer is jointed at the neck and waist and can perform delicate undulating movements. The golek dancer is a three-dimensional doll puppet borrowed from wayang golek, a theatre form that evolved from wayang kulit. The doll puppet is used only at the end of the performance and is considered something of a novelty.



Figures 61, 62, 63.
Flight

tilting backward (to ascend) or forward (to descend) and moving diagonally across the screen one or more times (Figures 62 and 63).¹² After resuming the normal position for level flight, they may hover briefly while surveying the earth below before continuing their journey.

To land, characters descend in the standard manner, starting high at one side of the screen and crossing to the lower corner at the opposite side. On the final pass, they will resume their normal standing position and settle gently to the earth.

The character best known for his flying movements is Gathutkaca, the powerful son of Bima. Gathutkaca soars

¹²The ground line ceases to function when puppets rise or descend. Once horizontal flight is re-established, it becomes an abstraction of the distant horizon.

across the screen like a falcon, hovering and darting in and out of the clouds. He is especially adept at delivering devastating blows from the sky and snatching kidnapped princesses from the hands of their abductors.

Riding

Carriages, horses, elephants, tigers, and an occasional anachronistic bicycle or motorcycle are ridden by wayang characters. The mode of transportation is usually fixed by tradition--either a certain animal for a specific character, or a certain vehicle for a particular section of the play.¹³ Irrespective of vehicle or animal, the standard entering or mounting procedures are similar. The character is lifted five to ten centimeters as if stepping in a stirrup or mounting a stool, and is placed against the horse (for example). The character always overlaps the other puppet on the outside and the two figures are moved together.

Each mode of transportation has its own distinctive style of movement. Carriages are for characters of high rank and are pulled by a team of horses along the ground or, in special cases, through the air, swiftly and smoothly, as befitting a royal coach.

There are several movement patterns designed specifically for characters on horseback that duplicate the high-stepping

¹³A carriage scene and horseback riding scene are part of wayang kulit's traditional dramatic structure. See Pedhalangan Ngayogyakarta, p. 163 and p. 191, and Brandon, On Thrones of Gold, p. 22.



Figure 64.
Horseback riding

Figure 65
Elephant riding

prancing and rearing of a spirited show horse. The rider rocks back and forth in the saddle, holding the pommel with his front hand (Figure 64). Occasionally the horse bucks, rears, and bolts offscreen as it gallops away.

Elephants carry their riders high on their backs as they lumber across the screen (Figure 65). Tigers and other animals also walk or run in a style approximating the movements of the particular animal.

Bicycles and motorcycles are used for comic effect and continually break down. For example, a series of flat tires, broken chains, bad spark plugs, and other minor disasters befall the rider until, in exasperation, he hefts the machine on his back and stomps offscreen.

Battles

The thirty-two battle scenarios taught at the Habirandha school for dhalang provide the majority of movements in Ngayogyakarta style wayang kulit. Different types of lunging, throwing, stabbing, killing, and falling movements are used in each battle. For purposes of clarity, I have grouped them under four major headings. General movements are included under sections on Attacking, Avoiding, and Falling. The concluding section is a description of specialty movements commonly used by specific characters or character types.

Attacking

After an initial verbal confrontation that precipitates the battle, characters attack one another in a series of choreographed movement sequences. Several types of restraining movements may be employed as combatants grasp (nyepeng) each other by the head (sirah), hand (tangan), or chest (jaya) as they prepare to deliver their blows (Figures 66 and 67). One of the holding movements, called nyikep, is a bear hug in which the aggressor is placed over his opponent as they wrestle together (Figure 68). Restraining movements are used primarily to stop the onslaught of an opponent or to steady him before striking, kicking, or throwing him to the ground.



Figure 66.
Grasping an opponent by the chest (nyepeng jaya)



Figure 67.
Grasping an opponent's head (nyepeng sirah)



Figure 68.
Wrestling: bear hug (nyikep)

Characters lift (njunjung) their opponents high in the air before smashing them onto the ground (mbanting) and throwing them away (mbucal). They grasp each other by the waist or hand and engage in a tug-of-war called cangklet-cengkah (Figure 69), and sometimes dash one another to the earth (mbanting-binanting) as they struggle. Pushing and pulling movements are also used to shove an opponent's face into the ground (Figure 70) or to yank (nglarak) him to his knees so he can be hit with greater ease.



Figure 69.
Tug-of-war
(cangklet-cengkah)

Figure 70.
Shoving face
into the ground

Among the most aggressive battle movements are those used when characters lunge at one another as they attempt to strike each other. They streak forward with forearms outstretched, aimed at the opponent's head or chest. For the ngantem striking movement the aggressor is tilted back to thrust the front hand as far in front of the puppet as possible and is lifted off the ground in order that the hand reach the other puppet's head (Figure 71). The effect is that of a high, leaping blow similar to those used in pencak (the Indonesian martial art analogous to karate and tai chi). To increase the impression of violence and power, either or both of the attacking puppet's arms can be released as it hurtles forward. The movements are called nyaut, in which the forearm is released, and ngepruk, in which both arms

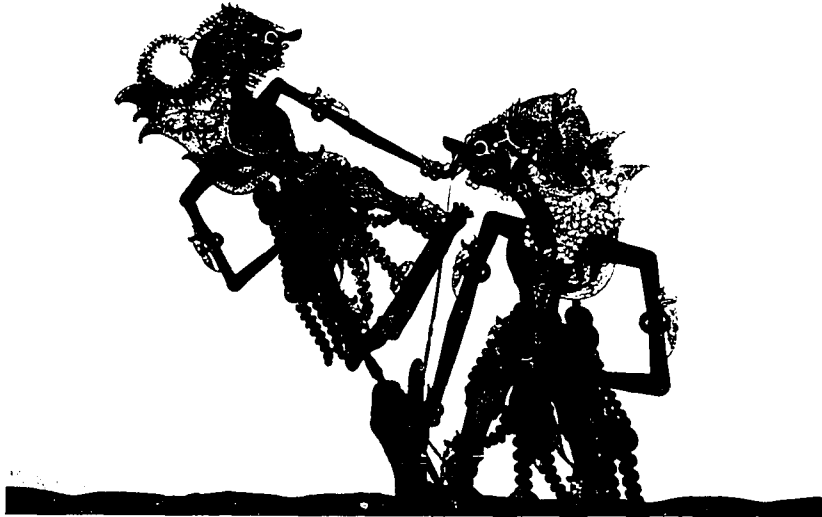


Figure 71.
Leaping strike (ngantem)

are released. The forward motion of the puppet is suddenly halted and the arm or arms continue to fly toward the enemy. They reach their maximum extensions just as they overlap the other puppet's head and snap back as if bouncing off of its face.

Perhaps the most beautiful and intricate use of fighting technique is found in the traditional battle between a young heroic knight (usually Arjuna or one of his sons) and a series of forest ogres. In Ngayogyakarta it is called the "battle with thieves" (perang begal).¹⁴ In the course of battle the hero's arms are flipped forward and backward in

¹⁴Another common term for the battle, used more frequently in Surakarta, is the "flower battle" (perang kembang). The term reflects the beauty of the movements and an appreciation of the dhalang's skills.

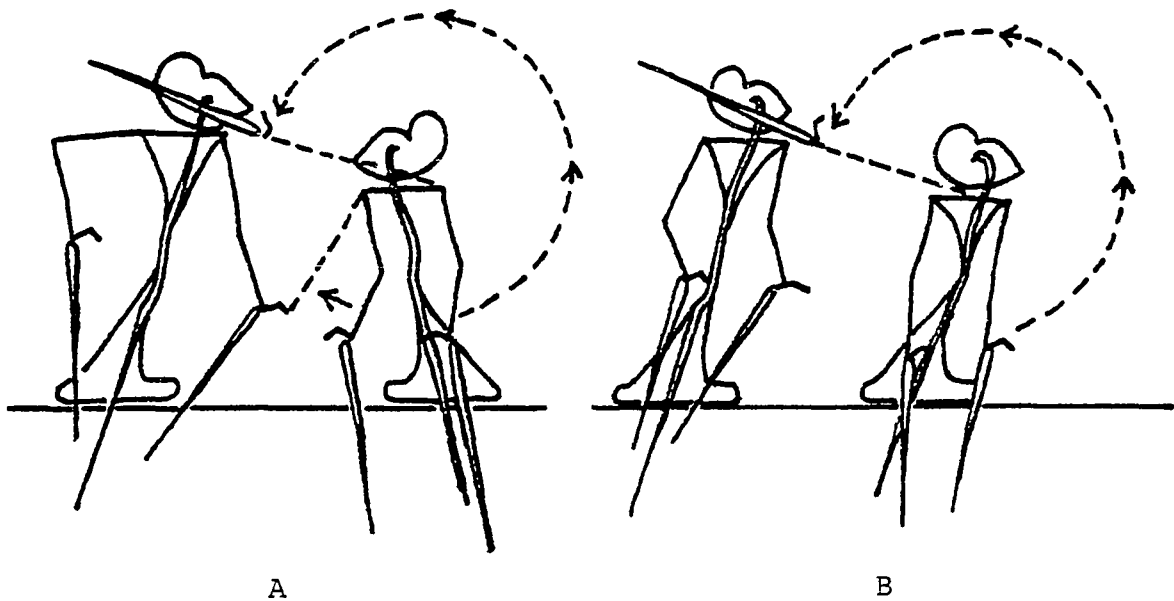


Figure 72.
Examples of perang tuding movements

full 360 degree arcs, causing the tuding to come crashing down on the hapless ogres' heads (Figure 72). The imaginative use of the arm sticks has resulted in the battle also being known as the perang tuding. Over a dozen different arm movements used only in the perang begal are taught by Habirandha instructors.¹⁵

There are also softer striking movements delivered from a standing position called nempiling, and women sometimes use light slaps, napuk, to the mouths of their opponents--especially when fighting excessively amorous suitors. Characters also leap at one another in unsuccessful attempts to hit or hold their opponents. Nubruk is an unsuccessful striking movement used frequently by most characters. The

¹⁵There are no specific terms used to identify perang tuding movements.

attacking figure leaps at his opponent with an outstretched forearm, but fails to land the blow. In a movement sequence called mlangkah kaping kalih, one character may pass completely behind another and then leap at him from behind.

Characters may simultaneously lunge past one another in a movement called jeblosan, and in one of the most spectacular movements, called jeblosan linton, the dhalang literally throws the puppets at one another and completely releases them from his hands. The puppets cross in mid-air and are caught, turned, and thrown once more in order to resume their original positions.

In wayang kulit, kicking an opponent, whether standing or fallen, is a legitimate fighting technique.¹⁶ Kicks may be delivered from ground level or from the air. Since the legs of a wayang puppet are not articulated, a kick from ground level requires that the puppet be lifted quite high and tilted backwards almost forty-five degrees in order for its foot to reach an opponent's head (Figure 73). The movement is called ndugang. More sedate kicking movements called binten are used when exchanging a series of kicks to the knees. The nendhang kick is a short, chopping blow to the head or body of a fallen opponent.

To execute a leaping kick (it has no specific name) the dhalang begins the movement with the attacking puppet offscreen

¹⁶Warriors will not strike an unconscious opponent, however.

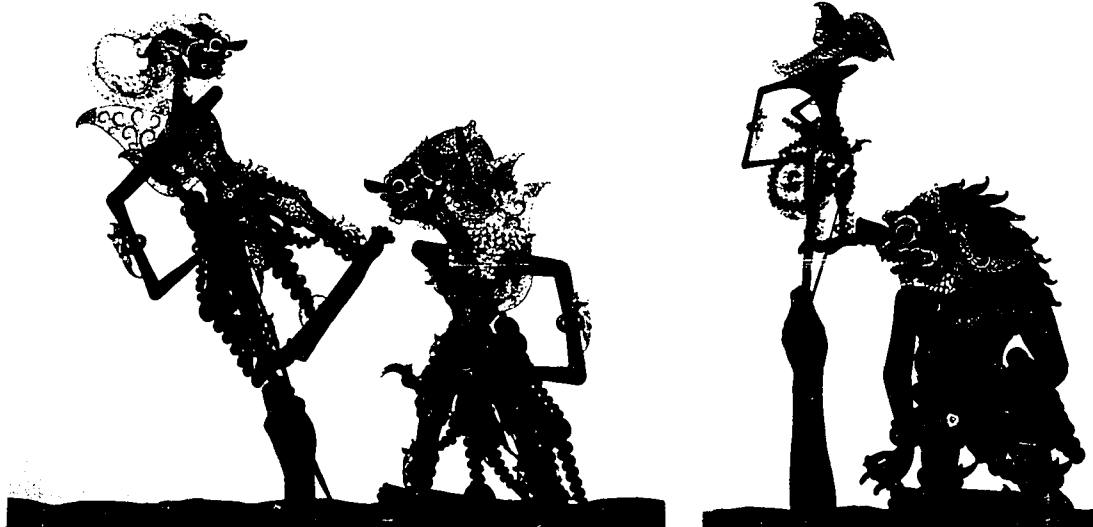


Figure 73.
Kicking from ground level (ndugang)

Figure 74.
Kicking from above

and the blow is delivered as the puppet is descending (Figure 74). Only Gathutkaca regularly uses the nyamber movement, a flying kick delivered to the opponent's head while soaring through the sky.

Proficiency in the use of weapons is a skill cultivated by all kesatriya (warriors of the ruling class) characters. In twenty-seven of the thirty-two battles, one or both combatants are directed to use a weapon after an initial skirmish or hand-to-hand fighting. Characters may choose from one of thirty-five different kinds and sizes of daggers, arrows, clubs, maces, and lances that are part of a standard set of wayang puppets.¹⁷

¹⁷Sajid, pp. 40-43.

Daggers (keris) are placed in puppets' front hands with the dagger stick running parallel with the front tuding. The characters then lunge and stab (nyuduk) at one another. In inconclusive battles, one character is eventually disarmed and flees the battlefield. To depict a character being seriously wounded, the blade is thrust between the screen and the puppet's body. The hilt of the dagger is in front of the victim, while the tip of the blade can be seen protruding from his back (Figure 75).



Figure 75.
Stabbing (nyuduk)

Some characters twirl and spin their daggers like six-shooters in a fashion reminiscent of Hopalong Cassidy and Roy Rogers. The humanoid ogre Cakil is famous for this kind of bravado display. Unfortunately, for him, his skill in battle does not equal his showmanship, and his opponent usually plucks the weapon out of his hand and runs him through.

When a character shoots an arrow (ngasta jemparing), the arrow is drawn from an imaginary quiver and the actions of aiming and releasing it are exquisitely mimed. The character holds the shaft with both hands. The rear hand draws back as if pulling the bowstring taut (Figure 75). The arrow moves back, stops, and then abruptly speeds forward across the screen. The movements used to position, aim, and fire the arrow are slow and graceful; in vivid contrast, the weapon moves with swift and deadly efficiency.

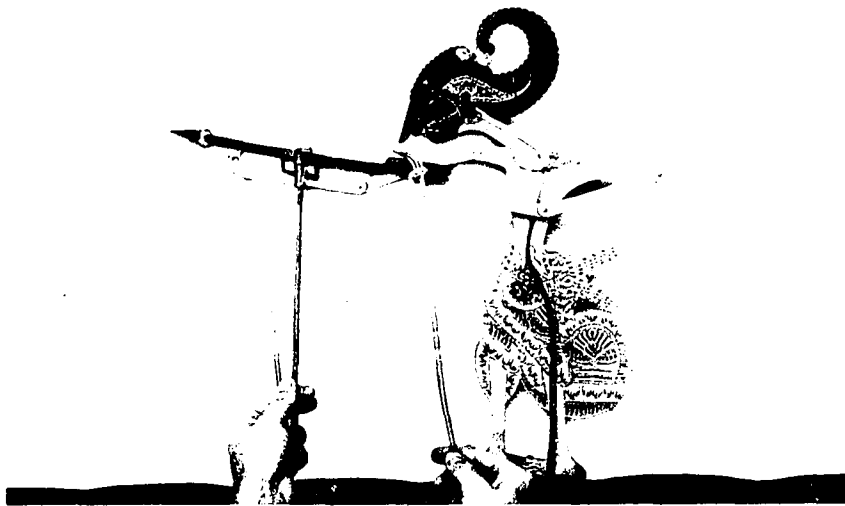


Figure 76.
Shooting an arrow (ngasta jemparing)

Clubs and maces are used by large characters, who are able to handle them with ease. These are potentially lethal weapons if smashed against an opponent's head or chest with appropriate skill and force. More often than not, however, clubs are used in comic scenes with brave, but somewhat stupid, combatants. Blows seem to have little effect as

the characters voluntarily offer their heads (ngulungaken sirah) and backs as open targets. Eventually, the hardest-headed warrior survives as his addle-brained opponent flees or is beaten senseless.

In every wayang performance the resolution of the plot requires the death of several characters. They may be killed by one of the blows or kicks previously described; by stabbing with a dagger; or by shooting with an arrow. In addition, there are special killing techniques used by specific characters, such as snapping an opponent's neck (mothol--used by Gathutkaca), disemboweling with a huge, razor-sharp thumbnail called a pancanaka (used by Bima), and spitting poison into their eyes (nyembur--used by Antareja, a second son of Bima).

Avoiding

Characters may avoid being hit either by dodging (endha) or evading (ical). In wayang performance a distinction is made between these two actions.

Dodging movements entail slight shifts of position that enable the defender to elude his opponent while remaining in the same general space. For example, a wayang figure may dodge by ducking forward with a slight incline of the body, or may be lowered to a kneeling position to avoid a blow. Characters may also side-step by quickly moving away from the screen as the attacker passes to the inside. Each of these movements requires the avoiding puppet be moved only a few centimeters. They convey the impression that the

character is quick, nimble, and composed.

An evading character leaps backwards as he is about to be struck, and the movement carries him completely offscreen. The attacking figure normally follows after the evading character and the two meet on a different part of the battlefield to continue their fighting.

Characters may also avoid being struck on the face or body by blocking the blows before they land (nangkis). This is normally done by deflecting the attacker's hand or weapon with rapid flicks of the defender's elbow. An exceptionally effective example of a blocking movement occurs when an unarmed character defends himself against a dagger-wielding opponent. As the attacking figure thrusts and jabs, the defender snaps his elbow in and out with each lunge (Figure 77). The movement may be done using the front elbow or, to show disdain for his enemy, the character may turn his back on his opponent as he blocks the thrusts with his rear elbow. The same blocking movement may be used to deflect an arrow, club, or other weapon (Figure 78).



Figure 77.
Blocking opponent with
an elbow (nangkis)



Figure 78.
Blocking an arrow

Falling

There are a dozen distinctive ways a character may fall (rebah or dhawah) to the ground. The specific movement depends on character type and whether the puppet was knocked or pulled down, thrown or kicked offscreen, or perhaps blown through the air.

In the majority of cases, characters fall swiftly to the ground, emphasizing the force and violence of the impact. They may land on their face (dhawah krungkep or dhawah konsep), back (dhawah klumah) or hip (dhawah kantep). Some spin and tumble in the air as they fall to earth (dhawah njempalik), or roll along the ground (dhawah ngglundhung) like a rubber ball.

A few puppets may fall slowly, even gently. Certain characters, having been thrown violently through the air, always land softly on their feet (dhawah mengker, noleh). They seem to float to the ground. If a character is knocked unconscious or killed, his falling movement is called pejah (literally "smashed" or "broken") regardless of how he falls to the ground.

Comic characters sometimes fall in slow motion. The character is struck sharply with a fist or club. For a brief moment he stands motionless, as if unaware that anything has happened to him, and then begins an exceptionally slow fall backwards onto the ground. One can almost see his glazed eyes and an idiotic smirk on his lips as he passes out.

Specialty Movements

Some movements in wayang kulit are unique to one or two types of characters.¹⁸ The majority of these are actions of ogres and are called giro. They occur primarily during a battle or as a prelude to fighting. They are frequently exaggerated, even frenzied, movements that are used for comic effect. The most common of these are somersaulting (njempalik), rolling frantically across the ground or spinning in the air (ulap-ulap), eating the earth like a rabid animal, and spitting or throwing rocks, branches, and dirt at an enemy.

These are the movements of a character running amok. When in this state of hysterical anger or fear, a character may bite himself on his hands (tanganipun cakot) and arms as he writhes on the ground. When under more control, these same figures may hold their opponents in their jaws (ing-gahaken) and then spit them away (kipataken).

Some characters can send an adversary flying through the air by expelling a powerful burst of air from their lungs (nggetak), while others need only gently puff (ndamu) at their enemies to achieve the same effect.

Specialty movements, and most of those previously described, are used by dhalang to accent the personality and character traits of the wayang figures. The following

¹⁸ Specialty puppets such as the srimpi and golek dancers, whose movements cannot be duplicated by other puppets, do not represent major character types and are, therefore, excluded from this section.

chapter is a discussion of the relationship between movement and the major types of characters found in Javanese shadow theatre.

CHAPTER VI

THE FUNCTION OF MOVEMENT IN CHARACTERIZATION

Types of Characters

Character type is determined primarily by the iconographic features of wayang figures. The most important determinants are body size--of which there are four major styles; eye shape--seven major categories; type of mouth--three styles; and tilt of the head--four positions. Other important features include the puppet's size and physique, gaze, stance, shape of the nose, hair style, and adornment.¹ In all, there are over fifty variants included in wayang's iconographic system.

Considering the numerous combinations of features that are possible, it is not surprising to find that Javanese have devised several methods of classifying wayang figures. For example, Moerdowo, in Reflections on Indonesian Art and Culture, classifies puppets according to rank, sex, and generic origin.² Sajid and Nojowironko indicate puppet divisions based on where the puppets are kept during performance: wayang simpingan are figures placed on the

¹Several Javanese writers identify puppet iconography. The most important are Sulardi, pp. 1-40; Nojowironko, pp. 51-55; and Sajid, pp. 73-77. Also see R. L. Mellema, Wayang Puppets: Carving, Colouring, and Symbolism, trans. Mantle Hood, Royal Tropical Institute Department of Cultural and Physical Anthropology No. 48 (Amsterdam, Royal Tropical Institute), pp. 10-44.

²Moerdowo, Reflections on Indonesian Arts and Culture (Surabaya: Permata, 1963), p. 181.

simpingan display and are arranged by size, hair style, and tilt of the face. Others kept in the storage box or on bamboo frames at the dhalang's side are called wayang dhudhahan ("taken-out" wayang) or wayang dugangan ("kicking" wayang).³

These, and other systems for grouping puppets according to function, are described by writers on wayang kulit. However, of primary concern to the dhalang is a system that identifies specific character types as they reflect personality and determine behavior.

Teachers at the Habirandha school for dhalang identify seven major character types, each associated with a specific, identifiable personality. Two types are "refined" (alus) puppets; luruh (a reserved and polite personality), in which the puppet's gaze is down, and lanyap (a more aggressive type), in which the gaze is straight out. The others are gagah (muscular), gusen ("gummed" of the muscular type), danawa (ogres and giants), wanara/rewanda (simians), and dhagelan (clown-servants).⁴ (See Figures 79-84, pp. 118-119.) Each category is comprised of puppets possessing similar physical characteristics as follows:

³See Sajid, pp. 77-79, and Nojowironko, pp. 53-54.

⁴A further refinement of this system may include the kedhelen (soybean-eyed) puppets that are a blend of alus and gagah features. Since kedhelen movements are virtually identical to those of the gagah puppets, these puppets are included within the gagah category for the purpose of this dissertation. The reader may also wish to refer to Nojowironko, pp. 54-55, to compare the Surakarta and Ngayogyakarta systems of identifying character type. Except for terminology differences, they are essentially alike.

Luruh and lanyap. These puppets have equally small body sizes. The body is slender, with a narrow torso and hip--almost feminine in appearance. The eye is thin and narrow, resembling a grain of rice (gabahan). The puppet's nose also is thin, small, and sharply pointed (wali miring). The mouth is closed, with narrow lips pressed lightly together (salitan).

The only physical difference between luruh and lanyap puppets is the tilt of the face. Luruh puppets have a lowered gaze and look politely down at the ground. The term that identifies the position is luruh which provides the name of the character type.

Lanyap puppets have also inherited the term which refers to their facial position. The lanyap gaze is one that is upturned, usually facing straight out.

Female puppets, except clown-servants and ogresses, are either luruh or lanyap and have the same physical features as their male counterparts. The bodies of female puppets are slightly smaller and more delicate than the typical refined male.

Gagah. Gagah puppets are named after their strong, muscular (gagah) bodies. The bodies may be of medium or large size and have a fullness that reflects their power. A gagah figure has a completely rounded eye (thelengan) and a nose resembling a small machete (bentulan). The mouth is of the closed, salitan, variety and the gaze may be low, medium, or forward.

Gusen. Gusen figures have rather idiotic or smirking grins that expose their red gums (gusen). Their bodies are between medium and large build but are thicker than the typical gagah body. Gusen puppets have round, thelengan eyes and a nose of the machete style (pangotan--a type of large machete). Their faces tilt toward the sky in an exaggerated upturned gaze called langak.

Danawa. Ogre puppets have the largest bodies of the seven character types. The term used to identify the body is the same as for the ogre himself. Danawa bodies are tall, heavily layered with fat, and matted with coarse black hair. Ogres' eyes are round and bulging (plelengan) as if they all suffered from glaucoma. Their faces are generally upturned and their noses are fat and gross like the inside of a mango (pelokan). Danawa puppets have wide gaping mouths (prengesan) that reveal large, canine-like fangs jutting over their lips.

Wanara/rewanda. Monkeys are distinguished by two features. They have long tails that curl behind them, and their faces are distinctly simian in nature, with jutting jaws and lips and flat little noses. Their mouths are similar to those of the ogres. They may be open wide, revealing two rows of sharp teeth, or closed with only one protruding fang jutting over the lower jaw. The eyes and bodies of monkey characters are essentially the same as those of the gagah puppets. Eyes are round and bodies are of medium gagah build.

Dhagelan. This clown-servant division is the most diversified category in wayang kulit. Individually, dhagelan puppets differ from one another as much as they differ from other character types as a group. No two are alike, nor does any individual clown-servant resemble any of the human or non-human characters.

Comic grotesqueness is the characteristic that unifies dhagelan puppets. Each puppet is remarkable for one or more of its physical traits. Semar, the most beloved clown-servant in wayang, has huge buttocks and the breasts of a woman. His oldest son, Gareng, is lame, has crooked arms, crossed eyes, and a nose shaped like a pomegranate. Gareng's younger brother, Petruk, is extremely tall, with a protruding belly and a nose resembling a cucumber. The youngest of the sons, Bagong, has a large head, looks as if his face has been struck with a flat-iron, and has a "chicken-tail" (bruton) nose. Other clown-servants are equally unusual.



Figure 79. Luruh and lanyap

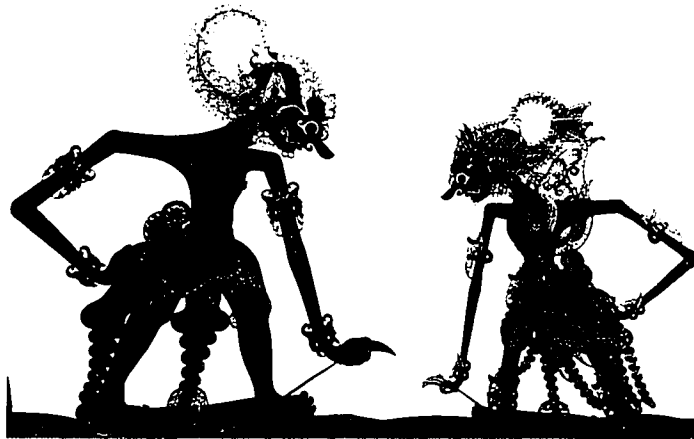


Figure 80. Gagah



Figure 81. Gusen

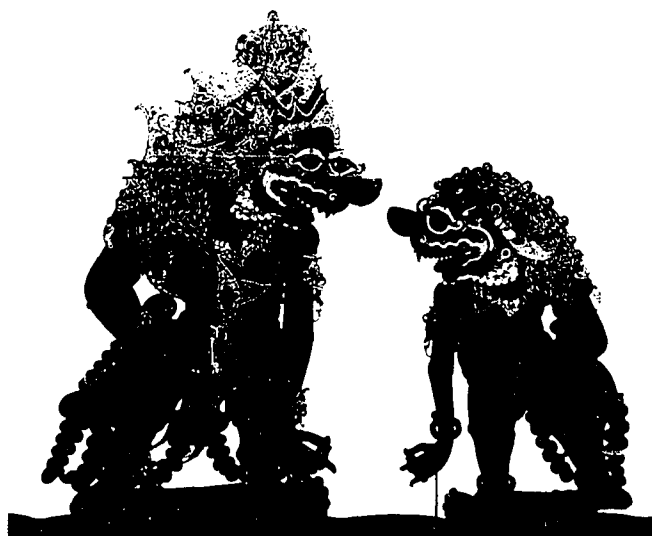


Figure 82. Danawa



Figure 83. Wanara/rewanda



Figure 84. Dhagelan

Characterization through Movement⁵Polite--Refined Knight (Luruh)General Movements

Refinement, dignity, and humility are reflected in the luruh character's bearing and behavior. In audience with kings or respected elders he kneels and sits in a subservient position on the lower deboq. If a luruh character is exceptionally polite, he will kneel with his arms straight down, crossed at the wrists (angapurancang) rather than on the ground line in the customary makidhupuh arrangement.

