Introduction to Old Javanese Language and Literature
A Kawi Prose Anthology
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I made my song a coat

Covered with embroideries

Out of old mythologies....

"A Coat"
W. B. Yeats

Languages

are more to us
than systems of thought transference.

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

When the expression is of unusual significance,
we call it

literature.

"Language and Literature"
Edward Sapir
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Preface

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

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

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

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

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

- a, ā: father
- i, ī: feet
- u, ū: moon
- ś: sofa
- ŏ: her
- e: pet
- ai: my
- o: coat
- b, bh: baby
- c, ch: church
- d, dh: red
- g, gh: dog
- h: hot
- j, jh: jury

k, kh: like
l: leave
m: mother
n, ŋ: noon
ng: morning
n̄: canyon
p, ph: lip
r, ṛ: butter
s, š: soap
š: shoe
t, th: rat
w: want
y: yes

x
Vowel Sandhi

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

\[
\begin{align*}
\text{a + a} &= \ddot{a} \\
\text{a + ā} &= \ddot{a} \\
\ddot{a} + \ddot{a} &= \ddot{a} \\
\text{i + i} &= \ddot{i} \\
\text{i + ī} &= \ddot{i} \\
\ddot{i} + \ddot{i} &= \ddot{i} \\
\text{u + u} &= \ddot{u} \\
\text{u + ū} &= \ddot{u} \\
\ddot{u} + \ddot{u} &= \ddot{u} \\
\text{u + a} &= \text{wa} - o \\
\text{u + ē} &= \text{u} \\
\text{u + i} &= \text{wi}
\end{align*}
\]
Old Devanagari inscription from Prambanan with corresponding modern characters.

Old Javanese inscription from Malang with corresponding modern characters.

From Raffles (1817).
Kawi—an Introduction

Language and History

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

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

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

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

At the time of the oldest records in Kawi the major Javanese kingdom was located in the central region of the island. Its rulers were related to the Buddhist kings of Śrivijaya. The dynasties of central Java left as records of
their culture the Hindu monument of Prambanan and the great Buddhist stupa Borobudur. The oldest extant piece of Kawi literature, the Kakawin Rāmāyaṇa, is the only work which has been reliably dated from the central Javanese period, prior to 930 A.D. [Zoetmulder (1974:231)].

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

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

In Java itself a gradual Islamicization brought an end to Hindu-Javanese domination. This broad change can be characterized as the blending of an Islamic cultural overlay with pre-existing Javanese patterns, rather than as the domination of Javanese society by an alien cultural group. Majapahit declined from the fifteenth century on, and by the end of the seventeenth century nearly all of Java was Moslem. The Islamic courts were not centers for the production of Kawi
literature, but sponsored new genres with added Islamic content which were written in Arabic and Middle Javanese languages. At the end of the eighteenth century it became popular to recreate Kawi poetry, but by that time the Javanese were out of touch with the traditions of Old Javanese, which had become isolated in Bali.

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

Language and Its Forms

Old Javanese is one of the Austronesian group of languages stretching from Polynesia and the eastern Pacific through Southeast Asia to Madagascar across the Indian Ocean. Although heavily influenced by Sanskrit in its lexicon, Kawi's phonological and syntactic structures are clearly Austronesian. The Old Javanese writing system is agreed to have originated from some Indian script, although which one has not been determined. All the texts recovered from Bali, however, are in Balinese script, which is closely related to Javanese script. Neither of these closely resembles the Old Javanese script used in inscriptions and charters. The question of whether or not two scripts coexisted in ancient times, one related to modern Javanese and Balinese, the other being the Old Javanese of the inscriptions, is not resolved [Zoetmulder (1974:39-40)].
Javanese literature has taken many forms. At various times prose stories, sung poetry or different metrical types, chronicles, scientific, legal and philosophical treatises, prayers, chants, songs and folklore were all written down. The terms "Old Javanese" and "Kawi" refer to the language and literature of the oldest period; extant texts in Kawi date from about 900 to 1500 A.D. The Sanskrit root kawi, from kāvya, a term for classical poetry, means 'poet' in Old Javanese.

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

The literature of all periods in Java has been primarily metrical. In the Old Javanese period poetics, subject matter and form were influenced by Indian models; all these elements were changed when adopted by Old Javanese poets. The Kakawin Rāmāyana includes whole episodes not present in its Sanskrit model, the Bhattikāvya. The Javanese adopted the Sanskrit system of quantified syllables, not a feature of Indonesian languages, but the application of rules for quantification was erratic. New meters with Indian names were invented more or less according to Indian modes [Wallis (1973:2)]. The Kawi poets were selective and inventive even though they were dealing with a highly prescribed tradition in their Sankrit prototypes. The literature of the Old Javanese period is largely made up of kakawin, long poems in Sanskrit meters based on originally Indian myths. There are also prose works, some of which are only loosely based on Indian stories while others are straight-forward retellings of classical Indian epic literature. Finally, there is a group of texts representing purely indigenous Javanese stories.
The Old Javanese period ended with the decline of Majapahit. The literature in the language called Middle Javanese contains poetry in indigenous Javanese meters, loosely classified as kidung. The content of this poetry became more and more Javanese, although Indian stories were still retold. It is incorrect to say the Middle Javanese literature only existed after the fall of Majapahit, however, for it appears that the language was already used in Java in the kakawin period and only came to the literary forefront (i.e., was preserved in manuscripts) in post-Majapahit days [Zoetmulder (1974:32)]. It is probably better to regard the Old and Middle Javanese distinction as primarily geographical and secondarily chronological, since most of the kidung may have been written in Bali during the time that Hindu-Javanese tradition was being remolded and integrated there. Moreover, in certain respects Middle Javanese is more similar to Modern Javanese than to Kawi, so it cannot be considered an "intermediary" form. For a helpful classification of Javanese literature in terms of areas and periods of literary activity see Pigeaud (1967:4-7).

It is important to note when discussing the evidence on which typologies and dating are based that all the manuscripts recovered from various periods are relatively recent copies. The leaves (ron) of the tal tree, called lontar, are dried and preserved as writing material in Bali. The life-span of a manuscript in the tropical humidity can be no longer than about 100 years. Repeated copying of lontar is required for perpetuation of the texts. The persistent recopying of texts in Bali is evidence of the vitality of the Kawi tradition there. Different copies of the same work are passed on through various local traditions, and a village or palace has its own slightly different copy of a work, since deviation and reinterpretation increase with time and repeated copyings. The readers and hearers of a text place the work in an immediate, local context, rather than placing it in a linear chronology of manuscripts as do western scholars. Literature in Java and Bali is above all the oral conveying of meaning rather than silent individual reading. Thus the work of Mpu Tanakung recited in a Balinese village concerns the form and significance of contemporary life for its audience. The meaning of a work is directly concerned with the power of its performance, the ritual occasion for which it is performed, or the relationship between literary content and the present state of affairs. The notions of
an "original" or ur-text, of specific dating, placing, and wording of the first manuscript, are not major constraints on this tradition. They are ideas imposed by western concerns for philology and chronology. For the present-day Balinese, a text may have as many forms and interpretations as there are interpreters.

Language and Systems of Meaning

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

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

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>Close</th>
<th>Distant</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speaker</td>
<td>aku</td>
<td>kami</td>
</tr>
<tr>
<td>Hearer</td>
<td>ka(N)u</td>
<td>kita</td>
</tr>
<tr>
<td>Other</td>
<td>ia</td>
<td>sira</td>
</tr>
</tbody>
</table>

[Becker and Oka (1974:4)]

The same categorization of relationships from intimate to distant shows up in Kawi articles. Considering that talking "close" to someone can signify talking down, the gradiation moves from close/low to distant/high. For inanimate or
or non-human nouns the definite article \( \text{ng} \) (\(-\ \text{ang}\)) is used, while \( \text{si} \) is the lowest status personal definite article [Becker (1974:9)]. Moving outward in the scale of close/distant we have the articles \( \text{sira} \) (intermediate human), \( \text{sang} \) (heroes and rulers), \( \text{dang} \) (holy people, teachers), and \( \text{sang hyang} \) (gods, mountains, holy things).

