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## **Transforming wayang for contemporary audiences: dramatic expression in Purbo Asmoro's style, 1989-2015.**

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## APPENDICES

<b>Appendix 1:</b> Antecedent Tales.....	377
<b>Appendix 2:</b> Three Lakon Summaries.....	380
• <i>Kunthi Pilih</i> , 381	
• <i>Makutharama</i> , 383	
• <i>Sesaji Raja Suya</i> , 386	
<b>Appendix 3:</b> Lakon Titles and Their Translations.....	389
<b>Appendix 4:</b> Data on 40 Prologues Used in Chapter 6.....	391
<b>Appendix 5:</b> Curriculum Outline: ISI Solo Pedalangan (2013).....	393
<b>Appendix 6:</b> Purbo Asmoro's 100 Influences (2008).....	395
<b>Appendix 7:</b> Performance Clips Data.....	398

## Appendix 1

### ANTECEDENT TALES

The vast majority of wayang tales performed today have their origin in two ancient Indian epics, the *Mahabharata* and the *Ramayana*, and their Javanese retellings. Below are synopses of these tales to help readers place the three lakon analyzed in this dissertation (*Kunthi Pilih*, *Makutharama*, *Sesaji Raja Suya*) within the larger plotline of the epics. Over the ages, across the oceans, and within India itself, a myriad of versions have developed through multiple retellings, but these synopses are based on a typical Central Javanese perspective of the tales.

#### **The Mahabharata**

The *Mahabharata* concerns a family feud between a set of cousins: the Pandhawa, a family of five brothers, and the Kurawa, a family of 99 boys and one girl. The Pandhawa and Kurawa, whose fathers were brothers, vie for control of the vast, prosperous, and powerful Astina Kingdom. The Pandhawa have official rights to the kingship of Astina as their father, Pandhu, was the former king and named them successors. However the Kurawa also claim rights to the kingdom, since their father was the oldest son in the family and passed over as king simply because of his blindness. Moreover, the Kurawa had temporary control over Astina in between Pandhu's death and the Pandhawa's coming of age, and thus were reluctant to relinquish power. While the Pandhawa are inspired to lead Astina so they may guide the world toward greater peace and prosperity, the Kurawa see gaining control of Astina as a way to ensure personal power and wealth. Besides the basic plot line, the *Mahabharata* deals with everything from births of the main characters to their coming-of-age rituals, marriages, and pivotal life struggles. The Pandhawa-Kurawa feud eventually erupts, due to unresolvable differences and despite numerous attempts at reconciliation, into the colossal Baratayuda War, in which there is massive bloodshed on both sides.

The *Mahabharata* dates back at least 2,500 years, with parts of it most certainly much older. According to lore, it was first orated by the poet Vyasa (grandfather of the feuding cousins) after the Baratayuda War, and was written down by the elephant-god Ganesha. True authorship is unknown but the poem is thought to be by multiple authors over time. One commonly

referenced version has 200,000 verses, 18 *parwa* (books), and about 1.8 million words, making it some 7 to 8 times longer than Homer's *Iliad* and *Odyssey* combined.<sup>1</sup> The epic appears to have come to Java some 1,200 years ago, through Indian traders, traveling Brahmin priests, and the subsequent Hindu dynasties on Java. A copper plate inscription dated 907 CE describes an enactment of part of the *Mahabharata*, and what was perhaps a type of wayang performance in a village then known as Sangsang, in Central Java. King Balitung of the Mataram Kingdom had recently dedicated large plots of land to this freehold village. A public offering to the gods was held, which included a dance featuring the *Mahabharata* character Kicaka, comedy, singing, acting, story-telling, and some sort of wayang (*mawayang*) by a performer known as Galigi. The inscription even specifies that the story told was *Bhimaya Kumara*, *Bhimaya* referring to Bima and *kumara* meaning adolescent or young man. Also useful in dating the *Mahabharata* in Java is the work of Mpu Kanwa, court poet of the Airlangga Kingdom of East Java. He created the poem *Arjunawiwaha* in about 1040 CE, which explores Arjuna's spiritual coming of age, meaning that by this time the Javanese were already reworking the material of the *Mahabharata* into their own creations.

### The Ramayana

The *Ramayana* is a devotional work (as opposed to the *Mahabharata* which is historically oriented), setting up the example of Rama as the ideal man, ideal husband, ideal prince, and ideal leader; and Sinta his wife as the ideal woman, ideal wife, and ideal mother of her country. Heir to the prosperous Ayodya Kingdom, Prince Rama is exiled to the forest by his stepmother to keep him away from the kingship, which she insists belongs to her own blood son, Barata. Rama not only accepts his exile but embraces it as a chance to develop himself through meditation and sacrifice. His brother, Lesmana, will not be left behind and vows to keep Rama company during his exile. Rama's young bride, Sinta, insists on going through this trial at her husband's side, too, in Dandaka Forest. The power-hungry and insatiable Rahwana (or Dasamuka), king of Alengka, discovers that a beautiful princess has settled in the Dandaka Forest and decides, for various reasons depending on the version, that he must have her. Sinta is eventually kidnapped by Rahwana and most of the rest of the epic concerns her rescue by Rama, with the help of

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<sup>1</sup> Many thanks to Ann Hanson, Senior Research Scholar at Yale University's Department of Classics, and 1992 McArthur Fellowship recipient, for offering data to support this oft-debated comparison.

a massive army of monkey troops, led by the great and godly monkey, Anoman. Rahwana's brothers (Kumbakarna and Wibisana) face inner moral struggles throughout the epic as to whether to support their brother's aspirations or stand up to him.

The *Ramayana* consists of 24,000 verses, and probably dates back earlier than the *Mahabharata*. According to most Hindu lore, the first version was written by the poet Valmiki, who was mentor to Rama's twin sons long after the events told, and wanted them to know about their father's greatness. The epic appears to have come to Java some 1,200 years ago, in the same manner as the *Mahabharata*. The same copper-plate inscription dated 907 CE from King Balitung of Mataram's reign, describes a performer named Jaluk, who sang parts of the *Ramayana* at the same offering where *Bhimaya Kumara* was performed. Manuscripts of a Javanese retelling of the *Ramayana* by the Mataram court poet Yogiswara date from about this same time as well.

### **Lokapala and Arjunasasrabau**

These relatively short story cycles have their origin in the *Kekawin Arjunawijaya* by Mpu Tantular from the 14th century Majapahit Kingdom and, before that, in the Old Javanese retelling (~990s) of the *Uttarakandha*, seventh book of the *Ramayana*. The poem *Arjunawijaya* tells of Dasamuka's struggles with his half-brother of Lokapala, as well as his attacks on King Dasarata of Ayodya and King Arjunasasrabau of Maésapati. Mangkunegaran court poet Yasadipura II created a Modern Javanese *macapat* retelling in 1819 with the title *Serat Lokapala*. In 1829 Sindusastra of Kraton Solo did the same, under the title *Serat Arjuna Wijaya* or *Serat Arjunasasrabau*. Current-day *pedhalangan* distinguishes between the "Lokapala" and "Arjunasasrabau" story cycles. While there is some overlap, the former is considered to be episodes focusing more on Dasamuka, while the latter chronicles King Arjunasasrabau's reign, including stories surrounding his minster, Sumantri.