At court or at a mountain-top hermitage, upon entering the scene the luruh character makes the standard greeting, lifting his hands to his nose (sembah ratu), and crawls (lampah dhodhok) toward the king or seer. Being careful not to allow his head to reach the level of the honored character, the luruh knight makes another sembah. He may heighten the effect of the gesture by holding his hands at his nose as he bows forward, touching his forehead against the other puppet's knees or feet. The movement is slow and graceful as is befitting a refined kesatriya. There is also a gentleness in the movement that is reflected in most of the luruh character's actions. When the king or seer is the father or grandfather of the character, the kneeling position and lowered head establish an atmosphere of both respect and filial devotion

⁵The following discussion includes numerous references to puppet arm positions. These positions are illustrated in Appendix C, which can be folded out for reference while reading the descriptions.

In assemblages with characters of lesser rank, the luruh puppet may be placed on the upper debog, his arms in the very polite angapurancang position. When confronted by adversaries on the battlefield, the luruh character shows few outward signs of anger or aggravation. As in court scenes, his gestures remain slow and controlled. His front hand is moved only a few centimeters as he speaks. His hands, however, are no longer crossed in a polite and demure manner. Instead, a more neutral stance is assumed, and the arms hang straight at his sides in the anjujur position. The character appears courteous, but without the attitude of deference that accompanies the more polite stance.

Occasionally a dhalang may use a luruh character's humility as part of a comic scene. Arjuna, probably the most revered of all luruh figures, and his beloved uncle, Kresna, meet. Kresna is disguised as a foreigner or aggressive intruder and goads the unsuspecting young knight into battle. A fierce exchange of blows ensues until, midway through the fight, Kresna resumes his truthful identity. Arjuna, who has been standing and fighting on the upper debog immediately lowers himself as he realizes the true identity of his imaginary foe. Kresna laughingly brings the younger character to the upper debog several times only to have Arjuna immediately return to the lower position in embarrassment and shame (for having assaulted a respected elder). Audiences invariably respond with warm laughter as the knight repeatedly

refuses to accept the generosity of the older character. The hero has been duped and his insistence on staying on the lower deboq shows his awareness of the fact as well as his refinement.

In transition scenes when luruh characters cross the screen, they walk using one of two standard walking styles. The most refined walk is the "walk without a swinging arm" (lampah mboten lembehan). In its simplest version, the puppet's arms are at its sides (angapurancang) and it slowly moves across the screen in a smooth, gliding motion. The character seems almost in meditation as he continues his journey. A second version of the walk is used when the character is unhurried but is less tranquil than in the previous example. The dhalang holds the arms in the anjujur position by manipulating both arm rods, or tuding, in one hand and the body control rod, gapit, in the other. The movement is slow and stately and is often used for luruh kings as they enter an audience hall.

Luruh characters also use the "walking with a swinging arm" (lampah lembehan). There are several versions of the walk. Typically, the rear arm is straight down, its tuding held together with the gapit. The front arm also remains straight, but is swung gently to and fro as the puppet is moved across the screen (Figure 85). The arm movement and the lateral movement of the puppet is very slow and controlled. The walking style is used frequently when a luruh

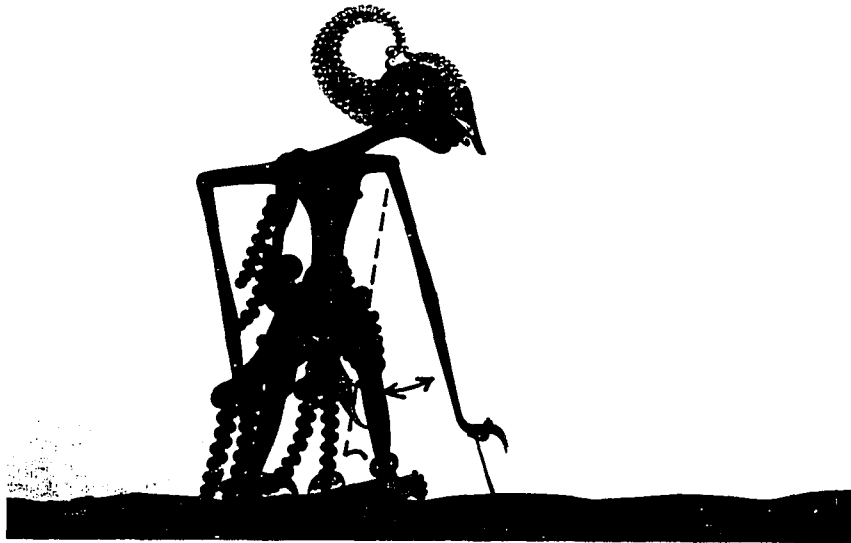


Figure 85.
Slow lampah lembehan walk

character, usually Arjuna or one of his sons, is leaving a hermitage and walks through an overgrown forest filled with demons and ogres. The contrast between the forbidding jungle (vividly described by the dhalang's narration) and the light, almost carefree, quality of the character's walking style emphasizes the hero's bravery and indifference to real and imagined dangers.

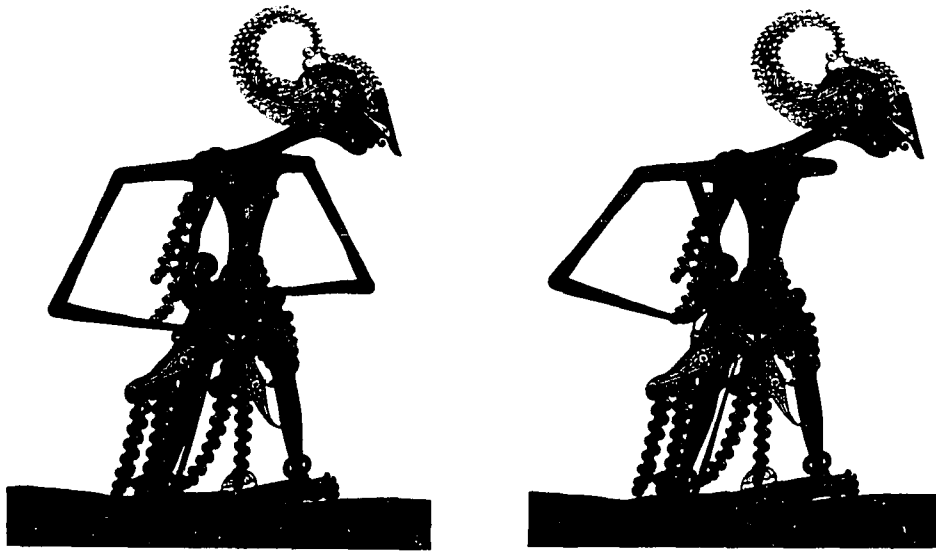
A luruh character moves with greater determination in serious or grave situations. A modified version of the lampah lembehan walk is then used. The arm is moved at a faster speed than before, and it bends slightly at the elbow at the apex of its swing to front and rear (Figure 86). The relative speed and extension of the arm reflects the urgency of the situation. At its maximum height, the front hand may be raised fifty or sixty degrees from vertical.



Figure 86.
Animated lampah lembehan walk

When great distances must be travelled or in urgent situations, some luruh characters use magic powers to fly through the air or run swiftly across the screen. These are the fastest non-combat movements for a luruh puppet. The character flies with his elbows bent to the outside, hands at the waist (malang kerik B). He glides across the screen approximately fifty centimeters above the ground line with fluid, unhurried motions. When landing, the character slows before touching the ground and settles gently to the earth.

Running is perhaps the most atypical luruh movement. It is used for chase scenes and occasionally when a character is returning to battle. The puppet's arms may be held in the malang kerik B position as used for flying, or the front elbow may be tucked to the inside (malang kadhak A). (See



Figures 87, 88, 89
Luruh running positions

Figures 87, 88, and 89.) In the first position, the puppet glides across the screen moving slightly faster than for normal walking movements.

Malang kadhak positions are used in scenes of great urgency. The aerodynamic rear thrust of the elbows conveys a sense of speed and forward movement. Rather than gliding

across the screen, the puppet moves quickly in a series of steps, as if his feet were lightly touching the ground.

Under the most trying conditions, however, luruh characters are in command of their emotional and mental faculties. Whether walking, flying, or running, their physical movements appear deliberate and unhurried, reflecting their self-control and mastery of the situation. Nowhere is this more evident than in battle scenes.

Combat movements for luruh characters will be described under the lanyap section which follows.

Aggressive--Refined Knight (Lanyap)

General Movements

Lanyap characters are a blend of refinement and aggression. Noted especially for their excitable nature, they are easily aroused to anger and pursue their goals (and opponents) with zest. Some lanyap figures exhibit their energy as eagerness or even impetuosity, but more typically they are temperamental, combative, and even abrasive.

Generally their movements are brisk and sharp. The most subdued lanyap characters are older kings on whom time and position have exerted a calming influence. Lanyap kings enter audience hall scenes standing with their arms either straight down at their sides (anujur), or in a stronger, more forceful position with their rear elbow bent backwards and the hand resting on the hip (mathentheng A). The second position is more reflective of lanyap personality.

Kresna is the prime example of a lanyap ruler. He enters with both arms down, in a relaxed, straight position. Once he is "seated" and placed securely in the banana log facing his court officials and guests, his rear arm is lifted and placed on his hip.⁶

Lanyap characters who come to the audience hall to pay homage to the king, enter quickly into the playing space. There is nothing languid or casual in their movements, and they move with a surety typical of lanyap puppets. In the presence of a king they obey all rules of court protocol and propriety. Kneeling, they approach the king by crawling in lampah dhodhok fashion across the floor. When lanyap figures crawl, their movements are slightly faster than those used by luruh characters, but not so brisk as to suggest impatience or impoliteness to the king.

Most lanyap characters honor the king with the standard two-handed sembah ratu. The hands are moved quickly but smoothly to the nose and then lowered. Lanyap kings may respond to such greetings by briefly raising their front hand, or they may use the two-handed "thumbs-up" gesture that directs the other character to be seated. This two-handed gesture is used only by lanyap alus and gagah kings.

⁶This is the most typical entrance technique for Kresna. If he is meeting a highly respected guest such as Yudhisthira or an older king, however, Kresna will leave his arms hanging straight down in the anjujur position.

The warm and affectionate gesture of brushing a young suppliant's hair from his forehead used sometimes for luruh wayang figures may also be used for lanyap characters. It is, however, employed less frequently for lanyap figures and may be changed to a playful slap in reprimand for an improper response to a question.⁷ This rough comic byplay is common for the more aggressive character types. It would almost never be used for luruh alus puppets.

After greeting the king, the lanyap courtier turns and crawls to his designated place and is planted on the lower banana log. His hands are placed on the ground line in front of him or straight down and crossed at the wrists.

Exceptionally strong-willed lanyap figures, of which Karna is the best example, enter standing, do not cross to the king, and may use the militaristic one-handed salute (sembah karna) in place of the more polite two-handed greeting. These characters are placed in the upper debog with their rear hands on their hips, often mirroring the strong position of a lanyap king. Such behavior would normally be reserved for lanyap puppets from kingdoms on unfriendly terms with the king, for it invariably creates tension and discord in the court.⁸

⁷This kind of behavior with lanyap characters is normally restricted to father and son relationships. It would be extraordinary if Kresna, for example, were to tease the fiery Kurawa ally, Karna, in this fashion.

⁸When Karna is in audience with the Kurawa king, Duryudana, his abrasiveness is tolerated without resentment, for the Kurawas know and are in need of his brilliant military skills.

In calm situations, lanyap characters gesture with short, staccato movements when speaking. Though brisk, the movements are controlled and deliberate. If disagreeable subjects are discussed or arguments arise, the gestures become rapid and the puppet's hand, which was previously raised no more than five or ten centimeters, may be lifted to chest level. When lanyap characters become enraged they may thrust their arms straight out as they violently shake their fists in an opponent's face (Figures 90, 91, 92).



Figures 90, 91, 92. Lanyap gestures

The animated behavior of lanyap characters is also revealed in the walking and running movements of these character types. They typically use only the lampah lembahan

style of walk, swinging their front arm back and forth in a lively manner. The arm movement and the speed with which the puppet is moved across the screen is faster than that used for luruh puppets, and the front arm is bent at the elbow as it reaches the apex of its arc forward and backward. This gives the puppet an angular quality as it moves across the screen, a quality that is further accented by the rear arm, which is held away from the body in the mathentheng C position. The extensions of the arms to the front and rear of the puppet allow small-bodied lanyap characters to occupy a substantial amount of screen space, in keeping with their energetic, expansive personalities.

Occasionally a lanyap character such as Samba, Kresna's son, is walked in this same basic position, but the front arm remains straight and the body of the puppet is tilted forward and backward in rhythm with the swinging arm (Figure 93).



Figure 93. Animated lanyap walk

The arm movement is as fast as used for the more common lanyap walking style, but the puppet's lateral movement is considerably slowed, thus keeping the character onscreen a relatively long time. This version of the lampah lembehan walk conveys a light, almost bouncy quality suitable for relaxed lanyap characters in carefree situations.

If lanyap characters run, they move very rapidly across the screen in one of two standard running positions. In the most common position, the puppet's rear arm is held away from its body and the front arm is forward at approximately a forty-five degree angle (mathentheng C). If the puppet must be manipulated with one hand, the dhalang may use a second position, bending the puppet's front elbow backward in the malang kadhak A arrangement.

In both cases, the characters take three or four quick steps as they spurt across the screen. The open stance of the first position conveys a sense of power, while the second version, with its streamlined, parallel elbow arrangement, is more compact and emphasizes speed and agility.

Luruh and lanyap characters of high status may travel by carriage. Lanyap troop commanders such as Samba frequently ride horseback while accompanying the army to battle, but luruh figures rarely mount animals of any kind.

Battle Movements⁹

In battles, luruh and lanyap characters maintain the dignity, control, and self-assurance they exhibit in court scenes. Luruh knights remain outwardly calm and composed despite insult or attack. The excitable lanyap characters are more aggressive than luruh in battle, but both character types are skilled warriors and are seldom defeated.¹⁰

Luruh and lanyap figures rarely initiate a battle. They may dodge the blow (endha) or momentarily withdraw offscreen (ical) to avoid being hit when attacked. The reticence of the refined characters to immediately jump into battle is reflected in the number of times they use the ical movement. In twelve battle scenarios taught at Habirandha, it occurs twenty-five times, nearly twice as often as for any other human or ogre character type.¹¹

Threatening movements such as shaking a fist in an opponent's face (ngundhamana), or warning him with an

⁹Luruh and lanyap alus puppets are both included in the refined category in the Habirandha battle scenarios. That system is followed here, and comparisons of significant differences between their two movement styles are noted. Fighting movements for refined gods and females are also mentioned at the end of the discussion of the more common kesatriya battles.

¹⁰The only defeats for refined characters in their twelve battle scenarios occur in the three instances when they fight each other.

¹¹The frequency of use data is drawn from Appendix A and is a summary of all movement used in the thirty-two battle scenarios taught at the Habirandha school for dhalang.

outstretched arm or pointed finger (sumbar or suraweyan) are common subsidiary battle movements. Refined characters, however, account for only three of fourteen occasions when this overtly aggressive display of emotion is employed, and two of the three times are designated for the excitable lanyap characters.¹²

Once the fighting has started in earnest, the two kinds of refined characters rely on skill and agility rather than mere physical power to defeat their enemy. They frequently avoid being hit by deftly side-stepping or spinning away from the intended blow. This is illustrated by the number of turning movements they use in the Habirandha battle scenarios. In the twelve battles in which refined characters appear, they use the mengker (to turn) and ngajengaken (to turn back) movements twenty-seven times. By way of comparison, in all twenty-five gagah, gusen, danawa, and wanara/rewanda battles these turning movements are used only twice more. Refined characters are also the only characters to use the ngankis blocking movements that require the elbow to be flicked in and out in rapid succession while blocking blows or weapons.

Luruh and lanyap characters are often thrown offscreen after being struck or grasped by their opponents. Perhaps

¹²Luruh figures are typically opposed by lanyap characters when two refined puppets engage in combat. For this reason, plus the fact that in most cases luruh alus characters are placed on the right (tengen) side of the screen, alus puppets on the left (kiwa) side of the screen will be considered as lanyap and all those on the right, as luruh.

because the small-bodied figures are light and easily thrown, or because they successfully avoid devastating and incapacitating blows, they are thrown, blown, and kicked high into the air more than twice as often as any other character type. Once in the air, they gracefully soar (kabur, kentas, or bablas) in a composed and relaxed upright position. They almost always land gently on their feet and return immediately to battle (dhawah mengker noleh). They are the only characters to use this movement.

When refined characters are knocked to the ground, stunned or unconscious, there are certain traditional regulations that determine the manner in which they fall. To begin with, luruh characters are rarely knocked down at all, while lanyap characters are subjected to this rough treatment much more frequently. When a luruh figure does fall, he is never supposed to fall face down. In the dozen battle scenarios in which a refined puppet is on the right side of the screen, therefore likely to be a luruh character, the luruh knight falls just twice: once unconscious (pejah), and once landing on his hip (dhawah kantep). By comparison, in the three battles when a refined figure is on screen left, and therefore probably lanyap, he is knocked unconscious one time, lands on his hip another, and falls face down (dhawah krungkep and dhawah kongsep) twice. It seems quite clear that the aggressive lanyap knights absorb more punishment than do the reserved luruh characters.

The attacking movements of refined characters are among the least violent in wayang kulit. Grasping and holding movements are frequently used in place of striking or kicking techniques. The shoving match in which opponents clasp hands and shove each other back and forth across the screen (cangklet-cengkah) is perhaps the least violent of all battle movement and is used almost exclusively by these characters. This is true also for the stronger version in which the characters lift each other into the air and throw one another onto the ground (banting-binanting). (Figure 94.)

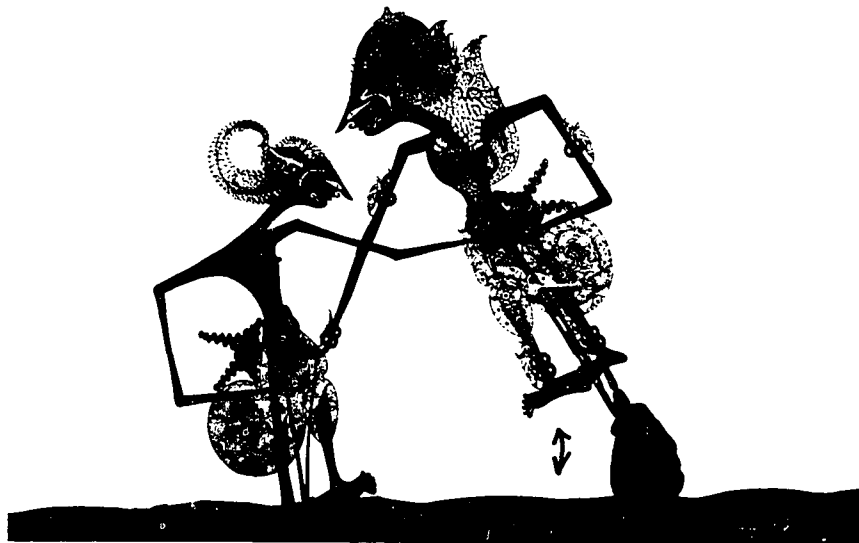


Figure 94.
Banting-binanting

Figures 95, 96, and 97 illustrate the typical grasping, lifting and throwing movement sequence called njunjung--mbanting--mbucal (lift--throw down--throw away).



Figures 95, 96, 97. Njunjung--mbanting--mbucal

Luruh characters use the movement but frequently omit the mbanting section, thus softening the impact considerably. Lanyap characters are obviously less generous than luruh since in two njunjung--mbanting--mbucal sequences they smash their opponents to the ground in both instances. In nine similar situations, luruh characters use the mbanting movement only four times.

The striking movements of refined figures are crisp and efficient. Luruh characters use the relatively light slapping blows (nempiling) that are as effective as the vigorous thrusts of the larger figures. As an opponent lunges forward, the luruh character merely reaches out with his front hand and delivers a stinging blow to the aggressor's face that knocks him to the ground. Occasionally, the luruh knight may reach out and grab his attacker's hand (nyepeng tangan) just as the blow is delivered. With a quick jerk, the opponent is pulled forward (nglarak) and then slapped to

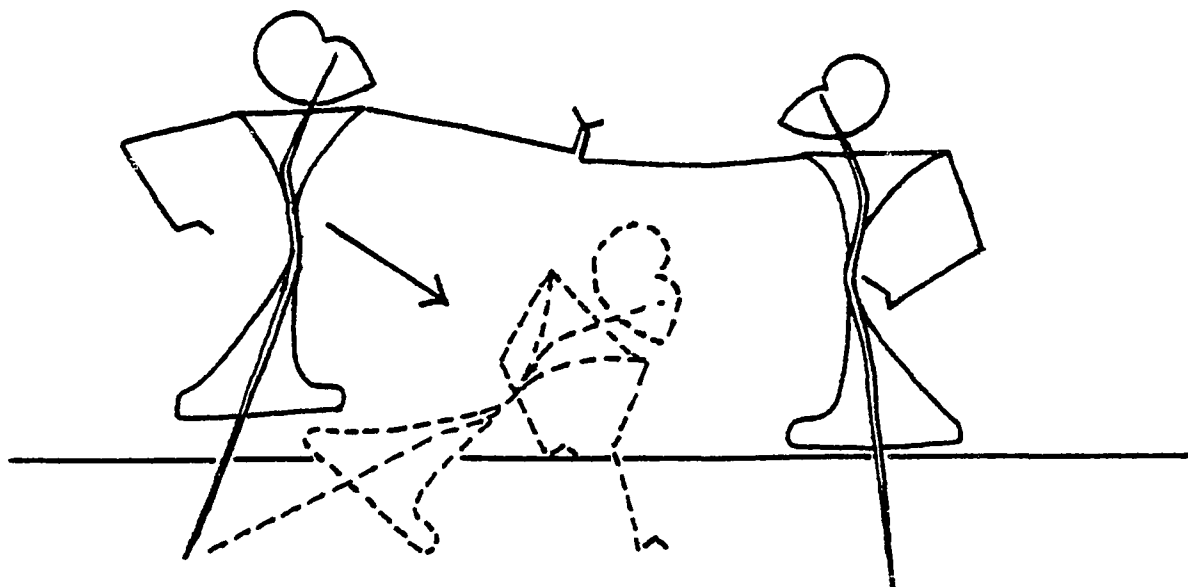


Figure 98.
 Holding (nyepeng tangan),
 yanking forward (nglarak)

the ground (Figure 98).¹³ The nempiling is deft and, although restrained, devastating to the opponent. It is used by luruh characters more than any other successful striking movement and is rarely used by other character types.¹⁴

Luruh figures frequently follow the nempiling slap with a short chopping kick to the fallen opponent's head. This is the nendhang kick, and it is normally used to shift the opponent's position so he will be more easily hit with the

¹³In the Habirandha battle scenarios the nglarak movement is used by gagah characters only. In actual performance the move is used by refined characters as well, and my comments in the text reflect this fact.

¹⁴The most common striking movement is the "missed" strike, called nubruk, used by every character type.

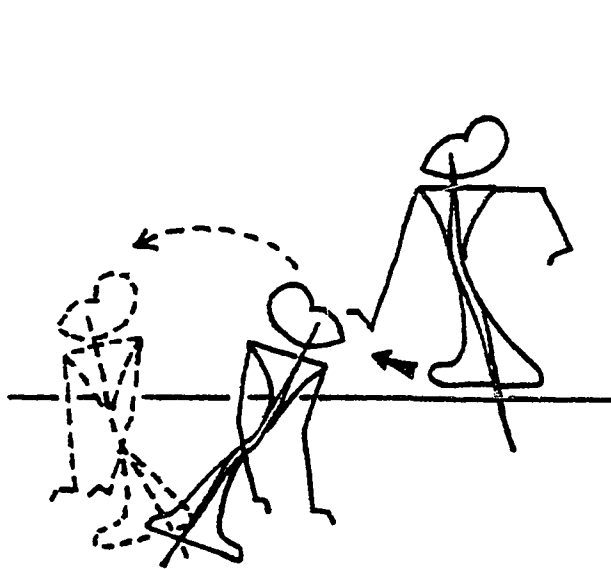


Figure 99.
Nendhang kicking movement

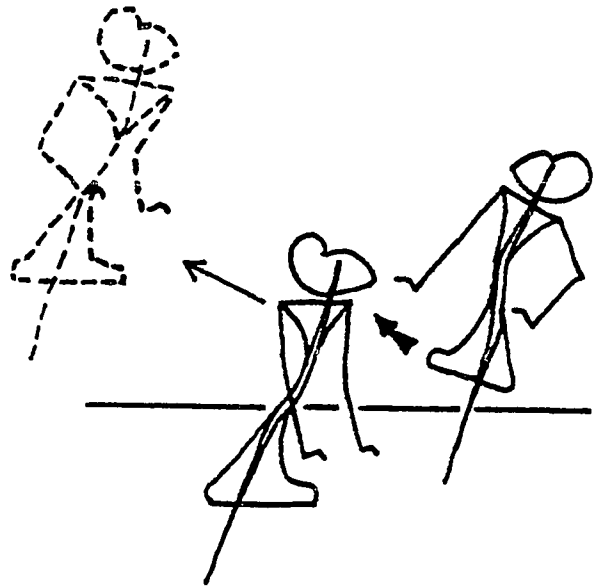


Figure 100.
Kicking opponent off the screen

next blow. It may also be struck with sufficient force to knock the fallen character completely offscreen (Figures 99 and 100).

The most violent striking movements used by refined characters are called wangsul nimblis and nyaut. The wangsul nimblis movement follows the luruh puppet being thrown offscreen. Instead of flying through the air, however, the character immediately returns from the sky and delivers a crushing blow to the opponent's head (Figure 101). The fact that the movement seems so violent perhaps accounts for its use only five times in twelve battles.

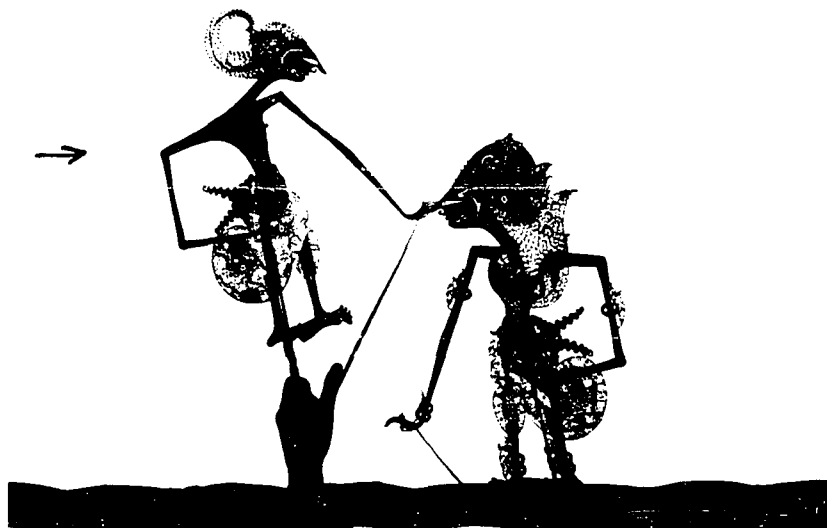


Figure 101.
Wangsul nimblis

Lanyap characters use the strong nyaut striking movement in each of their three battles. As the attacking character springs forward, his front arm is released. The puppet's body is stopped abruptly as the arm continues toward the opponent. The front hand overlaps the opponent's head and then the arm snaps back as it reaches its maximum extension (Figure 102). The effect is that of a striking snake. The arm lashes out and hammers the opponent to the earth.

The refined characters are the only character types to be released and thrown through the air as they lunge past one another (jeblosan linton). Because of their small size, the puppets remain aloft, isolated in space, for a longer period of time than would be the case with larger figures.

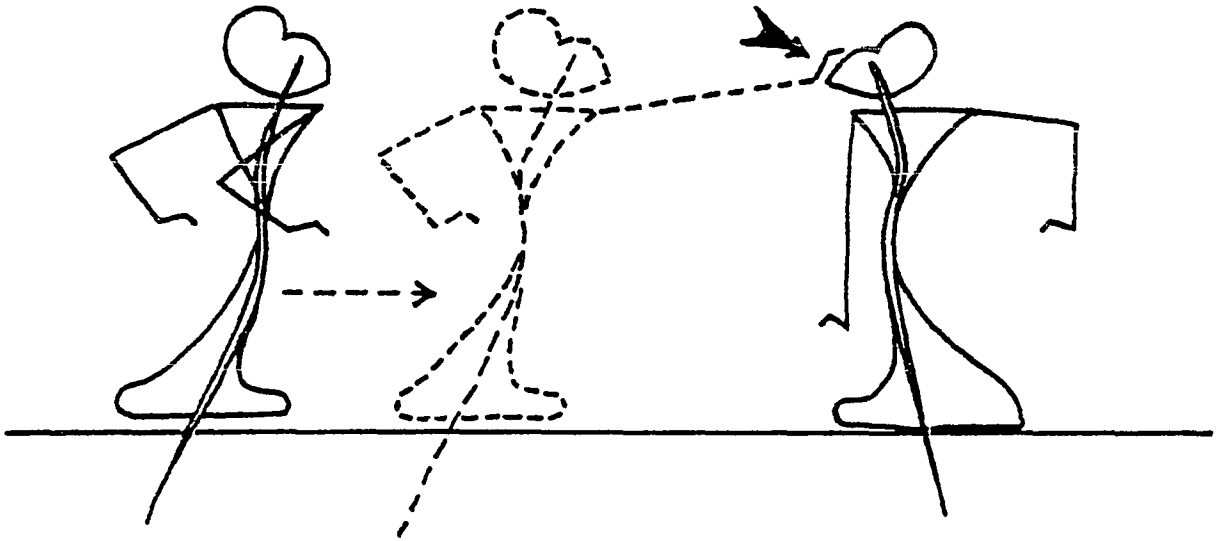
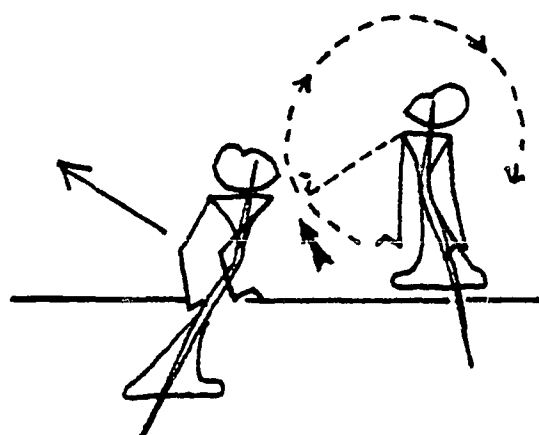


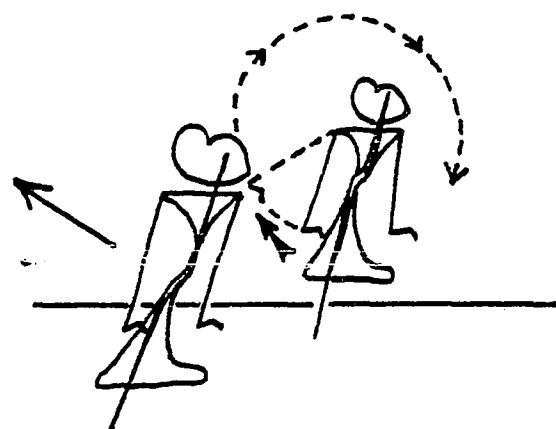
Figure 102.
Nyaut striking movement

Among the most beautiful and graceful fighting movements used by alus puppets are those found in the "battle with thieves" or perang begal. Always executed by a young heroic luruh character, the movements require the tuding to be flipped forward and backward.