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

\begin{itemize}
  \item \text{iki} 'this, here, near speaker'
  \item \text{iku} 'that, there, near hearer'
  \item \text{ika} 'that yonder, over there, near neither first nor second person'.
\end{itemize}

When the basic third person deictic (\text{ika}) is inflected with one of the person markers (\text{I, u, a}) these forms result:

\begin{itemize}
  \item \text{ike} (\text{ika} + \text{I}) 'that relating to speaker which happened in the past'
  \item \text{iko} (\text{ika} + \text{u}) 'that relating to hearer which happened in the past'
  \item \text{ikana} - \text{ikā} (\text{ika} + \text{a}) 'that relating to neither speaker nor hearer which happened in the past'.
\end{itemize}

It is now clear that a Kawi speaker (or writer) has a whole system of spacial indicators from which to choose to point out attitudes and relations. If a speaker wishes to show closeness to a person or object or event he can use \text{ike}; if he wants to show detachment from a referent, \text{ikana}, and so on. A temporal meaning is most clearly indicted by deictics when the definite article \( \text{ng} \) is affixed (replacing the locative \( \text{i} \)). This gives \( \text{ngka}, \text{ngke}, \text{ngko} \) and \( \text{ngkana} \). Thus the marking of time in Kawi is a metaphorical extension of the idea of person, with the association of 'this--close--now' versus 'that--distant--then'.
The system of person extends to many other areas of meaning in Old Javanese. Using a metaphor of the human body, a servant addressing the ruler calls himself 'head' (hulun, the noblest body part) offered to the 'sandal' (paduka, the lowest thing on the body) of the king. Geographically, the mountains (home of the gods) are the head, while the sea (home of wild forces) is the body. Many other examples are possible.

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

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

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

The Texts

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

The language of the texts is consistently of the oldest period. There are some changes noticable between the oldest excerpts (from the Ādiparwa) and those of the late Old
Javanese period (e.g., the Pararaton).

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

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


**Epics**: Widyatmanta, ed., Adiparwa.


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

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

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

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

1. Mangkana ling Dewi Ganggā.
   thus say goddess Gangga.
   'Thus spoke the goddess Gangga.'

2. Tadanantara datēng ta bhagawan Byasa.
   later come (T) lord Byasa
   'Later came lord Byasa.'

3. Antarlina ta sira.
   disappear (T) he/she
   'She/he disappeared.'

4. Kami ta kawēkas ngke ring alas.
   I (T) left, remain here, now in the forest
   'It is I who am left here in the forest.'

5. Ri wēnginya pwa ya ta, irika ta, sang
   on night the (T) it (T) there, then (T) the
   Aswatthāmā amuk ri kulēm.
   Aswatthāmā run amok in night
   'It was on that night, that one, then, that Aswatthāmā ran amok.'

6. Sang hyang Basuki sira amikēti nikang
   the noble Basuki he tie, bind that the
   parwata.
   mountain
   'He, Basuki, bound that mountain.'

7. Kunang ikang antiga kāri sasiki.
   there is that the egg remain one
   'There is that one egg remaining.'
8. Inēh nireng ratha ikang kanya.
placed him in the chariot that the girl
'The girl was placed in the chariot by him.'

9. I pējah sang Hidimba, manembah ta sang at dead the Hidimba honor (T) the
Hidimbi ri Dewi Kunti.
Hidimbi to honored one Kunti
'On the death of Hidimba, Hidimbi paid respect to the honorable Kunti.'

10. Kunang ikang agēni haneng kunda sadākala there is that the fire is in the brazier always
murub.
burns
'There is that fire in the brazier, always burning.'

11. Yapwan sang umayat ikang laras yekā there is the pulling that the bow (T) that
sang Arjuna ngaranya.
the Arjuna name his
'He who is pulling the bow, that is the one named Arjuna.'

12. Inarpane sang brahmana lēmbu satus de offered to the brahmin cow one hundred by
Mahārāja Janamejaya.
king Janamejaya
'One hundred cows were offered to the brahmin by king Janamejaya.'

13. Ana sira ratu ulun paṇḍita sang Sewāntara there is he king head scholar the Sewāntara
ngaranira.
name his
'Once there was a king, head of scholars, Sewāntara his name.'
14. Kawawa pwa ya, tēkeng samudra, ndatan bring (T) that reach at the sea not pāmanggih wwe mwang phala. meet water and fruit

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

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

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

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

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

'King Sewāntara set out, accompanied by Sewānggara.'

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

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

19. Manēmu pwa ya mrēgataru, wre meet (def) (T) that tree-beast monkey tuhwāsambāwa, denya mangigēl ring madya very strange because dance on the middle nikang lawana samudra, munggwing of that the salt sea dwell on the
śila itēm makakambang ing udadhi.
rock black be afloat on the ocean

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

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

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

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

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

"Ai kamu sang Ruru! Ikang swadharma ngaranya, pati lawan hurip. Ya ta kawruhananta, tan hana jugā hurīpa, yan māsanya huwus pējah, ike pati ni rabinyu....phala ni pūrwakarmanya ika; sangkṣepa ni wuwus mami ri kita: haywa kitālara ri pējah ni strīnta, apan pagawenya ngūni dumadyakēn ikā."
Thus it was that Mahārāja Janamejaya went home; he came to his palace together with Somaśrawa, who acted as the royal priest and performed a ceremony of penitence. That's the reason why Sarāma's curse had no effect on him.

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

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

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

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

1. When samangkana ('thus, in such a way') appears it signifies a summary of the preceding action or the closing of an episode or text.

2. The use of deictic markers in this sentence should be noted. First the focus is on the hearer: ikung kundala, 'that jewel near you'. Then the perspective shifts to emphasize the speaker, with ike, 'that one near me'. See the Introduction for a discussion of deixis as a Kawi literary device.

3. The word translated here as 'desire', mṛāthanākēn, has a root (wrāt) which means 'weighty, heavy', extended with causative suffix -akēn to mean 'to value greatly'.

4. The pronoun used for 'him', rikā, is deictically marked as 'that one yonder, not close to you or me'.

5. The word translated as 'this', nihan, refers to something not yet introduced in the discourse which is about to be mentioned. It contrasts with nāhan, which is an anaphoric reference to the previous discourse. Both are common Kawi conjoiners.

6. The word kawitan originates from Javanese wit, 'tree'. The ka- and -an affixes have the meaning 'to be in a condition of'. A family is like a tree.

7. Wistārākna, 'to enlarge, make longer', has the meaning of 'unfold a story'.

8. The speaker changes the pronouns used to address Ruru. First he talks intimately to him using kamu, then switches to the more respectful kita.

9. The concept of personal duty or action, dharma, is difficult to translate. It may be noted that naming things is important in Old Javanese, because ideas that come from a variety of cultural traditions are constantly being given new contexts. Naming (angaran) is done with
abstractions as well as concrete entities.

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

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

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

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

The collection from which the two stories here are taken is an Old Javanese retelling of the Pañcatantra, the Tantri Kāmandaka. Hooykaas, who edited and translated the work in 1931, estimates it was written about 1200 A.D. Although it contains many stories recognizable as Pañcatantra fables, the Tantri Kāmandaka is not a translation of the Indian work. The setting of the Pañcatantra is the story of a king whose sons are so ignorant that he calls for a priest to teach them about the
world by means of instructive fables. The frame of the Old Javanese work, however, is that of the One Thousand and One Nights—there is a king who commands a different young girl to his bed each night until one evening the daughter of his chief minister charms him with stories. The king orders more and more tales told until many days have passed and he decides to marry Tantri, the extraordinary storyteller [Poerbatjaraka (1957:63)]. Zoetmulder noted the occurrence of Sanskrit ślokas in the stories, but agrees they do not signify a translation of any single Indian text [Zoetmulder (1974:438)].

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

Hana ta ya pās munggwing talaga Kumudawatī; ramya ikang talaga akweh tunjungan aneka warna, hana śweta, rakta mwang nila pangkaja.

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

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


Sumahur ikang hangśa: "Aum sang pās, hana kira-kira ning hulun, nihan iki ng kayu sahutėn denta ri tēngahnya, kami sumahuta ri tungtungnya sana-sini lawan swamining hulun. Kakawaśa mēne dening hulun humibērakēne ri kita.
Once there were some turtles living in Lake Kumudwatī; beautiful was that lake with its many-colored lotuses; there were red, white and blue mud-born flowers.