### **Jawa Déwa**

Referred to by various names and defined differently among dhalang, this is the repertory of Javanese lakon explaining the origins of the gods. It includes the birth, reincarnation, and various Earthly-reign episodes of gods and goddesses, such as: Naradha, Indra, Kala, Wisnu, Brahma, Surya, Ismaya, Téjamaya, Manikmaya, Sri, Durga, and Saraswati. It can also include stories of the settlement and cultivation of Java, as well as the taming of its spirits.

## Appendix 2 THREE LAKON SUMMARIES

### Lakon Used as Illustrations in Chapters 3–7

*Kunthi Pilih* (*Kunthi's Choice*), the episode used as an illustration in Chapters 3 and 4, falls within the basic context of the *Mahabharata*. The episodes used extensively as examples in Chapters 5–7, *Makutharama* (*Rama's Crown*) and *Sesaji Raja Suya* (*The Grand Offering of the Kings*), also both fall within the context of the *Mahabharata*. *Makutharama* refers to characters and events from the *Ramayana* as well. Summaries of these three lakon can be found here.

The *Kunthi Pilih* summary is from Tristuti's *Buku Balungan Lakon Serie, Vol 1*, 1995. The *Makutharama* and *Sesaji Raja Suya* summaries are based on Purbo Asmoro's classical treatment of each lakon in the Lontar recordings (Asmoro 2014), which in both cases is fairly standard. The general topic and characters of both of these lakon would be familiar to most educated wayang-goers, although many of the details might be sketchy in their memories. Knowledge of the typical classical treatment of each lakon will greatly enhance appreciation of the various aspects of Purbo Asmoro's all-night *garapan* style described in Chapters 5–7.

For more background on lakon *Makutharama* and lakon *Sesaji Raja Suya*, as well as Purbo Asmoro's criteria for choosing them for the documentation by Lontar, see *Rama's Crown*, Asmoro 2013, p. xix–xxviii or *The Grand Offering of the Kings*, Asmoro 2013, p. xix–xxviii.

## KUNTHI PILIH (KUNTHI'S CHOICE)

### **I. *PATHET NEM*: ACT ONE**

#### ***Jejer Sepisan: Mandura Kingdom***

King Kunthibaja meets with his court. They plan a competition to determine a suitable husband for his daughter Kunthi. The one obstacle is that his daughter has refused to come out of her chambers for months now. His son, Basudéwa, is ordered to investigate.

*Bedholan*: The court disperses.

#### ***Kedhaton Mandura: The Female Quarters of Mandura***

Basudéwa discovers that his sister Kunthi is in an advanced stage of pregnancy. Her spiritual teacher, Druwasa, gave her an amulet used to call forth gods at will. She summoned the God of the Sun, and through their interaction immaculately conceived a child. Druwasa is brought in to take responsibility. He finds a way for the child to be born while keeping Kunthi's virginity intact [in many versions the baby is born through her ear], but then sends the child down the river in a container to be adopted. The child is discovered downriver by Astina's carriage driver. He and his wife immediately take in the young baby, who goes on to become the great Prince Karna. [This is sometimes acted out in a later scene, but usually simply related in a narration here.]

*Limbukan*: The Queen's maid servants, Cangik and her daughter Limbuk, pass the time with jokes, stories, and songs.

#### ***Paséban Njaba and Budhalan***

With Kunthi's troubles over, the troops prepare for the grand competition.

#### ***Adegan Sabrang Gusèn: The Kingdom of Plasajenar***

The rough and aggressive King Gendara is infatuated with Kunthi and has heard about the competition. He departs for Mandura, together with his younger sister Gendari, and their younger brother Harya Suman, later to be known as Sangkuni, in order to compete for Kunthi's hand.

#### ***Prang Gagal: A Series of Inconclusive Battles***

Gendara's forces clash with the troops of Mandura, and he temporarily retreats to the forest.

#### ***Magakan: Astina Kingdom***

King Abiyasa tells the young Prince Pandhu to go to Mandura and enter the competition. Pandhu departs.

### **II. *PATHET SANGA*: ACT TWO**

#### ***Adegan Pandhitan: The Hermitage of Argabelah***

Ogre-priest Bagaspati is with his daughter Pujawati. Pujawati has had romantic dreams about a prince named Narasoma, and begs her father to go find him for her.



## Appendix 2: Three Lakon Summaries

**Gara-gara:** Semar, and the clown-servants Pétruk, Garèng, and Bagong, are with young Narasoma, who has run away from Mandaraka Kingdom because his father is forcing him to get married before he is ready. They try to cheer him up.

**Alas-alasan/Prang Kembang:** As Narasoma travels through the forest, he meets up with Bagaspati. A battle ensues when Bagaspati tries to get Narasoma to come meet his daughter, but Narasoma finally capitulates.

### **Adegan Sintrèn: Argabelah Hermitage**

Narasoma is taken back to the hermitage but refuses to marry Pujawati, with the excuse that she has an ogre for a father. Bagaspati feigns a battle with Narasoma and loses on purpose. Before his death he gives his blessing to Narasoma and hands him an heirloom amulet. If Narasoma is ever in danger a tiny ogre spirit will emerge from the amulet and join him in battle. If the single ogre is killed two more will emerge, if they are killed four more will emerge, if they are killed eight more, and on exponentially until Narasoma is victorious.

### **Mandaraka Kingdom:**

Narasoma returns to Mandaraka with his new wife, Pujawati. When his father finds out that he attained his wife by killing a priest, he is incensed and throws his son out. This time when Narasoma leaves, his little sister Madrim insists on going with him, but Narasoma has departed too quickly. Pujawati and Madrim find themselves alone in the forest unable to keep up with him.

## **III. PATHET MANYURA: ACT THREE**

### **Adegan Manyura: The Kingdom of Mandura**

The competitors arrive one by one, parading before Kunthi and her father. She is uninterested until she sees Narasoma, who has stumbled across the competition with Pujawati and Madrim not far behind. Pandhu arrives around the same time from Astina. A battle ensues between Pandhu and Narasoma, which Pandhu wins. Pandhu attains both Kunthi and Madrim. Narasoma (the future King Salya of Mandaraka) and Pujawati (the future Queen Setyawati) go off together to try to make amends with his father.

### **Candhakan/Prang Tandhing: In the Forest/Final Battle**

On his way back to Astina with Madrim and Kunthi in tow, Pandhu runs into King Gendara, and is challenged to hand over Kunthi. Gendara loses the battle. Pandhu thus goes back to Astina with Kunthi, Madrim, and Gendari. Harya Suman decides to join them rather than return to Plasajenar.

### **Adegan Tancep Kayon: Astina Kingdom**

Back in Astina, Pandhu offers the three women to his older brother, the blind Dhestarata. Dhestarata chooses Gendari and allows Pandhu to keep Kunthi and Madrim. He also grants his new brother-in-law, Harya Suman, a position in the Astina court.

## MAKUTHARAMA (RAMA'S CROWN)

### **I. *PATHET NEM*: ACT ONE**

#### ***Jejer Sepisan: Astina Kingdom***

King Duryudana meets with his court. He explains a recent dream he had, that a boon will soon be handed down by the gods to a worthy leader. This boon is known as the Legacy of Rama's Crown, and will encapsulate all the wisdom of leadership that King Rama of yore possessed. Duryudana wishes to attain the boon but is concerned that Arjuna will also be in competition for the gift, and worries he is not the appropriate match for any test against Arjuna. Sangkuni advises him that Karna would be a perfect candidate to go in his place to Kutharungga Hermitage, where the boon will be awarded.