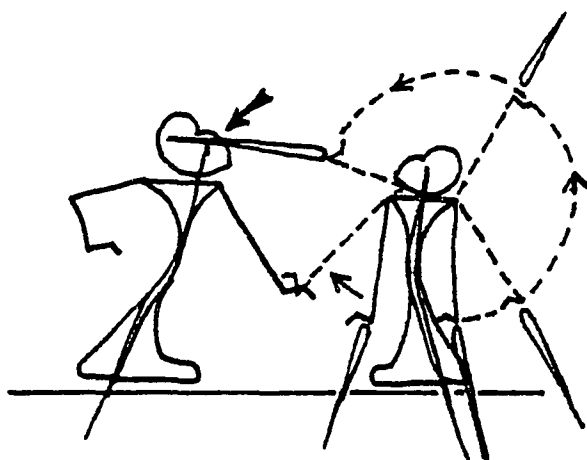
The beauty of the perang tuding, as it is sometimes called, lies in the graceful movements of the tuding and arms as they arc through the air. A great diversity of movement is possible. The front or rear arm may be swung out to strike the ogre as he attacks or to throw him away. Either arm may be swung forward or backward in a complete circle before striking the opponent, and the puppet can even reverse position while the arm is being flipped behind him (Figure 103).



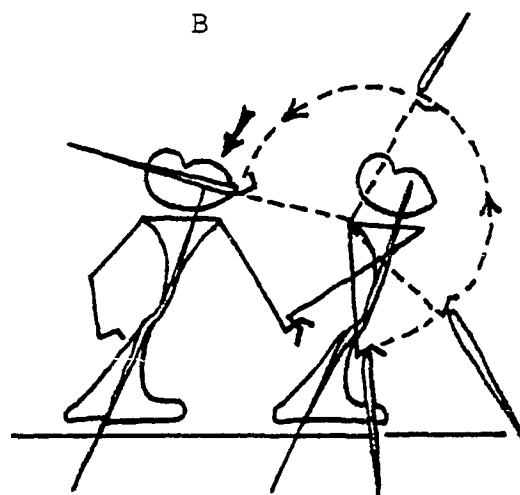
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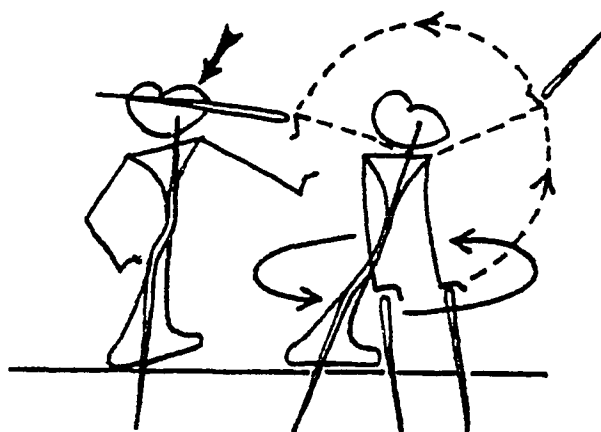
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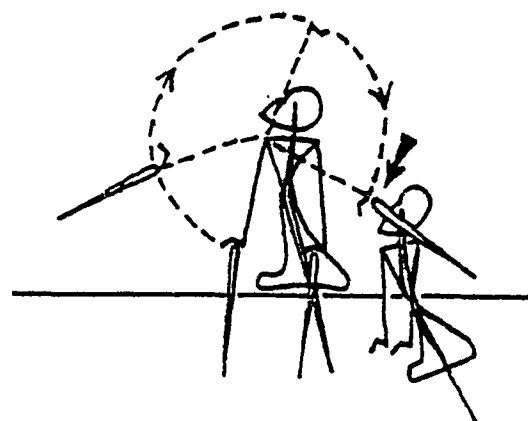
C



D



E



F

Figure 103. A-F
Standard perang tuding movements

These perang tuding movements are so numerous, complex, and dependent on imaginative improvization that they are not identified by name in the official Habirandha manual for dhalang. Listed simply as perang tuding with reversed positions (wolak-walik), they epitomize the agility, skill, and control of luruh characters.

When refined characters fight with weapons, they always use either a dagger (keris) or bow and arrow (jemparing). Both of these weapons require the precision of handling and delicacy of touch that exemplify the small-bodied kesatriya characters. The use of the arrow is especially helpful to luruh characters faced by foul-smelling ogres and giants. With bow and arrow, refined knights can avoid unnecessary contact with these repulsive and grotesque danawa characters by killing them from afar.

A final note on battle movement of refined characters concerns the sub-categories of alus gods and women.¹⁵ The movements of refined gods closely parallel those of the normal luruh and lanyap characters with only a few exceptions. These gods rarely hit or strike at their opponents with their bare hands. The nempiling slapping movement which is used fourteen times by luruh puppets is used only once by small-bodied gods, as is the nendhang style kick. Instead, refined

¹⁵There are luruh, lanyap, gagah, and danawa gods. Women have small alus bodies and only facial features and minor size differences distinguish ogresses from luruh or lanyap female characters.

gods rely heavily on magical powers such as a gentle puff of breath (ndamu) that blows the opponent completely offscreen, and the ability to pass over the heads of their enemies and lift their spirits out of their bodies (mbanjut).

Women follow the basic patterns of movements of their male counterparts but, in general, are less aggressive than men. They never kick and seldom grasp or hold an opponent (probably because in two of the three female battle outlines the women are fighting with men). The crisp slapping movement called napuk is used solely by female characters. Though softer than most male striking movements, it is of sufficient force to fell an opponent.

Some lanyap female characters like Srikandhi, wife of Arjuna, are fierce combatants and are treated with respect for their substantial military prowess.

Muscular (Gagah)¹⁶

General Movements

Gagah characters are powerful figures with rounded features suggesting muscle and sinew. Loyal and determined, they are undaunted warriors who are respected and feared in battle.¹⁷

¹⁶The battle scenarios in Appendix B list both gagah and gagahan characters. Gagahan refers to "gagah-like" and may include the larger kedhelen figures such as Baladewa.

¹⁷This is true of both the medium and large-bodied gagah figures. There are some minor figures like Citraksi and Citraksa who have exaggerated upturned faces, stutter and

The slow, deliberate movements of gagah puppets project a sense of weight and robustness that reflects these characters' staunch dispositions and rugged physiques. A dhalang accomplishes this by accelerating the puppet's arm or its entire body as he plays a character on screen. It seems as if the weight of the limb or body pulls the puppet forward, like a heavy stone gathering speed as it rolls downhill. Movements are halted with a definite accent or "pulse" as the motion is stopped with a slight jolt, further accentuating the weight of the puppet. The technique is used for most gestures and walking or running movements of gagah characters.

Gagah kings entering the audience hall move smoothly, as is befitting the calm, subdued atmosphere of the court. They glide across the screen rather than moving with individual steps as would be normal when walking in the more typical gagah style. Their arms are held in one of two positions. They may be straight down at the puppet's sides, or, in a pose used frequently for large-bodied gagah characters like Bima or Duryudana, the rear arm may be placed on the puppet's hip.

Gagah subjects, upon entering the audience hall, are moved in the same manner as are their lanyap counterparts.

stammer when speaking, move in short, spastic jerks and function as comic characters of the gagah type. They are cowardly braggarts and run from battle at their first opportunity. I have never heard a Javanese refer to them when discussing the characteristics of typical gagah behavior.

They enter standing, immediately bow, and crawl toward the king. The two-handed gesture of greeting is standard for gagah characters, as is their position on the lower debog when facing characters of high rank or veneration. Most gagah characters kneel in a semi-prone position on the lower banana log with their hands on the ground in front of them (makidhupuh). If gagah figures are placed on the upper debog facing the king, they stand with arms crossed politely in front of them (angapurancang) or hanging straight down (anjujur).

The huge and forbidding Pandawa brother Bima is a noteworthy exception to general gagah court behavior. Bima's stubborn, no-nonsense attitude leaves little time or concern for court etiquette. He strides into the audience hall with a jolting step. Refusing to bow or sembah to anyone, he sits proudly on the upper debog.¹⁸ Both of his hands are placed on his rear hip in a casual, self-assured position (mathentheng B).¹⁹

¹⁸Bima does bow, sembah, and sit in the subservient kneeling position when addressing the god Dewa Ruci. Dewa Ruci is a diminutive replica of Bima and a symbol of his mystical spirit. See Mankunagoro VII of Surakarta, On the Wayang Kulit (Purwa) and Its Symbolic and Mystical Elements, trans. Claire Holt, Data Paper No. 27 (Ithaca, N.Y.: Southeast Asia Program, Cornell Univ., 1957), p. 17; Claire Holt, Art in Indonesia: Continuities and Change (Ithaca, N.Y.: Cornell Univ. Press, 1967), p. 147; and Ki Siswoharsojo, Tafsir Kitab 'Dewarutji' [An Explanation of the Story of Dewarutji] (Jogjakarta: P.T. Jaker, 1966).

¹⁹Only Bima and the equally forceful brother of Kresna, Baladewa, can stand in this position without censure.

Bima's actions are accepted because it is well-known that he is courageous, pure of heart, and intends no offense by this gruff, direct manner. His behavior, like that of the lanyap character Karna, is unique not because it breaks the general patterns of his character type, but because it emphasizes and even exaggerates gagah traits in situations where they are normally restrained. In this sense, Bima's actions in court are an affirmation of the strength and vitality of gagah characters.

Outside the formal court setting gagah characters exhibit the same qualities that are always apparent in Bima. When they gesture, the arm is moved to a medium height, about forty-five to sixty degrees from vertical, and the hand is tapped firmly against the screen. The slow, deliberate movements are punctuated by a slight snap of the hand as it contacts the screen.

Under duress or in moments of great sadness, a gagah character may strike his chest heavily with his front hand but rarely drapes it over his rear shoulder in the kingkin position that signifies almost unbearable pain. Although the gagah figure may feel as deeply as any other character, regardless of character type, he maintains a stoic, unyielding outward appearance. When Gathutkaca is killed in the great war between the Pandawa and Kurawa clans, Bima gazes down on his son's body. The fact that he does not use the conventional kingkin position of grief seems to heighten the

pathos. The audience knows of his deep love and affection for Gathutkaca, and they know, too, that he will wreak terrible vengeance upon the Kurawa warriors. At the beginning, Bima's immobility reflects shock and pain, but as he continues to stand without moving, the cold rage that portends the death of thousands of soldiers can be felt by every Javanese spectator.

Gagah characters use the lampah lembehan walking movement. The rear arm is bent backwards and held at a right angle away from the body while the front arm is swung in a wide arc. With each step, the puppet hits the ground with a visible jolt. The puppet's body is also tilted forward with each swing of the arm, as if the left and then the right shoulder were being thrust forward with every step. The extended arm positions enhance the muscular build of the puppet and, with long strides, the character may cross the screen with only two steps.

The swinging front arm is sometimes eliminated when the dhalang wants to quicken the walking movement. The front arm is held straight at about a forty-five degree angle as the puppet is moved. The absence of the fluid swinging arm gives additional emphasis to the puppet's forward movement and the impact of its feet as they hit the ground. The movement is sharper and quicker than in the normal walking style and is used mostly when gagah characters are going to battle.

Only the medium-bodied gagah characters use standard running movements. Their arms may be held with elbows bent back (malang kadhak A), or in the standard mathentheng position. The former emphasizes speed, the latter power. Normally when running across the screen, gagah figures need only two quick steps.

Of large-bodied gagah characters, only Bima regularly moves in a manner that could be described as running. A descendent of Bayu, god of the wind, Bima is a giant of a man who leaps over forests and mountains in a single bound. With his elbows thrust away from his body and hands at his waist (malang kerik B), he leaps into the center of the playing space. As he lands, his body seems to spring away from the earth and he vaults off the other side of the screen. Each pass may represent miles of travel.²⁰

Battle Movements

Battle movements accent the gagah character's power, strength, and contempt for his opponents. These muscular characters execute the elaborate capeng, or "fixing one's dress" movement, more frequently than any other character type (twenty-one times in only eight battles). But it is the manner in which gagah wayang figures do the capeng,

²⁰Each of Bima's sons has a unique means of traveling long distances. Gathutkaca is able to fly and uses this skill as his major means of moving from place to place. Antareja travels beneath the earth, dives into the ground and pops up in another country in a later scene.

rather than its frequency of use, that reveals the quality of bravado in the gagah personality.

The basic eight-part movement used for all capeng includes the miming of the following actions: the straightening of the left and right armbands, knotting the (imaginary) sash that hangs from the puppet's waist, and pulling one end of the sash away from the body to tighten the knot (see Figure 49, p. 84). In addition to the standard movements, gagah characters often stroke their mustaches, straighten their headdresses, and adjust their daggers (Figures 104, 105, and 106).



Figure 104.
Smoothing mustache



Figure 105.
Fixing headdress



Figure 106.
Adjusting dagger

With each embellishment, the gagah character is revealed as cocky and arrogant.²¹ These same qualities are seen in

²¹Gagah characters such as Gathutkaca might adjust their daggers, but only the vain and smug use the other two movements. Almost always, the less refined characters are foreigners or Kurawas and their allies, who are placed on the left side of the screen.

the gagah figure's frequent use of the derisive sumbar gesture when he points his outstretched finger at a fallen opponent. The seven times it is used in gagah battles is three times more frequent than for other puppet types.

Gagah characters use forceful, violent attacking movements. Perhaps the best example is the powerful ngepruk striking movement in which the puppet's arms are bunched in a tight "V" and are both released as the character lunges at his opponent (Figure 107). The effect is similar to that of the nyaut movement, except that with both arms flying out at the enemy, the ngepruk movement is even more dynamic. It is used by very strong and skilled gagah warriors such as Gathutkaca and Antareja.

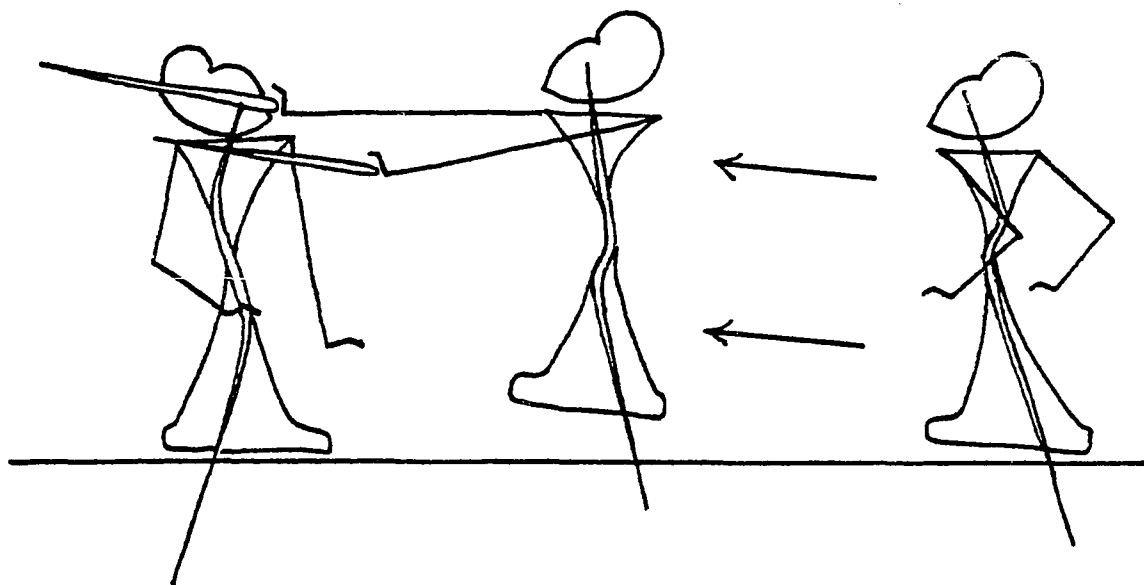


Figure 107.
Ngepruk striking movement

The way in which gagah characters modify the "lift-throw down-throw away" movement sequence is also indicative of the gagah penchant for violence. More than half of the time, gagah figures dispense with the least severe of the three movements--the grasping and lifting (njunjung)--and directly smash and fling the opponent away. Shortening the standard sequence in this manner gives the battles a sense of speed and force well suited to gagah characters.

Compared to the short and relatively light kicking movements of luruh and lanyap characters, the gagah style of kicking is broad and robust. Gagah kicks are most frequently aimed at the opponent's head. Since the kick is executed by a figure standing on ground level, the entire puppet must be raised into the air to reach the opponent's face. The movement, called ndugang, is used only by gagah characters (Figure 108). Gagah characters are also the only figures to exchange kicks aimed at the knees (binten).

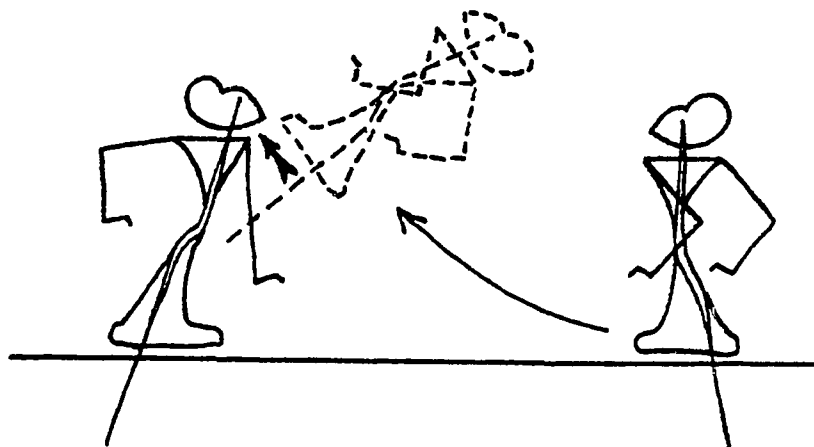


Figure 108
Ndugang kick

One of the clearest indications of how gagah characters fight is found in their style of falling after being hit. Gagah warriors never land on their feet. Instead, they consistently fall face up, face down, or roll on the ground. The general falling movements (rebah and dhawah) are used more frequently than for other character types, but it is the hard falls on the face and back that best show the violence to which gagah characters are submitted. The ten instances when they slam into the ground indicate that gagah characters are beaten as much as the ogres and giants. In eight battles, gagah figures fall to the ground unconscious (pejah) seven times. In nine battles, giants fall unconscious about half as frequently (four times).

Gagah battles are enhanced by the unique fighting movements of three related characters--Bima and his two sons Gathutkaca and Antareja. This trio provides some of the most exciting combat found in all of wayang kulit.

Bima is known for two devastating fighting techniques. The first is the fierce stomping and kicking he uses to crush the enemy and kick them out of his way. In two battles Bima uses the powerful ndugang kicks five times--only one time fewer than all standard gagah characters combined. The second technique is his vicious use of the long, sharp thumbnail that is his inheritance from the god Bayu. Bima uses his thumbnail, or pancanaka, to disembowel his enemies with one or two swift slashing blows. Few scenes in wayang

kulit are more terrifying than when Bima carves his opponents and disdainfully tosses the corpses aside.

Gathutkaca also has two major fighting movements. He also kicks his opponents senseless, but does it with a series of rapid strikes as he flies through the air (Figures 109 and 110). His kicking movements, nyamber, are sometimes so rapid that the other character may be struck four or five times before he can fall to the ground. Gathutkaca also kills his opponents in a terrible and vivid manner. Grasping their necks between his powerful hands, he gives one mighty twist and "severs" the enemy's head from its body (Figure 111). The action is mimed, but the audience recognizes the significance of the conventionalized movements called mothol, and can picture the effect vividly in their minds.

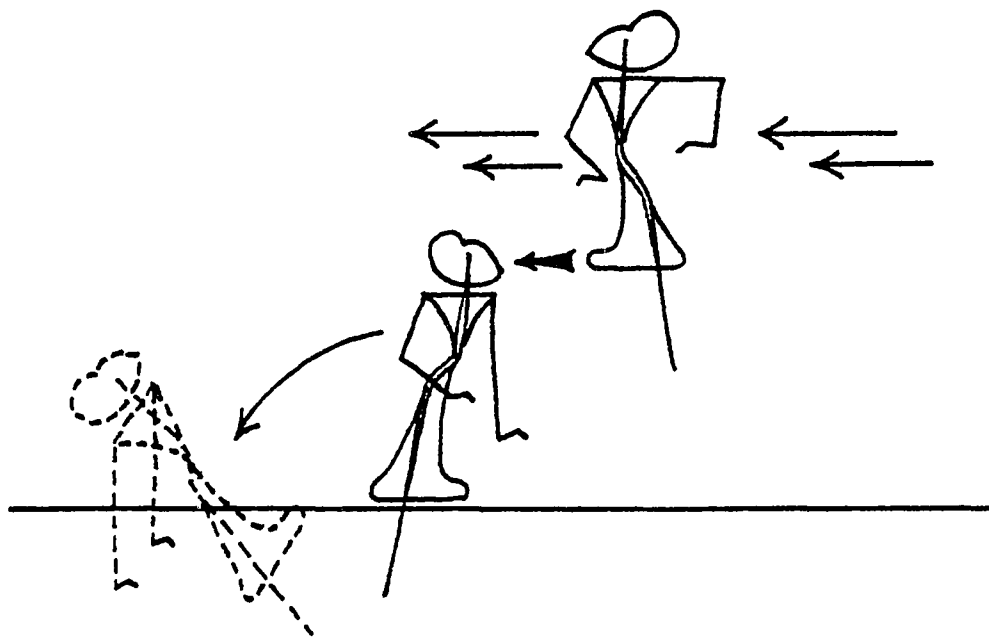


Figure 109.
Nyamber kick

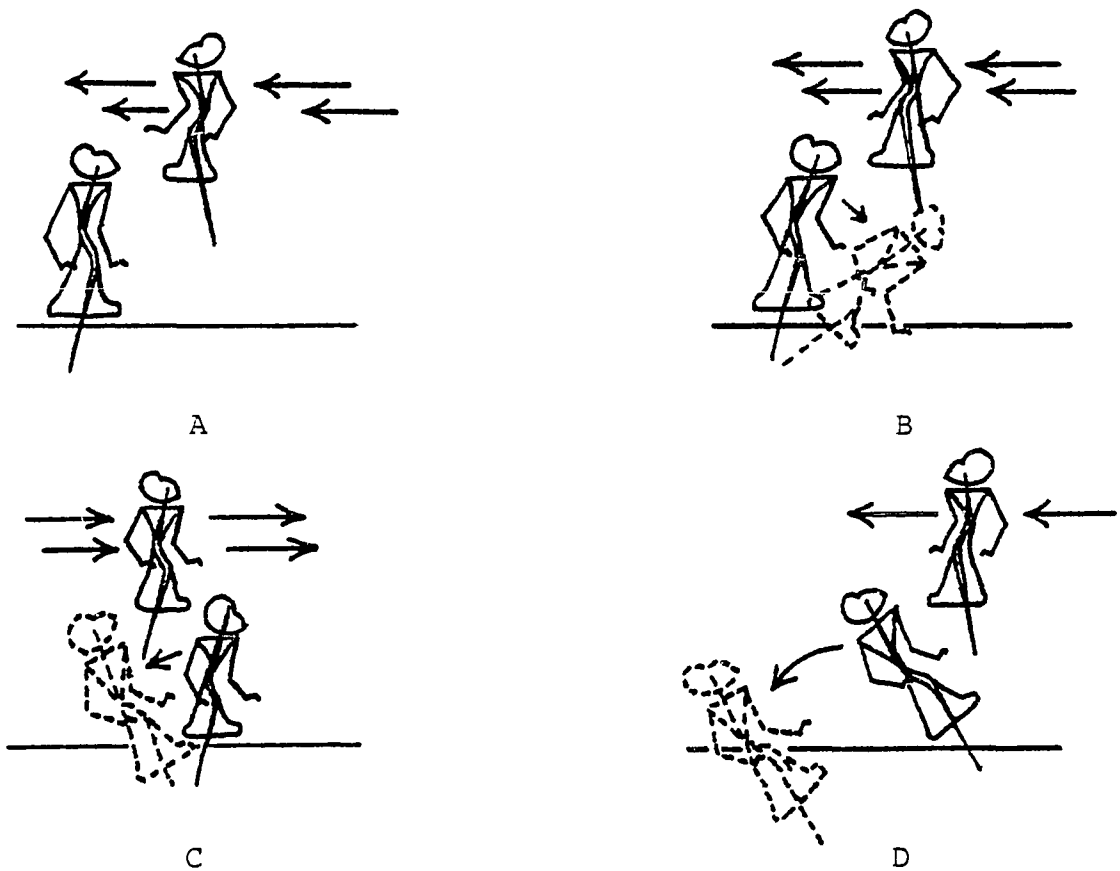


Figure 110.
Gathutkaca's spinning nyamber kick



Figure 111.
Mothol: Gathutkaca severing an ogre's neck

Antareja is the issue of Bima's union with the daughter of the serpent king, Antaboga. Antareja blinds his opponents by spitting venom (nyembur) into their eyes, and can enter into the earth and travel beneath its surface like a sea snake under water. This latter technique is often used for comic effect as he pops up behind an adversary's back, in the middle of a court scene, or in the women's quarters of the palace.

"Gummed" (Gusen)

General Movements

Gusen, or "gummed," wayang puppets are powerfully built characters with bodies almost the size of the large gagah figures. Their strength is used to good advantage on the battlefield, but there, as well as in their daily routine at court, most gusen characters are regarded as comic figures whose outrageous behavior is a source of constant amusement for Javanese audiences.²²

The trademarks of the gusen character are his idiotic smile and open mouth that exposes his wide red gums. He is usually good-natured, if somewhat simple-minded, and is always laughing--at times in total oblivion to the traditional decorum

²²There are also inherently evil gusen characters such as Dursasana, the younger brother of Duryudana, whose incessant laughter has a bitter and sarcastic quality. They are also regarded as comic in their behavior and the movements of the two gusen personalities are the same. I have chosen to focus on the comic aspects of gusen personality because they are typical of all gusen behavior.

of the court. A gusen character may even find great humor in being smashed on the head with a club or fist--especially because his great physical strength allows him to absorb most blows with no ill effect.

In audience with a king, gusen characters are polite and relatively unobtrusive. They enter standing, kneel, sembah in the typical manner, and sit on the lower debog as do most gagah figures. Only when they rock the audience hall with their explosive laughter does their behavior reveal their true nature.

It is outside the court, in scenes with troop commanders and soldiers that their personality is best seen. Here, gusen characters gesture wildly as they babble about weighty affairs of state, problems of the court, battle tactics, and the sexual deprivation of the lowly foot soldier. They jump onto the screen with a loud bellow, followed by a long, deep laugh of self-appreciation. When they signal to someone offstage, their hands are raised high above their heads in a manner more befitting an ogre than a court retainer.

The most unique movement characteristic of gusen puppets is their style of walking. They walk in lampah jogetan style, the lively, erratic way of moving that is derived from the joget--a popular social dance. The body is constantly bobbing and tilting up and down, back and forth, as the puppet's arms swing to and fro to the beat of the drum.