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

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

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

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

Said the swan, replying: "So be it, turtles. I have an idea; it's that you bite hold of this piece of wood in the middle, and I will bit it at either end with my spouse. We'll be able to fly you along. Don't fail to bite firmly;
Haywa tan matēguh denta manahut, nguniweh haywāngucapucap salwirning katungkulan. I sēdjēng ning hulun humibērakēn i ri kita, haywa juga hinaruhan denta; yan hana atakwana haywa juga sinahuran; yekti ulahanta, haywa ta tan pamituhu pawuwus mami. Kunaŋ ika yan tan pamituhu warah mami, tan siddha tēkeng don, matēmahan pati."

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


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

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

Ikang hangśa kari kerangan, apan tan pinituhu sapawēkasnya ngūni ring purwaka; lumāris ikang hangśa mareng talaga Mānasasara.
furthermore, don't say anything while you are hanging. While I'm flying you, don't address anyone; if someone should ask, don't answer. This is your responsibility, that you don't fail to follow what I say. If you don't heed my words, the goal will not be reached and you will end up dead."

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

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

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

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

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

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

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

1. The Sanskrit word for lotus (pangkaja, 'mud-born') refers to the fact that lotuses root in the mud on the lakebottom.

2. In many Indonesian languages the speaker says goodbye by requesting permission to leave.

3. Himāwān, 'high snow', is another name for the Himalayas.

4. The use of iki here is an example of deixis in Old Javanese. Deixis marks the distance of the referent from speaker or hearer. Iki ng kayu, 'this wood', is a form indicating the object as something near the speaker.

5. Kakawaśa, 'to be undertaken, be overcome', denotes an action that is involuntary. This passage creates the image of a static patient (the turtles) affected by an active agent (the swans).

6. The syntax of this sentence has a non-agentive focus, so that a more literal translation would be "While I am flying you, don't let anyone be addressed by you; if someone should ask, don't let them be answered."

7. Kalinganya, 'actuality, intention' is a comment by the speaker on the general situation.
Gagak Mwang Sarpa Pêjah Dening Yuyu...

Ana sira sang brähmana, datêng sakeng Pâtâla, sang Dwijeśwara ngaranira, masih ta sireng sarwa satwa-satwa, karuña sira. Mahas ta sira ring giri madewâśraya; mamanggih ta sira yuyu ri si khâraning parwata, si Aştapâda ngaranya. Sinambut ikang yuyu de sang brähmana, iñëmban ing wêdihanira, tinonira prânântaka. Ling sang brähmana: "Ndak wawane ring loh; awêlas mami ring kita." Lumampah ta sira, amanggih ta sira patani ri tirahning lwah.

Linêpasakën ikang yuyu de sang dwija. Tuṣṭa manahnya si Aştapâda. Sang brähmana si raryan ing patani, manindrâ sirangilîlîlîlâ, icchâ manahnira. Ana ta sarpa samitra lawan gagak, ya tika pinakabhayâ sang brähmana. Kunang ling ningkang sarpa ri mitranya gagak: "Yan ana wwang mara ngke maturu mênë, warah aku, dak mângsane."


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

"Nghulun iki mênë milu ring kâryanta; lah si age mami." Ling nikang gagak mwang sarpa, mangkana lingnya kalih. Tutut pwa ya linungakën gulunya kalih; yata sinupitanya sana sini denikang uuyu. Tugêl gulunya kalih pisan, pêjah pwa ya sang gagak mwang sarpa.
There was a brahmin from Pātāla, Dwijēśwara his name. Loving was he toward all animals, and compassionate. He went into the mountains to request a boon from the gods. At the top of a mountain he found a crab named Aṣṭapāda. Taken was that crab by the brahmin and carried inside his clothes, for it looked nearly dead. Said the brahmin:

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

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

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

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

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

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

"I here am going to follow your advice; I'll do it in a hurry." These were the words of the crow and the snake; thus they spoke together. So, stretched out were both their necks. These were pinched, one, then the other, by the crab. Broken were both necks at once; dead were the crow and snake.
Ikang wwang kinasihan dhinarman, amalēsa ing sih juga swajātinya.
Whoever is pitied, obliged by a compassionate deed, will return love in their own way.
Notes

1. Note that where English uses one preposition Old Javanese often uses two, e.g., *sakeng = saka* ('from') + *ing* ('at'). The relationship between noun phrases is thus clarified.

2. The reversal of usual English syntax here reflects the Old Javanese use of topicalization. *Masih, 'loving',* is the sentence topic and is marked with the particle *ta*.

3. Pavilions (*mahantēn, patani, yasa, bale*) were sheltered resting-places found in the countryside in Hindu-Javanese days. They were spots for rest, reflection, or meeting one's lover, and *kakawin* verses were frequently written on the walls and ceilings by contemplative poets [Zoetmulder (1974:138)].

4. According to Hindu tradition the members of the highest castes are "twice-born" because of special sanctification ceremonies undergone when young. *Dwijeśwara*, then, means 'twice-born Iśwara', from *dwija* and *iśwara*.

5. *Grahitāgēng, 'great remembrance',* is marked as an unintentional and spontaneous action by means of the *ka*-affix.

6. The crab ironically uses the honorific personal article *sang* in order to flatter the crow and snake.
**The Epic**

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

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

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

The language of the parwa is rather densely Sanskritized in comparison to later prose works. Scattered throughout these texts are whole or fragmented Sanskrit śloka, or verses. To many scholars it has seemed perplexing that works which are obviously not direct translations should incorporate incomplete, unimportant or corrupt Sanskrit quotations. As Zoetmulder
(1974:89) notes, "If one were to put together these pieces of Sanskrit by themselves, without the Old Javanese text that connects them, it would be impossible to follow the narrative." He can only conclude that Sanskrit quotations "served to enhance the value of the text in the eyes of those who read or recited it" (1974:92).

Pigeaud (1967:1, 15) sees a relation between the prose of the parwa and the narrative style of the wayang puppeteer, the dalang. Since most Javanese literature is metrical there was probably a "rythmic" style characterizing the reading of prose texts, and it is this style which is preserved in the delivery of the dalang. It would follow, he argues, that remnants of Sanskrit in parwa literature are "rubrics," pauses in the pattern of oral prose recitation which aid the performer. For Pigeaud, the Sanskrit fragments have no meaning, but mark the progress of the narrative.

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

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

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

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

I have included here two episodes from the Old Javanese Ādīparwa, the first book of the Mahābhārata. The Ādīparwa concerns the beginnings of the world and the geneologies of the heroes of the Bharata war. The founder of the race was Śakuntala’s son Bharata. The Śakuntala story in the Ādīparwa is distinctly different from the more familiar version dramatized by Kālidāsa. In his telling it is a conflict of human passions and pride; in the Ādīparwa we have an act of divine intervention in the establishment of a genealogical context for other episodes.
The story of King Basuparicāra is interesting for its textual structure. While its content is again the establishment of a dynastic line, its form is anything but a narrative in the sense of temporally ordered predicates [see Zurbuchen (1976)]. Instead of following a "story line" here, we must become accustomed to an emerging "story texture."

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

Hana sira mahārāja Basuparicāra ngaran ira, kaḍatwan ira ring Cediwisaya, wēka-wēka Puru ta sira. Sira ta magawe tapa umārādhana bhaṭāra Indra, tasak pwa samādhī nira, inanugrahan ta sira ratha de sang hyang Indra. Ikang ratha Asmarajaya sakti nguni, sādhana nira milahakēn ikang sapta dwīpa. Ya ta paweh bhaṭārendra ri sira, wineh ta sira Indra dhwaja, tāṇḍa pūjanēn irāṅgkēn tahn, makaphala kajayaśatwar, mwang inanugrahan ta sira wruheng sabda ning sarwasatwa. Anēhēr ta sira mahābalāmitra lāwan bhaṭārendra.


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

Ya tikā huwusnya matuha pinakasenāpati de nira, sang Basuprada ngaranya, arinya strī paripūṛṣṭeng hayu. Ya ta inaran sang Girikā, pinakarabi nira mahārāja Basuparicāra. Lumaku ta sira maburu-buru, katon tang sarwa kusuma ring alas maṇēḍēṃ. Matutur ta sire hayu sang Girikā, katon maṇis-manis ing waja nira lāwan liṇḍī ning maṭāṅgēn nilotpaladhala, mwang rupit ning susu saha ros ning tēngah nira, ००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००००ø
...and Translation

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

He it was 2 who performed austerities, worshipping lord Indra. When his powers had developed 3 he was given a chariot by Indra. That chariot, Asmarajaya, of ancient power, was his weapon for defeating the seven nations. 4 That was Indra's gift to him.