#### ***Dhayohan: Another Court Member Called In***

Karna is called in and told of his mission, which is to go to Mount Swélagiri in Kutharungga Hermitage to await the announcement. A sage, as a servant of the gods, will be there to determine the worthy candidate.

***Bedholan:*** The court disperses.

#### ***Kedhaton Astina: The Female Quarters in Astina***

King Duryudana retires to Queen Banowati's chambers and tells his wife what transpired in the court audience, before dining.

***Limbukan:*** The Queen's maid servants, Cangik and her daughter Limbuk, pass the time with jokes, stories, and songs as they wait for the King and Queen to finish their meal.

#### ***Paséban Njaba and Budhalan:***

Sangkuni gathers the troops to explain the mission. The Kurawa depart to support Karna.

#### ***Adegan Sabrang Alus: Kutharungga Hermitage***

The sage Késawasidi, who has been told by the gods to await a worthy candidate, discusses the heavy responsibility with his disciples: Anoman (the white-furred monkey god), Jajalwreka (an ogre), Mahambira (a *garudha* bird), Situbanda (an elephant), and Kuwara (a serpent). All five apprentices are reincarnations of the God of the Wind. Késawasidi retreats to meditate, leaving Anoman in charge. Suddenly Karna and the Kurawa troops arrive, demanding to see the sage Késawasidi and be given The Legacy of Rama's Crown.

#### ***Prang Gagal: A Series of Inconclusive Battles***

When Anoman refuses to allow them through, battles ensue. Neither side is victorious. The Kurawa retreat after Anoman is able to intercept Karna's most prized heirloom weapon, the *kunta wijayandanu* arrow.

#### ***Magakan: Candramanik Hermitage***

The elderly ascetic, Wibisana, still alive from the days of the *Ramayana*, is in his mountain hermitage when his son, Bisawarna, pays a visit. After a short

## Appendix 2: Three Lakon Summaries

discussion on how Singgelapura Principality is faring with Bisawarna as their new young leader, Wibisana announces to his son that his time has come to leave the earthly realm. Bisawarna is given advice on leadership, and told to leave his father alone to meditate.

In comes Wibisana's older brother, Kumbakarna, who is suffering in a middle-world hell. After being killed in the final days of the war between Dasamuka against Rama and Anoman's monkey army, Kumbakarna's soul has been unable to rest. He comes to his brother Wibisana for advice, who tells him to reincarnate into a strong and virtuous warrior in order to find peace.

After Kumbakarna's spirit leaves, Wibisana focuses on his desire to leave the earthly realm. Four ogres emerge from his body, symbolizing the human emotions of greed, pleasure, anger, and gluttony. Once these are released, Wibisana leaves the Earth and disappears into the afterlife.

### II. *PATHET SANGA*: ACT TWO

#### *Adegan Satriya ing Wana: A Prince in the Forest*

Arjuna is meditating in the forest, asking the gods for his direction in life. He receives a vision of the boon, known as The Legacy of Rama's Crown, being handed down to a worthy mortal.

*Gara-gara*: Semar, Pétruk, Garèng, and Bagong entertain themselves while waiting for Arjuna.

*Alas-alasan/Prang Kembang*: Arjuna breaks his meditation and begins traveling down the mountainside and through villages and rice fields. He meets up with the four desires who had been released from Wibisana, who challenge his inner peace through a series of battles.

#### *Adegan Sintrèn: Sembadra in the Forest*

Sembadra is searching for Arjuna, who has been away from his principality in Madukara for a very long time. The messenger god Naradha comes down from the heavens to assist her. Naradha transforms Sembadra into a young prince, Sintawaka, so that she can continue to question people about his whereabouts without arousing suspicion.

### III. *PATHET MANYURA*: ACT THREE

#### *Adegan Manyura: The Kingdom of Amarta*

King Puntadéwa is also concerned about Arjuna's whereabouts. Bima and Gathutkaca depart on a search.

#### *Candhakan: In the Duryapura Forest*

Arjuna approaches Kutharunggu and is accosted by the five apprentices of the God of the Wind, who question him one by one about his motives.

#### *Adegan Manyura: Kutharunggu Hermitage*

Késawasidi meets with Kumbakarna, who asks about the strong warrior his brother had referred to. Suddenly in comes Anoman, presenting Karna's *wijayandanu* arrow as a battle prize. Késawasidi tells Anoman it was not honorable to steal Karna's most precious heirloom. He takes possession of the arrow and orders Anoman away from the hermitage.

## Appendix 2: Three Lakon Summaries

Arjuna enters, and Késawasidi tests his moral strength by offering him the *wijayandanu* arrow, claiming that it holds The Legacy of Rama's Crown within. When Arjuna refuses, Késawasidi knows that he is the worthy mortal the gods have been looking for.<sup>1</sup> Késawasidi takes Arjuna into the meditation chambers and passes on the teachings of Rama's Crown: a set of guidelines on how to be a wise, benevolent, and powerful leader. Arjuna is then told to return the *wijayandanu* arrow to Karna. Upon Arjuna's departure, Késawasidi transforms back into his original form: Kresna.

***Candhakan:*** Arjuna meets with Karna and returns the arrow. He also runs into the mysterious Sintawaka and battles him until forcing the transformation back into his wife, Sembadra.

### ***Prang Tandhing: Grand Final Battle***

Kumbakarna finally finds Bima and knows that this is the strong warrior he was looking for. He engages in a battle, his spirit is defeated, and he reincarnates into Bima's thigh, affording Bima even more power than he had.

### ***Adegan Tancep Kayon: Amarta Kingdom***

King Puntadéwa, Semar, and all of the Pandhawa gather for some final words of wisdom.

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<sup>1</sup> This interpretation is unique to Purbo Asmoro.

## SESAJI RAJA SUYA (THE GRAND OFFERING OF THE KINGS)

### I. *PATHET NEM*: ACT ONE

#### *Jejer Sepisan*: Dwarawati Kingdom

King Kresna receives a visit by his older brother from Mandura, King Baladéwa. Both kings are concerned at the recent aggressive acts by a relatively unknown foreign leader, King Jarasandha of Giribajra. Kresna has heard that Jarasandha plans to carry out a massive black-magic ceremony, known as *sesaji lodra*, in which he will slaughter 100 kings and colonize their countries, amassing unheard of territory and power by force.

#### *Dhayohan*: A Guest Arrives

Bima arrives as a messenger from King Puntadéwa in Amarta. The Pandhawa are planning on staging a grand ceremony of goodwill, known as *sesaji raja suya*. The Pandhawa wish to offer thanks to the many who assisted them recently in the struggle to attain their new nation, Amarta. They also wish to support their father Pandhu spiritually, because he is suffering under a curse in the afterlife. Kresna reminds Bima that *sesaji raja suya* will not be easy. It requires the active support of 100 friendly nations, the presence of numerous priests and sages, and rare offerings.<sup>2</sup> At this point Kresna reveals that Jarasandha has already defeated 97 of the 100 targeted kings. This infuriates both Bima and Baladéwa, but everyone is steadfast in their intent to help the Pandhawa with the *sesaji raja suya*. Kresna and Baladéwa both agree to attend the ceremony.