Figure 112 indicates some of the exaggerated movements

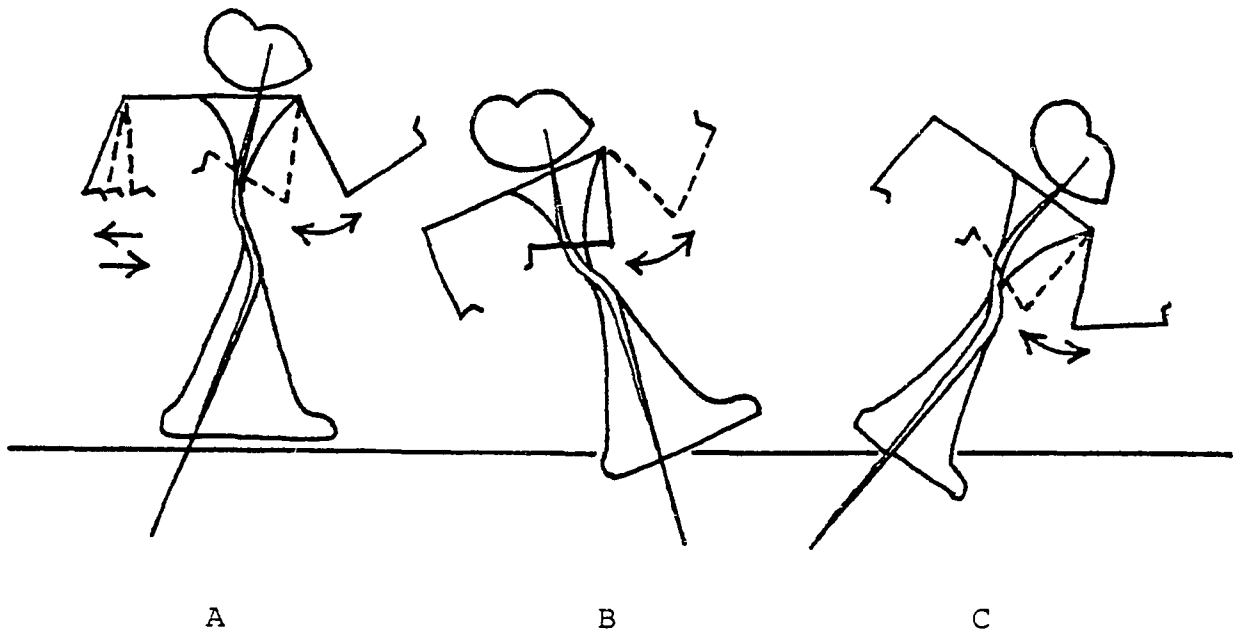


Figure 112.
Lampah jogetan

used for the lampah jogetan. The character's front arm swings upward until the hand is at eye level. Simultaneously, as if leaning from the waist, the entire puppet is tilted forward as the arm is elevated (Figure 112 A). When the arm begins its swing to the rear, the puppet is tilted backwards (Figure 112 B). Each time the arm reaches the apex of its arc, the puppet is given a quick jerk up and down. Complemented by a synchronized drum beat, the walk is similar to that of a very "hip" youngster as he swaggers along the street with a simulated "jitterbug" dancing movement.

The dhalang may pivot the puppet's front arm in a complete circle and flick the rear arm back and forth as the character dances across the screen, or he may hold the front



Figure 113.
Gusen "danced" walk

hand motionless at eye level while rapidly moving the puppet's body to and fro (Figure 113).

Each of the illustrated movements is based on joget arm movements or steps. The character may remain on screen for several minutes "dancing" forwards and backwards, turning from one side to the other as he walks about. The exaggerated and sometimes frenzied movements reflect the innate comic nature of gusen characters, and it is the only instance in wayang kulit in which court officials dance in the streets.

Battle Movements

Gusen characters are excellent fighters and are often appointed to lead the troops into battle. Their movements are typical of the gagah puppets upon which their body types are based, and in the preliminary encounter before fighting begins

gusen characters gesture and behave in an exaggerated comic manner suggesting their joy over the prospect of the approaching battle.

When two gusen puppets face one another, they may shake their fists in each others' faces with a flourish that connotes bravado more than anger. When they enter they frequently straighten their dress with an elaborate capeng that ends in a flourish of spinning arms and hands (Figure 114). The movement is intended to impress the opponent, but more often than not it elicits a loud bellow of laughter instead.

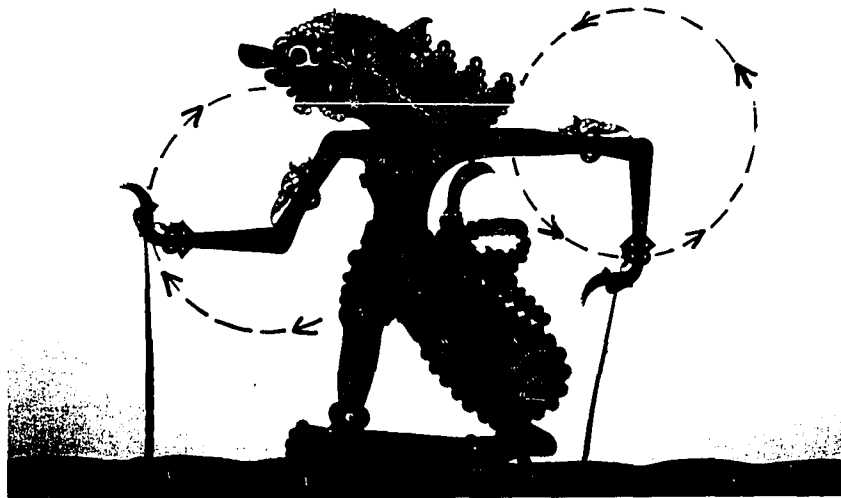


Figure 114.
Gusen capeng movements

The beginning of the typical gusen battle is comic. In order to show the opponent he is not afraid, a gusen character may turn his back to his enemy and allow himself to be struck repeatedly about the head and shoulders. He may even lean down and proffer his head (ngulungaken sirah) as an open

target. After absorbing several powerful blows with no apparent effect (panggih), the character usually straightens up and dances a comic jig, shouting, "It didn't hurt! It didn't hurt!" To match his enemy's bravery and strength, the attacking character then allows himself to be struck, and the routine is repeated. Eventually the figure on the left side of the screen becomes less and less convincing and begins to whine, "It . . . didn't . . . hurt." He hesitates offering his head and is repeatedly knocked down as he weakens. The battle often ends with the defeated character squealing and bawling as he runs away from his laughing tormentor.

In more serious situations gusen characters fight with the ferocity of the most aggressive gagah warriors. Because of their large size they may grasp their opponents in the crushing bear hug called nyikep and, when engaged in battle with weapons, nearly always use large, heavy clubs to bludgeon their opponents (Figure 115).

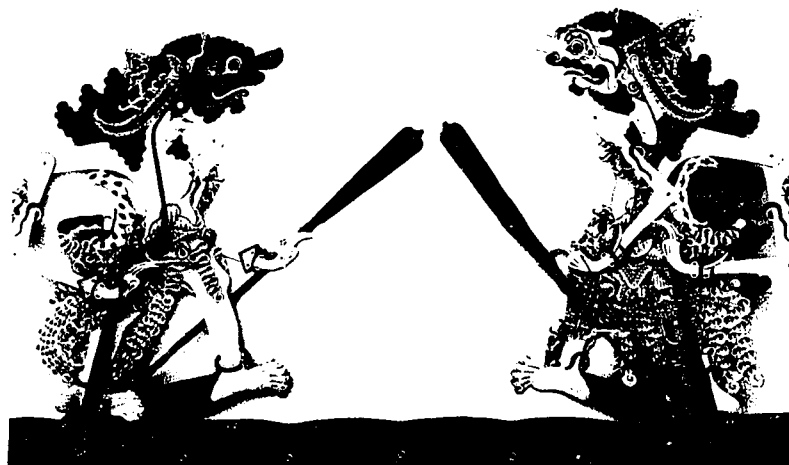


Figure 115.
Gusen characters fighting with clubs

Ogres (Danawa)General Movements

The ogres of Javanese wayang kulit are usually foreigners (sabran) from across the sea.²³ They exemplify everything that is repugnant, despised, and ludicrous to traditional Javanese values and aesthetic taste.²⁴ Danawa characters have fat, ugly, unwashed bodies with gobs of hair matted by perspiration and dirt. They are dull-witted, and vacuous, but brutal and fearless in battle. Though ogres show the same loyalty and dedication to their king as do the noble kesatriya of the Pandawa and Kurawa clans, their outrageous behavior, lack of self-control, and inability to use their brains as well as their brawn make them objects of ridicule and derision.

In general, danawa characters gesture and move with heavy, ponderous motions that emphasize their monstrous size and shape. (In battle, however, they fight with surprising agility.) Since most danawa puppets have only one articulated arm, most of their movements are simple and straightforward in

²³Occasionally Javanese demonic spirits and forest ogres are the antagonists of the play. Forest ogres are also the heroic knight's traditional opponents in the perang begal, a battle that is performed in every standard play.

²⁴For a discussion of traditional Javanese values and aesthetic preferences see Holt's section of "Living Traditions," especially chapters 4-6; and Geertz' exploration of priyayi (aristocratic) attitudes in Javanese culture, pp. 227-335.

comparison with those of their human adversaries.²⁵

Ogre kings slowly enter their courts with the dignity appropriate to their station, and sit on the upper debog.²⁶ Subjects, usually of smaller size than the gigantic king, enter and bow. As the puppet is tilted forward, the moveable front arm is raised to the character's nose in a one-handed version of the standard sembah ratu (Figure 116). The movement is performed exactly as it would be if the puppet had two articulated arms. As the hand is lowered, the puppet's body is straightened and planted in either the upper or lower banana log, depending on the status and size of the character.



Figure 116. Danawa sembah

²⁵A few ogres such as Cakil and female giants have human-shaped bodies and two moveable arms.

²⁶The apparent dignity of the movement may be undermined by the dhalang's description of his actions, however. In the play Irawan's Wedding the king enters in the manner described but the narration states, "As he has every morning for weeks on end, the great king enters the audience hall weeping incoherently, as he imagines the tantalizing princess to be with him in the chamber." Brandon, On Thrones of Gold, p. 194.

After the puppets have been arranged on the debog, one of the subjects may crawl toward the king during conversation. However, this movement, which is common for human characters, is seldom performed in danawa courts. The size of the ogres tends to crowd the playing space and characters normally remain standing or seated throughout the audience-hall scenes.

If a character does crawl forward, the movement is usually brief and there is little or no attempt to simulate the standard lampah dhodhok crawling style. There are two reasons for this, both of which are related to puppet size. First, the movements of the danawa figures are generally broad, in keeping with the puppet's dimensions. Second, with limited open screen space, there is little room to move the puppet forward an appropriate distance before the arm and body shadows blend together. Danawa bodies are often so huge that they overlap the front arm when the puppet is in a normal standing position. When crawling, the body obscures the arm too quickly, and much of the movement's effectiveness is lost.

Ogres' gestures are broad and highly animated. The characters wave their arms vigorously in the air, high above their heads. The king may put his hand to his eyes and cry like a child deprived of a new toy, or soldiers may stick their fingers in their mouths and give loud shrill whistles to their companions offscreen. In relatively calm conversation, the puppets' arms are constantly quivering and shaking as the characters speak. The general impression is that

these characters are filled with wild, barely controlled power and energy that can explode at any time.

Danawa characters lumber across the screen when they walk. The front arm projects forward at about a forty-five degree angle, and the body rocks forward with every step. The movement is plodding, ungainly, and comic--totally in keeping with the danawa personality.

When ogres run, the movement is faster and slightly smoother than the puppet's walking style. This eliminates some of the clumsiness of the walking movement and also reduces its comic impact. Dhalang compensate for this by raising the ogre's arm high above his head in an unorthodox, almost hysterical, position as the character dashes across the screen (Figure 117).



Figure 117.
Danawa running

Many of the danawa figures have the ability to fly. It makes the sabranagan ogres' frequent incursions into Java easier and more plausible. However, because of the ogre's large height and width these movements are less effective than when executed by smaller-bodied human characters. Normally a large ogre is held a maximum of twenty-five to thirty centimeters above the ground line and may appear to be flying only slightly above the ground. Since the puppet occupies a great deal of screen space, its movement across the screen is very brief. To maximize the amount of open space around a flying giant puppet, its arm is tucked to the inside, although it then cannot be seen on the shadow side of the screen. For these reasons, the effectiveness of flying movements for ogres increases in direct proportion to the decrease in the size of the puppet.

Battle Movements

The fearful battle movements of huge vicious giants are tempered by these characters' obvious inability to control their passions or their bodies. They enter the battlefield dancing or lumbering with awkward, ungainly movements and immediately upon seeing the enemy begin frothing at the mouth as they roll in the dirt, scream, bite their hands and arms, and generally run amok. These are giro movements used to depict crazed behavior. Giro movements are used only by danawa characters and are found in nearly every ogre battle.

The variety of ogre striking movements is somewhat limited because of the puppet's size and single articulated arm. Unsuccessful attacks with the arm held close to the puppet's body (nubruk) are an ogre's most common fighting technique. Against large human characters, or when the dhalang wants to show the giant's power, the front arm may be released in the typical nyaut movement style. Although the giant's arm is not always clearly visible because of the puppet's huge body, as it is thrown through the air its bulk and speed convey the force of the blow.

Among the most effective battle techniques of danawa characters are their biting (nyakot) and blowing (nggetak) movements. The ogre's large open mouth and sharp teeth make biting one of his natural offensive weapons. Small, refined alus characters are frequently the victims of this tactic because their narrow bodies fit easily between the ogre's jaws. The ogres are the only characters who raise their victims high in the air while biting and holding them in their mouths (inggahaken). (Figure 118.)

The giant does not kill his opponent by biting him, perhaps because in his impatience he frequently blows the victim out of his mouth with a powerful expulsion of foul breath (kipataken). This frees the opponent (who, typically a luruh puppet, kills the ogre with an arrow fired from afar).



Figure 118.
Ogre biting Arjuna

The humanoid ogre Cakil is an exception to the huge size of the typical ogre. He has the physical shape of a medium-sized gagah puppet and uses standard human fighting techniques. In actions, he is identifiable as an ogre figure because of his frenzied giro movements. Cakil even uses a dagger, a weapon traditionally reserved for alus human characters. His presumptuousness is short lived, however, for in every performance a luruh knight yanks the weapon from his hand and nonchalantly drives it into his chest.

Simians (Wanara/Rewanda)²⁷

General Movements

Monkeys are fun-loving characters whose quick, nervous

²⁷Two types of monkey characters, wanara and rewanda, are identified in Ngayogyakarta battle scenarios. Soenjono Dardjowidjojo, a Javanese linguist at the University of Hawaii,

movements and playful demeanor mask their ferocious appetite for battle. Their medium-sized gagah bodies are a sign of physical strength and power.

The majority of movements used for wanara and rewanda puppets duplicate those of the gagah characters. Monkeys follow normal human behavior in court scenes, bowing and kneeling or crawling before the king. They use the typical two-handed sembah ratu as the main gesture of greeting and, whether during conversation or while in heated debate or argument, gesture with the same movements as those used by the average gagah puppet. The uniqueness of simian movement lies in the way the monkey characters walk and fight.

Monkeys use one of four walking styles. First, they may move in a completely human fashion, using the lampah lembahan style of movement. The front arm is swung back and forth, and the rear elbow is held away from the body in the mathentheng

indicates both words are synonymous for monkey and that neither word is used in contemporary Javanese. The distinction between the two categories may be one of puppet size (rewanda puppets may have slightly thicker bodies than wanara) or it may distinguish a difference between the rank of the puppet (royalty versus court officials or common soldiers, for example). Their movements are essentially the same, differing perhaps as the medium and large-bodied gagah characters differ in their movement styles. It should be noted that wanara figures are specialty puppets in Java, where the Ramayana, with its large cast of monkey characters, is not popular among shadow theatre performers. Wanara movement and battle technique is taught at the Habirandha school for dhalang, however, and is a standard part of every performer's training.

position. Royalty monkeys and high-ranking monkey officials use this style of movement, especially when they appear in scenes with human characters.

A second style of walking is more reflective of standard monkey behavior. Both of the puppet's elbows are pushed to the outside, with neither hand touching its torso. As the monkey walks across the screen with quick starts and stops, the hands are constantly twitching as if the character is scratching himself (Figure 119). The puppet is also moved up and down very slightly to give the walk a bouncy, monkey quality.



Figure 119.
Monkey walking movements

The third way a wanara or rewanda character may walk is the most realistic portrayal of monkey-like movement. The arm rods are released and allowed to hang loosely at the puppet's sides. The dhalang controls the puppet solely through the

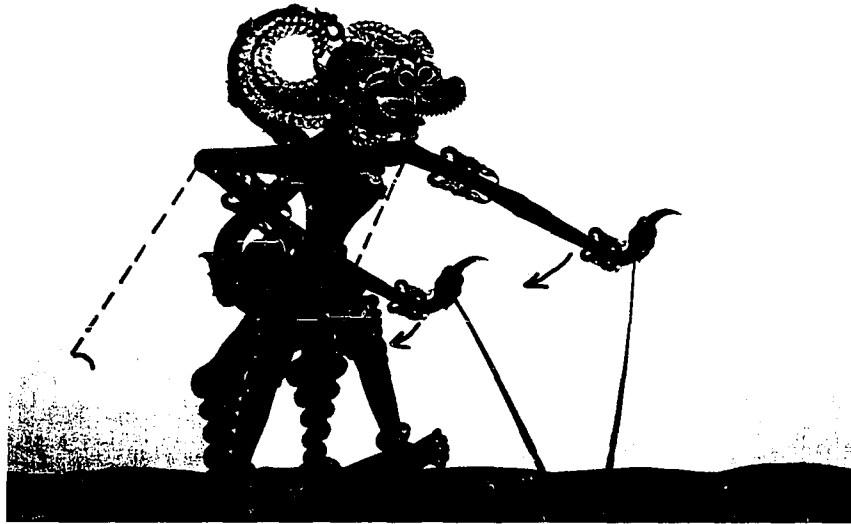


Figure 120.
"Arm swinging" monkey walk

movement of the main body rod. With minor lateral shifts of the puppet's body, the dangling arms can be made to sway back and forth, perfectly aping a simian swagger (Figure 120).

The fourth style is a hopping walk in which two monkey puppets are alternately thrown over one another in a playful leapfrog movement. The characters, almost always soldiers or young, immature monkeys, may pause in the center of the screen to pick fleas off each other or to hiss and screech in mock combat.

Battle Movements

In battle, monkeys use a combination of human and animal movements. They use most of the standard striking and leaping movements of the gagah human characters, although they neither kick nor grasp their opponents with their hands. Perhaps due

to their animal instincts and agility, monkey characters are exceptionally evasive. They use the standard dodging and evading movements a total of eighteen times in only six battles--a rate of frequency even greater than for the refined puppets.

The movements for which the monkey characters are noted are reflective of their jungle origin. The puppets frequently screech and hiss as they dash wildly about the screen. They somersault (njempalik) and lie on the ground looking up at their opponents (mlumah). When truly excited, monkeys dash about the screen biting their opponents repeatedly (nyakot resah) from in front, behind, and below. With every move the hapless enemy is confronted by quick nipping bites at his nose, head, and feet. Frequently this form of attack is so successful, it drives the opponent mad, and he runs away from the battlefield screaming hysterically (gila mlajar kawon).

Two other wanara/rewanda movements should be noted. As a tree dweller, a monkey may run into the branches (menek) of a large tree (the kayon becomes a representative prop for this movement) to escape from attack or to gain a position from which the monkey can drop down (ngelogi) on an unsuspecting enemy.²⁸

²⁸The menek movement is called for only three times in the official battle scenarios. However, my field observations indicate that when monkey characters are played, it is used much more frequently.

The second movement is used in almost every monkey battle. (Though not included in the Habirandha battle scenarios, I have observed it in all monkey battles I have seen in performance.) It is a rapid scratching movement with both of the monkey's hands being used to claw at the face and eyes of the opponent. The monkey has to be planted in the banana log in order for both arms to be lifted and moved simultaneously (Figure 121). Used in conjunction with biting, clawing is one of the monkey's most effective fighting techniques.



Figure 121.
Hanuman clawing an ogre

Clown-Servants (Dhagelan)

General Movements

The clown-servants of Javanese wayang kulit are uniformly ugly, deformed, and irreverent. They are highly individualistic characters who are linked by function, and in many cases,

family ties. Each character has his own physical and behavioral traits for which he is famous.

The best known and most beloved dhagelan puppets are the four punakawan (attendants) of the Pandawas. They are the father, Semar--an old, obese, gentle, and wise servant who is, in reality, Sang Hyang Ismaya, the most powerful of wayang dieties; his eldest son, Gareng--a stubby, sad little man with crooked arms and a deformed foot; Petruk, the second son--a tall, ugly, and mischievous character who loves nothing more than getting Gareng in trouble; and the youngest son, Bagong--a creation from Semar's shadow, and therefore equally fat and misshapen but without his father's wit or wisdom.

Other important clown figures are Togog and Sarawita, the cowardly servants for the Kurawas or foreign kingdoms; and Canik and Limbuk, a Mutt and Jeff mother-and-daughter team who are primarily concerned with their imaginary beauty. The general movements and gestures of the clown-servants are a mixture of standard wayang movement and idiosyncratic mannerisms.

All dhagelan characters--even the venerated Semar--remain on the lower debog in formal settings. They do not crawl in the normal fashion, perhaps because their distorted shapes would appear ludicrous rather than subservient as they pulled themselves along the ground. Instead, they merely cross to the king while remaining in the kneeling position, and no arm movement is used.

All of the clown-servants offer their greetings to their masters by making the sembah ratu, although with the short gross bodies of Semar, Togog, and Bagong the puppet's arms are barely long enough for the hands to be seen in front of the characters' noses. Semar often proffers a gentle wave rather than a formal sembah.

Each puppet has an individual style of gesturing and walking. Petruk's long arms are used to good effect as he punctuates his jokes with long sweeping movements. Gareng has a handkerchief tied to his rear hand and frequently wipes the tears from his eyes in a silent plea for sympathy and help (Figure 122). Both Canik and Limbuk carry combs in their hands and are forever primping with what must be considered heroic optimism for improvement (Figure 123).



Figure 122.
Gareng wiping his eyes

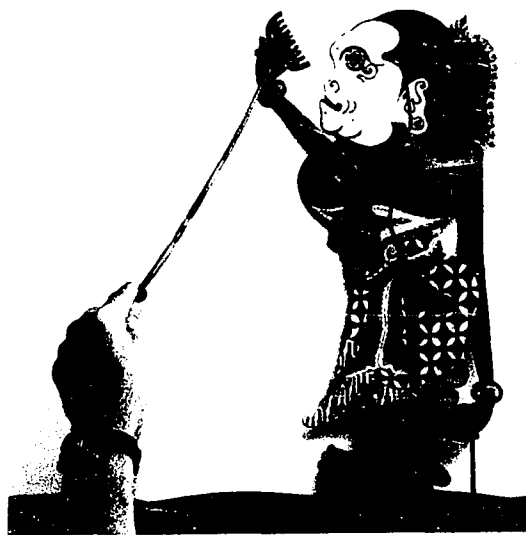


Figure 123.
Limbuk combing her hair

One of the favorite gestures of Gareng and Bagong mimes the smoothing of the young knight's brow. They stroke their own foreheads as a hint to the king or seer that they, too, are available as willing recipients of affection. When their more subtle hints fail, they may reach down, take the king's hand, and rub it on their heads in order to "prime the pump" of kindness. Their reward is usually a sharp crack on the top of the head.

Because of Semar's obesity, he waddles across the screen with a slight undulation of his enormous hips. The lame Gareng hobbles as best he can, and Petruk swings his long arms to and fro as if he were trying to grasp every inch of empty space around him. Bagong leans forward and pumps his elbows up and down like a track star twenty meters from the finish line--but he doesn't go anywhere. Instead, he slowly creeps across the screen as his arms move at a furious pace.

Sarawita is a tiny, wizened little character who walks quickly with little or no arm movement. Togog's movement is also highly functional, with little elaboration. Both Canik and Limbuk are known for their comic dancing movements. Canik flails her arms and jumps up and down in an ever-failing attempt to keep time with the music. Limbuk, fat and coarse, dances with the grace of a pile driver, her heavy body jolting the earth with each step.

Battle Movements²⁹

Clown-servants typically fight among themselves rather than assist their masters in battle. Petruk and Gareng are the usual combatants. In nearly every play these two sibling rivals tease and torment one another into open conflict. Their battles are not serious, however, and the tall Petruk has little difficulty lifting the diminutive Gareng by the sparse tuft of hair on his head and throwing him offscreen.

Petruk is a capable fighter. If he bravely engages an ogre in battle, he will use many standard fighting movements such as nubruk, ngantem, mbanting, and mbucal. Gareng's size makes it difficult for him to hit anyone and so he resorts to a highly effective butting technique, smashing his head into larger opponents' midriffs like a tiny billy goat (Figure 124).

Gareng is also the only character in wayang kulit besides the heroic luruh puppets who uses the difficult perang tuding movements. Because his arms are deformed, crooked, and short, the movements are ludicrously comic. If Bagong fights, he uses his thick, flat head as a battering ram in the same fashion as Gareng.

One of the favorite activities of Gareng or Petruk is to locate a dead ogre who has been slain by their master. With great bravado and gusto they will challenge the corpse to a

²⁹Dhagelan battles are not included in the official Habirandha battle scenarios. The general discussion of the punakawan fighting movements is included here because fighting is an integral part of their behavior and a source of great amusement in wayang performance.



Figure 124.
Gareng butting Petruk

fight and then bravely taunt and slap it when it refuses to respond. Pleased with their daring, they depart in high spirits. This standard bit of comic byplay is often given an additional twist when one of the brothers finds the corpse and hides behind it before the other arrives. After the second punakawan has berated and beaten the corpse for a short time, the hidden clown-servant begins to growl in a deep, gruff voice. Thinking the ogre has recovered, the petrified brother who has been beating the corpse either flees or bows and begs that his life be spared. When the deception is discovered, another lively battle takes place between the two clowns.

Semar is immortal and invincible in battle but, because of his grotesque obesity, he is unable to fight in the standard fashion. Instead, he relies almost entirely on his magical

powers and guile to assist his Pandawa masters in the rare instances in which they are unable to defeat their enemies.

Scatological humor is frequently employed in battles with dhagelan characters, reflecting the irreverence that is a part of dhagelan personality. While refined kesatriya use arrows and wavy-bladed daggers to defeat their enemies, the clowns may fart, throw feces, or urinate on their opponents.

CHAPTER VII

SUMMARY AND SUGGESTIONS FOR FUTURE RESEARCH

Summary

Javanese dhalang have developed a complex and elaborate system of puppet movement and manipulation. The extent of the system's complexity is seen in the hundreds of individual movements identified by name; in the formal movement patterns for entrances, exits, battles, and scenes of transition; and in the careful attention to the classification of character types by iconographic features.

Movement and Character Type

Character type and, in some instances, specific figures affect the dhalang's selection of movements and the manner in which they are performed. Luruh characters move in a slow, controlled manner, befitting the essential dignity and refinement of the polite, heroic knights. Lanyap characters, excitable and often hot-tempered, move quickly, with staccato gestures and an expansiveness that would be totally inappropriate for the luruh characters whom they so closely resemble in physical appearance. The muscular gagah figures are powerful and move with a sense of weight, strength, and deliberateness.

Broad, free-swinging arm movements, coupled with a penchant for outrageous behavior and a dance-like walking

style, are the hallmarks of the gusen characters. Danawa characters, gigantic in size and crude in manner, lumber across the screen, roll in the dirt, and fight with an uncontrolled, crazed intensity that makes them easy prey for smaller but more skillful warriors.

The simians, wanara and rewanda figures who have medium-sized gagah bodies, at times move and behave like their human counterparts. On other occasions they twitch and swing or leap through the air in a manner typical of wild monkeys. Dhagelan, the clown-servants, have the most "personalized" movements of all character types. Their unorthodox styles of walking and fighting are usually attributable to one or more of their unique physical traits or abnormalities.

A character may be identified with a specific movement used by no other wayang figure, or he may execute a standard movement in a unique and novel fashion. For example, Gathutkaca almost always sweeps across the sky flying from one locale to another and typically attacks his enemies from above, striking them in a kicking style associated solely with this dynamic hero. His father, Bima, who crushes enemies under his huge feet or rips them apart with his thumbnail, and his half-brother, Antareja, who crawls underground and spits poison into the eyes of his opponents, are other examples of characters who employ highly specialized movements.

Movement and Dramatic Structure/Situation

In addition to character type, play structure and situation determine the use of certain movements and the sequence in which they are performed. Battle scenarios are generally identified by character type, but in certain cases are also grouped according to the section of the play in which they appear.¹ Fixed movement patterns are established for entering and exiting puppets from audience hall scenes, for commanders-in-chief reviewing their troops, and for the "world-upheaval," or gara-gara, when floods, hurricanes, earthquakes, and erupting volcanos inundate the earth.

By establishing fixed movement patterns for battles and other standard scenes, and by confining certain movements and styles of execution to particular characters and character types, the Javanese have devised a formal system of puppet movement that does more than simply illustrate the action of the play. The system also provides performance guidelines for audience members familiar with the conventions of wayang kulit. For instance, the basic personality of an unfamiliar character can be immediately deduced from his physical appearance and the way he gestures and moves. A spectator with only elementary knowledge of movement technique can recognize the significance of an arm draped over a character's

¹See battles #1, #5, and #8 in Appendix B for examples. Each is performed in a different section (pathet) of the play.

rear shoulder, or the use of the kayon as a symbolic prop during the gara-gara.

Movement and Size/Shape

There appears to be a direct correlation between the size and shape of characters and their level of refinement in terms of movement and behavior. The most controlled and reserved characters are the luruh figures whose delicate, small features are highly regarded by the Javanese.² The least refined are the ogres, who are also the largest of wayang's puppets. If one were to look for possible causal relationships between size and shape, movement, and behavior, one would generally find a shift away from the slow movements and calm behavior of luruh figures toward fast, broad movements as puppets increase in height and bulk. Gagah characters are forthright and strong, their rounded muscular bodies attest to their strength, and their fighting style relies on a combination of physical power and skilled execution of battle technique. Gusen characters, more thick-set than gagah figures, are generally less dignified than all but the ogres. Their upturned faces, exposed gums, and inane laughter are reflective of their uninhibited behavior, which is also seen in their broad sweeping gestures, danced style of walking, and enjoyment at the prospect of physical combat.

²For an interesting discussion of changing role models in Javanese society see Anderson, p. 28.