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

There was a river, Śuktimatī its name, in the valley of the Kulagiri mountain. Its waters, flowing together, came to the kingdom. United in love were Kulagiri and Śuktimatī. Then 5 it was that he 6 met two children, boy and girl. His name was Basuprada and his younger sister, of perfect beauty, was named Girikā. It was she who became his wife.

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

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

He was going out to hunt. Many kinds of flowers were seen blooming in the forest. He reflected on Girikā's beauty, and envisioned the sweetness of her face, the beauty of each eye like a blue lotus leaf, and the pointedness of her breasts along with the slenderness of her waist. King Basuparicāra ejaculated; out came his semen, which was caught by him in a leaf.
Hana ta syena mör ing tawang, sinyang ira tikang hělang umawā teta nira wehakna ri paramēśvarī nira mangaran dewi Girikā. Inibērakēn tekang kāma de nikang hělang si Syena ngaranā. Sēdēng haneng ākāśa ikāng hělang, tinon ta ya dening pađanya hělang, sandehe manah ni rowang ikā, rinēbutnya dinalih mōlih mangsa, pinaɾēbutan ikang rondon mesi reta, rujit ta ya de ning kukunya, matang yan wutah ikang kāma. Tibā yeng Iwah Yamunā, atyanta lwā dālēm nikang toya, pinangan ikang kāma de ning iwak magōng; kacaritan ikang iwak janma ning widyādhari kēna śāpa. Diwyareta pwa kāma ning kadi sira prabu wiśesa, amētēng ikang iwak.


Aścarya ta manah sang Daśabala denya, mwang denya mānak rare lakistrī. Winwatakenāya ta ya ri pāduka śrī mahārāja Basuparicāra; ndan mengēt ta sang prabhu Basuparicāra an reta nira ngūni, ikang winawa dening syena kinon wwatakenāri ring paramēśvarī nireng dewi Girikā. Ya ta makajanma ike ling nira, apan śrī mahārāja trus tinghal, iningu nira tang rare lakistrī.
He had knowledge of all languages; he knew all the animals' own tongues. There was an eagle, Šyena, flying in the sky. That eagle was called to carry his seed to give to his queen, Girikā. That semen was flown away by the eagle named Šyena.

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

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

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

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

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

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

1. Before a king or hero is brought into a Javanese text he must be given a geographical and geneological context. This is partially accomplished through syntactic devices. Here the features of the king's existence, "who" he is, are topicalized with Hana....ta.

2. After the king is identified it is he himself, sira, who becomes the topic of the sentence. In contrast, hana is a convention introducing subjects at the level of discourse.

3. More literally, 'ripened state of concentration'. For the Javanese, power is acquired through asceticism and the insight achieved through meditation. After long periods of meditation one's consciousness and ability to perceive the truth are strengthened or 'ripened'.

4. This is a reference to one of Indra's great victories. Dwipa, 'island', can refer to states or regions.

5. Ngkana, 'that, then', fixes an action in time. In this sentence we see one of the few predicates in the entire story which has a definite temporal marking.

6. 'He' = King Basuparicāra. The story is told with a focus on him, though not from his point of view. He is the overall topic of the discourse.

7. This sentence has a durative aspect. Lumāmpah, with its infix -um-, emphasizes the process of the action rather than its precise moment in time. A context for other predicates is thus established.

8. The story of King Basuparicāra's encounter with the children is told in two "cycles"; it is not a narrative, and it has no linear sequencing of events. New information (e.g., the parentage of the children) is presented as the cycle is repeated.
9. The bird is the helper of many Indonesian heroes. In pre-Hindu influence stories, the hornbill is often the animistic hero, while in Indic legends such as the Rāmāyana the eagle has a guardian function.

10. As happens with other Javanese art forms, this story is impelled by coincidence, i.e., the unintentional intersection of different stories, beings, or universes of discourse. Here the King Basuparicāra story coincides with the tale of a nymph cursed to be a fish. Any feeling of "linear plot" should now be wholly undermined.

11. See Benedict R. O'G. Anderson (1972) for a discussion of sexual potency as a metaphor for the power of a great leader.

12. The birth of twins of mixed sex is seen as an important omen. In Bali it is still dangerous for a commoner family to give birth to mixed twins, for the force they represent is seen as too powerful for any but royal households.

13. Literally, 'Daśabala's mind'.

14. Since the king is an extraordinarily powerful being, parts of himself such as semen or even his words have great force. Hermits and other holy persons are also said to create an event just by speaking it. King Basuparicāra's order to the eagle found its eventual realization.

15. Trus truminghal is significant here. Peace, harmony and security are seen as emanating concentrically from the king, the center of the kingdom's power. For the king to turn his face (seen as radiating divine light) on the children means they are close to the center, and thus magically as well as materially safe. Again see Benedict Anderson's article (1972).
Sakuntalā...

Hana sira mahārāja Duśwanta ngaran ira, prthiwyāh sāgarantāyāh. Sira ta kumawasākēn prthiwīmaṇḍala makahingan makahingan catus samudra, tātan hana wương magawe hala salawas nirān sumiwi, kewala dharma ginawayakēnya, tumiru kadharmēṣṭan sang nātha nityakāla. Lumāmpah ta sira buru-buru, ry alas wukang Himāwanpāda, nāṇāwidha mṛga ulih nira buru.


Ndan padudwan wāraṇa wānarārķṣa, kadi swabhāwa ning angunyakēn wedamantra, mangkana pwa śabdanya.


Malungguh ta siren panti. Tuminghal ta siren bhūmyāgāra. Anon ta sira stri pariṅpurēṅg hau, kadi widyādharī manurun aswāgata, maweh pādyārghācāmanīya ri haji, sumambrame tamuy, apan swabhāwa ning tapatapī sarjāwaṃbēknya ring atithi. Mojar ta sang prabhu:

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

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

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

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

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

"I ask you, priestess, what is his name who lives in this hermitage, and where has he gone that the ashram is so quiet?" Answering, the hermit-girl said:
'Sājnā haji, hantuka prameśwara atañe ra tāpi sang ahulun, ksantabyākna, sira bhagawān Kañwa ngaran ira mpu sang tamolah ikeng patapan, ndan mijil sira ngūni amet samidhābhi-prāya nira. Yaya tēkā nireng samuhūrta. Angantya ta pāduka śri mahārāja!'

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

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

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


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

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

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

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

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

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

"There was a king, Wiśwāmitra\(^3\) his name. He abandoned his kingdom; he wanted to be as powerful as the ascetic Waśiśṭha.\(^4\) He performed austerities in the east not very far from here. He did not take sustenance, did not eat or drink water, strengthening his powers. For a long time he carried out this meditation, and Lord Indra's mind became troubled--he feared his kingdom would be overcome.

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

Mangkana ling sang hyang Indra. Lumampah ta sang Menakā. Saḍāṭēng nireng āśrama sang mahārśi, mēnggēp ta sirāmēng-amēng angalap sinwam ning nāgapuspa. Tēka tang mandamārūta, hangin alon sumingkabakēn tapih nira.


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

"Uttamajanma ta kari kita sang tāpinī, anak ning widyādharī mwang wiku siddhi. Yogya ta kita binihajyangku." Mangkanāṅgēn-angēn sang Duśwanta, sinomah nira sang Śakuntalā ndātan anggā ta sang Śakuntalā, kewala tanggēh sira.
"Do not be hesitant, Menakā! Lord Bayu will be your companion, filling your skirt with fragrance until, in time, Wiśwāmitra's desire is aroused. Lord Kāma will be aiming his arrow, and will shoot at the hermit's heart. This is how he will fall in love and desire you; obviously his meditation will be interrupted by you."