*Bedholan*: The court disperses.

#### *Kedhaton Dwarawati*: The Female Quarters in Dwarawati

King Kresna retires to Queen Jembawati's chambers and tells his wife what transpired in the court audience, before dining.

*Limbukan*: The Queen's maid servants, Cangik and her daughter Limbuk, pass the time with jokes, stories, and songs as they wait for the King and Queen to finish their meal.

#### *Paséban Njaba and Budhalan*:

Baladéwa meets with his ministers and orders the troops to depart for Amarta, where they will all support the *sesaji raja suya*.

#### *Adegan Sabrang Gusèn*: The Kingdom of Bata Sarémbag

Troops from Bata Sarémbag, an ally of Jarasandha, are already poised outside Dwarawati ready to attack. The semi-ogre twin leaders of the nation, King

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<sup>2</sup> Here Purbo Asmoro's interpretation veers far from tradition, even in his classical performance. In the typical version, the *raja suya* offering ceremony has four requirements: the support of 100 kings, the presence of numerous priests and sages, a number of rare offerings, and, finally, a human sacrifice that represents evil (in this case, Jarasandha). Purbo Asmoro refuses to perform this version, as he cannot reconcile how the Pandhawa and Kresna would abide by such a requirement. Jarasandha's eventual death, in his version, is a separate matter and not something the Pandhawa are seeking out in order to fulfill the requirements of their ceremony.

## Appendix 2: Three Lakon Summaries

Hamsa and King Dhimbaka, meet with their comedic companions, Togog and Bilung. Hamsa orders the troops to mobilize against Dwarawati, so the troops of Bata Sarémbag depart.

### ***Prang Gagal: A Series of Inconclusive Battles***

As the troops from Dwarawati and Mandura depart for Amarta, they run into the troops from Bata Sarémbag and battles ensue. Baladéwa is able to defeat King Hamsa and King Dhimbaka in one move, by smashing their heads together.

### ***Magakan: Astina Kingdom***

King Duryudana meets with his ally, King Supala, of Cèdhi. Supala holds a lifelong grudge against Kresna, and he knows that Duryudana holds the same against his Pandhawa cousins. When they both receive invitations to support the *sesaji raja suya*, they decide to find a way to disrupt the proceedings.

## **II. PATHET SANGA: ACT TWO**

### ***Adegan Satriya ing Wana: A Prince in the Forest***

Arjuna is meditating in the forest, asking the powers that be for strength and success in the *sesaji raja suya*.

***Gara-gara:*** Semar, Pétruk, Garèng, and Bagong entertain themselves as they are waiting for Arjuna to complete his meditation.

***Alas-alasan/Prang Kembang:*** Arjuna starts his way down the mountain to return home, and runs into a series of forest ogres who challenge his inner and outer strength. Arjuna then meets up with Kresna and Bima, who are returning from the battle with Hamsa and Dhimbaka. The three of them decide that the only thing to do is to confront Jarasandha directly, in Giribajra.

### ***Candhakan: Mount Cetiya***

At one of the entrances to Giribajra Kingdom, Kresna, Bima, and Arjuna face an obstacle, in the form of a wailing drum. Kresna explains that when Jarasandha was young he was born deformed, in two pieces. His father discarded the pieces of flesh in the forest. A forest ogress found them and magically melded his two pieces into one. He went searching for the father who had discarded him, King Brihadrata. When he found him, Jarasandha's temper exploded. He attacked his father, killed him, ripped off his skin, and made the skin into a drum to guard the kingdom. The spirit of his father, trapped in the skin, is what wails whenever anyone comes near the kingdom.

Arjuna pierces the skin with his arrow, releasing Brihadrata's spirit. The three continue on, with Kresna and Bima assigned to scout out Jarasandha's whereabouts and Arjuna told to go to the female quarters to see what he can find out about Jarasandha's weaknesses.

## **III. PATHET MANYURA: ACT THREE**

### ***Adegan Manyura: The Female Quarters of Giribajra***

Arjuna enters Queen Rantamsari's quarters with caution, just as she is making a private vow, begging for release from her aggressive and rough husband. She

## Appendix 2: Three Lakon Summaries

utters a promise to marry the person who can save her, just as Arjuna comes in. Arjuna vows to help defeat Jarasandha.<sup>3</sup>

### ***Adegan Manyura: Giribajra Kingdom***

King Jarasandha is with his son, Jayatséna, when a maidservant comes in to say there is a strange man in Queen Rantamsari's quarters. Jarasandha is infuriated, but at that moment Kresna, Bima, and Arjuna enter, disguised as sages. Jarasandha is infamous for despising virtuous kings and princes, but having respect for men of deep faith. Kresna slowly lures Jarasandha into a discussion about the *sesaji lodra* and tries to convince him to give it up. When this fails they drop their disguises, and Bima takes over.

### ***Prang Tandhing: Grand Final Battle***

Bima engages in battle with Jarasandha and is able to defeat him once he realizes that Jarasandha is actually two pieces of human spliced into one. He strikes at the splice in between his two parts, and Jarasandha dies instantly. His son, Jayatséna, orders all 97 kings released.

### ***Adegan Manyura: Amarta Kingdom***

Great-granduncle Matswapati presides over the *sesaji raja suya*, as everyone gathers. The 97 kings give their support, so the Pandhawa easily have the 100 they need, as well as the sages and offerings. Both King Puntadéwa and King Kresna are sworn in as great and virtuous leaders.

Suddenly, King Supala bursts in. He mocks the anointment of Kresna as "great and virtuous." He tells his story: when young, Supala was born deformed. His father vowed that whoever could heal him would have authority over his life always. Kresna was able to heal Supala, and was given the power to make decisions about Supala's life. Although he had never used these powers, Supala resented him greatly for it and found every opportunity to challenge Kresna.

On this occasion, Kresna stands up and announces to the gathering that Supala has gone too far in disturbing such an auspicious ceremony. He attacks Supala with his heirloom *cakra* and kills him. Meanwhile Duryudana comes in, drunk and enraged at the Pandhawa's success, and vows, one day, to find a way to destroy his cousins, once and for all.

### ***Adegan Tancep Kayon: Final Scene***

Matswapati gives some final words of advice and good wishes.

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<sup>3</sup> Rantamsari plays a prominent role in both Nartosabdo and Mujoko Joko Raharjo's versions of this lakon, but she does not appear in many classical treatments of *Sesaji Raja Suya*.

### Appendix 3

#### LAKON TITLES AND THEIR TRANSLATIONS

The lakon titles listed below, appear in this dissertation. Some of the titles, for certain contextual reasons, may only appear in English, hence this guide.