Fat, coarse, and dirty, the ogres move with reckless abandon when confronted by the opportunity of devouring a tasty, heroic knight. As mentioned previously, danawa characters frequently lose control of their emotions and bodies as they run amok on the battlefield--foaming at the mouth, thrashing on the ground, and biting themselves in a wild frenzy of unrestrained activity.

Simian characters may move with the fluidity of the most graceful monkeys. However, the teeth jutting from their mouths reveal another dimension of their jungle origin, and some of their behavior, especially in battles, is as wild, frenzied, and hyperactive as that of the giants.

The movements of the clown-servants are relatively neutral and while they are certainly not refined, neither are they regarded as coarse. Gareng limps because he is lame, not because he is a dhagelan character. Petruk's gangly movements and Semar's waddling style of walking are also linked to their physical conditions. In their behavior, however, the dhagelan characters are far from refined. They are irreverent to their masters, bawdy, and full of good-natured mischief.³

³Age and status also affect dhagelan behavior. Raucous comedy is relegated almost exclusively to Gareng, Petruk, and Bagong. Semar's humor is revealed primarily in sly quips and gentle chiding of his sons and master.

Summation

Along the continuum running from smooth and refined (alus) characters to those who are rough and coarse (kasar), there are several important exceptions to the parallels between puppet size and style of movement. The lanyap characters provide the most obvious examples. These characters possess all of the essential refined features of the heroic luruh knights, and yet their behavior and movements are frequently those of the rougher, more aggressive character types. Lanyap gestures may be staccato and brusque, and their behavior curt and edged with impatience. When engaged in battle, lanyap characters fight with an aggressiveness uncommon among luruh kesatriya.

It should also be noted that among the gagah characters there are differences between the quicker movements of the medium-bodied figures such as Gathutkaca and the slower, more deliberate actions of large characters like Duryudana or Bima. There are also gagah characters who are almost spastic in their movements. These are comic gagah characters such as Citraksa and Citraksi whose high, upturned gazes; quick, jerky movements; and highly animated behavior are similar to those of the gusen characters.

Although Javanese distinguish the importance of luruh and lanyap divisions only among the two small-bodied, refined character types, it may also be an important behavioral

determinant among gagah figures.⁴

Other factors may temper the typical behavior of the less refined characters. Gusen, danawa, and wanara/rewanda characters are the most active and unrestrained character types, and yet, when in the presence of their king, a wise seer, or a respected elder, they are substantially more subdued, quiet, and polite. Aggressive lanyap figures, such as Karna, and impetuous, battle-eager characters like Setyaki, also tailor their behavior to correspond to the codes of court etiquette or polite society. If confronted by a guest from an unfriendly kingdom, however, these quick-tempered kesatriyas are the first to lose their sense of decorum and to challenge the outsider to battle.

It is clear that the total image of a character's personality is determined by examining several interrelated aspects of wayang performance. Body size and shape, plus, it appears, the tilt of the head, are the primary determinants of character type and personality. That personality is reflected in what may be referred to as "typical" or inherent behavior; that is, spontaneous and natural behavior that is standard for the majority of characters with similar physical attributes. Other factors such as dramatic situation, interpersonal relationships, and cultural values tend to alter

⁴Javanese writers on wayang kulit do not make this distinction among gagah puppets and, in two years of field work, the dhalang with whom I studied did not refer to gagah characters as lanyap or luruh.

less refined behavior, bringing it temporarily into line with what might be considered "ideal" conduct--best exemplified by the composed restraint of the luruh characters.

The implication is that propriety and social conventions take precedence over a character's natural inclinations and behavior, and that the individual must submit himself to the authority of the state, for instance, when in the presence of a ruler, and to cultural mores and ethical standards when in audience with one venerated because of his wisdom, age, or position.

Suggestions for Future Research

The focus of this study has been a description of puppet movement in wayang kulit in relation to character type. In the process of condensing and presenting this amount of technical data relating to a very specific aspect of wayang performance, I have become further sensitized to several aspects of wayang that deserve further investigation. Some research is dependent upon data which is not yet available. Other endeavors will require the cooperation and coordination of scholars from academic disciplines such as music, linguistics, philosophy, the social sciences, and theatre. Some of the most important work lies in the areas of documentation, musical analysis, and transcription.

Visual Documentation

I spent two years in Java studying wayang performance technique with dhalang in Ngayogyakarta. Since leaving Java I have been acutely aware of the paucity of filmed records of wayang performance. In my descriptions of wayang movement I have relied heavily on the invaluable filmed examples I made of Ki Hadisumarto demonstrating selected manipulation and movement techniques. Filmed or videotaped documentation of complete wayang performances is essential to non-Javanese scholars and theatre artists who wish to better understand and scientifically analyze wayang kulit.

Film or videotape records of actual performance would allow researchers to determine, with statistical precision, the speed, range, and frequency of movements as they are performed by different character types, in different dramatic situations, and in different sections of the play. One could quickly determine if Arjuna, for example, significantly quickens or otherwise alters his gestures when confronted by a repulsive and discourteous ogre, or if there are observable differences between the speed with which two characters of similar physical type execute the same movements. Extensive visual documentation would also permit an examination of differences in manipulation technique and performance style of dhalang of different ages, training, and geographical areas.

The Relationship Between Puppet Movement and Music

Gamelan music is as much a part of a wayang performance as the puppets themselves. Almost all movement is accompanied by all or some instruments of the gamelan orchestra. If filmed records accompanied by synchronized sound tracks were available, musicologists could analyze the manner in which rhythm and musical structure affect the dramatic performance. Part of wayang's system of movement requires that entrances of kings and other court officials coincide with particular musical beats, and that battles conclude on the final gong. Srimpi and clown dances are performed to and regulated by gamelan music, and a small gender (a bronze slab-key instrument) is constantly being played to guide the dhalang's pitch as he narrates the story or speaks in the voice of one of the characters in the play. A better understanding of the correlations between music and movement, character type, and vocal technique would be of great value to our understanding of wayang.

Transcription and Translation

There are currently no published English translations of Javanese wayang kulit plays which have been taken directly from transcriptions of actual performances.⁵ The availability

⁵The only complete English translations of wayang plays are found in Brandon's On Thrones of Gold. Of the three plays included in the text, two were translated from published scripts. The third was constructed from several abbreviated scenarios of the play.

of such materials is essential if English language scholars are to properly interpret the content of wayang plays, the relationships between content and movement, and the significance of wayang to contemporary Javanese society.

It has been observed that behavior of some character types, primarily the more aggressive wayang figures, is affected by dramatic situation and personal relationships. Analyses of actual performances would help clarify the extent of the behavior modification, reflect the significance of vocal quality and word choice (there are as many as seven different levels of the Javanese language used in wayang kulit), and provide an exact record of the play's dialogue, narration, and song. Again using Arjuna as an example, it is possible that, under certain circumstances, his demure stance and slow, controlled gestures are accompanied by an arched tonal inflection that enables his polite or neutral response to have the same impact as a barbed insult.

Clearly, there is an abundance of intriguing questions awaiting scholars and researchers of Javanese shadow theatre. I hope this study will provide a foundation for further research of characterization and performance technique and stimulate more comprehensive analyses of wayang, both as a performing art and as a reflection of Javanese culture.

APPENDIX A

BATTLE MOVEMENTS: TYPES AND FREQUENCY OF USE

This chart lists the standard fighting movements included in the Pedhalangan Ngayogyakarta battle scenarios. It includes a brief description of the movements and indicates the number of times each movement is used by various types of characters. It should be noted that for teaching battles, the instructors at the Habirandha school for dhalang in Ngayogyakarta have modified the standard character type categories.

I have divided the movements into headings reflecting their general functions. For example, there are headings for Grasping-Holding, Attacking, Avoiding, and Falling. Occasionally one movement will have nearly identical spellings (nglarak--to yank down-- and nglarik--to yank--is an example). In these cases, the total number of times the movement is used is listed under one heading unless the two terms reflect different methods of executing the movement.

The characters Bima, Gathutkaca, Antareja, and Cakil are specifically identified in six battles. Their movements are identified by placing their initials in front of the figure designating the number of times the movement is used. Since Bima, Gathutkaca, and Antareja are all gagah characters, they have been grouped under the "Named Gagah" heading.

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|--|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| PRELIMINARIES AND IMPRESSING AN OPPONENT | | | | | | | | | | |
| <u>Capeng</u> (fixing one's dress) | 12 | 4 | 1 | 21 | 2 | 10 | B-1 G-1 A-1 | C-6 | -- | 8 |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> <u>Rewanda</u> |
|---|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|---------------------------------|
| <u>Kepethuk</u> (come together) | 49 | 14 | 10 | 46 | 11 | 16 | B-8 G-11 A-5 | C-7 23 | 9 | 26 |
| <u>Ngawe kanca</u> (call one's friends) | -- | -- | -- | -- | -- | -- | -- | C-2 | -- | -- |
| <u>Tanting-tinanting</u> (call and threaten each other) | -- | -- | -- | -- | -- | -- | -- | 1 | -- | 1 |
| <u>Ngundhamana</u> (threaten) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Ajeng-ajengan</u> (backing each other across the screen) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Sumbar</u> (point finger at fallen opponent) | 1 | 2 | -- | 7 | 2 | 2 | G-1 | -- | -- | -- |
| <u>Suraweyan</u> (point finger accusingly) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| GRASPING AND HOLDING | | | | | | | | | | |
| <u>Nyepeng</u> (grasp opponent-- usually at chest) | 1 | -- | -- | 4 | 1 | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Manara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Nampeni tangan</u> (grasp opponent's hand) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Nampeni tangan sami tangan</u> (both grasp each others' hands) | 10 | 4 | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Nyepeng sirah</u> (grasp opponent's head) | 4 | -- | -- | -- | -- | -- | B-1 G-1 | -- | -- | -- |
| <u>Nyepeng padharanipun</u> (grasp opponent's stomach) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Nyikep</u> (hold with body/bear hug) | -- | -- | -- | 4 | 1 | -- | -- | -- | -- | -- |
| <u>Sikepan</u> (bear hug hold) | -- | -- | -- | 1 | -- | 1 | -- | -- | -- | -- |
| ATTACKING: STRIKING AND LEAPING | | | | | | | | | | |
| <u>Nubruk</u> (missed strike with forearm held) | 11 | -- | 6 | 17 | 10 | 7 | -- | 16 | 1 | 8 |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Nubruk ngajeng</u> (missed strike with pass to rear of opponent) | 8 | -- | 4 | -- | 1 | -- | -- | 7 | -- | 2 |
| <u>Nubruk wingking</u> (missed strike with pass to front of opponent) | 8 | -- | 3 | -- | 1 | -- | -- | 7 | -- | 2 |
| <u>Ngantem</u> (hit or miss with forearm held) | -- | -- | -- | 14 | -- | 2 | -- | -- | -- | 2 |
| <u>Nyaut</u> (hit/miss releasing forearm) | 6 | -- | -- | 1 | 1 | -- | -- | 10 | 5 | 3 |
| <u>Nempiling</u> (slap) | 14 | 1 | -- | -- | -- | -- | -- | -- | -- | 1 |
| <u>Nyarengi sarwi nempiling</u> (slap before opponent hits) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Nampel</u> (hit with forearm as opponent comes) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Mbithi</u> (hit head with forearm) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Napuk</u> (slap to mouth) | -- | -- | 2 | -- | -- | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> / <u>Rewanda</u> |
|---|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|-----------------------------------|
| <u>Ngepruk</u> (hit or miss releasing both arms) | -- | -- | 1 | 2 | 1 | 1 | G-1 A-2 | -- | -- | -- |
| <u>Antem-anteman</u> (exchange blows to chest) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Tubruk-tinubruk</u> (exchange <u>nubruk</u>) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 1 |
| <u>Saut-sinaut</u> (jumping strikes exchanged) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | 1 |
| <u>Nggebag sareng</u> (strike together from sky) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Mlangkah</u> (missed leap at opponent) | -- | -- | -- | 1 | -- | -- | -- | 2 | -- | 1 |
| <u>Mlangkah kaping kalih</u> (leap and return leap) | 10 | 1 | -- | 17 | 3 | 7 | B-4 A-2 | 13 | 3 | 6 |
| <u>Mlangkah wingking</u> (leap to back of puppet/missing) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | -- |
| <u>Mlangkah ngajeng</u> (leap to front of puppet/missing) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> / <u>Rewanda</u> |
|---|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|-----------------------------------|
| <u>Mlumpah</u> (jump at) | -- | -- | -- | 4 | -- | -- | -- | -- | -- | -- |
| <u>Mlumpah kaping kalih</u> (jump and return jump) | -- | -- | -- | 3 | -- | -- | -- | -- | -- | -- |
| <u>Jeblosan</u> (simultaneous pass and return pass) | 19 | 5 | 4 | 18 | 3 | 10 | B-2 G-3 | C-1 5 | 2 | 12 |
| <u>Jeblosan linton</u> (dhalang releases puppets during <u>jeblosan</u> pass) | 4 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Saut</u> (jump at) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | -- |
| <u>Saya kendho</u> (lose strength) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Panggah</u> (accept blow with no effect) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| ATTACKING: KICKING | | | | | | | | | | |
| <u>Nendhang</u> (kick opponent) | 10 | 1 | -- | 3 | -- | 2 | G-1 | -- | -- | 1 |
| <u>Ndugang</u> (kick at head from ground level) | -- | -- | -- | 6 | -- | -- | B-3 | -- | -- | -- |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Ndugang lepat</u> (missed <u>ndugang</u>) | -- | -- | -- | 1 | -- | -- | B-2 | -- | -- | -- |
| <u>Dugang-dinugang</u> (exchanges of <u>ndugang</u>) | -- | -- | -- | 2 | -- | -- | -- | -- | -- | -- |
| <u>Binten</u> (foot fight--strike with ankles) | -- | -- | -- | 1 | -- | 1 | -- | -- | -- | -- |
| <u>Nyamber</u> (kick from above--flying) | -- | -- | -- | -- | -- | -- | G-2 | -- | -- | -- |
| <u>Nyamber kaping kalih</u> (kick and return kick from above) | -- | -- | -- | -- | -- | -- | G-12 | -- | -- | -- |
| ATTACKING: USE OF WEAPONS | | | | | | | | | | |
| <u>Nyepeng ukiran</u> (grasp <u>keris</u> handle) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Ngedalaken dedamel</u> (take a weapon) | 4 | 4 | 3 | 5 | 1 | 4 | -- | C-1 | -- | 1 |
| <u>Nyuduk</u> (stab at--hit/miss) | -- | -- | -- | -- | -- | -- | B-1 | C-5 | -- | -- |
| <u>Nujah lepat</u> (missed stab) | -- | -- | -- | -- | -- | -- | B-1 | -- | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> <u>Rewanda</u> |
|---|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|---------------------------------|
| <u>Ngasta djemparing</u> (shoot an arrow) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Nyembur</u> (spit poison) | -- | -- | -- | -- | -- | -- | A-1 | -- | -- | -- |
| <u>Mbanjut</u> (lift spirit by passing over head of opponent) | 3 | 4 | -- | -- | -- | 2 | -- | -- | -- | -- |
| <u>Nangkis</u> (block weapon with elbows/hands) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| ATTACKING: KILLING | | | | | | | | | | |
| <u>Mothol sirah</u> (sever/grasp head) | -- | -- | -- | -- | -- | -- | G-3 | -- | -- | -- |
| <u>Mothol lepat</u> (missed <u>mothol</u>) | -- | -- | -- | -- | -- | -- | G-3 | -- | -- | -- |
| <u>Nyuduk</u> (stab at--hit/miss) | -- | -- | -- | -- | -- | -- | B-1 | C-5 | -- | -- |
| <u>Suduk kacep</u> (stab and leave weapon in opponent) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Sudukaken</u> (stab at repeatedly) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>GODS</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>GODS</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> / <u>Rewanda</u> |
|--|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|-----------------------------------|
| EVADING, DODGING, AND RUNNING AWAY | | | | | | | | | | |
| <u>Ical</u> (avoid, backing offscreen) | 25 | 7 | 4 | 7 | 5 | 4 | B-2 G-3 A-2 | 4 | 3 | 8 |
| <u>Endha</u> (dodge--usually stay onscreen) | 6 | 2 | 3-4 | 7 | -- | 5 | B-2 G-5 | 1 | -- | 10 |
| <u>Gentos endha</u> (dodge at same time/ "exchange") | -- | -- | -- | -- | -- | -- | -- | -- | -- | 1 |
| <u>Mundur</u> (back on, withdraw) | 5 | 1 | 1 | 2 | -- | -- | -- | 2 | -- | 1 |
| <u>Nilar</u> (exit backing away) | 2 | 2 | -- | 8 | 2 | 2 | G-1 | -- | -- | -- |
| <u>Mlajar</u> (run--usually away) | -- | 1 | 2 | 1 | -- | 1 | -- | 1 | 1 | 6 |
| <u>Kesilyo malajar</u> <u>pepincangan</u> (run on dislocated limb) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Gila mlajar kawon</u> (loses--runs away crazed) | -- | -- | -- | -- | 1 | -- | -- | 1 | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> <u>Rewanda</u> |
|--|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|---------------------------------|
| <u>Kanthen rekaos</u> (limps away) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Bujung-Binujung</u> (exchanges of chasing and running away) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 2 |
| ARRIVING, RETURNING, CHASING, AND FOLLOWING | | | | | | | | | | |
| <u>Dhateng</u> (come) | 8 | -- | -- | 4 | -- | 1 | -- | 3 | -- | -- |
| <u>Majeng</u> (advance) | 9 | 3 | 1 | 18 | 1 | 2 | B-2 G-5 A-1 | 7 | 1 | 7 |
| <u>Wangsul</u> (return) | -- | -- | -- | 1 | -- | -- | G-4 | -- | -- | -- |
| <u>Wangsul nimblis</u> (return flying) | 5 | -- | 1 | -- | -- | -- | -- | -- | -- | -- |
| <u>Mundur wangsul majeng</u> (back on, advance/return) | 24 | 6 | 4 | 7 | 5 | 4 | B-2 G-2 A-2 | 4 | 3 | 6 |
| <u>Mengker</u> (turn around) | 15 | 3 | 4 | 1 | -- | -- | -- | -- | -- | -- |
| <u>Ngajengaken</u> (turn to face opponent) | 12 | 3 | 4 | -- | -- | -- | A-1 | -- | -- | -- |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Nututi</u> (chase) | 31 | 5 | 5 | 19 | 5 | 8 | B-6 G-5 A-2 | 24 | 5 | 15 |
| <u>Ngoyak</u> (run after opponent-- enter together from same side) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | -- |
| <u>Nglancangi</u> (overtake and pass opponent) | -- | -- | -- | -- | 1 | -- | -- | -- | -- | -- |
| <u>Mbalik</u> (return) | 1 | -- | -- | -- | 2 | -- | -- | 1 | -- | -- |
| LIFTING, THROWING, PUSHING, AND PULLING | | | | | | | | | | |
| <u>Njunjung</u> (lift in the air) | 11 | -- | -- | 4 | -- | 1 | -- | -- | -- | -- |
| <u>Mbucal</u> (throw away) | 13 | 1 | 3 | 8 | 2 | 1 | -- | C-1 | -- | 1 |
| <u>Mbanting</u> (smash to the ground) | 6 | -- | -- | 9 | 1 | 1 | -- | -- | -- | 1 |
| <u>Mbanting-binanting</u> (exchanges of mbanting) | 14 | 3 | 3 | -- | -- | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Junjung-jinunjung</u> (exchanged throwing-- on feet) | -- | -- | 1 | -- | -- | -- | -- | -- | -- | -- |
| <u>Ngipataken</u> (throw opponent off) | -- | -- | -- | 5 | -- | 1 | B-2 G-1 A-1 | -- | -- | 1 |
| <u>Cangklet-cengkah</u> (pushing and pulling) | 15 | 4 | 3 | -- | -- | -- | -- | -- | -- | -- |
| <u>Sodhog-sinodhog</u> (tug of war with hands) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Sodhog-sodhogan sikut</u> (tug of war with elbows) | -- | -- | -- | 2 | -- | -- | -- | -- | -- | -- |
| <u>Surung-sinurung</u> (tug of war for women) | -- | -- | 1 | -- | -- | -- | -- | -- | -- | -- |
| <u>Narik</u> (pull opponent forward/down) | -- | -- | -- | 1 | -- | -- | -- | C-1 | -- | -- |
| <u>Nglarak</u> (yank down or to side) | -- | -- | -- | 2 | -- | 1 | -- | -- | -- | -- |
| <u>Kenging</u> (yanked or grasped) | 1 | -- | -- | -- | -- | -- | -- | 1 | -- | -- |
| <u>Jlogaken</u> (shove opponent's face into ground) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| FLYING (THROWN AWAY), FALLING, AND FLOUNDERING | | | | | | | | | | |
| <u>Kentas</u> (fly--thrown away) | 22 | 1 | 3 | 7 | 2 | 3 | G-2 | 6 | -- | 2 |
| <u>Kabur</u> (fly through the air) | 1 | 3 | -- | 2 | -- | 1 | B-1 G-1 A-1 | 1 | -- | 2 |
| <u>Bablas</u> (fly through the air) | 1 | 3 | -- | -- | -- | 1 | -- | -- | -- | 1 |
| <u>Rebah</u> (fall to earth) | 1 | -- | -- | 12 | 3 | 5 | B-2 | 6 | -- | 3 |
| <u>Dhawah</u> (fall) | -- | 1 | -- | 4 | 2 | 5 | B-2 G-1 A-1 | 8 | 1 | 2 |
| <u>Dhawah mengker noleh</u> (fall, land on feet, turn) | 16 | 4 | 1 | -- | -- | -- | -- | -- | -- | -- |
| <u>Dhawah klumah</u> (fall face up) | -- | -- | -- | 2 | -- | 1 | -- | 2 | 1 | 3 |
| <u>Dhawah krungkep</u> (face/body hit earth together) | 1 | -- | -- | 3 | 1 | -- | -- | -- | -- | -- |
| <u>Dhawah kongsep</u> (face hits earth first) | 1 | 1 | -- | 1 | -- | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Manara/ Rewanda</u> |
|--|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Ambruk</u> (fall face down) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Dawah kantepe</u> (fall, land on hip) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Dawah njempalik</u> (fall rolling face down) | -- | -- | -- | 1 | -- | -- | -- | 1 | -- | -- |
| <u>Dawah ngglundhung</u> (fall rolling) | -- | -- | -- | 2 | -- | 1 | -- | -- | -- | -- |
| <u>Pejah</u> (fall unconscious) | 2 | -- | -- | 7 | -- | -- | G-1 | 3 | 1 | 3 |
| <u>Nglabaki</u> (flounder) | -- | 2 | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Mbanjaki</u> (flounder) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | -- |
| <u>Ngglundhung</u> (flounder rolling) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| SPECIALTY MOVEMENTS | | | | | | | | | | |
| <u>Mubeng</u> (spin) | -- | -- | -- | -- | -- | -- | -- | 1 | -- | -- |
| <u>Njempalik</u> (somersault) | -- | -- | -- | -- | -- | -- | -- | 3 | -- | 3 |

| | <u>Alus</u> | <u>Alus Gods</u> | <u>Alus Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah Gods</u> | <u>Named Gagah</u> | <u>Danawa</u> | <u>"Large" Danawa</u> | <u>Wanara/ Rewanda</u> |
|---|-------------|----------------------|-----------------------|--------------|----------------|-----------------------|------------------------|---------------|---------------------------|----------------------------|
| <u>Nyakot</u> (bite) | -- | -- | -- | -- | -- | -- | -- | 9 | 4 | 2 |
| <u>Tanganipun cakot</u> (bite own hand) | -- | -- | -- | -- | -- | -- | -- | 1 | -- | -- |
| <u>Mbucal sarwi nggero</u> (throw it away--hand) | -- | -- | -- | -- | -- | -- | -- | 1 | -- | -- |
| <u>Inggahaken</u> (lift--hold in mouth) | -- | -- | -- | -- | -- | -- | -- | 1 | -- | -- |
| <u>Kipataken</u> (spit away) | -- | -- | -- | -- | -- | -- | -- | 2 | -- | -- |
| <u>Giro</u> (amok behavior) | -- | -- | -- | -- | -- | -- | -- | 7 | 1 | -- |
| <u>Ulap-ulap</u> (frenzied rolling, spinning) | -- | -- | -- | -- | -- | -- | -- | C-1 | -- | -- |
| <u>Nggetak</u> (blow away--rough) | -- | -- | -- | -- | -- | -- | -- | 4 | 5 | -- |
| <u>Ndamu</u> (blow away--soft) | -- | 7 | -- | -- | 7 | -- | -- | -- | -- | -- |
| <u>Nyakot saking wingking</u> (bite from behind) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 7 |
| <u>Nyakot resah</u> (bite repeatedly) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 3 |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> / <u>Rewanda</u> |
|---|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|-----------------------------------|
| <u>Cakot-cinakot</u> (exchange bites) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 1 |
| <u>Mere</u> (screech) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 5 |
| <u>Menek</u> (run up a tree) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 2 |
| <u>Gentosan menek</u> (characters exchange menek) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 2 |
| <u>Mlumah</u> (recline--look up at opponent) | -- | -- | -- | -- | -- | -- | -- | 2 | -- | 3 |
| <u>Mlumah sami mlumah</u> (recline/look together) | -- | -- | -- | -- | -- | -- | -- | -- | -- | 1 |
| <u>Ngejlogi</u> (jump down/jump on) | -- | -- | -- | -- | -- | -- | B-1 | -- | -- | 1 |
| <u>Ngaras lepat</u> (unsuccessful kissing) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Gelut-gelung</u> (fall/roll together) | -- | -- | 1 | -- | -- | -- | -- | -- | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>Gods</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>Gods</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara/</u> <u>Rewanda</u> |
|---|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|----------------------------------|
| <u>Nyuduk mawi pancanaka</u> (Stab/kill with sharp thumbnail) | -- | -- | -- | -- | -- | -- | B-1 | -- | -- | -- |
| <u>Ambles</u> (enter from earth) | -- | -- | -- | -- | -- | -- | A-2 | -- | -- | -- |
| <u>Mencungul saking wingking</u> (arise from earth behind opponent) | -- | -- | -- | -- | -- | -- | A-1 | -- | -- | -- |
| <u>Mlumpah</u> (jump over opponent) | -- | -- | -- | -- | -- | -- | -- | 1 | -- | -- |
| MISCELLANEOUS | | | | | | | | | | |
| <u>Noleh</u> (turn) | -- | 1 | -- | -- | -- | 2 | -- | 2 | -- | -- |
| <u>Wolak-walik</u> (reverse positions-- back-front, front-back) | -- | -- | 1 | -- | -- | -- | -- | -- | -- | -- |
| <u>Linton papan</u> (exchange puppets in hands) | 2 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Kawon</u> (lose) | -- | -- | -- | 2 | -- | -- | -- | 1 | -- | -- |

| | <u>Alus</u> | <u>Alus</u> <u>GODS</u> | <u>Alus</u> <u>Women</u> | <u>Gagah</u> | <u>Gagahan</u> | <u>Gagah</u> <u>GODS</u> | <u>Named</u> <u>Gagah</u> | <u>Danawa</u> | <u>"Large"</u> <u>Danawa</u> | <u>Wanara</u> / <u>Rewanda</u> |
|--|-------------|----------------------------|-----------------------------|--------------|----------------|-----------------------------|------------------------------|---------------|---------------------------------|-----------------------------------|
| <u>Kendel</u> (stop) | 1 | 2 | -- | 2 | -- | 1 | -- | 2 | 1 | 3 |
| <u>Miring</u> (lean in) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Nanging semua ajirih</u> (withdraw offered head) | -- | -- | -- | 1 | -- | -- | -- | -- | -- | -- |
| <u>Ngulungaken sirah</u> (offer head to be hit) | -- | -- | -- | 2 | -- | -- | -- | -- | -- | -- |
| <u>Ngeculaken</u> (release) | 1 | -- | -- | -- | -- | -- | -- | -- | -- | -- |
| <u>Uwal</u> (release) | -- | -- | 1 | -- | -- | -- | -- | -- | -- | 3 |
| <u>Mbujung</u> (force opponent offscreen) | -- | -- | -- | 2 | 1 | -- | -- | 1 | -- | -- |
| <u>Tangi</u> (rise) | 4 | 4 | -- | 25 | 4 | 4 | B-3 G-1 A-1 | 9 | 1 | 9 |

APPENDIX B

BATTLE SCENARIOS

I was taught the following battle scenarios by Ki Hadisumarto, the chief teacher of puppet manipulation at the Habirandha school for dhalang. They are almost identical to those found in Pedhalangan Ngayogyakarta, although in some cases two movements may be inverted in order, or a slightly different movement may be substituted in one or two instances. I have chosen to present them as they are taught to students at Habirandha because they represent the records of a practicing dhalang and were taken directly from his personal workbooks.

Battle 1. Perang Alus versus Alus

Left: Alus

Right: Alus

- | | |
|---|---|
| 1. Fix dress, strike and miss with forearm held (<u>capeng, nubruk</u>). | 1. Dodge, evade exiting (<u>endha, ical</u>). |
| 2. Chase (<u>nututi</u>). | 2. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 3. Meet (<u>kepethuk</u>). |
| 4. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). | 4. Turn back on oppt. (<u>mengker</u>). |
| 5. Strike and miss passing to front of oppt. (<u>nubruk ngajeng ngiringan</u>). | 5. Turn to face oppt. (<u>ngajengaken</u>). |
| 6. Strike and miss releasing forearm (<u>nyaut</u>). | 6. Evade exiting (<u>ical</u>). |
| 7. Chase (<u>nututi</u>). | 7. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 8. Meet (<u>kepethuk</u>). |
| 9. Pass to rear of oppt. and return pass. (<u>mlangkah kaping kalih</u>). | 9. Opponents grasp hands at waist (<u>nampeni tangan lan tangan</u>). |
| | 10. Pushing and pulling (<u>cangklet-cengkah</u>). |
| | 11. Throw and thrown down (<u>banting-binanting</u>). |

12. Throw oppt. to ground, lift, throw away (mbanting, njunjung, mbucal).
13. Chase (nututi).
14. Come, pass to rear of oppt. and return pass (dhateng, mlangkah kaping kalih).
15. Fly through the air (kentas).
16. Land on feet, turn (dhawah mengker, noleh).
17. Fly through the air (kentas).
18. Land on feet, turn, withdraw limping (dhawah mengker, noleh, mundur rekaos).