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

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

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

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

Then king Duśwanta became impassioned. "Of noble birth are you indeed, priestess, child of a goddess and a powerful ascetic. It is fitting that you be my queen." So thought Duśwanta. When asked to wed by him, Śakuntalā refused, remembering the master. Because of the desire of...
mpu juga. Saka ri hyun mahārāja sumomaha ri sang Śakuntalā, mojar ta sang Śakuntalā ri sira:

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


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

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

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


Mangkana ling mahārāja Duśwanta, anangis ta sang Šakuntalā, sawet ning irang ira. Mojar ta sira muwah:

"Apa matang yan pamutamuta sadenya ta nghulunta strī sakra ri hīnapunyā ni nghulun? Nāhān tānakta juga prasiddha sariba ning tapa, tan hana mangde suka. Pratipadya padā
'Noble lord, once I had a vow with the king, that if I should later bear a child by your highness he would inherit the kingdom. Thus spoke your servant, and the king agreed to my promise. That was the reason I wished to be embraced by your highness. This one was left behind in my womb by the king; Sarwadamana is his name. Now it is proper that your highness should crown him, and bestow the crown-princehood on this noble young son.' Thus spoke Šakuntalā. Duśwanta answered:

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

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

"Tan hana rakwa suka lwiha sangkerikā. Saparimāṇa kētā sakari ng ve de ning kasanggaman ing strī kasih, an ahyun suka ning kumolakēn anaknya, lēwih juga kaharasan ing putra. Rahadyan sanghulun pwa tan kataman ṭṛṣṇa, tumon ing Sarwadaman, sāksāt orasaputra, tan hana kurang ing laksāṇa, umēṇtyakēn sāstrī mahārāja rūpānya. Hāhāh! sang prabhu mūrka dahat manah rahadyan sanghulun!"


"Ibu sang Śakuntalā! Nguhunngūni harṣa ti tēkanta. Kunang tāpā kāhērēt de ni kaprabhun i nguḥun, sugyan ta makwehāpāwāda nikang loka, sēṅggahēn nguḥun tan tuhwa pakastrī kita, ngūniweh mangakwa putra tan putrāŋat. Hana pwa dewaśabda karēṅgō mangke, suminggihakēn sang
"Says wisdom: The child who is learning to walk is called dust. His body is covered with dust because he is happy playing on the ground. He catches sight of his father—he runs to embrace his feet—because of the joy of having children, that boy is embraced and held. It is said there is no greater joy than that. As great as is the pleasure of union with one's beloved wife, or the joy of holding one's child, the greater happiness is to be embraced by the child. But you are not touched by love, seeing Sarwadamana, clearly your own son, not lacking in accomplishments, his face just like yours. Ah! Your heart is hard indeed!"

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

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

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

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

"Honored Śakuntalā! When you arrived earlier, I was overjoyed. But I was hindered by my kingship; perhaps many in the world would have mocked me, suspecting that I had not truly married you, and furthermore that I acknowledged a child that was not my own. The divine voice was heard, then,
Sarwadamana prasiddha putra ni nghulun, tēlas karēngö de ning rāt kabe, atyanta girang ni nghulun, lungguhakna ni nghulun ing singhāsanekā, sumiliha ta karakṣakan ing rāt, mārya ta ya mangaran Sarwadamana: sang Bharata ngaranya apan: bharaswa putram Duśwanta ling ning dewaśabda."

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

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

1. The king and the hermitess use respectful terms of address with each other. Nghulun, literally 'the head', is used as a polite first person pronoun, and is a linguistic token for the most important body part. The king is addressed as 'your majesty's sandal', pāduka śrī mahārāja, since a respectful speaker does not dare to address the ruler directly.

2. The use of nihan, 'this, in this way', points forward in the text to upcoming description or explanation. It contrasts with nāhan, 'that, thus', which is anaphoric, pointing to something prior in the text.

3. One of the seven great rśi or sages in Hindu tradition, Wiśwamitra was originally a member of the warrior caste who decided to become a Brahmin by means of severe austerities. His power became so great that he was seen as a threat by the gods. He and the sage Waśiṣṭha were great rivals; Waśiṣṭha appears in the Rāmāyāna as the priest of Dasaratha, Rama's father.

4. See note 3.

5. Bayu, originally one of the chief deities in Vedic times, is the Hindu god of the wind.

6. Kāma is the god of desire.

7. One of the permitted forms of marriage in Hindu tradition is the Gandharva rite, which consists of private vows between two people who for various reasons are forced to marry secretly.

8. According to the Javanese (see for example the typology of shadow puppets) physical size is related to the type of power one possesses. Large characters such as demons have rough, uncontrolled strength, while refined heroes are small, with the strength that comes from restraint and control of passion. Duśwanta suggests that it would be inappropriate for his son to have a big body, implying impulsive temperament.
Sanskrit Fragments

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

prthiwyāh saga rāntāyāh: 'of the earth bordered by ocean'
pupyaśvādhāyasamghustām wānararkṣaniṣewitām: 'that which resounds with the holy studies (recitation of Vedas), inhabited by monkeys and bears'
nirāhara: 'abstaining from food'
kopanaścawai: 'angry'
maṇḍamāruta: 'soft wind'
sah satwāni wāśayam: 'the creatures were subdued'
cakrāṅgkitā karatalah: 'the surface of whose hand is marked with a circle'

bhoḥ vauwaraŷe'bhiṣicyatām: 'rank of heir apparent, consecration'
yauwarājan saputrakah: 'you who have a good son (give) rank of heir apparent'
kasya twan duśṭatāpasi: 'who are you, evil hermitess?'

eko'hamsmitī: 'I am thus one'

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

pratipadya padā sūmur: 'having approached on foot, the son'
dharanīreṇu guṇhitah: 'covered with dust and dirt'
pitar āślisyate nggāni: 'embraces the father's limbs'
kīm ihasty adhakam sukhām: 'is there greater happiness?'
atikāyaśca putras te: 'your son is extraordinarily large'
bālo'tilawān ayam: 'this boy is one who has great strength'
kathayanti na lajjase: 'you who are speaking are not ashamed'
yatheṣṭam gavyatāmtwayā: 'thus be gone, be off'
Bharaswa putram Duṣwanta: 'Bhārata is the son of Duśwanta'
satyam āha Śakuntalā: 'Śakuntalā spoke the truth'
yenedam bhāratam kulam: 'because of which this family is called Bhārata'
The two chronicles from which I have taken excerpts, the Tantu Panggêlaran and the Pararaton, were first written down in the fifteenth century. Several editions and translations of these works have been published: Brandes' Pararaton appeared in 1920, and Ki J. Padmapuspita completed an Indonesian translation in 1966. The Tantu Panggêlaran was edited and translated into Dutch by Pigeaud in 1924.

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

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

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

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

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

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

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

Signs of power: The Javanese idea of how kingly power may be manifested is quite complex [see Anderson (1972)]. Ken Angrok accrues his power in a former life, by agreeing to become a human sacrifice, and through long meditation before death. When he is reincarnated he immediately reveals two signs of power; he is hot inside his mother's womb, and he glows with mysterious light. The trickery and sensuality he exhibits on his way to becoming king are further signs of his extraordinary nature.
Sex: Ken Angrok’s sexual appetite is also a sign of his royal potential. Anderson remarks that sexual prowess symbolized the concentration of power, since the king’s fertility was "seen as simultaneously evoking and guaranteeing the fertility of the land, the prosperity of the society, and the expansionist vitality of the empire" (1972:18). And yet continual sexual activity is also one way to obtain and direct power, according to the particular Tantric Hindu-Buddhist traditions much alive in East Java in the twelfth century, when Ken Angrok lived. Mystic sexual union enveloped partners in cosmic energy and increased their power. Ken Dedēs, the princess of the shining loins, is the jewel (a Hindu-Buddhist symbol for šakti, creative female energy) which Ken Angrok must obtain in order to rule the kingdom. Sexuality as a metaphor for power pervades the first part of the Pararaton.

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

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

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

The Tantu Panggĕlaran is a chronicle of origins. It recounts the creation of mankind in primeval Java, when
Bhaṭāra Guru brought the mountain Mahāmeru from the Himalayas and ordered the countryside. Among its tales are some familiar from the Indian epics, such as the churning of the ocean by the gods, told in the Ādiparwa. Other stories seem to show the influence of Buddhist mythology [Poerbatjaraka (1957:58)].

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

Awighnam āstu.