English translation	Javanese original
Abilawa the Butcher's Son	Jagal Abilawa
Anoman as Emissary	Anoman Duta
Arjuna in Meditation	Ciptaning
Arjuna is Hidden Away	Arjuna Piningit
Bima as Sage	Bima Suci
Birth of ..., The (applies to any character)	Lairé ... (applies to any character)
Building a Temple in Saptarga	Mbangun Candhi Saptarga
Burning of the Villa, The	Balé Sigala-Gala
Cakraningrat Boon, The	Wahyu Cakraningrat
Clearing of the Wanamarta Forest	Babad Wanamarta
Coronation of Parikesit, The	Parikesit Winisudha
Darkness over Astina Lifts, The	Sumilaking Pedhut Astina
Fall of Alengka, The	Brubuh Alengka
Fall of Astina, The	Brubuh Astina
Gandamana is Buried Alive	Gandamana Luweng
God Ruci, The	Déwa Ruci
Grand Offering of the Kings, The	Sesaji Raja Suya
Incident in Wiratha, The	Wiratha Parwa
Janaka and the Pool of Water	Janaka Sendhang
Janaka and the <i>Pudhak</i> Flower	Janaka Pudhak
Karna Becomes King	Karna Ratu
Karna Rejects His Heirlooms	Karna Ngrasuk
Karna's Final Challenge	Karna Tandhing
Kresna as Emissary	Kresna Duta
Kunthi's Choice	Kunthi Pilih
Life Story of ..., The (applies to any character)	Banjaran ... (applies to any character)
Mustakawèni the Thief	Mustakawèni Maling
Pandhawa's Release from the World	Pandhawa Muksa
Pandhawa Wander in Penance, The	Pandhawa Puter Puja
Pandhu's Afterlife	Pandhu Swarga (Déwa Amral)
Parta's (Arjuna's) Marriage	Parta Krama
Pétruk Becomes King	Pétruk Dadi Ratu
Rama Bridges the Waters	Rama Tambak
Rama's Crown	Makutharama
Semar is Enlisted	Semar Boyong
Seven Descendants of the God of the Wind	Tumuruning Bayu Pitu
Sinta Is Kidnapped	Sinta Colong
Students of Sokalima Compete, The	Pandadaran Siswa Sokalima
Sudarsana is Amputated	Sudarsana Kethok
Sukèsi's Hand in Marriage Contested	Alap-alapan Sukèsi
Sumantri Apprentices	Sumantri Ngèngèr
Takeover of Ayodya, The	Bedhahé Ayodya
Takeover of Lokapala, The	Bedhahé Lokapala
Yearning Carries with it Misjudgment	Mélik Nggéndhong Lali (Alap2an Sukèsi)



### Appendix 3: Lakon Titles and Their Translations

#### Javanese original

Alap-alapan Sukèsi  
 Anoman Duta  
 Arjuna Piningit  
 Babad Wanamarta  
 Balé Sigala-Gala  
 Banjaran ... (applies to any character)  
 Bedhahé Ayodya  
 Bedhahé Lokapala  
 Bima Suci  
 Brubuh Alengka  
 Brubuh Astina  
 Ciptaning  
 Déwa Amral (see Pandhu Swargi)  
 Déwa Ruci  
 Gandamana Luweng  
 Jagal Abilawa  
 Janaka Pudhak  
 Janaka Sendhang  
 Karna Ngrasuk  
 Karna Ratu  
 Karna Tandhing  
 Kresna Duta  
 Kunthi Pilih  
 Lairé ... (applies to any character)  
 Makutharama  
 Mbangun Candhi Saptaarga  
 Mélik Nggéndhong Lali (Alap2an Sukèsi)  
 Mustakawèni Maling  
 Pandadaran Siswa Sokalima  
 Pandhawa Muksa  
 Pandhawa Puter Puja  
 Pandhu Swarga (Déwa Amral)  
 Parikesit Winisudha  
 Parta Krama  
 Pétruk Dadi Ratu  
 Rama Tambak  
 Semar Boyong  
 Sesaji Raja Suya  
 Sinta Colong  
 Sudarsana Kethok  
 Sumantri Ngèngèr  
 Sumilaking Pedhut Astina  
 Tumuruning Bayu Pitu  
 Wahyu Cakraningrat  
 Wiratha Parwa

#### English translation

Sukèsi's Hand in Marriage Contested  
 Anoman as Emissary  
 Arjuna is Hidden Away  
 The Clearing of the Wanamarta Forest  
 The Burning of the Villa  
 The Life Story of ... (applies to any character)  
 The Takeover of Ayodya  
 The Takeover of Lokapala  
 Bima as Sage  
 The Fall of Alengka  
 The Fall of Astina  
 Arjuna in Meditation  
 Pandhu's Afterlife  
 The God Ruci  
 Gandamana is Buried Alive  
 Abilawa the Butcher's Son  
 Janaka and the *Pudhak* Flower  
 Janaka and the Pool of Water  
 Karna Rejects His Heirlooms  
 Karna Becomes King  
 Karna's Final Challenge  
 Kresna As Emissary  
 Kunthi's Choice  
 The Birth of ... (applies to any character)  
 Rama's Crown  
 Building a Temple in Saptaarga  
 Yearning Carries with it Misjudgment  
 Mustakawèni the Thief  
 The Students of Sokalima Compete  
 Pandhawa's Release from the World  
 The Pandhawa Wander in Penance  
 Pandhu's Afterlife  
 The Coronation of Parikesit  
 Parta's (Arjuna's) Marriage  
 Pétruk Becomes King  
 Rama Bridges the Waters  
 Semar is Enlisted  
 The Grand Offering of the Kings  
 Sinta is Kidnapped  
 Sudarsana is Amputated  
 Sumantri Apprentices  
 The Darkness over Astina Lifts  
 Seven Descendants of the God of the Wind  
 The Cakraningrat Boon  
 The Incident in Wiratha

### Appendix 4

#### DATA ON 40 PROLOGUES USED IN CHAPTER 6

Below are the 40 all-night *garapan* performances of single-episode lakon by Purbo Asmoro, 2005–2015, that were used as data on prologues for Chapter 6.

	<b>lakon</b>	<b>English translation</b>	<b>date</b>	<b>location</b>	<b>troupe</b>
1	<i>Kunthi Pilih</i>	<i>Kunthi's Choice</i>	2005 Feb 2	Nganjuk	Mayangkara
2	<i>Mélik Nggéndhong Lali</i>	<i>Yearning Carries with it Misjudgment</i>	2005 Apr 23	Solo	Mayangkara
3	<i>Sri Mulih</i>	<i>The Goddess Sri Returns</i>	2005 Apr 30	Yogya	Mayangkara
4	<i>Anggada Duta</i>	<i>Anggada as Emissary</i>	2005 Aug 18	Nganjuk	Mayangkara
5	<i>Gandamana Luweng</i>	<i>Gandamana is Buried Alive</i>	2005 Aug 25	Nganjuk	Mayangkara
6	<i>Cupu Manik Asthagina</i>	<i>The Asthagina Looking Glass</i>	2006 Jan 21	Jakarta	Dwidjolaras
7	<i>Sumantri Ngèngèr</i>	<i>Sumantri Apprentices</i>	2006 Aug 3	Wonogiri	Mayangkara
8	<i>Palgunadi</i>	<i>Palgunadi</i>	2006 Sept 2	Solo	Mayangkara
9	<i>Makutharama (version A)</i>	<i>Rama's Crown</i>	2007 Oct 27	Pacitan	Mayangkara
10	<i>Sesaji Raja Suya</i>	<i>The Grand Offering of the Kings</i>	2007 Nov 24	Pacitan	Mayangkara
11	<i>Kembang Déwa Retna</i>	<i>The Déwa Retna Flower</i>	2008 Mar 7	Nganjuk	Mayangkara
12	<i>Kangsa Adu Jago</i>	<i>Kangsa's Match</i>	2008 Mar 15	Solo	Mayangkara
13	<i>Sakuntala</i>	<i>Sakuntala</i>	2008 May 19	Solo	Mayangkara
14	<i>Wahyu Tri Manggala</i>	<i>The Triple Boon to Greatness</i>	2008 July 6	Yogya	Mayangkara
15	<i>Ciptaning</i>	<i>Arjuna in Meditation</i>	2008 Oct 23	Sukoharjo	Mayangkara
16	<i>Wahyu Cakraningrat</i>	<i>The Cakraningrat Boon</i>	2009 Dec 17	Yogya	Mayangkara
17	<i>Rama Tambak</i>	<i>Rama Bridges the Waters</i>	2010 Apr 2	Jakarta	Dwidjolaras
18	<i>Semar Boyong</i>	<i>Semar is Enlisted</i>	2010 Apr 20	Klaten	ISI Solo
19	<i>Mbangun Astina</i>	<i>The Building of Astina</i>	2010 Apr 29	Pengging	ISI Solo
20	<i>Parikesit Jumeneng Nata</i>	<i>The Coronation of Parikesit</i>	2010 Nov 12	Trenggalek	Mayangkara
21	<i>Rama Gandrung</i>	<i>Rama out of His Mind</i>	2010 Feb 10	Solo	Mayangkara