12. Fly through the air (kentas).
13. Land on feet, turn (dhawah mengker, noleh).
14. Grasp oppt.'s hand, throw away (nampeni tangan, mbucal).
15. Chase (nututi).
16. Come, pass to rear of oppt. and return pass, grasp, lift, throw away (dhateng, mlangkah kaping kalih, nyepeng, njunjung, mbucal).
17. Chase (nututi).

Battle 2. Perang Gagah versus Alus

Left: Gagah

Right: Alus

1. Fix dress, strike and miss with forearm held (capeng, nubruk).
2. Chase (nututi).
3. Meet (kepethuk).
4. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
5. Chase (nututi).
6. Meet and double pass (kepethuk, jeblosan).
7. Grasp, throw down, throw away (nyepeng, mbanting, mbucal).
8. Chase (nututi).

1. Dodge, evade exiting (endha, ical).
2. Back on, advance (mundur, wangsul majeng).
4. Evade exiting (ical).
5. Back on, advance (mundur, wangsul majeng).
7. Fly through the air (kentas).
8. Land on feet, turn (dhawah mengker, noleh).

- | | |
|---|--|
| <p>9. Come, pass to rear of oppt. and return pass, strike and miss with forearm held (<u>dhateng</u>, <u>mlangkah kaping kalih</u>, <u>nubruk</u>).</p> <p>10. Fall, rise, grasp, throw down, lift, throw away (<u>rebah</u>, <u>tangi</u>, <u>nyepeng</u>, <u>mbanting</u>, <u>njunjung</u>, <u>mbucal</u>).</p> <p>11. Fall (<u>rebah</u>).</p> <p>12. Fly through the air, fall face up, take a weapon (<u>kentas</u>, <u>dhawah klumah</u>, <u>ngedalaken dedamel</u>).</p> | <p>9. Dodge, grasp oppt.'s hand, strike (<u>endha</u>, <u>nampeni tangan</u>, <u>nempiling</u>).</p> <p>10. Fly through the air, return flying, strike (<u>kentas</u>, <u>wangsul nimblis</u>, <u>nempiling</u>).</p> <p>11. Strike, kick (<u>nempiling</u>, <u>nendhang</u>).</p> <p>12. Chase (<u>nututi</u>).</p> |
|---|--|

Battle 3. Perang Gagah versus Gagah

Left: Gagah

Right: Gagah

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|--|--|
| <p>1. Fix dress, strike and miss with forearm held (<u>capeng</u>, <u>nubruk</u>).</p> <p>2. Chase (<u>nututi</u>).</p> <p>3. Meet (<u>kepethuk</u>).</p> <p>4. Pass to rear of oppt. and return pass, bear hug (<u>mlangkah kaping kalih</u>, <u>nyikep</u>).</p> <p>5. Fall, rise (<u>dhawah</u>, <u>tangi</u>).</p> <p>6. Throw off (<u>ngipataken</u>).</p> <p>7. Strike with forearm (<u>ngantem</u>).</p> <p>8. Threaten with outstretched finger, exit backing left (<u>sumbar</u>, <u>nilar mangiwa</u>).</p> <p>9. Meet (<u>kepethuk</u>).</p> <p>10. Pass to rear of oppt. and return pass (<u>mlangkah kaping kalih</u>).</p> <p>11. Fall unconscious (<u>pejah</u>).</p> <p>12. Rise, fix dress, advance (<u>tangi</u>, <u>capeng</u>, <u>majeng</u>).</p> | <p>1. Evade exiting (<u>ical</u>).</p> <p>2. Back on, advance (<u>mundur</u>, <u>wangsul majeng</u>).</p> <p>3. Meet (<u>kepethuk</u>).</p> <p>4. Throw off (<u>ngipataken</u>).</p> <p>5. Bear hug (<u>nyikep</u>).</p> <p>6. Fall, rise (<u>dhawah</u>, <u>tangi</u>).</p> <p>7. Fall unconscious (<u>pejah</u>).</p> <p>8. Rise, fix dress, advance (<u>tangi</u>, <u>capeng</u>, <u>majeng</u>).</p> <p>9. Meet (<u>kepethuk</u>).</p> <p>10. Strike with forearm (<u>ngantem</u>).</p> <p>11. Threaten with outstretched finger, exit backing right (<u>sumbar</u>, <u>nilar manengen</u>).</p> |
|--|--|

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|--|--|--|
| | 13. Meet, double pass (<u>kepethuk</u> , <u>jeblosan</u>). | |
| 14. Strike with forearm (<u>ngantem</u>). | | 14. Strike with forearm (<u>ngantem</u>). |
| 15. Loses strength (<u>saja kendho</u>). | | 15. Absorbs blows with no effect (<u>panggih</u>). |
| 16. Fall face down (<u>ambruk</u>). | | 16. Kick (<u>nendhang</u>). |
| 17. Fly through the air (<u>kentas</u>). | | 17. Chase (<u>nututi</u>). |
| 18. Fall face down, rise, fix dress, take a weapon, advance (<u>dhawah krungkep</u> , <u>tangi</u> , <u>capeng</u> , <u>ngedalaken dedamel</u> , <u>majeng</u>). | | |

Battle 4. Perang Danawa versus Gagah

Left: Danawa

Right: Gagah

- | | | |
|---|---|---|
| 1. Strike with forearm held (<u>nubruk</u>). | | 1. Dodge, missed kick at head (<u>endha</u> , <u>ndugang lepat</u>). |
| 2. Evade exiting (<u>ical</u>). | | 2. Chase (<u>nututi</u>). |
| 3. Back on, advance (<u>mundur</u> , <u>wangsul majeng</u>). | | |
| | 4. Meet (<u>kepethuk</u>). | |
| 5. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih</u> , <u>nubruk</u>). | | 5. Evade exiting (<u>ical</u>). |
| 6. Chase (<u>nututi</u>). | | |
| | 7. Meet, double pass (<u>kepethuk</u> , <u>jeblosan</u>). | |
| 8. Bite (<u>nyakot</u>). | | 8. Throw off (<u>ngipataken</u>). |
| 9. Blow away (<u>nggetak</u>). | | 9. Fly through the air (<u>kabur</u>). |
| 10. Chase (<u>nututi</u>). | | 10. Fall face up, rise, fix dress, advance (<u>dhawah klumah</u> , <u>tangi</u> , <u>capeng</u> , <u>majeng</u>). |
| | 11. Meet (<u>kepethuk</u>). | |
| | | 12. Pass to rear of oppt. and return pass, strike releasing both arms (<u>mlangkah kaping kalih</u> , <u>ngepruk</u>). |
| 13. Evade exiting (<u>ical</u>). | | 13. Chase (<u>nututi</u>). |
| 14. Back on, advance (<u>mundur</u> , <u>wangsul majeng</u>). | | |
| | 15. Meet (<u>kepethuk</u>). | |

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|---|--|
| 16. Blow (<u>nggetak</u>). | 16. Not blown away (<u>mboten kabur</u>). |
| 17. Strike and miss with forearm held (<u>nubruk</u>). | 17. Dodge, strike with forearm (<u>endha, ngantem</u>). |
| 18. Fall (<u>rebah</u>). | 18. Kick (<u>nendhang</u>). |
| 19. Fly through the air (<u>kentas</u>). | 19. Chase (<u>nututi</u>). |
| 20. Fall turning on face, stop, threaten, shake and spin, advance (<u>dhawah njempalik, kendel, tantang-tinantang, giro, majeng</u>). | |
| | 21. Meet (<u>kepethuk</u>). |
| 22. Pass to rear of oppt. and return pass, strike releasing forearm (<u>mlangkah kaping kalih, nyaut</u>). | 22. Dodge, strike releasing both arms (<u>endha, ngepruk</u>). |
| 23. Fall (<u>rebah</u>). | 23. Pull, kick at head, strike head, lift, throw away (<u>narik, ndugang, mbithi, njunjung, mbucal</u>). |
| 24. Fly through the air, defeated (<u>kentas, kawon</u>). | |

Battle 5. Perang Alus versus Alus

Left: Alus

Right: Alus

- | | |
|---|---|
| 1. Fix dress, strike and miss with forearm held (<u>capeng, nubruk</u>). | 1. Strike with forearm as oppt. advances (<u>nampel</u>). |
| 2. Fall face down (<u>dhawah krungkep</u>). | 2. Grasp head, kick (<u>nyepeng sirah, nendhang</u>). |
| 3. Flounder on ground, fly through the air (<u>ngglundhung, kentas</u>). | 3. Chase (<u>nututi</u>). |
| 4. Fall face down, rise, fix dress, advance (<u>dhawah kongsep, tangi, capeng, majeng</u>). | |
| | 5. Meet (<u>kepethuk</u>). |
| 6. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). | 6. Turn back on oppt. (<u>mengker</u>). |
| 7. Strike and miss passing to front of oppt. (<u>nubruk ngajeng ngiringan</u>). | 7. Turn to face oppt. (<u>ngajengaken</u>). |

8. Strike and miss releasing forearm (nyaut).
9. Chase (nututi).
10. Meet (kepethuk).
11. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
12. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
13. Strike and miss releasing forearm (nyaut).
14. Chase (nututi).
15. Back on, advance (mundur, wangsul majeng).
16. Meet (kepethuk).
17. Pass to rear of oppt. and return pass, strike releasing forearm (mlangkah kaping kalih, nubruk).
18. Chase (nututi).
19. Meet (kepethuk).
20. Pass to rear of oppt. and return pass, strike releasing forearm (mlangkah kaping kalih, nyaut).
21. Chase (nututi).
22. Back on, advance (mundur, wangsul majeng).
23. Meet and double pass (kepethuk, jeblosan).
24. Pushing and pulling (cangklet-cengkah).
25. Throw and thrown down (banting-binanting).
26. Tug-of-war with hands (sodhog-sinodhog).
27. Throw down, lift, throw away (mbanting, njunjung, mbucal).
28. Chase (nututi).
29. Come (dhateng).
8. Evade exiting (ical).
9. Back on, advance (mundur, wangsul majeng).
11. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
12. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
13. Strike and miss releasing forearm (nyaut).
14. Chase (nututi).
17. Evade exiting (ical).
18. Back on, advance (mundur, wangsul majeng).
21. Chase (nututi).
28. Fly through the air (kentas).
29. Fall on feet, turn (dhawah mengker, noleh).

30. Double pass, puppets released, pushing and pulling, throw and thrown down (jeblosan, linton papan, cangklet-cengkah, banting-binanting).
31. Throw down, lift, throw away (mbanting, njunjung, mbucal).
32. Fly through the air (kentas).
32. Chase (nututi).
33. Land on feet, turn (dhawah mengker, noleh).
33. Come (dhateng).
34. Meet and puppets exchanged in hands (kepethuk, linton papan).
35. Throw down, lift, throw away (mbanting, njunjung, mbucal).
36. Fly through the air (kentas).
36. Chase (nututi).
37. Fall on feet, turn (dhawah mengker, noleh).
37. Come, grasp, throw down, lift, throw away (dhateng, nyepeng, mbanting, njunjung, mbucal).
38. Fall, limp, fix dress, take a weapon, advance (dhawah, rekaos, capeng, ngedalaken dedamel, wangsul majeng).

Battle 6. Perang Alus versus Gagah

Left: Gagah

Right: Alus

- | | |
|---|---|
| 1. Fix dress, strike and miss with forearm held (<u>capeng</u> , <u>nubruk</u>). | 1. Before oppt. hits, strike (<u>nyarengi sarwi nempiling</u>). |
| 2. Fall (<u>rebah</u>). | 2. <u>Grasp head</u> , kick (<u>nyepeng sirah</u> , <u>nendhang</u>). |
| 3. Roll away (<u>ngglundhung</u>). | 3. Chase (<u>nututi</u>). |
| 4. Fall face down, rise, fix dress, advance (<u>dhawah kongsep</u> , <u>tangi</u> , <u>capeng</u> , <u>majeng</u>). | |
| | 5. Meet (<u>kepethuk</u>). |
| 6. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih</u> , <u>nubruk</u>). | 6. Evade exiting (<u>ical</u>). |

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|--|---|
| 7. Chase (<u>nututi</u>). | 7. Back on (<u>mundur</u>). |
| 8. Come, back opt. away, strike and miss releasing forearm, grasp, throw down, throw away (<u>dhateng</u> , <u>mbujung</u> , <u>nyaut</u> , <u>nyepeng</u> , <u>mbanting</u> , <u>mbucal</u>). | 8. Fly through the air (<u>kentas</u>). |
| 9. Chase (<u>nututi</u>). | 9. Fall on feet, turn (<u>dhawah mengker</u> , <u>noleh</u>). |
| 10. Come, pass and return pass (<u>dhateng</u> , <u>mlumpat kaping kalih</u>). | 10. Strike (<u>nempiling</u>). |
| 11. Fall (<u>rebah</u>). | 11. Kick (<u>nendhang</u>). |
| 12. Fly through the air (<u>kentas</u>). | 12. Chase (<u>nututi</u>). |
| 13. Fall face up, rise, fix dress, advance (<u>dhawah klumah</u> , <u>tangi</u> , <u>capeng</u> , <u>majeng</u>). | |
| | 14. Meet and double pass (<u>kepethuk</u> , <u>jeblosan</u>). |
| 16. Back opt. away, strike and miss with forearm released, grasp, throw down, lift, throw away (<u>mbujung</u> , <u>nyaut</u> , <u>nglarak</u> , <u>mbanting</u> , <u>njunjung</u> , <u>mbucal</u>). | 15. Back away (<u>mundur</u>). |
| 17. Fall (<u>rebah</u>). | 16. Fly through the air, return flying, strike (<u>kentas</u> , <u>wangsul nimblis</u> , <u>nempiling</u>). |
| 18. Fly through the air (<u>kentas</u>). | 17. Kick (<u>nendhang</u>). |
| 19. Fall face down, rise, stop, fix dress, take a weapon, advance (<u>dhawah kongsep</u> , <u>tangi</u> , <u>kendel</u> , <u>capeng</u> , <u>ngedalaken dedamel</u> , <u>wangsul majeng</u>). | 18. Withdraw (<u>mundur</u>). |

Battle 7. Perang Gagah versus Gagah

Left: Gagah

Right: Gagah

- | | |
|--|---|
| 1. Fix dress, strike and miss with forearm held (<u>capeng</u> , <u>nubruk</u>). | 1. Dodge, strike and miss with forearm held (<u>endha</u> , <u>nubruk</u>). |
| 2. Evade exiting (<u>ical</u>). | 2. Chase (<u>nututi</u>). |
| 3. Back on, advance (<u>mundur</u> , <u>wangsul majeng</u>). | |
| | 4. Meet (<u>kepethuk</u>). |

5. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
6. Chase (nututi).
7. Meet (kepethuk).
8. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
9. Evade exiting (ical).
10. Back on, advance (mundur, wangsul majeng).
11. Meet and double pass (kepethuk, jeblosan).
12. Strike with forearm (ngantem).
13. Threaten with outstretched finger, exit backing left (sumbar, nilar mangiwa).
14. Meet (kepethuk).
15. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
16. Fall unconscious (pejah).
17. Rise, fix dress, advance (tangi, capeng, majeng).
18. Meet (kepethuk).
19. Kick at head (ndugang).
20. Fall, rise (rebah, tangi).
21. Foot fight (dugang-dinugang).
22. Strike with forearm (ngantem).
23. Fall, rise (rebah, tangi).
24. Exchange of blows to chest (antem-anteman).
5. Evade exiting (ical).
6. Back on, advance (mundur, wangsul majeng).
8. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
9. Chase (nututi).
12. Fall unconscious (pejah).
13. Rise, fix dress, advance (tangi, capeng, majeng).
15. Strike with forearm (ngantem).
16. Threaten with outstretched finger, exit backing right (sumbar, nilar manengen).
19. Dodge, back up, kick at head (endha, mundur, ndugang).
22. Fall, rise, strike with forearm (rebah, tangi, ngantem).

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| 25. Left weakens (<u>kawon kiyat</u>). | 25. Kick (<u>nendhang</u>). |
| 26. Fly through the air (<u>kentas</u>). | 26. Chase (<u>nututi</u>). |
| 27. Fall, turn face down, <u>rise</u> , take a weapon, advance (<u>dhawah, njempalik,</u> <u>tangi, ngedalaken dedamel, wangsul majeng</u>). | |

Battle 8. Perang Alus versus Alus

Left: Alus

Right: Alus

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|--|---|
| 1. Threaten, pointing finger (<u>ngundhamana, suraweyan</u>). | 1. Strike (<u>nempiling</u>). |
| 2. Fall unconscious (<u>pejah</u>). | 2. Threaten, exit backing right (<u>sumbar,</u> <u>nilar manengen</u>). |
| 3. Rise, fix dress, advance (<u>tangi,</u> <u>capeng, majeng</u>) | |
| 4. Meet (<u>kepethuk</u>). | |
| 5. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). | 5. Turn back on oppt. (<u>mengker</u>). |
| 6. Strike and miss passing to front of oppt. (<u>nubruk ngajeng ngiringan</u>). | 6. Turn to face oppt. (<u>ngajengaken</u>). |
| 7. Pass to rear of oppt. and return pass, strike and miss releasing forearm (<u>mlangkah kaping kalih, nyaut</u>). | 7. Evade exiting (<u>ical</u>). |
| 8. Chase (<u>nututi</u>). | |
| 9. Meet (<u>kepethuk</u>). | |
| 10. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). | |
| 11. Turn back on oppt. (<u>mengker</u>). | 11. Strike and miss passing to front of oppt. (<u>nubruk ngajeng ngiringan</u>). |
| 12. Turn to face oppt. (<u>ngajengaken</u>). | 12. Pass to rear of oppt. and return pass, strike and miss releasing forearm (<u>mlangkah kaping kalih, nyaut</u>). |
| 13. Evade exiting (<u>ical</u>). | 13. Chase (<u>nututi</u>). |

14. Back on, advance (mundur, wangsul majeng).
15. Meet and double pass (kepethuk, jeblosan).
16. Grasp hands, pushing and pulling, throw and thrown down (nampi tangan lan tangan, cangklet-cengkah, banting-binanting).
17. Throw down, lift, throw away (mbanting, njunjung, mbucal).
17. Fly through the air (kentas).
18. Chase (nututi).
18. Land on feet, turn (dhawah mengker, noleh).
19. Come (dhateng).
20. Double pass (jeblosan).
21. Grasp hands, pushing and pulling, throw and thrown down (nampi tangan lan tangan, cangklet-cengkah, banting-binanting).
22. Throw down, lift, throw away (mbanting, njunjung, mbucal).
23. Fly through the air (kentas).
23. Chase (nututi).
24. Fall on feet, turn (dhawah mengker, noleh).
25. Double pass (jeblosan).
26. Grasp hands, pushing and pulling, throw and thrown down (nampi tangan lan tangan, cangklet-cengkah, banting-binanting).
27. Throw down, lift, throw away (mbanting, njunjung, mbucal).
28. Fly through the air (kentas).
28. Withdraw to the right (mundur manengen).
29. Fall landing on hip, limp away on dislocated leg (dhawah kantep, kesliyo, mlajar, pepincangan).
30. Stop, fix dress, take a weapon, advance (kendel, capeng, ngedalaken dedamel, wangsul majeng).

Battle 9. Perang Alus versus Gagah

Left: Gagah

Right: Alus

1. Fix dress, pull forward, throw down, lift, throw away (capeng, nglarak, mbanting, njunjung, mbucal).
 2. Chase (nututi).
 3. Come, pass to rear of oppt. and return pass (dhateng, mlumpat kaping kalih).
 4. Fall (rebah).
 5. Fly through the air (kentas).
 6. Fall face down, rise, fix dress, advance (dhawah krungkep, tangi, capeng, majeng).
 7. Meet (kepethuk).
 8. Pass to rear of oppt. and return pass, grasp, throw down, lift, throw away (mlumpat kaping kalih, nyepeng, mbanting, njunjung, mbucal).
 9. Chase (nututi).
 10. Meet (kepethuk).
 11. Pass to rear of oppt. and return pass (mlumpat kaping kalih).
 12. Fall, rise, grasp, throw down, lift, throw away (rebah, tangi, njepeng, mbanting, njunjung, mbucal).
 13. Fall (rebah).
 14. Fly through the air (kentas).
 15. Fall rolling, rise, fix dress, take a weapon, advance (dhawah ngglundhung, tangi, capeng, ngedalaken dedamel, wangsul majeng).
1. Fly through the air (kentas).
 2. Fall on feet, turn (dhawah mengker, noleh).
 3. Strike (nempiling).
 4. Kick (nendhang).
 5. Chase (nututi).
 8. Fly through the air (kentas).
 9. Fall on feet, turn, fix dress, advance (dhawah mengker, noleh, capeng, majeng).
 11. Strike (nempiling).
 12. Fly through the air, return flying and strike (kentas, wangsul nimblis).
 13. Kick (nendhang).
 14. Withdraw (mundur).

Battle 10. Perang Gagah versus Gagah

Left: Gagah

Right: Gagah

1. Fix dress (capeng).
 3. Also offers head but quickly withdraws it (gentos ngulungaken sirah nanging semu ajrih).
 4. Kick at head (ndugang).
 5. Bear hug (nyikep).
 6. Throw off (ngipataken).
 7. Tug-of-war with elbows, left loses strength (sodhog-sodhogan sikut, kiwa kawon kiyat).
 8. Strike with forearm (ngantem).
 9. Threaten with outstretched finger, exit backing left (sumbar, nilar mangiwa).
 10. Meet and double pass (kepethuk, jeblosan).
 12. Pass to rear of oppt. and return pass (mlumpat kaping kalih).
 13. Fall unconscious (pejah).
 14. Rise, fix dress, advance (tangi, capeng, majeng).
 15. Meet (kepethuk).
 16. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
 17. Strike from the sky together, fall together, rise together, run away together (nggebag sareng, rebah sareng, tangi sareng, mlajar sareng).
 18. Meet and double pass (kepethuk, jeblosan).
1. Fix dress (capeng).
 2. Offer head, lean in, turn back on oppt., tilt face up to be hit, advance (ngulungaken sirah, miring, mungkur, majeng).
 4. Exchange kicks at head (gentos ndugang).
 5. Throw off, bear hug (ngipataken, nyikep).
 8. Fall unconscious (pejah).
 9. Rise, fix dress, advance (tangi, capeng, majeng).
 11. Pass to rear of oppt. and return pass (mlumpat kaping kalih).
 12. Strike (ngantem).
 13. Threaten with outstretched finger, exit backing right (sumbar, nilar manengen).

20. Roll on ground (ngglundhung).
21. Fall, rise, take a weapon, advance (dhawah, tangi, ngedalaken dedamel, wangsul majeng).

19. Throw down, kick head (mbanting, ndugang).
20. Withdraw (mundur).

Battle 11. Perang Gagah versus Gathutkaca

Left: Gagah

Right: Gathutkaca

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|--|---|
| <ol style="list-style-type: none"> 1. Fix dress, strike and miss with forearm held (<u>capeng, nubruk</u>). 2. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). 3. Evade exiting (<u>ical</u>). 4. Back on, advance (<u>mundur, wangsul majeng</u>). 5. Meet and double pass (<u>kepethuk, jeblosan</u>). 6. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). 7. Strike (<u>ngantem</u>). 8. Threaten with outstretched finger, exit backing left (<u>sumbar, nilar mangiwa</u>). 9. Meet (<u>kepethuk</u>). 11. Evade exiting (<u>ical</u>). 12. Back on, advance (<u>mundur, wangsul majeng</u>). | <ol style="list-style-type: none"> 1. Evade exiting, advance (<u>ical, wangsul majeng</u>). 2. Dodge, kick from above two times, attempt to sever head (<u>endha, nyamber kaping kalih, mothol lepat</u>). 3. Chase (<u>nututi</u>). 6. Dodge, kick from above two times (<u>endha, nyamber kaping kalih</u>). 7. Fall unconscious (<u>pejah</u>). 8. Rise, fix dress, advance (<u>tangi, capeng, majeng</u>). 10. Kick from above two times, attempt to sever head (<u>nyamber kaping kalih, mothol lepat</u>). 11. Chase (<u>nututi</u>). |
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13. Meet (kepethuk).

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| 14. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). | 14. Dodge, kick from above six times (<u>endha, nyamber kaping nem</u>). |
| 15. Run away (<u>mlajar</u>). | 15. Chase (<u>nututi</u>). |
| 16. Stop, fix dress, advance (<u>kendel, capeng, majeng</u>). | |
| | 17. Meet (<u>kepethuk</u>). |
| 18. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). | 18. Evade exiting (<u>ical</u>). |
| 19. Chase (<u>nututi</u>). | 19. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 20. Meet and double pass (<u>kepethuk, jeblosan</u>). |
| 21. Pass to rear of oppt. and return pass (<u>mlangkah kaping kalih</u>). | 21. Kick at head (<u>nendhang</u>). |
| 22. Fall unconscious (<u>pejah</u>). | 22. Threaten with outstretched finger, exit backing right (<u>sumbar, nilar manengen</u>). |
| 23. Rise, fix dress, advance (<u>tangi, capeng, majeng</u>). | |
| | 24. Meet (<u>kepethuk</u>). |
| 25. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). | 25. Dodge, kick from above two times, return kicking from above and sever head (<u>endha, nyamber kaping kalih, wangsul nyamber, mothol sirah</u>). |

Battle 12. Perang Danawa Ageng (large) versus Gathutkaca

Left: Danawa Ageng

Right: Gathutkaca

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| 1. Strike and miss with forearm released (<u>nyaut</u>). | 1. Evade exiting (<u>ical</u>). |
| 2. Chase (<u>nututi</u>). | 2. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 3. Meet (<u>kepethuk</u>). |

5. Blow (ngettak).
6. Chase (nututi).
9. Evade exiting (ical).
10. Back on, advance (mundur, wangsul majeng).
12. Bite (nyakot).
13. Fall face up, bite (dhawah klumah, nyakot).
14. Evade exiting (ical).
15. Back on, advance (mundur, wangsul majeng).
18. Blow (nggetak).
19. Blow again (nggetak malih).
20. Run away (mlajar).
21. Stop, spin and twist, advance (kendel, giro, majeng).
23. Pass to rear of oppt. and return pass, strike and miss with forearm released (mlangkah kaping kalih, nyaut).
4. Kick from above two times (nyamber kaping kalih).
5. Fly through the air (kabur).
6. Fall, advance (dhawah, wangsul majeng).
7. Meet (kepethuk).
8. Kick from above two times, strike and miss releasing both hands (nyamber kaping kalih, ngepruk).
9. Chase (nututi).
11. Meet and double pass, staring match (kepethuk, jeblosan, ajeng-ajengan).
12. Throw off (ngipataken).
13. Attempt to sever head and miss (mothol lepat).
14. Chase (nututi).
16. Meet (kepethuk).
17. Kick from above two times (nyamber kaping kalih).
18. Fly through the air, return (kentas, wangsul malih).
19. Fly through the air, return, kick from the air two times (kentas, wangsul malih, nyamber kaping kalih).
22. Meet (kepethuk).
23. Dodge, kick from above two times, twist head (endha, nyamber kaping kalih, angsal sirah).

Battle 13. Perang Danawa Ageng versus Bima

Left: Danawa Ageng

Right: Bima

1. Strike and miss with forearm released (nyaut).
 2. Chase (nututi).
 5. Evade exiting (ical).
 6. Back on, advance (mundur, wangsul majeng).
 8. Pass to rear of oppt. and return pass, strike and miss with forearm released (mlangkah kaping kalih, nyaut).
 9. Chase (nututi).
 11. Bite (nyakot).
 12. Fall, rise, blow (dhawah, tangi, nggetak).
 13. Chase (nututi).
 16. Pass to rear of oppt. and return pass, blow (mlangkah kaping kalih, nggetak).
 17. Bite (nyakot).
 18. Dies (pejah).
1. Evade exiting (ical).
 2. Back on, advance (mundar, wangsul majeng).
 3. Meet (kepethuk).
 4. Pass to rear of oppt. and return pass, kick at head (mlangkah kaping kalih, ndugang).
 5. Chase (nututi).
 7. Meet (kepethuk).
 8. Evade exiting (ical).
 9. Back on, advance (mundur, wangsul majeng).
 10. Meet and double pass (kepethuk, jeblosan).
 11. Throw off (ngipataken).
 12. Fly through the air (kabur).
 13. Fall, rise, fix dress, advance (dhawah, tangi, capeng, majeng).
 14. Meet (kepethuk).
 15. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
 16. Not blown away (mboten kabur).
 17. Stab with pancanaka thumbnail (nyuduk mawi kuku pancanaka).