Nihan sang hyang Tantu Paglaranya, kayatnakna de mpu sanghulun, sa mahárêpa wruherikã; ndah pahenak tangle dénta mangrêngô ring kakaritani kã nusa Jawa ring asîtkãla. Iki manusã tanana, nguniweh sang hyang Mahāmeru tan hana ring nusa Jawa; kunang kahananira sang hyang Mandālagiri, sira ta gunung magöng aluhur pinakalingganîng bhuwana, mungguh ring bhûmi Jambudîpa. Ya ta matangnyân henggang henggung hîkang nusa Jawa, sadakâla molah marayēgan, hapan tanana sang hyang Mandarapurwata, nguniweh janma manusã. Ya ta matangnyân mangadéng bhaṭāra Jagadpramanâ, rēp mayugha ta sira ring nusa Jawadîpa lawan bhâtārī Paramēswari; ya ta matangnyan hana ri Dihyang ngaranya mangke, tantu bhaṭāra mayugha nguni kakaritanya.


Pinatmoken pwa hulih hyang Brahmā Wisnu magawe manusã, sama hatût madulur mapasihpasihan. Mânak ta ya, maputu, mabuyut, mahitung munihanggas; wîddhi karmma ning janma manusã.

Ndah tanpa humah ta ya lanang wadwan mawuda-wuda haneng alas, manikênsnikês hanggas, apan tan ana pagawe ulahnya, tan ana tinirutirunya; tanpa kupina, tanpa ken, tanpa
May there be no hindrance.

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

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

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

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

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

Yet without homes were male and female, naked in the forest, seeking shelter for their bodies. They produced nothing, and there were no cultural traditions. They were without
sampursämpur, tanpa basahan, tanpa kēndit, tanpa jambul, tanpa gunting. Mangucap tan wruh ing ujaranya, tan wruh ri rahasanya; sing rondon mwang wohan pinanganya, mangkana hulah ning janma manusā ring usana.
loincloths, sarongs, scarves, sashes, courtly robes, wavy hair and headbands. They uttered sound not knowing speech, not knowing emotional essence. Only leaves and fruits were eaten by them. Such was the human condition in ancient times.
Notes

1. Tantu = place, ground, thread, cord; gēlar = battle-array, order, spreading out, explanation, coordination. The phrase can be rendered 'place of struggle, place of endurance', with connotations of meditation and the search for insight, or 'weaving of the text', meaning the process of intertwining diverse perspectives and traditions.

2. Yatna = careful, attentive, mindful; the affix -akēn emphasizes the action and its object, while the dative ka-focusses on the patient. Kayatnakna can be rendered as 'to be in a condition of attentiveness'. The final -a marks the arealis aspect.

3. The pronoun irika has deictic markings (irika + a) showing the narrator's distant, uninvolved perspective.

4. Mahāmeru is the name of the Himalayan peak which is the home of the gods. The Javanese believe it was moved to Java to stabilize the island's endless quaking, as related in the Tantu Panggēlaran and other origin myths.

5. Mandalagiri, 'circle mountain', in Buddhist and Jain belief is the mountain at the center of Jambudipa, the original world-island. This mountain holds the source of all the rivers which spiral through the world.

6. Pinakalingga, from paka ('to use') and lingga ('phallus, shrine, axis') has a meaning not just of a shrine, but of a sacred place holding the world together, a linchpin of sorts.

7. The great mountain was originally located in Jambudipa (see note 5), from whence it was moved to Java, which had been bobbing around in the sea. The combination of elements from Hindu and Buddhist traditions is clear; one consequence of syncretism is that important things like mountains have many names.

8. Mandaraparwata comes from the name of a flower that the gods are said to wear, the mandara.
9. **Jagadpramanā** = ruler of the world, world-regulator, and **Parameśwari** = excellent (female) Iśwara; both names refer to Śiwa, who in Java became the chief Hindu deity.

10. **Dhīyang** seems to be the same as Dieng, the place in Java where some of the most ancient Hindu-Buddhist artifacts have been recovered, as well as the oldest inscriptions in Old Javanese.

11. In the complex imagery of Javanese-Balinese myth, each deity is associated with certain directions, colors, qualities, days of the week, metals, characters of the drama, etc. In this text maleness is associated with Brahma, the god of the south, or seaward direction, and femaleness with Wisnu and the north, or mountainward direction.

12. **Pawinihan**, from *wini*, 'wife', means either 'wife-place' or 'marriage'.

13. **Karmma** (or *karma*) is here translated as 'actions', but the concept refers not just to deeds and works, but also to the wider context of implications and results.

14. This passage suggests that no cultural patterns or norms were yet established in primordial days. The description which follows names various pieces of clothing, all part of classical Javanese noble dress, symbolic of the refined cultural ideal.

15. **Rahasa**, or *rasa*, is another complex idea. It refers to the eight essential emotions—love, courage, loathing, anger, terror, pity, mirth and surprise [Basham (1954:419)]. The crucial aspect of esthetic experience, *rasa* signifies the human capacity to respond to art and beauty, or "such form as exhibits the inner relations of things" [Coomaraswamy (1957:50)].
Pararaton...

Om awighnam astu namas siddham.


Sira bhaṭāra Brahmā angilingilingi ta sira rowanganirâyugaha, huwusing mangkana hana ta wong apangantenan hañar; sêdêng akurênan sih, lanang aran sira Gajahpara, wadon aran sira ken Eṇḍok, angulahakên atatanen. Maring sawah ken Eṇḍok, angirimi lakine Gajahpara, araning sawah ñënggenirangirim ring Ayuga, pradešanira ken Eṇḍok aran ing Pangkur. Tumurun sira irïkâ bhaṭāra Brahmā asanggama lawan ken Eṇḍok, ñënggenirâyuga ring Têgal lałatêng, angënakêñ strišamaya sira bhaṭāra Brahmā:

"Hayo kita asanggama lawan lakinta muwah, yan ko
Om—may there be no hindrance, and may the intention be realized.

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

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

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

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


Wĕkasăn huwus gĕnĕp leking rare mĕtu rare lanang, binuŋcal ing pabajangan denira ken Empok. Dadi hana wong amaling, aran sira Lembong, kasasar ing pabajangan tuminghal ing murub, pinaran denira Lembong, amirĕsĕp rare anangis, pinarĕkan denira Lembong, singgih kang murub rare anangis ika, sinambut ingĕmban bhinaṅka mantuk, denaku wĕka dera Lembong. Angrungu sira ken Empok yen sira Lembong angakauku wĕka, ring rowange ki Lembong kang awĕrt, anĕngguh rare antuke amamanggih ring pabajangan, katon murub ing ratri. Tumuli pinaran denira ken Empok,
should make love with your husband, he will die for interfering with that child of mine. The name of my child is Ken Angrok; he is the one who will later rule the land of Java." And Brahmā was formless.

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

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

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

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

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

Ken Endok heard that Lembong had adopted a child. A friend of Lembong who brought the news mentioned a child taken home, found at the graveyard, and that a radiance was seen in the night. Right away Lembong was visited by Ken
singgih sirīnakira. Kēcapira ken Ėndok: "Kaki Lembong manawa sira tan supeksa ring rare kāng denirāmanggih iku, anakingsun puniku, kaki; ayun sira kāki wikana pūrwakanipun, antukira bhaṭāra Brahmā asanggamā kalawan isun puniku, hayo tanpamule sira ring rare puniku, upama ababu kakalih abapa tunggal samanipun rare puniku."

Mangkin sangsaya asih aria Lembong sasomah rēsēp, wēkasan atuha sakalawonlawon bhinaktanyāmamaling denira Lembong. Awayah sapangon sira ken Angrok angering Pangkur. Tēlas pomahomahira ken Ėndok muwah sapomahomahira ki Lembong, hēnti tinotohakēn denira ken Angrok. Wēkasan sira angonngon ing sirāmaṇḍala ring Lēbak, angon kēbo sapasang; alama hilang mahiṣa kāng denirāngon ika, ingajeng derāmaṇḍala wolung ewu ring sapasang kēbo, mangke ingumanuman sira ken Angrok dening rama-reṇa kālih:


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

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

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

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

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

Lamun ingsun dadi wong tumusa ring anakputune apanđe ring Lulumbang." Tēhēr mantuk sira ken Angrok maring Tumapēl.