#### Appendix 4: Data on 40 Prologues

22	<i>Déwa Ruci</i>	<i>The God Ruci</i>	2011 June 1	Solo	ISI Solo
23	<i>Semar Mbangun Kahyangan</i>	<i>Semar Builds His Own Heavens</i>	2011 Aug 17	Sukoharjo	Mayangkara
24	<i>Wahyu Cempaka Mulya</i>	<i>Cempaka Flower Boon of Prosperity</i>	2011 Sept 4	Praci	Mayangkara
25	<i>Anoman Duta</i>	<i>Anoman as Emissary</i>	2011 Dec 10	Jakarta	Dwidjolaras
26	<i>Kresna Gugah</i>	<i>Kresna Awakened</i>	2012 June 2	Tulungagung	Mayangkara
27	<i>Narayana Bégal</i>	<i>Narayana is Intercepted</i>	2012 July 13	Jakarta	Dwidjolaras
28	<i>Kikis Tunggarana</i>	<i>The Tunggarana Border Dispute</i>	2012 Aug 25	Cepu	Mayangkara
29	<i>Sudamala</i>	<i>Sudamala (Nakula as Priest)</i>	2012 Dec 12	Solo	Mayangkara
30	<i>Arjuna Jelur</i>	<i>Arjuna Jelur</i>	2013 Jan 6	Kartosuro	Mayangkara
31	<i>Mbangun Candhi Saptaarga</i>	<i>Building a Temple in Saptaarga</i>	2013 Feb 15	Rembang	Mayangkara
32	<i>Pandhu Swarga</i>	<i>Pandhu's Afterlife</i>	2013 Aug 26	Kediri	Mayangkara
33	<i>Karna Ratu</i>	<i>Karna Becomes King</i>	2013 Nov 9	Sragen	Mayangkara
34	<i>Wahyu Purbakayun</i>	<i>The Boon of Control over Desire</i>	2014 Feb 19	Pacitan	Mayangkara
35	<i>Sudarsana Kethok</i>	<i>Sudarsana is Amputated</i>	2014 Mar 1	Solo	Mayangkara
36	<i>Sugriwa-Subali</i>	<i>Sugriwa-Subali</i>	2014 Mar 15	Solo	Mayangkara
37	<i>Kresna Duta</i>	<i>Kresna as Emissary</i>	2014 Nov 29	Tulungagung	Mayangkara
38	<i>Makutharama (version B)</i>	<i>Rama's Crown</i>	2014 Dec 4	Kediri	Mayangkara
39	<i>Anoman Maneges</i>	<i>Anoman's Spiritual Struggles</i>	2015 Feb 25	Nganjuk	local group
40	<i>Bedhahé Lokapala</i>	<i>The Takeover of Lokapala</i>	2015 Mar 7	Yogya	Mayangkara

**Appendix 5**  
**CURRICULUM OUTLINE: ISI SOLO PEDALANGAN**  
 (2013 edition, reviewed every five years)

<b>COURSES IN: THE CREATION OF A WORK</b>		
Course	Credits	Semesters
Primary-style Performance Studio (at ISI Solo, Solo-style <i>wayang kulit purwa</i> )	28	I-II-III-IV (classical, all-night) V ( <i>ringkas</i> ), VI ( <i>padat</i> )
Recrafting Performance Elements ( <i>Garap Pakeliran</i> I–II)	3–6	V–VI
Gamelan Accompaniment	10	I–II–III
Yogya-style Performance-Practice	3	V
Golèk Ménak-style Performance-Practice	2	VI
East Java-style Performance-Practice	2	VII
<i>Wayang Sandosa</i> ( <i>Garap Pakeliran</i> III)	3	VII (performance majors only)
Lakon-Writing Course	3–6	VI–VII
Research Techniques	3–9	V–VI–VII
Theater Studies/Dramatic Techniques	3	V
Lighting and Sound Techniques	3	VII
Final Performance or Thesis Consultations	3	VII
Final Performance or Thesis Supervision	6	VIII

<b>COURSES IN: THEORY AND EXPERTISE</b>		
Course	Credits	Semesters
Pedalangan Theory	12	I–II–III–IV
The Language of Pedalangan	3	III
The Literature of Pedalangan	3	IV
The History of Pedalangan	3	V
Aesthetics in Pedalangan	3	IV
Criticism in Pedalangan	3	VI
Pedalangan Seminar	3	VII
Indonesian Performing Arts	3	II
Survey of Indonesian Arts	3	I
Multimedia Studies	3	I
Epistemology	2	III
Psychology	3	III
Cultural Anthropology	3	VI (non performance majors only)

## Appendix 5: Curriculum Outline: ISI Pedalangan

COURSES IN: PERSONAL DEVELOPMENT		
Course	Credits	Semesters
Religious Studies	2	I
<i>Pancasila</i> Studies	2	II
Civics	2	II
Indonesian	2	I
English	2	II

COURSES IN: ARTS IMPLEMENTATION		
Course	Credits	Semesters
Aesthetics in Indonesian Culture	3	IV
Entrepreneurship	3	IV
Arts Management	3	III

COURSES IN: SOCIETAL ISSUES		
Course	Credits	Semesters
Government	2	I-II-III-IV
Intellectual Property Rights	3	II
Sociology of Culture	3	IV

### NOTE:

This information is compiled from a curriculum packet lent to me by both Sugeng Nugroho and Purbo Asmoro, independently. (Purbo Asmoro had it right in the briefcase that he takes to and from campus everyday, and was able to lend it to me the very day I requested it—rare for him to have something immediately on hand.) In one section of the packet the courses were listed, using the same categories above. I simply translated the names of courses and the categories into English. In other parts of the curriculum packet the number of credits per course were cited, and yet another section noted which semesters the courses were taught. I put all the information together in one chart here. When there is a range of credit options:

- students giving a performance as their final exam are required to take the higher number of credits when the course is performance-related
- students writing a thesis take the higher number of credits when the course is more academic, research-based

## Appendix 6

### PURBO ASMORO'S 100 INFLUENCES (2008)

The following is an entry I wrote for Purbo Asmoro's website in 2008,<sup>1</sup> reflecting one of the most unusual text messaging interactions I ever had with him. The data within is useful in completing the picture of how Purbo Asmoro developed into the artist he was in 2008. The data would look slightly different if he were to go through the same exercise in 2015, or after any 5-10 year interval had passed in his artistic development.