Battle 14. Perang Cakil versus Bambang (young knight)

Left: Cakil

Right: Bambang

1. Come twist and turn, pass to rear of oppt., peer around hand, pass to front of oppt., peer around hand (dhateng, ulap-ulap, mlangkah, ngiling-ilingi, mlangkah, ngiling-ilingi).
2. Back up, yell to friends, stop, fix dress (mundur, ngawe kanca, kendel, capeng).
3. Inquires and threats, battle (taken-tinaken, perang).
4. Fix dress, strike and miss with forearm held (capeng, nubruk).
5. Chase (nututi).
6. Meet (kepethuk).
7. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
8. Strike and miss passing to front of oppt., pass to rear of oppt. and return pass (nubruk ngajeng ngiringan, mlangkah kaping kalih).
9. Chase (nututi).
10. Meet (kepethuk).
11. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
12. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
13. Fall face in ground, rise, strike and miss (dhawah kongsep, tangi, nubruk).
1. Grasp keris handle (nyepeng ukiran).
4. Evade exiting (ical).
5. Back on, advance (mundur, wangsul majeng).
7. Turn back on oppt. (mengker).
8. Turn to face oppt., evade exiting (ngajengaken, ical).
9. Back on, advance (mundur, wangsul majeng).
11. Turn back on oppt. (mengker).
12. Grasp head with rear hand, shove face into the ground (nyepeng sirahing Cakil mawi tangan wingking, dipun jlogaken).
13. Evade exiting (ical).

14. Chase (nututi).
15. Meet, arm sticks flipped forward and back
(kepethuk, perang tuding wolak-walik).
16. Strike and miss with forearm held
(nubruk).
17. Run after oppt. (ngoyak).
18. Meet, arm sticks flipped forward and back
(kepethuk, perang tuding wolak-walik).
19. Strike and miss with forearm held
(nubruk).
20. Chase (nututi).
21. Meet and double pass (kepethuk, jeblosan).
22. Strike and miss passing to rear of oppt.
(nubruk wingking ngiringan).
23. Strike and miss passing to front of
oppt., pass to rear of oppt. and
return pass, grasp, throw away (nubruk
ngajeng ngiringan, mlangkah kaping kalih,
dipun saut, mbucal).
24. Fall (rebah).
25. Fly through the air (kentas).
26. Fall face down, fix dress, take a
weapon, advance (dhawah kongsep, capeng,
narik dhuwung, majeng).
27. Meet (kepethuk).
28. Strike and miss passing to
rear of oppt. (nubruk wingking
ngiringan).
29. Strike and miss passing to front of
oppt. (nubruk ngajeng ngiringan).
30. Stab at oppt. two times (nyuduk
kaping kalih).
14. Back on, advance (mundur, wangsul
majeng).
16. Dodge, evade exiting (endha, ical).
19. Evade exiting (ical).
20. Back on, advance (mundur, wangsul
majeng).
22. Turn back on oppt. (mengker).
23. Fly through the air, return flying.
strike (kentas, wangsul nimblis,
nempiling).
24. Kick (nendhang).
25. Chase (nututi).
28. Turn back on oppt. (mengker).
29. Turn to face oppt. (ngajengaken).
30. Block with elbows (nangkis).

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| 31. Stab again (<u>nyuduk malih</u>). | 31. Grasp Cakil's <u>keris</u> (<u>nyepeng dhuwungipun Cakil</u>). |
| 32. Pulls <u>keris</u> back (<u>narik</u>). | 32. Release (<u>ngeculaken</u>). |
| 33. Fall on back, rise, stab (<u>dhawah klumah, tangi, nyuduk</u>). | 33. Evade exiting (<u>ical</u>). |
| 34. Chase (<u>nututi</u>) | 34. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 35. Meet (<u>kepethuk</u>). |
| 36. Stab and miss passing to rear of oppt. (<u>nyuduk wingking ngiringan</u>). | 36. Grasp <u>keris</u> with rear hand, yank it away, exit backing right with <u>keris</u> (<u>nyepeng dhuwungipun Cakil mawi tangan wingking, dipun rebat kening, ical manengen</u>). |
| 37. Chase (<u>nututi</u>) | 37. Back on, advance, grasp Cakil's stomach, stab, back away (<u>mundur, wangsul majeng, tangan nyepeng padharanipun Cakil, dipun suduk kacep, dipun tilar</u>). |
| 38. Fall, flounder, die (<u>dhawah, mbanyaki, pejah</u>). | |

Battle 15. Perang Danawa versus Bambang

Left: Danawa

Right: Bambang

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| 1. Strike and miss with forearm released (<u>nyaut</u>). | 1. Evade exiting (<u>ical</u>). |
| 2. Chase (<u>nututi</u>). | 2. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 3. Meet (<u>kepethuk</u>). |
| 4. Spin madly, somersault, fall on back and growl, spin, strike and miss passing to rear of oppt. (<u>giro, njempalik, mlumah, mubeng, nubruk wingking ngiringan</u>). | 4. Turn back on oppt. (<u>mengker</u>). |

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|---|---|
| 5. Strike and miss passing to front of oppt. (<u>nubruk ngajeng ngiringan</u>). | 5. Turn to face oppt. (<u>ngajengaken</u>). |
| 6. Pass to rear of oppt. and return pass, strike and miss with forearm released (<u>mlangkah kaping kalih, nyaut</u>). | 6. Evade exiting (<u>ical</u>). |
| 7. Chase (<u>nututi</u>). | 7. Back on, advance (<u>mundur, wangsul majeng</u>). |
| | 8. Meet (<u>kepethuk</u>). |
| 9. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). | 9. Turn back on oppt. (<u>mengker</u>). |
| 10. Strike and miss passing to front of oppt. (<u>nubruk ngajeng ngiringan</u>). | 10. Grasp head with rear hand, shove it into ground (<u>tangan wingking nyepeng sirah, dipun gejlugaken</u>). |
| 11. Fall face down, rise, strike with forearm released (<u>dhawah kongsep, tangi, nyaut</u>). | 11. Evade exiting (<u>ical</u>). |
| 12. Chase (<u>nututi</u>). | 12. Back on (<u>mundur</u>). |
| 13. Force oppt. back, pass to rear of oppt. and return pass, bite, lift oppt. in mouth (<u>mbujung, mlangkah kaping kalih, nyakot, dipun inggahaken</u>). | 13. Take <u>keris</u> from sheath, stab (<u>ngunus dhuwung, dipun sudukaken</u>). |
| 14. Fall, strike and miss with forearm held (<u>dhawah, nubruk</u>). | 14. Dodge (<u>endha</u>). |
| 15. Die (<u>pejah</u>). | |

Battle 16. Perang Danawa versus Antareja

Left: Danawa

Right: Antareja

1. Strike and miss releasing forearm (nyaut).
2. Chase (nututi).

1. Evade exiting (ical).

2. Back on, advance (mundur, wangsul majeng).

3. Meet (kepethuk).

4. Pass to rear of oppt. and return pass, strike and miss releasing both arms (mlangkah kaping kalih, ngepruk).

5. Evade exiting (ical).
6. Back on, advance (mundur, wangsul majeng).
8. Pass to rear of oppt. and return pass, strike and miss releasing forearm (mlangkah kaping kalih, nyaut).
9. Chase (nututi).
11. Bite (nyakot).
12. Fall, rise, blow away (dhawah, tangi, nggetak).
13. Chase (nututi).
16. Evade exiting (ical).
17. Back on, spin madly, bite own hand, throw it away from body, advance (mundur, giro, tanganipun dipun cakot, mbucal sarwi nggero, majeng).
19. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
20. Turn around, strike and miss with forearm held (noleh, nubruk).
21. Turn around, strike and miss with forearm held (noleh, nubruk).
22. Die (pejah).
5. Chase (nututi).
7. Meet (kepethuk).
8. Evade exiting (ical).
9. Back on, advance (mundur, wangsul majeng).
10. Meet (kepethuk).
11. Throw off (ngipataken).
12. Fly through the air (kabur).
13. Fall, rise, fix dress, advance (dhawah, tangi, capeng, majeng).
14. Meet (kepethuk).
15. Pass to rear of oppt. and return pass, strike and miss with both arms released (mlangkah kaping kalih, ngepruk).
16. Chase (nututi).
18. Meet (kepethuk).
19. Enter into the ground, come up behind oppt., turn to face oppt. (ambles, mencungul saking wingking, ngajengaken).
20. Enter into ground again (ambles malih).
21. Spit/spray poison at oppt. (nyembur).

Battle 17. Perang Gagahan versus Bima

Left: Gagahan

Right: Bima

1. Fix dress, strike and miss with forearm held (capeng, nubruk).
2. Evade exiting (ical).
3. Back on, advance (mundur, wangsul majeng).
4. Meet (kepethuk).
5. Pass to rear of oppt. and return pass, strike and miss releasing forearm (mlangkah kaping kalih, nyaut).
6. Evade exiting (ical).
7. Back on, advance (mundur, wangsul majeng).
8. Meet (kepethuk).
9. Bear hug (nyikep).
9. Throw off (ngipataken).
10. Fall, rise (dhawah, tangi).
10. Kick at head and miss (ndugang lepat).
11. Evade exiting (ical).
11. Chase (nututi).
12. Back on, advance (mundur, wangsul majeng).
13. Meet (kepethuk).
14. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
15. Strike with forearm (ngantem).
15. Fall (rebah).
16. Threaten with outstretched finger, exit backing left (sumbar, nilar mangiwa).
16. Rise, fix dress, advance (tangi, capeng, majeng).
17. Meet (kepethuk).
18. Pass to rear of oppt. and return pass, attempt to jump on oppt. (mlangkah kaping kalih, ngelogi).
19. Evade exiting (ical).
19. Chase (nututi).
20. Back on, advance (mundur, wangsul majeng).
21. Meet and double pass (kepethuk, jeblosan).
22. Strike with forearm (ngantem).
22. Fall, rise, kick oppt. in head (rebah, tangi, ndugang).

23. Fall (rebah).
24. Fly through the air (kentas).
25. Fall, rise, take a weapon (dhawah, tangi, ngedalaken dedamel).

23. Grasp head, kick away (nyepeng sirah, ndugang).
24. Chase (nututi).

Battle 18. Perang Dewa Alus (alus god) versus Alus

Left: Dewa Alus

Right: Alus

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| <ol style="list-style-type: none"> 1. Blow away with gentle puff (<u>ndamu</u>). 2. Chase (<u>nututi</u>). 3. Meet (<u>kepethuk</u>). 4. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). 5. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). 6. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). 7. Chase (<u>nututi</u>). 8. Back on, advance (<u>mundur, wangsul majeng</u>). 9. Meet and double pass (<u>kepethuk, jeblosan</u>). 10. Pass over head of oppt. two times lifting his "spirit" (<u>mbanjut kaping kalih</u>). 11. Threaten with outstretched finger, exit backing left (<u>sumbar, nilar mangiwa</u>). 12. Meet (<u>kepethuk</u>). 13. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). | <ol style="list-style-type: none"> 1. Fly through the air (<u>kabur</u>). 2. Fall landing on feet, turn, fix dress, advance (<u>dhawah mengker, noleh, capeng, majeng</u>). 3. Meet (<u>kepethuk</u>). 4. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). 5. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). 6. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). 7. Chase (<u>nututi</u>). 8. Back on, advance (<u>mundur, wangsul majeng</u>). 9. Meet and double pass (<u>kepethuk, jeblosan</u>). 10. Fall unconscious (<u>pejah</u>). 11. Rise, fix dress, advance (<u>tangi, capeng, majeng</u>). 12. Meet (<u>kepethuk</u>). 13. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih, nubruk</u>). |
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14. Evade exiting (ical).
 15. Back on, advance (mundur, wangsul majeng).
 17. Blow with gentle puff (ndamu).
 18. Pass over oppt.'s head to lift "spirit" (mbanjut).
 19. Evade exiting (ical).
 20. Back on (mundur).
14. Chase (nututi).
 16. Meet and double pass (kepethuk, jeblosan).
 17. Not blown away (mboten kabur).
 18. Not affected, strike and miss with forearm held (mboten pejah, nubruk).
 19. Chase (nututi).
 20. Come, pass to rear of oppt. and return pass, strike and miss with forearm held (dhateng, mlangkah kaping kalih, nubruk).
21. Dodge, pass to rear of oppt. and return pass (endha, mlangkah kaping kalih).
 22. Grasp each other's hand, pushing and pulling, throw and thrown down (Dipur lampi tangan sami tangan, cangklet-cengkah, banting-binanting).
 23. Throw down, lift, throw away (mbanting, njunjung, mbucal).
 24. Chase (nututi).
24. Fly through the air (kentas).
 25. Fall face down, rise, stop, fix dress, take a weapon of supernatural power (dhawah kongsep, tangi, kendel, capeng, ngedalaken dedamel--aji-aji).

Battle 19. Perang Dewa Gagah (gagah god) versus Alus

Left: Dewa Gagah

Right: Alus

1. Fix dress, strike and miss with forearm held (capeng, nubruk).
 2. Chase (nututi).
 3. Meet (kepethuk).
 4. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
1. Evade exiting (ical).
 2. Back on, advance (mundur, wangsul majeng).
 4. Turn back on oppt. (mengker).

5. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
6. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
7. Chase (nututi).
8. Meet (kepethuk).
9. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
10. Fall (rebah).
11. Fly through the air (kentas).
12. Fall, rise, fix dress, advance (dhawah, tangi, capeng, majeng).
13. Meet and double pass (kepethuk, jeblosan).
14. Blow away with a gentle puff (ndamu).
15. Chase (nututi).
16. Come (dhateng).
17. Double pass (jeblosan).
18. Strike with forearm (nempiling).
19. Fall, rise, pass over oppt. to lift his "spirit" (rebah, tangi, mbanjut).
20. Fall, rise, yank oppt., throw down, lift, throw away (rebah, tangi, nglarak, mbanting, njunjung, mbucal).
21. Fall (rebah).
22. Fly through the air (kentas).
23. Fall, rise, fix dress, take a weapon of supernatural power (dhawah, tangi, capeng, ngedalaken dedamel--aji-aji).
5. Turn to face oppt. (ngajengaken).
6. Evade exiting (ical).
7. Back on, advance (mundur, wangsul majeng).
9. Strike with forearm (nempiling).
10. Kick away (nendhang).
11. Chase (nututi).
14. Fly through the air (kentas).
15. Fall landing on feet, turn (dhawah mengker, noleh).
18. Strike with forearm (nempiling).
19. Fall, rise, strike with forearm (rebah, tangi, nempiling).
20. Fly through the air, return flying, strike with forearm (kentas, wangsul nimblis, nempiling).
21. Kick away (nendhang).
22. Chase (nututi).

Battle 20. Perang Dewa Gagah versus Gagah

Left: Gagah

Right: Dewa Gagah

2. Dodge, strike and miss with forearm held (endha, nubruk).
 3. Chase (nututi).
 4. Meet and double pass, foot fight kicking at lower legs, bear hug (kepethuk, jeblosan, binten, sikepan).
 6. Fall unconscious (pejah).
 7. Rise, fix dress, advance (tangi, capeng, majeng).
 8. Meet and double pass (kepethuk, jeblosan).
 9. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
 10. Strike with forearm (ngantem).
 11. Threaten with outstretched finger, exit backing left (sumbar, nilar kesah mangiwa).
 12. Meet and double pass (kepethuk, jeblosan).
 14. Dodge, pass to rear of oppt. and return pass (endha, mlangkah kaping kalih).
 15. Fly through the air (kabur).
 16. Fall, fix dress, advance (dhawah, capeng, majeng).
1. Fix dress, strike and miss with forearm held (capeng, nubruk).
 2. Evade exiting (ical).
 3. Back on, advance (mundur, wangsul majeng).
 5. Strike with forearm (ngantem).
 6. Threaten with outstretched finger, exit backing right (sumbar, nilar kesah manengen).
 9. Dodge, strike and miss with forearm held, pass to rear of oppt. and return pass (endha, nubruk, mlangkah kaping kalih).
 10. Fall unconscious (pejah).
 11. Rise, fix dress, advance (tangi, capeng, majeng).
 13. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
 14. Dodge, blow away with soft puff (endha, ndamu).
 15. Chase (nututi).

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| <p>19. Not blown away (<u>mboten kabur</u>).</p> <p>20. Fall, rise, strike with forearm (<u>dhawah, tangi, ngantem</u>).</p> <p>21. Grasp, throw down, kick away (<u>nyepeng, mbanting, ndugang</u>).</p> <p>22. Chase (<u>nututi</u>).</p> | <p>17. Meet and double pass (<u>kepethuk, jeblosan</u>).</p> <p>18. Blow with soft puff (<u>ndamu</u>).</p> <p>19. Pass over oppt.'s head and lift his "spirit" (<u>mbanjut</u>).</p> <p>20. Fall (<u>rebah</u>).</p> <p>21. Fly through the air (<u>kentas</u>).</p> <p>22. Fall, rise, fix dress, take a weapon of supernatural power (<u>dhawah, tangi, capeng, ngedalaken dedamel--aji-aji</u>).</p> |
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Battle 21. Perang Dewa Gagah versus Danawa

Left: Danawa

Right: Dewa Gagah

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| <p>1. Strike and miss with forearm held (<u>nubruk</u>).</p> <p>2. Chase (<u>nututi</u>).</p> <p>5. Evade exiting (<u>ical</u>).</p> <p>6. Back on, advance (<u>mundur, wangsul majeng</u>).</p> <p>8. Pass to rear of oppt. and return pass, strike and miss releasing forearm (<u>mlangkah kaping kalih, nyaut</u>).</p> <p>9. Chase (<u>nututi</u>).</p> <p>11. Bite (<u>nyakot</u>).</p> | <p>1. Evade exiting (<u>ical</u>).</p> <p>2. Back on, advance (<u>mundur, wangsul majeng</u>).</p> <p>3. Meet (<u>kepethuk</u>).</p> <p>4. Pass to rear of oppt. and return pass, strike and miss releasing both arms (<u>mlangkah kaping kalih, ngepruk</u>).</p> <p>5. Chase (<u>nututi</u>).</p> <p>7. Meet (<u>kepethuk</u>).</p> <p>8. Evade exiting (<u>ical</u>).</p> <p>9. Back on, advance (<u>mundur, wangsul majeng</u>).</p> <p>10. Meet (<u>kepethuk</u>).</p> <p>11. Throw off (<u>ngipataken</u>).</p> |
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| <p>12. Fall, rise, strike and miss with forearm held (<u>dhawah, tangi, nubruk</u>).</p> <p>13. Fall (<u>rebah</u>).</p> <p>14. Fly through the air (<u>kentas</u>).</p> <p>15. Fall, rise, spin madly, advance (<u>dhawah, tangi, giro, majeng</u>).</p> <p>16. Meet and double pass (<u>kepethuk, jeblosan</u>).</p> <p>17. Pass to rear of oppt. and return pass, strike and miss releasing forearm (<u>mlangkah kaping kalih, nyaut</u>).</p> <p>18. Blow away (<u>nggetak</u>).</p> <p>19. Chase (<u>nututi</u>).</p> <p>20. Come, pass to rear of oppt. and return pass (<u>dhateng, mlangkah kaping kalih</u>).</p> <p>21. Fly through the air (<u>kabur</u>).</p> <p>22. Fall, rise, spin madly, advance (<u>dhawah, tangi, giro, majeng</u>).</p> <p>23. Meet and double pass (<u>kepethuk, jeblosan</u>).</p> <p>24. Strike and miss with forearm held (<u>nubruk</u>).</p> <p>25. Dodge, bite, hold, throw off (<u>endha, nyakot, nyepeng, ngipataken</u>).</p> <p>26. Chase (<u>nututi</u>).</p> | <p>12. Dodge, strike with forearm (<u>endha, ngantem</u>).</p> <p>13. Kick away (<u>nendhang</u>).</p> <p>14. Chase (<u>nututi</u>).</p> <p>15. Dodge, strike with forearm (<u>endha, ngantem</u>).</p> <p>16. Kick away (<u>nendhang</u>).</p> <p>17. Chase (<u>nututi</u>).</p> <p>18. Dodge, strike with forearm (<u>endha, ngantem</u>).</p> <p>19. Kick away (<u>nendhang</u>).</p> <p>20. Chase (<u>nututi</u>).</p> <p>21. Dodge, strike with forearm (<u>endha, ngantem</u>).</p> <p>22. Kick away (<u>nendhang</u>).</p> <p>23. Chase (<u>nututi</u>).</p> <p>24. Dodge, strike with forearm (<u>endha, ngantem</u>).</p> <p>25. Kick away (<u>nendhang</u>).</p> <p>26. Chase (<u>nututi</u>).</p> |
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Battle 22. Perang Dewa Alus versus Danawa

Left: Danawa

Right: Dewa Alus

1. Strike and miss with forearm held (nubruk).
2. Chase (nututi).

1. Evade exiting (ical).
2. Back on, advance (mundur, wangsul majeng).

3. Meet (kepethuk).
4. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
5. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
6. Pass to rear of oppt. and return pass, strike with forearm held (mlangkah kaping kalih, nubruk).
7. Chase (nututi).
4. Turn back on oppt. (mengker).
5. Turn to face oppt. (ngajengaken).
6. Evade exiting (ical).
7. Back on, advance (mundur, wangsul majeng).
8. Meet (kepethuk).
9. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
10. Fly through the air (kabur).
11. Fall on feet, turn (dhawah mengker, noleh).
12. Strike with forearm (nempiling).
13. Kick away (nendhang).
14. Chase (nututi).
10. Blow oppt. away (nggetak).
11. Chase (nututi).
12. Come, pass to rear of oppt. and return pass (dhateng, mlangkah kaping kalih).
13. Fall (rebah).
14. Fly through the air (kentas).
15. Fall, rise, spin madly, advance (dhawah, tangi, giro, majeng).
16. Meet (kepethuk).
17. Pass to rear of oppt. and return pass, bite, throw off/spit away (mlangkah kaping kalih, nyakot, ngipataken).
18. Chase (nututi).
17. Fly through the air (bablas).
18. Fall, rise, take a weapon of supernatural power, advance (dhawah, tangi, ngedalaken dedamel--aji-aji, majeng).

Battle 23. Perang Dewa Alus versus Dewa Alus

Left: Dewa Alus

Right: Dewa Alus

1. Blow away with a gentle puff (ndamu).
2. Chase (nututi).
3. Meet (Kepethuk).
4. Fly through the air (bablas).
5. Fly through the air (bablas).
6. Fall on feet, turn, fix dress, advance (dhawah mengker, noleh, capeng, majeng).
7. Meet and double pass (kepethuk, jeblosan).
8. Blow away with a gentle puff (ndamu).
8. Fly through the air, return and blow oppt. away with a gentle puff (kabur, wangsul ndamu).
9. Fly through the air, return and pass over oppt. to lift his "spirit" (kabur, wangsul mbanjut).
9. Flounder, rise, exchange blowing or lifting each other's "spirit" (nglabaki, tangi, gentos ndamu utawi mbanjut).
10. Flounder, rise, strike and miss with forearm held (nglabaki, tangi, nubruk).
10. Grasp each other's hands, pushing and pulling (dipun tampeni tangan, cangklet-cengkah).
11. Throw and thrown down, the loser is thrown away, lands on feet, turns, takes a weapon (banting-binanting, ingkang kawon dipun bucal, dhawah mengker, noleh, ngedalaken dedamel).

Battle 24. Perang Dewa Gagah versus Wanara

Left: Wanara

Right: Dewa Gagah

1. Strike and miss with forearm held (nubruk).
1. Evade exiting (ical).
2. Chase (nututi).
2. Back on, advance (mundur, wangsul majeng).

3. Meet (kepethuk).
4. Pass to rear of oppt. and return pass, strike and miss releasing both arms (mlangkah kaping kalih, ngepruk).
5. Chase (nututi).
5. Evade exiting (ical).
6. Back on, advance (mundur, wangsul majeng).
7. Meet and double pass (kepethuk, jeblosan).
8. Blow away with a gentle puff (ndamu).
9. Chase (nututi).
9. Fly through the air (kabur).
10. Fall on back, rise, fix dress, advance (dhawah klumah, tangi, capeng, majeng).
11. Meet (kepethuk).
12. Dodge, pass over oppt. and lift his "spirit" (endha, mbanjut).
12. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
13. Threaten with outstretched finger, exit backing right (sumbar, nilar manengen).
13. Fall unconscious (pejah).
14. Rise, screech (tangi, mere).
15. Meet (kepethuk).
16. Strike and miss with forearm held (nubruk).
17. Turn around (noleh).
17. Dodge, pass to rear of oppt., bite from behind (endha, mlangkah, nyakot saking wingking).
18. Run away (mlajar).
18. Bite (nyakot).
19. Stop, fix dress, take a weapon (kendel, capeng, ngedalaken dedamel).
19. Chase (nututi).

Battle 25. Perang Dewa Alus versus Wanara

Left: Dewa Alus

Right: Wanara

2. Evade exiting (ical).

1. Strike and miss with forearm held (nubruk).
2. Chase (nututi).

3. Back on, advance (mundur, wangsul majeng).
4. Meet (kepethuk).
5. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
6. Turn back on oppt. (mengker).
6. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
7. Turn to face oppt. (ngajengaken).
7. Strike and miss releasing forearm (nyaut).
8. Evade exiting (ical).
8. Chase (nututi).
9. Back on, advance (mundur, wangsul majeng).
10. Meet and double pass (kepethuk, jeblosan).
11. Blow away with a gentle puff (ndamu).
11. Fly through the air (kabur).
12. Chase (nututi).
12. Fall on back, rise, fix dress, advance (dhawah klumah, tangi, capeng, majeng).
13. Meet (kepethuk).
14. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
15. Dodge, pass over oppt. and lift his "spirit" (endha, mbanjut).
15. Fall unconscious (pejah).
16. Threaten with outstretched finger, exit backing left (sumbar, nilar mangiwa).
16. Rise, fix dress, advance (tangi, capeng, majeng).
17. Meet (kepethuk).
18. Strike and miss with forearm held (nubruk).
18. Dodge, strike and miss releasing forearm, bite from behind (endha, nyaut, nyakot saking wingking).
19. Turn around (noleh).
19. Bite repeatedly (nyakot resah).
20. Run away (mlajar).
20. Chase (nututi).
21. Stop, fix dress, take a weapon of supernatural power (kendel, capeng, gedalaken dedamel--aji-aji).

Battle 26. Perang Rewanda versus Danawa

Left: Danawa

Right: Rewanda

1. Strike and miss releasing forearm (nyaut).
 2. Chase (nututi).
 3. Meet (kepethuk).
 4. Bite (nyakot).
 5. Fall, rise, bite (dhawah, tangi, nyakot).
 6. Fall (rebah).
 7. Fly through the air (kentas).
 8. Fall on back, rise, spin madly, somersault, fall on back and look up at oppt., spin, advance (dhawah klumah, tangi, giro, njempalik, mlumah, mubeng, majeng).
 9. Meet and double pass (kepethuk, jeblosan).
 10. Pass to rear of oppt. and return pass, bite, spit away (mlangkah kaping kalih, nyakot, kipataken).
 11. Chase (nututi).
 12. Meet (kepethuk).
 13. Somersault, roll on back and look up (njempalik, mlumah).
 14. Strike and miss releasing forearm (nyaut).
 15. Turns around (mbalik).
 16. Force each other back, double pass (ajeng-ajengan, jeblosan).
1. Evade exiting (ical).
 2. Back on, advance (mundur, wangsul majeng).
 3. Meet (kepethuk).
 4. Throw off (ngipataken).
 5. Dodge, strike with forearm (endha nempiling).
 6. Kick away (nendhang).
 7. Chase (nututi).
 8. Fly through the air (bablas).
 9. Meet and double pass (kepethuk, jeblosan).
 10. Fly through the air (bablas).
 11. Fall, rise, fix dress, screech, advance (dhawah, tangi, capeng, mere, majeng).
 12. Meet (kepethuk).
 13. Somersault, roll on back and look up (njempalik, mlumah).
 14. Dodge, pass to rear of oppt., bite from behind (endha, mlangkah, nyakot saking wingking).
 15. Continues biting from behind, releases to evade (taksih nyakot saking wingking malih, uwal).
 16. Force each other back, double pass (ajeng-ajengan, jeblosan).

17. Strike and miss with forearm held (nubruk).
18. Chase (nututi).
19. Strike and miss with forearm held (nubruk).
20. Go crazy, run away (gila, mlajar).

17. Dodge, run away, climb into tree (endha, mlajar, menek).
18. Jump down, run (ngejlogi, mlajar).
19. Back on, repeatedly bite oppt. on nose, feet, back, and front (wangsul, nyakot resah, irung, suku ngajeng wingking).

Battle 27. Perang Wanara versus Gagahan

Left: Gagahan

Right: Wanara

1. Strike and miss with forearm held (nubruk).
2. Chase (nututi).
5. Evade exiting (ical).
6. Back on, advance (mundur, wangsul majeng).
8. Strike and miss with forearm held (nubruk).
9. Chase (nututi).

1. Evade exiting (ical).
2. Back on, advance (mundur, wangsul majeng).
3. Meet (kepethuk).
4. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
5. Chase (nututi).
7. Meet and double pass (kepethuk, jeblosan).
8. Evade exiting (ical).
9. Back on, advance (mundur, wangsul majeng).
10. Meet (kepethuk).
11. Pass to rear of oppt. and return pass (mlangkah kaping kalih).
12. Fall unconscious (pejah).
13. Rise, fix dress, advance, screech (tangi, capeng, majeng, mere).
14. Meet and double pass (kepethuk, jeblosan).