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

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

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


Tēlas purwa wetaning Kawi, kaputēr sawetaning Kawi, sama awēdi ring sira Ken Angrok, mahu ariwariwa ayun anagadēga ratu, wong Tumapēl sama suka yen ken Angrok angadēga ratu.
So the next day a kris was seen planted in the breast of Tunggul Amĕtung. It was pointed out by people who knew it as Kĕbo Hijo's kris, who wore it every day. It was said by all the people of Tumapĕl: "Kĕbo Hijo is really the killer of Tunggul Amĕtung, because of the proof of the kris in the chest of the headman of Tumapĕl." Then Kĕbo Hijo was caught by the citizens and the relatives of Tunggul Amĕtung and stabbed with the kris made by Gandring. Kĕbo Hijo died.

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

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

When the months were completed a son was born to Ken Dĕdĕs, Tunggul Amĕtung's child, named Anusapati, and his title was Paṇji Anĕngah. For a long time the marriage of Ken Angrok and Ken Dĕdĕs went on, and they had a child, a boy named Mahiṣa Wong Atĕlĕng. The younger brother of Mahiṣa Wong Atĕlĕng was named Paṇji Saprang, and the younger brother of Paṇji Saprang was named Agnibhaya. The younger sister of Agnibhaya was named Dewi Rimbu. So there were four children of Ken Angrok and Ken Dĕdĕs.

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

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

1. The subject of this sentence is Ken Angrok. Angrok, or Arok, is related to the Javanese warok. A warok is one who has gained wild and magic powers through ritual and asceticism.

2. The honorific title mpu, 'master', is not translated.

3. The split gate, or candi, is an Indonesian construction dating from ancient times. In Java and Bali it marks the entrance to a temple or other consecrated area, and is a place for meditation.

4. The significance of 'red goat' as a sacrificial symbol here is yet unfathomed. This text indicates a human offering. Some writers have noted the Javanese custom of sacrificing two goats, male and female, to the goddess Durga. Similar traditions of animal offerings are common in areas of Hindu influence, and may have derived from ancient human sacrifices, the spilling of blood remaining essential even when homicide became unacceptable.

5. The satisfying translation of apus as 'conventions' originated with Professor A. L. Becker.

6. This ambiguous sentence probably refers to a period of meditation, a primary path to the acquisition of power.

7. The region of East Java, where Ken Arok established the dynasty which was to rule the Kingdom of Majapahit, is the setting of the entire Pararaton. Many of the place names in the text can still be found in the area around Mount Kawi.

8. The pronoun iku indicates something close to the hearer; in this case the hearer is Ken Endok. Brahmā is associating the child with its mother, an interesting counterpoint to his references to 'my child'.

9. The respectful term kaki, applied to male relatives, has no English equivalent.

11. *Sapasar*, literally 'one market', refers to the occurrence every five days of the Javanese market. The complex calendar also includes other weeks, cycles of various lengths concurrent with the five-day week.

12. Cemeteries are places of great power, areas of divine activity and influence. Since her child is directly linked to a divine essence Ken Endok recognizes his power and takes him to a place of comparable magic influence. It could be dangerous to treat him as an ordinary child.

13. One characteristic of powerful individuals in Java is a visible radiance, or *wahyu*. Another is the heat, or *panasan*, of supernatural energy, that Ken Angrok gives off in the womb and which proved fatal to Gajahpara.

14. No unit of currency is mentioned.

15. The respectful *kaki* is here translated 'son', but the honorific should be noted.

16. Ken Angrok and Gandring both use the honorific *kaki* here. Metalsmiths are highly-regarded figures in Java, and Ken Angrok is challenging a powerful man in Gandring.

17. Mpu Gandring's curse is carried out upon the kings of the Tumapel dynasty, as the later chapters of the *Pararaton* relate.

18. Ken Dénges, the princess of the 'shining sex', is an essential element in Ken Arok's acquisition of the power needed to rule East Java. She represents female mystic energy, *sakti*. The Tantric influence in the *Pararaton* attests to the presence of mystic Hindu-Buddhist philosophies in East Java.
Glossary

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

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

- a-, ma-
- aN-, maN-
- in-
- -akēn
- -a
- -ēn
- -um-
- ka-
- -akna
- -an
- pa-, paN-
- paha-
- paka-, maka-
- pinaka-

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

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

Symbols:  (S) = Sanskrit loan
          ~ = alternates with
          (pron.) = pronoun
ababu: see babu
abatur: see batur
abhiprāya: (S) intention, purpose
abhiseka: (S) proclamation, inauguration; umabhiseka, crowning, proclaiming
abobot: see bobot
aburu: see buru
adalêm: see dalêm
adēg: attitude, form; angadēga, to stand as, to act as
ādi: (S) beginning, first; best; makādi, especially
āditya: (S) sun; the god Surya
agaweya: see gawe
age: just, precisely; hastily, in a hurry
agēni: (S) fire
ahas: to wander, to enter; mahas
ahayu: see hayu
ahyun: see hyun
aja: prevent, avoid; do not
jak: urge, invite
ajar: to instruct, inform, say; pājara, instruction, information
ajēng: to want, receive; inajēng, gotten, received (- ingajēn)
aji: lord, ruler
ākāśa: (S) sky, heaven
ākāśāwākya: (S) a voice from the sky
aking: see king
aku: (~ ku), I, me (pron.)
akurēnan: see kurēn
akuwu: leader, headman, prince
akweh: see kweh
alah: cause, reason
alama: see lama
alap: to pick; angalap
alara: see lara
 alas: forest
alumuh: see lumuh
amaksakna: see paksa
amalēsa: see walsē
amamaling: see maling
amamanggih: see panggih
amanaha: see panah
amangguh: see pangguh
amāryākēn: see ari
amateni: see pati
ambēk: feeling, thought, emotion, mental state
amēgati: see pēgat
amēkul: see pēkul
amēng: play, stroll, amuse oneself; amēng-amēng
amet: see pet
amētēng: see wētēng
amikēt: see ikēt
amirēsēp: see rēsēp
amuk: to run amok
amutamutani: see wuta
amutēr: see putēr
ana: see hana
 anak: child; sānak, relative, member of the family
anaknyekwa: that child
anakputune: grandchildren
analahasa: see salah
anēhēr: see tēhēr
aneka: (S) various, diverse, many
anēngguh: see sēngguh
angadēga: see adēg
angalap: see alap
angalilirana: see lilir
angang: to open; māngang
angantya: see anti
angapaha: see apa
angēn: to think, ponder, wonder; māngēn-angēn
angēnakēn: see kēna
angering: see iring
anggā: (S) body; ingangga, worn; hanggas, body
anggas: challenge, defy; anggasa
anggēh: relation, tie, link; mānggēh
anggugurinda: to sharpen, rub, polish
angher: see her
angilingilingi: see iling
angirimī: see kirim
angkēn: every, each; māngkēn, to claim, demand, confess
anglīlā: see lilā
angonngon: see kon
angrungu: see rungu
angucapucap: see ucap
angulahakēn: see ulah
angungsi: see ungsi
angunyakën: see uni
anidra: (- anidra), see nidra
anih: again; manih
aninigasi: see tigas
anom: (- anu, a person, the one)
anon: see ton
antaka: (S) end
antarlna: (S) to disappear
antašapa: (S) fulfillment or end of a curse
anti: to stop, wait; angantya, stop
antiga: egg
antuk: go home; return, result; mantuk; antuke, go home to
anugraha: (S) gift; to grant, bestow; inanugrahan, given
anuli: see tuluy
anunggua: see tunggu
anungkël: see tungkul
aomah-omah: see umah
apa: what; angapaha, to do a thing; kapakěna, whatever happens;
    mapa; apakěna, whatever is done
apakěna: see apa
apalih: see palih
apah: (- hapan), how; because; isn’t it; why; tāpan (ta + apan)
apanđe: ironsmith
apangantën: a couple; married
aparan: what, how, why, who
aparo: see parwa
apawong: see wong
apěningan: see pěning
apsarif: (S) divine maiden, goddess
apus: reins, ties, bindings
āpyāyana: (S) to help, assist; full, complete; ināpyāyana, helped
ārādhana: (S) to call upon, to ask to come; umārādhana, asking to come
arah: (emphatic) hey! away! be gone!
aran: name; ngaran, the name; inaran, named
arēmēn: good, well, happy
ari: 1) to stop, leave behind; 2) younger sibling; 3) (S) enemy; kāri, to be left behind; amāryākēn, to abandon; mārya, will stop
arpana: (S) to offer; inarpana, offered
aruh: (~ haruh) to cause; to call, address; inaruhan, called, addressed
asambhawa: (S) odd, peculiar, unsuitable
asāt: see sāt
āścarya: (S) odd, amazing; astonished
asēbēl: see sēbēl
asēh: to wash, clean; masēhi
asēmu: see sēmu
asēpi: see sēpi
asētkāla: (S) the old days, ancient times
askāra: (S) ceremony, offering; sinangaskāra, that which is offered, purified
aṣṭapada: (S) eight-footed
astu: (S) may there be
aswāgata: see swāgata
atakwana: see takwan
ataña: see taña
atanen: see tani
atēr: bring, lead; mangatērakna, will lead
atiśaya: (S) very, exceedingly; extraordinary
atithi: (S) guest
atmya: (S) essence, truth; kamahātmyān, having a great soul
atuha: see tuha
aturū: see turū
atyanta: (S) exceedingly, extraordinarily
aum: (S) (~ om, a sacred syllable), hail; so be it
awayah: see wayah
awēdi: see wēdi
awērta: to tell; to bring news
awēlas: see wēlas
ayat: to pull, aim; umayat, pulling
aysah: (~ esah), to go
ayuga: (~ ayugaha), see yuga
ayun: see ahyun