Usually when asked by reporters and researchers who his idols or teachers are, or who has influenced his style the most, Purbo Asmoro shakes his head and says one of the following (and I'm paraphrasing answers I have heard):

"I couldn't even begin to say—there are so many," or "I take away something from absolutely everyone and everything I come in contact with," or "No dhalang should be asked to identify an idol—we all build our style from a wide range of influences." I've never even heard him follow those statements with a qualifying "however..." and a subsequent list of a few important forces in his life. But one day, I decided to press him on this. I asked him to list the "everyone and everything," even if the list ended up being 20 to 30 items long. Well, in a fast and furious string of text messages, he was able to, without hesitation, identify **seventy-six** artists who have strongly influenced his work. A few hours later he contacted me with **twenty** more, and then finally **four** more. In the space of one day he had supplied a list of 100 influences. At times, another name would come up and he would immediately weed out one. I did not initiate the idea of 100, but he kept asking me, "How many is that so far?" He was clearly interested in the idea of being able to prioritize the list to a neat 100.

The very same week, when he realized from my expression of great interest that I might use the data, Purbo Asmoro requested that I list the resulting 100 names in an approximate "order of seniority," which he then offered. I list here only the affiliation or connection that Purbo Asmoro mentioned to me, in the final order he arranged, and with the spelling he gave as well. Any member of the artistic community in Solo elicits multiple associations depending on the context, but noted here is the affiliation meaningful to Purbo Asmoro, in that moment in time, in 2008.

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<sup>1</sup> Purbo Asmoro's website ([www.purboasmoro.com](http://www.purboasmoro.com)) has since been updated and I did not include this entry in the update, since it is from 2008.

## Appendix 6: Purbo Asmoro's 100 Influences

1. **Padmatjarito** (ASKI instructor, Bambang Suwarno's father)
2. **Sutrisno** (ASKI instructor)
3. **Darsamartana** (ASKI instructor)
4. **Suratna Gunawiharjo** (author of performance manuals used at SMKI)
5. **Nartosabdo** (legendary superstar dhalang, musician, composer, 1960s–1980s)
6. **Gandamargana** (artisan in Kartosuro, Purbo Asmoro was his apprentice)
7. **Gandakamiyana** (dhalang from Sukoharjo, Rebo Legèn community)
8. **Samsudin Proboharjana** (author of performance manuals used at ASKI)
9. **Suratno** (instructor at PDMN)
10. **Suyatno** (instructor at PDMN)
11. **Darsana** (instructor at PDMN)
12. **Gendhon Humardani** (founder of the *pakeliran padat* movement)
13. **Gandasaraya** (instructor at SMKI, Rahayu Supanggah's father)
14. **Pringgatsatoto** (instructor at ASKI)
15. **Sangkana Ciptawardaya**
16. **Gandawijaya** (Ganda "Maktal," dhalang from Klaten, Rebo Legèn community)
17. **Gandabuwana** (dhalang from Klaten/Madiun, Rebo Legèn community)
18. **Naryacarito** (dhalang from Kartosuro, instructor at ASKI)
19. **Darman Gandadarsono** (dhalang from Klaten/Sragen, Rebo Legèn community)
20. **Ganda Tukas** (dhalang from Klaten, Rebo Legèn community)
21. **Slamet Sutikna** (dhalang from Klaten, Rebo Legèn community)
22. **Kesdik Kesdalamono** (dhalang from Klaten, Rebo Legèn community)
23. **Pringga** (Gandadarman's younger brother, Rebo Legèn community)
24. **Sri Kamto** (instructor at SMKI)
25. **Subantar** (instructor at SMKI)
26. **Poniran** (instructor at SMKI)
27. **Minarno** (instructor at SMKI)
28. **Painem** (Purbo Asmoro's grandmother)
29. **Dhamiri Soemarno** (Purbo Asmoro's father)
30. **Jarno Atmagunardo** (dhalang from Wonogiri, Rebo Legèn community)
31. **Jali** (Kesdik's younger brother, dhalang from Klaten, Rebo Legèn community)
32. **Harjoko Joko Pandoyo "Mokaton"** (dhalang Klaten, Rebo Legèn community)
33. **Puspacarito** (dhalang from Klaten, Rebo Legèn community)
34. **Kasno "bendhul" [Sukasno Mudhocarito]** (Solo, Rebo Legèn community)
35. **Mujoko Joko Raharjo** (dhalang from Boyolali, Rebo Legèn community)
36. **Hadisugito** (dhalang from Yogyakarta)
37. **Suharni** (dhalang from Sragen, Rebo Legèn community)
38. **Tristuti Suryasaputra** (Rebo Legèn community, dhalang, script-writer)
39. **Panut Dharmoko** (dhalang from Nganjuk, Rebo Legèn community)
40. **Timbul Hadi Prayitno** (dhalang from Yogyakarta)
41. **Warsino Gunasukasno** (dhalang from Wonogiri, Rebo Legèn community)
42. **Sutino Hardokocarito** (dhalang from Wonogiri, Rebo Legèn community)
43. **Toto Atmojo** (dhalang from Sukoharjo, source of many older stories)
44. **Sayoko Gandosaputro** (dhalang from Klaten, Rebo Legèn community)
45. **Sutarko** (ASKI)
46. **Hadi Sutikna** (dhalang from Yogyakarta)
47. **Anom Soeroto** (legendary superstar dhalang, 1970s to present)
48. **Manteb Soedharsono** (legendary superstar dhalang, 1980s to present)
49. **Sri Joko Raharjo** (dhalang from Kartosuro)
50. **Suyati** (dhalang from Wonogiri, Rebo Legèn community)