12. Strike with forearm (nempiling).
13. Threaten with outstretched finger, exit backing left (sumbar, nilar mangiwa).

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| <p>16. Strike and miss with forearm held (<u>nubruk</u>).</p> <p>17. Turn around (<u>mbalik</u>).</p> <p>18. Turn around, strike and miss with forearm held (<u>mbalik</u>, <u>nubruk</u>).</p> <p>19. Chase (<u>nututi</u>).</p> <p>20. Strike and miss with forearm held (<u>nubruk</u>).</p> <p>21. Crazy, runs away (<u>gila</u>, <u>mlajar</u>).</p> | <p>15. Somersault, fall on back and look up (<u>njempalik</u>, <u>mlumah</u>).</p> <p>16. Dodge, bite from behind (<u>endha</u>, <u>nyakot saking wingking</u>).</p> <p>17. Bite from behind again, release (<u>nyakot saking wingking malih</u>, <u>uwal</u>).</p> <p>18. Dodge, run away (<u>endha</u>, <u>mlajar</u>).</p> <p>19. Climb a tree, jump down (<u>menek</u>, <u>ngejlogi</u>).</p> <p>20. Dodge, bite repeatedly from front and back on feet, nose, and hands (<u>endha</u>, <u>nyakot resah ngajeng-wingking</u>, <u>suku</u>, <u>irung</u>, <u>tangan</u>).</p> |
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Battle 28. Perang Wanara versus Alus

Left: Wanara

Right: Alus

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| <p>1. Strike and miss with forearm held (<u>nubruk</u>).</p> <p>2. Chase (<u>nututi</u>).</p> <p>3. Meet (<u>kepethuk</u>).</p> <p>4. Strike and miss passing to rear of oppt. (<u>mlangkah kaping kalih</u>).</p> <p>5. Strike and miss passing to front of oppt. (<u>mlangkah ngajeng ngiringan</u>).</p> <p>6. Strike and miss releasing forearm (<u>nyaut</u>).</p> <p>7. Chase (<u>nututi</u>).</p> <p>8. Meet and double pass (<u>kepethuk</u>, <u>jeblosan</u>).</p> <p>10. Fall (<u>rebah</u>).</p> | <p>1. Evade exiting (<u>ical</u>).</p> <p>2. Back on, advance (<u>mundur</u>, <u>wangsul majeng</u>).</p> <p>4. Turn back on oppt. (<u>mengker</u>).</p> <p>5. Turn to face oppt. (<u>ngajengaken</u>).</p> <p>6. Evade exiting (<u>ical</u>).</p> <p>7. Back on, advance (<u>mundur</u>, <u>wangsul majeng</u>).</p> <p>9. Strike with forearm (<u>nempiling</u>).</p> <p>10. Kick away (<u>nendhang</u>).</p> |
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| 11. Fly through the air (<u>kentas</u>). | 11. Chase (<u>nututi</u>). |
| 12. Fall, rise, fix dress, advance (<u>dhawah</u> , <u>tangi</u> , <u>capeng</u> , <u>majeng</u>). | |
| 13. Meet (<u>kepethuk</u>). | |
| 14. Somersault, lie on back and look up (<u>njempalik</u> , <u>mlumah</u>). | 14. Strike and miss with forearm held (<u>nubruk</u>). |
| 15. Dodge, pass to rear of oppt. and return pass, bite from behind (<u>endha</u> , <u>mlangkah kaping kalih</u> , <u>nyakot saking wingking</u>). | 15. Turn around (<u>mbalik</u>). |
| 16. Bite from behind, release (<u>nyakot saking wingking</u> , <u>uwal</u>). | 16. Strike and miss with forearm held (<u>nubruk</u>). |
| 17. Dodge, run away, return and strike with forearm released, bite, throw down, throw away (<u>endha</u> , <u>mlajar</u> , <u>wangsul nyaut</u> , <u>nyakot</u> , <u>mbanting</u> , <u>mbucal</u>). | 17. Fly through the air (<u>bablas</u>). |
| 18. Chase (<u>nututi</u>). | 18. Fall on hip, stop, fix dress, take a weapon (<u>dhawah kantep</u> , <u>kendel</u> , <u>capeng</u> , <u>ngedalaken dedamel</u>). |

Battle 29. Perang Wanara versus Wanara

Left: Wanara

Right: Wanara

- | | |
|--|---|
| 1. Strike and miss with forearm held (<u>nubruk</u>). | 1. Evade exiting (<u>ical</u>). |
| 2. Chase (<u>nututi</u>). | 2. Back on, advance (<u>mundur</u> , <u>wangsul majeng</u>). |
| 3. Meet (<u>kepethuk</u>). | 3. Meet (<u>kepethuk</u>). |
| | 4. Pass to rear of oppt. and return pass, strike and miss with forearm held (<u>mlangkah kaping kalih</u> , <u>nubruk</u>). |
| 5. Evade exiting (<u>ical</u>). | 5. Chase (<u>nututi</u>). |
| 6. Back on, advance (<u>mundur</u> , <u>wangsul majeng</u>). | |

7. Meet and double pass (kepethuk, jeblosan).
8. Strike with forearm (ngantem).
9. Fall (rebah).
10. Fly through the air (kentas).
11. Fall on back, rise, stop, fix dress
(dhawah klumah, tangi, kendel, capeng).
12. Exchange threats, screech, advance
(tantang-tinantang, mere, majeng).
13. Meet and double pass (kepethuk, jeblosan).
14. Bite (nyakot).
15. Chase (nututi).
16. Meet, exchange striking and missing with
forearms held, exchange leaping strikes, exchange
dodges, both lie on back and look up at each other,
chase each other and run away, exchange screeches,
bite each other (kepethuk, tubruk-tinubruk, saut-
sinaut, gentosan endha, mlumah sami mlumah,
bujung-binujung, gentos mere, cakot-cinakot).
17. Run away (mlajar).
18. Stop, fix dress, take a weapon,
advance (kendel, capeng, ngedalikan
dedamel, majeng).
8. Fall, rise, strike with forearm
(rebah, tangi, ngantem).
9. Kick away (nendhang).
10. Chase (nututi).
14. Weaken, run away (kelindhih, mlajar).
15. Stop, fix dress, screech, advance
(kendel, capeng, mere, majeng).
17. Chase (nututi).

Battle 30. Perang Putri (female) versus Alus

Left: Putri

Right: Alus

1. Strike and miss with forearm held
(nubruk).
2. Chase (nututi).
2. Evade exiting (ical).
3. Back on, advance (mundur, wangsul majeng).
4. Meet (kepethuk).
5. Strike and miss with forearm held (nubruk).
5. Evade exiting (ical).

6. Chase (nututi).
8. Throw away (mbucal).
9. Chase (nututi).
12. Turn back on oppt. (mengker).
13. Turn to face oppt. (ngajengaken).
14. Evade exiting (ical).
15. Back on, advance (mundur, wangsul majeng).
17. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
18. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
19. Strike and miss with forearm held (nubruk).
20. Chase (nututi).
23. Fly through the air (kentas).
24. Fall on feet, turn, fix dress, advance (dhawah mengker, noleh, capeng, majeng).
26. Strike and miss with forearm held (nubruk).
6. Back on, advance (mundur, wangsul majeng).
7. Meet and double pass (kepethuk, jeblosan).
8. Fly through the air (kentas).
9. Fall on feet, turn, fix dress, advance (dhawah mengker, noleh, capeng, majeng).
10. Meet (kepethuk).
11. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
12. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
13. Strike and miss with forearm held (nubruk).
14. Chase (nututi).
16. Meet (kepethuk).
17. Turn back on oppt. (mengker).
18. Turn to face oppt. (ngajengaken).
19. Evade exiting (ical).
20. Back on, advance (mundur, wangsul majeng).
21. Meet and double pass, shove, throw and thrown down (kepethuk, jeblosan, cangklet, banting-binanting).
22. Lift, throw down, throw away (njunjung, mbanting, mbucal).
23. Chase (nututi).
25. Meet and double pass (kepethuk, jeblosan).
26. Dodge, return, attempt to kiss (endha, wangsul, ngaras lepat).

27. Back away, strike and miss passing to the rear of oppt. (mundur, nubruk wingking ngiringan).
28. Strike and miss passing to the front of oppt. (nubruk ngajeng ngiringan).
29. Strike and miss with forearm held (nubruk).
30. Back away (mundur).
31. Strike and miss with forearm held (nubruk).
32. Dodge, back away running, take a weapon (endha, nilar mlajar, ngedalaken dedamel).

27. Turn back on oppt. (mengker).
28. Turn to face oppt. (ngajengaken).
29. Dodge, attempt to kiss (endha, ngaras lepat).
30. Continues to advance (terus majeng).
31. Always responds with an attempted kiss (tansah males sarana ngaras lepat).

Battle 31. Perang Putri versus Gagahan

Left: Putri

Right: Gagahan

2. Evade exiting (ical).
3. Back on, advance (mundur, wangsul majeng).
4. Meet (kepethuk).
6. Turn back on oppt. (mengker).
7. Turn to face oppt. (ngajengaken).
8. Dodge, run away (endha, mlajar).

1. Strike and miss with forearm held (nubruk).
2. Chase (nututi).
5. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
6. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
7. Pass to rear of oppt. and return pass, strike and miss with forearm held (mlangkah kaping kalih, nubruk).
8. Back oppt. away, overtake, strike and miss with forearm held (mbujeng, nglancangi, nubruk).

- | | |
|--|---|
| 9. Dodge, run away (<u>endha</u> , <u>mlajar</u>). | 9. Chase, strike and miss with forearm held (<u>nututi</u> , <u>nubruk</u>). |
| 10. Continues to dodge, slaps oppt. in the face (<u>tansah endha</u> , <u>lajeng napuk</u>). | 10. Fall (<u>rebah</u>). |
| 11. Repeated slaps, throw away (<u>napuk malih</u> , <u>mbucal</u>). | 11. Fly through the air (<u>kentas</u>). |
| 12. Chase (<u>nututi</u>). | 12. Fall face down, rise, fix dress, advance (<u>dhawah krungkep</u> , <u>tangi</u> , <u>capeng</u> , <u>majeng</u>). |
| | 13. Meet (<u>kepethuk</u>). |
| | 14. Pass to rear of oppt. and return pass, strike and miss releasing forearm, grasp, throw away (<u>mlangkah kaping kalih</u> , <u>nyaut</u> , <u>nyepeng</u> , <u>mbucal</u>). |
| 15. Fly through the air, return from the sky flying, strike releasing both arms (<u>kentas</u> , <u>wangsul nimblis</u> , <u>ngepruk</u>). | 15. Fall, rise, throw down, throw away (<u>rebah</u> , <u>tangi</u> , <u>mbanting</u> , <u>mbucal</u>). |
| 16. Fall on feet, turn, stop, fix dress, take a weapon (<u>dhawah mengker</u> , <u>noleh</u> , <u>kendel</u> , <u>capeng</u> , <u>ngedalaken dedamel</u>). | |

Battle 32. Perang Putri versus Putri

Left: Putri

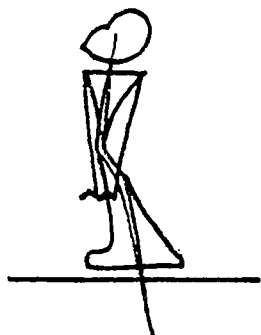
Right: Putri

- | | |
|---|--|
| 1. Strike and miss with forearm held (<u>nubruk</u>). | 1. Evade exiting (<u>ical</u>). |
| 2. Chase (<u>nututi</u>). | 2. Back on, advance (<u>mundur</u> , <u>wangsul majeng</u>). |
| | 3. Meet (<u>kepethuk</u>). |
| | 4. Strike and miss passing to rear of oppt. (<u>nubruk wingking ngiringan</u>). |
| 5. Turn back on oppt. (<u>mengker</u>). | 5. Strike and miss passing to front of oppt. (<u>nubruk ngajeng nigiringan</u>). |

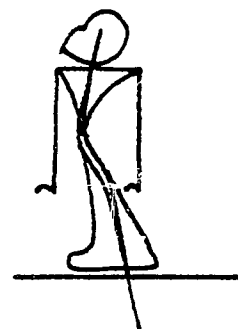
6. Turn to face oppt. (ngajengaken).
7. Strike and miss passing to rear of oppt. (nubruk wingking ngiringan).
8. Strike and miss passing to front of oppt. (nubruk ngajeng ngiringan).
7. Turn back on oppt. (mengker).
8. Turn to face oppt. (ngajengaken).
9. Double pass, pushing, throw and thrown down, shoving, reverse positions several times, throw each other to the ground landing on feet, release, roll on ground together (jeblosan, cangklet, banting-binanting, surung-sinurung, dipun wolak-walik, junjung-jinunjung, uwal, gelut gulung).

The one who loses is lifted, thrown to the ground, thrown away, flies through the air, lands on feet, turns, and takes a weapon. (Pundi ingkang dipun damel kawon dipun junjung, dipun banting, dipun bucal, kentas, dhawah mengker, noleh, ngedalaken dedamel.)

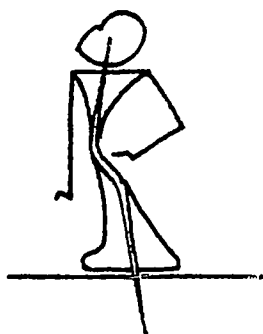
STANDARD ARM POSITIONS



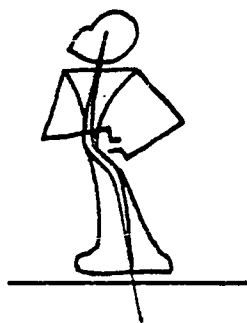
Angapurancang



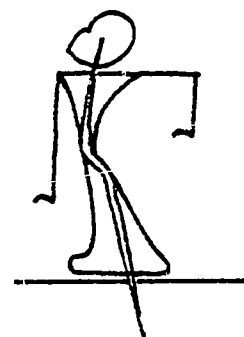
Anjujar



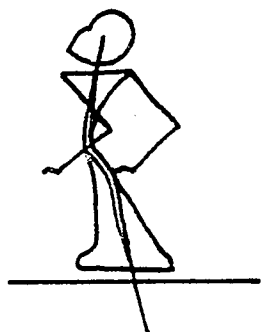
Mathentheng A



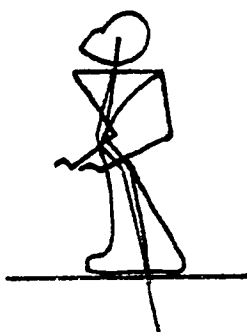
Mathentheng B



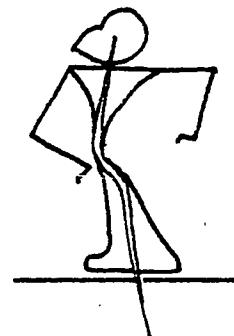
Mathentheng C



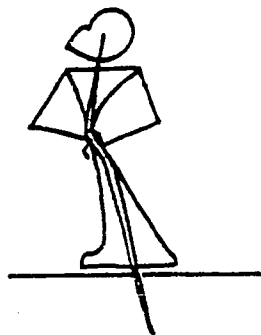
Malang kadhak A



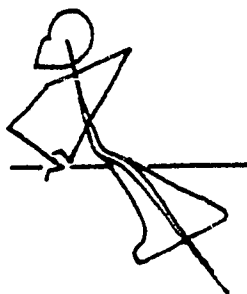
Malang kadhak B



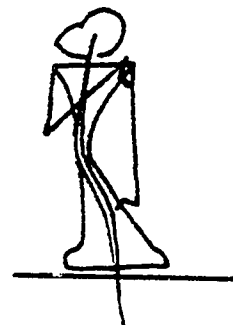
Malang kerik A



Malang kerik B



Makidhipuh



Kingkin

GLOSSARY

alus: Refined, smooth, soft.

angapurancang: An arrangement of the puppet's arms in which both arms taper straight down with hands crossed at the waist.

anjujur: An arm arrangement in which both arms hang straight down at the puppet's sides.

antup: The bottom tip of the body control rod; it is sharpened to allow easy penetration into the banana log.

bablas (kabur, kentas): To fall through the air after being struck, kicked, thrown, or blown offscreen.

belahan: The space between the split sections of the gapit into which the puppet is inserted.

bentulan: A type of small machete; the term is used to describe the rounded noses of gagah characters.

bersih desa: Literally, "cleaning the village"; bersih desa performances are given to protect the village during times of planting, harvesting, and on other auspicious occasions.

binten: A foot fight in which the kicking blows are aimed at the opponent's knees.

blencong: The traditional coconut-oil lamp used to illuminate the wayang screen.

bruton: Literally, "chicken tail"; the nose shape of the clown-servant, Bagong.

cangklet-cengkah: A shoving match in which the opponents clasp hands and push and pull each other across the screen.

capeng: A series of gestures depicting the straightening of arm bands and tightening of the puppet's imaginary sash.

cempurit: A collective term for the control rods of a wayang puppet.

danawa: The ogre characters, usually large, fat, and crude.

debog: The banana tree trunks at the base of the wayang screen. Puppets are supported by thrusting their body rods into the pulpy banana trunk.

dhagelan: Literally, "clown"; a category of comic characters who serve the rulers as clown-servants.

dhalang: The master puppeteer who manipulates the puppets; provides narration, dialogue, and song; directs the gamelan orchestra; and provides sound effects throughout the performance.

dhawah: To fall to the ground.

dhawah kantep: To fall, landing on one's hip.

dhawah klumah: To fall on one's back.

dhawah kongsep: To fall face down, the face striking the ground before the body.

dhawah krungkep: To fall face down, body and face striking the ground at the same time.

dhawah mengker noleh: The phrase used when a character lands on his feet after being thrown offscreen and returns to battle.

dhawah ngglundhung: To fall, rolling on the ground.

dhawah njempalik: To spin or tumble in the air as one falls.

endha: To dodge a blow without moving offscreen.

gabahan: Literally, "rice grain"; the long narrow eye shape of the refined puppets.

gagah: Muscular; a medium or large-bodied character with rounded features and great strength.

gagang: The weighted lower half of the tuding.

gamelan: The bronze bowl, slab, and gong ensemble that accompanies a wayang kulit performance.

gapit: The main control rod of the puppet.

gara-gara: The "world-upheaval"; refers to the section of the play representing nature's turmoil; hurricanes, earthquakes, floods, and volcanic eruptions are followed by a comic clown scene.

garan: A control rod with a small slit at the top; used for arrows, clubs, letters, and small objects of a similar nature.

gegel: The small bone or leather fasteners that secure the arm joints.

gender: A bronze slab-key instrument struck with padded mallets.

genuk: A bulge in the gapit near the foot of the puppet. It aids the dhalang when planting and extracting the puppet from the banana trunk.

gila mlajar kawon: Literally, "to be defeated and run away, crazed"; usually the result of a losing battle with a frenzied monkey.

giro: A series of twisting, shaking, spinning, and falling movements used for ogres when they run amok before or during a battle.

guru: A teacher.

gusen: Literally, "gums"; a muscular character with a foolish grin or sneer which exposes his gums.

Habirandha: The Ngayogyakarta palace school for dhalang.

ical: To evade a blow by exiting offscreen.

inggahaken: A biting technique in which giants hold their victims in their mouths.

jeblosan: A battle movement in which both characters lunge and pass one another, then repeat the movement to return them to their original positions.

jeblosan linton: A technique in which the dhalang releases both puppets as he performs the jeblosan movement; he catches the puppets in mid-air, turns them around, and throws them back again.

jejer: A major scene in wayang; there are seven major jejer in Ngayogyakarta style wayang kulit.

joget: A popular social dance used as the basis for the lampah jogetan style of walking.

kabur: See bablas.

kasar: Crude, rough, vulgar, harsh.

kayon: The "tree of life," sometimes referred to as the gunungan (mountain) because of its shape; used as a symbolic prop and as a "curtain" to mark scenic divisions of the play.

kedhelen: Literally, "soybean"; the medium sized oval eye of puppets such as Setyaki and Baledewa; also a term for puppets with this feature.

kelir: The wayang puppet screen.

kentas: See bablas.

keprak: Heavy metal plates suspended on the outside of the kothak; struck with a wooden or metal rapper held between the dhalang's toes.

kerbau: A water buffalo; most of the wayang puppet is made from the skin, horn, and bone of this animal.

keris: A Javanese dagger.

kesatriya: A term used for warriors of the ruling class.

kethoprak: A modern Javanese dramatic form that sometimes draws on wayang kulit for content material; uses gamelan accompaniment.

Ki: An honorific term equivalent to "the honorable."

kingkin: A position denoting deep grief; the character's front hand is draped over his rear shoulder.

kipataken: To spit an opponent out of one's mouth; used exclusively by ogre figures.

kiwa: "Left" (direction); used in the battle scenarios to distinguish the placement of a combatant on the left or right side of the screen. Since characters on the right invariably win, the direction foretells the result of the battle.

klanthe: The coconut straw or waxed string fastener used to connect the tuding to the puppet's hand.

kothak: Literally, "box"; the storage chest in which wayang puppets are stored.

lampah dhodhok: A polite crawling movement in which the character pulls himself across the ground or floor.

lampah jogetan: A lively danced style of walking used primarily by gusen characters; imitates the movements of the joget dance, a popular, modern social dance.

lampah lembehan: Literally, "walking with a swinging arm"; either arm may be swung as the character crosses the screen.

lampah mboten lembehan: Literally, "walking without arm movement"; a walking style used primarily by composed, refined characters.

lampah njepengiwiron: A style of walking in which the puppet's hands are clasped together, its elbows are thrust away from the body, and the arms are swung in unison as the puppet crosses the screen.

langak: A high, upturned gaze used for gusen, danawa, and some comic gagah characters.

lanyap: An outward gaze; a small-bodied, aggressive character with a lanyap gaze.

lengkeh: An indentation in the body control rod that aids in the control of the puppet.

luruh: The downcast tilt of the face; a small-bodied, refined character with a luruh gaze.

magak: The hold grip for puppets of medium size.

Mahabharata: The Hindu epic of the conflicts between the Pandawas and Kurawas that supplies most of the major characters in Javanese wayang kulit.

makidhupuh: The standard position for a character pictured in a semi-prone position with both hands resting on the ground line in front of him.

malang kadhak: An arm position in which the puppet's elbows are both bent to the rear of the puppet.

malang kerik: An arm arrangement in which the puppet's elbows are bent away from its body.

malangkah kaping kalih: A battle movement in which the attacking character misses as he lunges at his opponent; the opponent turns his back and the attacker lunges and misses a second time.

mathentheng: An arm position typically characterized by straight front arm and rear elbow projecting backwards away from the puppet.

mbanjut: To render a person unconscious by lifting his "spirit" from his body; a fighting technique used mostly by gods.

mbanting: To smash an opponent against the earth.

mbanting-binanting: A battle movement in which two characters repeatedly lift one another into the air and throw each other to the ground.

mbucal: To throw an opponent offscreen.

menek: To run up a tree; used exclusively by monkeys.

mengker: To turn; usually to turn one's back on an opponent.

mlumah: To recline on one's back and look up at an opponent.

mothol: To sever an opponent's head from his shoulders; used exclusively by Gathutkaca.

mucuk: The grip on the body control rod when holding a small, light puppet.

nangkis: To block an opponent's blows; usually performed by flicking the puppet's elbows in and out as the blows are about to land; it may also be used to block arrows and other weapons.

napuk: A slapping movement used by female characters.

ndamu: A gentle puff of air that blows an opponent offscreen; used primarily by refined gods.

ndugang: To kick at an opponent's face from a standing position.

nempiling: A light, slapping blow to an opponent's face.

nendhang: A short, chopping kick to a fallen opponent's head.

ngajengaken: To turn around and face an opponent.

ngantem: A striking movement in which the attacking character hits his opponent with an outstretched forearm.

ngasta jemparing: To fire an arrow.

ngelogi: To drop down on an opponent; used by monkeys while hiding in the branches of trees.

ngepok: The term for the grip used to hold the body control rod of a large character such as Bima or Duryudana.

ngepruk: A powerful striking movement in which both of the attacking puppet's arms are released and thrown forward at the opponent.

nggetak: A powerful burst of air that blows an opponent offscreen; used only by giants.

nglarak: To yank an opponent forward or to jerk him to his knees.

ngulungaken sirah: To voluntarily offer one's head to be hit.

ngundhamana: Shaking a fist in an opponent's face.

njagal: The grip used to hold the largest and heaviest wayang puppets.

njempalik: To somersault; a movement used by monkeys and giants.

njunjung: To lift an opponent above one's head.

nubruk: A missed strike in which the puppet's front arm is held firmly in front of the puppet throughout the attack.

nyakot: To bite; a fighting technique used by ogres and monkeys.

nyakot resah: Repeated biting.

nyamber: To kick an opponent in the face while passing above him; used primarily by Gathutkaca.

nyaut: A powerful striking movement in which the attacking puppet's front arm is thrown forward toward the opponent.

nyembur: Spitting poison into the eyes of an opponent; used almost exclusively by Antareja.

nyepeng: To grasp.

nyepeng jaya: To grasp an opponent by the chest.

nyepeng sirah: To grasp an opponent by the head.

nyepeng tangan: To grasp an opponent by the hand.

nyikep: To hold an opponent with one's body; a bear hug.

nyuduk: To stab at an opponent.

palemahan: A term for the lower border of a wayang screen; it represents the earth or floor on which the characters stand.

pancanaka: The long, razor-sharp thumbnail of Bima.

panggih: To absorb a blow without showing effect.

pangotan: A large machete; the term is used for the large noses of gusen characters.

pedhalangan: The art of the dhalang, including skills and knowledge of puppet manipulation, language, vocal technique, music, and sound effects.

pejah: Literally, "to be smashed" or "break"; to fall to the ground unconscious.

pelokan: A term describing the appearance of the inside of a mango; used to describe the fat noses of the ogres.

pencak: The term for the Javanese art of self-defense.

perang begal: Literally, "battle with thieves"; a standard battle between a heroic knight and a group of giants; also known as the perang kembang (flower battle).

perang kembang: Literally, "flower battle"; the Surakarta term for the standard battle between a young knight and several giants.

perang tuding: Literally, "battle with arm rods"; used only by young heroic knights in the perang begal and, in a parody of refined battle technique, by the clown-servant Gareng.

picisan: A series of decorative rings carved into the gapit above or between the lengkeh indentations.

plelengan: The term used for the huge, staring eye shape of the large ogres.

plong: The hole in the upper portion of an arm control rod; used to secure the tuding to the puppet's hand.

prempah: A non-split or single pronged support rod used for carriages and large animals such as elephants.

prengesan: A style of mouth that reveals jutting fangs or rows of teeth; used primarily for ogres and monkeys.

priyayi: The urban, cultural elite, ". . . whose ultimate basis of power is their control over the central symbolic resources of the society (religion, philosophy, art, science, and . . . writing)." (Geertz: The Religion of Java.)

punakawan: The collective term for the clown-servants of the Pandawas--Semar, Gareng, Petruk, and Bagong.

Ramayana: The Hindu epic of the adventures of Rama; used occasionally as source material for Javanese wayang kulit.

rebah: To fall to the ground but be capable of rising.

rewanda: A term used for monkey characters.

ringgit: A term for the wayang puppet.

ruwatan: A spiritually endowed performance used as part of a ceremony designed to protect people from the destructive god, Kala.

sabangan: The term used for foreigners.

salitan: A term for the style of mouth with narrow lips pressed lightly together.

sandiwara: A modern drama form found primarily in Sunda (West Java); sometimes performed in wayang wong style with stories loosely based on wayang wong and wayang kulit plays.

sembah: An honorific gesture of respect; the most common sembah requires the hands be placed together and raised to the nose.

sembah biasa: A gesture of greeting in which the puppet's hands are placed at the puppet's mouth; in practice, virtually identical to the sembah ratu.

sembah jaya: A gesture of greeting in which the puppet's hands are raised to its chest.

sembah karna: A one-handed greeting resembling a salute; the puppet's rear hand is brought to his ear (karna) and smartly snapped forward in a military fashion.

sembah ratu: Literally "sembah for the king"; the standard sembah used in wayang kulit in which the hands are raised to the height of the nose.

sembah suwunan: A gesture of greeting in which the puppet's hands are placed above its head; it is used for subjects greeting a god.

simpingan: The elaborate display of puppets on either side of the wayang screen.

srimpi: The name of a traditional Javanese court dance; also the term for the multi-jointed puppet that performs the srimpi dance in wayang kulit.

sumbar: Pointing an outstretched finger at a fallen opponent.

suraweyan: Another term for the sumbar movement.

tanangipun cakot: Biting one's hand; a movement used by ogre figures when running amok.

tengen: "Right" (direction); see kiwa.

thelengan: The rounded eye of the gagah characters.

tuding: The arm control rods of a wayang puppet.

tunjung: The lower end of the tuding.

ujung: The upper portion of the body control rod.

ulap-ulap: Frenzied movements such as rolling on the ground and spinning about; intended to frighten an opponent.

wali miring: A term used for the thin, pointed noses of the refined puppets.

wanara: A term used for monkey characters.

wanda: The attitude or emotional state of the character; seen in the puppet color and the tilt of the head, shoulders, and torso.

wangsul nimblis: To return from offscreen and strike the opponent with an outstretched hand.

wayang: Derived from the Javanese word for "shadow." Wayang may refer to a performance of a shadow play or to the shadow puppets themselves.

wayang dhudhahan: Literally, "taken-out wayang"; wayang puppets that remain in the storage box or on bamboo frames at the dhalang's side during the performance.

wayang dugangan: Literally, "kicking wayang"; another term for wayang dhudhahan.

wayang golek: Literally, "doll-puppet wayang"; a three dimensional doll-puppet theatre form found in Sunda (West Java).

wayang kulit: Literally, "shadows from hide"; a shadow puppet drama sometimes called wayang purwa.

wayang purwa: "Old" or "original" wayang. The term refers to wayang performances or plays dealing with one of four cycles of mythological plays.

wayang simpingan: Puppets that are stored in the simpingan display during the performance.

wayang wong: Literally, "human wayang"; a dance drama based on wayang kulit plays. Costume and character portrayal are essentially the same as found in the shadow theatre.

wolak-walik: To reverse positions; the term is used to indicate the flipping of the puppet's arms forward and backward during the perang begal.

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