## Appendix 6: Purbo Asmoro's 100 Influences

51. **Gusti Benawa** (prince from Kraton Solo, Rebo Legèn community)
52. **Sukron Suwondo** (dhalang from Blitar)
53. **Asep Sunaryo** (legendary Sundanese dhalang)
54. **Sugino Siswocarito** (dhalang from Banyumas)
55. **Sugito Purbocarito** (dhalang from Banyumas)
56. **Nartasindu** (dhalang Kebumèn)
57. **Manta** (dhalang from Sragen)
58. **Soleman** (dhalang “Jèkdongan,” East Java)
59. **Basuki** (dhalang wayang golèk Kebumèn)
60. **Bei Narna** (instructor at SMKI and Balé Agung, Kraton Solo)
61. **Mulyanta** (dhalang from Sragen, Rebo Legèn community)
62. **Murdi**
63. **Sukardi** (ASKI, author of *Kunthi Pilih, padat* script)
64. **Sudir** (dhalang from Semarang)
65. **Harjunadi** (dhalang from Nganjuk)
66. **Gati** (dhalang and kethoprak, Yogyakarta, twin to Gita)
67. **Gita** (dhalang and kethoprak, Yogyakarta, twin to Gati)
68. **Soemanta** (ASKI)
69. **Bambang Suwarno** (ASKI)
70. **Rahayu Supanggah** (ASKI)
71. **Darko** (ASKI)
72. **Bambang Murtiyoso** (ASKI)
73. **Blacius Subono** (ASKI)
74. **Dedek Wahyudi** (ASKI)
75. **Soetarno** (ASKI)
76. **Supadmi** (ASKI)
77. **Suratno** (ASKI)
78. **Ganda Wardoyo** (dhalang from Pengging)
79. **Sridadi** (script-writer from Kartosuro)
80. **Gaib Widopandoyo** (dhalang from Klaten, Rebo Legèn community)
81. **Joko Santoso** (dhalang, drummer for *topèngan*, from Klaten)
82. **Enthus Susmono** (dhalang from Tegal)
83. **Mulyono** (dhalang from Semarang, Purbo Asmoro’s brother-in-law)
84. **Wajiran** (dhalang from Pengging)
85. **Djoko “Édan” Hadiwidjoyo** (dhalang from Semarang)
86. **Parman** (dhalang from Yogyakarta)
87. **Sofyan** (dhalang from Yogyakarta)
88. **Yusuf Agil** (kethoprak)
89. **Pujono** (dhalang from Wonogiri)
90. **Agus Krisbiyantoro** (kethoprak)
91. **Surono “Petrak”** (comedian)
92. **Ranto “Gudel”** (comedian)
93. **Kirun** (comedian)
94. **Bagya** (comedian)
95. **Marwoto** (comedian)
96. **Yati “Pèsèk”** (comedian)
97. **Garèng “Topan”** (comedian)
98. **Endro Warsena** (silk-screen artist)
99. **Agus, dhukun**
100. **PEPADI**



## Appendix 7

### PERFORMANCE CLIPS DATA

***Kunthi Pilih (Kunthi's Choice)*, contemporary-interpretive style**, was recorded on March 28, 1989, at the home of Anom Soeroto, in Notodiningratan, Solo, on his monthly Javanese birthday celebration Rebo Legèn. It was recorded by Jody Diamond, with full permission of the host, who happened to be studying in Solo at the time. There is also a recording in the collection of Anom Soeroto, currently housed in Timasan, Pajang, Sukoharjo, which was not available for duplication. The musicians were from the ASKI community, including: Blacius Subono and Bagong (*kendhang*), Supadmi (*pesindhèn*), Nartosindu (*gendèr*), Muryana (*rebab*), and Jaka Riyanto, Rustiantoro, Hariyadi in the *penggèrong* section. Anom Soeroto also supplied *pesindhèn* from his group: Tantinah, Suyatmi, Darsini, Migud, and Larasati.

***Makutharama (Rama's Crown)*, palace-classical style**, was recorded on October 25, 2008, at the home of Rahayu Supanggah in Benawa, Karanganyar, Central Java, Indonesia. The musicians were from Purbo Asmoro's gamelan troupe, Mayangkara, with special guest musicians from Pujangga Laras: Wakidi Dwidjomartono (*kendhang*), Suyadi Tejapangrawit (*bonang*), Rahayu Supanggah (*rebab*), Ngatirah (*pesindhèn*), Suparni Setya Laras (*pesindhèn*), Mulyani Cendhani Laras (*pesindhèn*), Darsono (*gambang*), and Joko Prihatin (*siter*). The performance was live and open to the public, but members of the artistic community of Solo dominated the audience. The wayang set used for this performance was *Kyai Bantala*, Purbo Asmoro's modern collection. Clips from the commercial Lontar Foundation recording of this performance are referenced in the text as: MK-Class followed by the disc number and timing. See the Lontar DVDs (Asmoro 2014) for a full list of performers.

***Makutharama (Rama's Crown)*, contemporary-interpretive style**, was recorded on October 27, 2007, in the courtyard of the District Office (*halaman Kantor Kabupten*), Pacitan, East Java, Indonesia. The musicians were from Purbo Asmoro's gamelan troupe, Mayangkara. Special guests Nini Wainten (*pesindhèn*) and Sudarno (*kendhang*) performed the Banyumas selections in the interludes. Rusyati, Harjutri, and Budi Sutapa were guest vocalists. The performance was live, open to the public, and attended by approximately 1,500 wayang fans. The wayang set used for this performance was *Kyai Bantala*, Purbo Asmoro's modern collection. Clips from the commercial Lontar Foundation recording of this performance are referenced in the text as: MK-CInt followed by the disc number and timing. See the Lontar DVDs (Asmoro 2014) for a full list of performers.

***Makutharama (Rama's Crown)*, condensed style**, was recorded on June 1, 2008, at The Dharmawangsa Hotel, in Jakarta, Indonesia. The musicians were from Purbo Asmoro's gamelan troupe, Mayangkara. This performance was a ticketed event in the ballroom of the hotel and attended by some three hundred, about one-third from overseas. The wayang set used for this performance was *Kyai Bantala*, Purbo Asmoro's modern collection, supplemented by sideline set-up figures (*simpingan*) from Sanggar Redi Waluya's set in Jakarta. Clips from the commercial Lontar Foundation recording of this performance are referenced in the text as: MK-C followed by the disc number and timing. See the Lontar DVDs (Asmoro 2014) for a full list of performers.

## Appendix 7: Performance Clips Data

*Sesaji Raja Suya (The Grand Offering of the Kings)*, **village-classical style**, was recorded on March 25, 2008, at the Indonesian Institute of the Arts (ISI), in Surakarta, Central Java, Indonesia. The musicians were from Purbo Asmoro's gamelan troupe, Mayangkara, with special guest *gendèr* player Ibu Kris-Pringgo and Rahayu Supanggah on *rebab*. The performance was live and open to the public, but the ISI and various artistic communities of Solo dominated the audience. The wayang set used for this performance was *Kyai Maruta*, Purbo Asmoro's antique collection. Clips from the commercial Lontar Foundation recording of this performance are referenced in the text as: SRS-Class followed by the disc number and timing. See the Lontar DVDs (Asmoro 2014) for a full list of performers.

*Sesaji Raja Suya (The Grand Offering of the Kings)*, **contemporary-interpretive style**, was recorded on November 24, 2007, in the public square (*alun-alun*) of Pacitan, East Java, Indonesia. The musicians were from Purbo Asmoro's gamelan troupe, Mayangkara. Special guests Nini Wainten (*pesindhèn*) performed the Banyumas selections in the interludes, and Suparno (*kendhang*) assisted with repertory from East Java. The performance was live, open to the public, and attended by approximately 3,000 wayang fans. The wayang set used for this performance was *Kyai Bantala*, Purbo Asmoro's modern collection. Clips from the commercial Lontar Foundation recording of this performance are referenced in the text as: SRS-CInt followed by the disc number and timing. See the Lontar DVDs (Asmoro 2014) for a full list of performers.

*Sesaji Raja Suya (The Grand Offering of the Kings)*, **condensed style**, was recorded on May 31, 2008, at The Dharmawangsa Hotel, in Jakarta, Indonesia. The musicians were from Purbo Asmoro's gamelan troupe, Mayangkara. This performance was a ticketed event in the ballroom of the hotel and attended by some three hundred, about one-third from overseas. The wayang set used for this performance was *Kyai Bantala*, Purbo Asmoro's modern collection, supplemented by sideline set-up figures (*simpingan*) from Sanggar Redi Waluya's set in Jakarta. Clips from the commercial Lontar Foundation recording of this performance are referenced in the text as: SRS-C followed by the disc number and timing. See the Lontar DVDs (Asmoro 2014) for a full list of performers.