babu: mother; ababu, to have a mother
bang: red
bapa: father
basahan: royal robe
batur: highest point; abatur, head
bēbēk: collect; pambēbēkan, place of collection
bēndu: angry
bhagawān: (S) lord; master
bhakta: (S) food; bhinakta, fed
bhāsajña: (S) to know languages; sarwabhāsajña, knowing all languages
bhatārendrāmighnana: (S) will disturb lord Indra (see wighna)
bhaya: (S) afraid; danger; to fear; pinakabhaya, considered a
danger
bhina: see bhakta
bhujangga: (S) scholar, poet, priest
bhukti: (S) to use, to enjoy, to satiate, to satisfy
bhūmyāgāra: (S) house and yard
binihaji: queen
bobot: pregnant; abobot
brāhmaṇa: (S) brahmin
budi: (S) behavior, character, knowledge, mind (- buddhi)
buṇcal: throw away; binuṇcal, abandoned
bungkah: bottom, underside
buru: to hunt; aburu, maburu-buru
byāpāra: see wyāpāra

cakra: (S) discus, wheel; area, country
cakrāṅgga: (S) round-bodied
cakrawarti: (S) world ruler; kacakrawartyan, power, rulership
cangkring: a kind of tree
carita: (S) way, road; behavior; story; kacaritan, it is told
caru: (S) offering, sacrifice; makacaruan, to use as an offering;
pinakacaru, used as an offering
catus: (S) four
cucuk: beak; cinucuk, held with the beak

dadi: happen, become occur; dinadekən (- dinadyakən), happened,
became, was born
dahat: very, extremely
dalēm: deep, inside; adalēm
dalih: guess, conjecture, pretend; dinalih, pretended
dan: arrange, make, begin; sirandandani, they arranged
datēng: to come
datu: king; kadatwan, kingdom, palace
de: by, because; denta, by you; sadenya, let it be, all right; because; mangde, to cause; toward, against
denaku: by me, for me, mine
denta: see de
dera: by; derāmanḍala, by the ascetic
dewāśraya: (S) a plea for divine help; madewāśraya, to plea for divine help
dewatā: (S) divinity; gods
dewi: (S) goddess
dharma: (S) law, duty, works; dhinarman, having benefitted from another's good works; swadharma, own duty, works
dharmesteṭi: (S) loyalty to dharma; kadharmesteṭan
dhinarman: see dharma
dhwaja: (S) banner, flag
dibya: (S) (~ diwya) beautiful, noble, splendid
dinadekēn: see dadi
dinalih: see dalih
dinali: see don
dinuluraning: see dulur
dipa: see dwīpa
diwasa: (S) moment, time, day
diwya: see dibya
dlāha: in future, afterwards, finally
doh: distant; madoha, at a distance
dōh: to drive away, defeat; kadōha, will/would be defeated
don: purpose, goal, intent; dinon, intended
dudū: other; different; mistake; padudwan, various, variety
duga: open, straightforward, upright
duhka: (S) unhappiness, sorrow, pain
duhung: a kris (Indonesian dagger)
duk: when
dulur: accompany; dinuluraning, accompanied by
durbala: (S) to be harmed, disturbed
durbuddhi: (S) bad conduct
durjana: (S) wicked
durung: not yet
duṣṭa: (S) evil
duwēg: at the time; moment
dwija: (S) twice-born; brahmin, high-caste
dwīpa: (S) island; country

E
ēmban: to carry; inēmban, carried (- hinēmban)
ēnah: place; parēnah, at the place, contact (- pernah); kaparēnah
enak: see inak
ēndi: see ndi
ēnēng: silence, quiet; menēng, to keep silent
ēnggēp: simulate, pretend, resemble; mēnggēp
ewu: (- iwu), one thousand

G
gagak: crow
gandha: (S) perfume, smell

gandharwa: (S) heavenly being

Gangga: (S) a Hindu goddess (river Ganges)

ganti: change; gumantyanana, to be the successor, heir

gati: (S) 1) situation, manner; 2) interest; 3) journey

gawe: to do; agaweya; magawe, does, did

gēlar: battle array; coordination; anger; struggle; panggēlaran,
struggle, endurance, spreading out, arrangement,
explanation; paglaran, place of struggle

gēnēp: complete

gēng: see gōng

gēsēng: to burn; gumēsēnga, burning

girang: glad, joyful

gōng: (~ gōng) big, great; magōng

gopura: (S) gate

grahīta: (S) to understand; to have human comprehension;
kagrahīta, remember

gulū: neck, throat

gumantyanana: see ganti

gumēsēnga: see gēsēng

gunting: headdress

H

haḍang: to stop; kahadang, intercepted, stopped

hāhāh: (emphatic) ah! hey!

haji: king

hana: (~ ana), there is; there exists; manghanākēn, to create,
make (~ manganakēn)

hanānakwa: if there be a child of mine (hana+ anak+ u+ a)

hañana: just, new, recent
haneng: hana + ing
hanggas: see anggā
hangin: wind
hangsa: (S) swan
hapan: see apan
haras: kiss; kaharasa, to be kissed
harēp: 1) front, to face; 2) to wish, desire; mangharēpakēn, to wish for; kaharēpa, will be overcome with desire
haruh: see aruh
hatūt: see tūt
hayu: beauty; excellence; ahayu, beautiful
haywa: (- hayo) do not
hēlang: eagle
hēlēm: soon, later on, before long
henggang-henggung: unsteady, shaking, swaying
hēning: clear, clean; mahēning
hēnti: finish, stop, destroy; umēntyakēn, stopping
her: to wait; angher, to stay with; anghera
hērēt: to obstruct; kahērēt, obstructed; humērēt, obstructing
hetu: (S) cause, reason
hibēr: to fly; inibērakēn, flown
hikang: see ika
Himāwan: (S) high snow, i.e., Himalaya mountains
Himāwanpada: (S) high-snow-foot, i.e., the foot of the Himalaya mountains
himur: deceive, deny; hinimur-imur, deceived, ignored
hinapunyā: (S) of little merit, low character
hinēmban: see ēmban
hīnga: border; makahīngan, to be used as a border, to border on
hiris: to cut, chop; hinīris, cut
höb: shelter, protect; manghöb, take shelter
hör: to fly; mör
hrū: arrow
hulih: see ulih
hulun: head; nghulun, I (pron.); sanghulun, I (pron.)
humah: see umah
humĕrĕt: see hĕrĕt
hurip: life
huwa: let go, release
huwus: already, finished, past
hyang: (honorific article for deities or holy persons)
hyun: wish, desire; ahyun, mahyun, kahyun

i: at, on, to
ia: he she, it (pron.); see ya
ibēk: full; ibēkan
icchā: (S) joyful, happy
idēp: intention; idēpnya, his/her intention
ika: (pron.) that; iki, ike, that (near speaker); iku, iko, that (near hearer); ikā, (~ ikana), that (near neither speaker or hearer); ikang, that the
ikēt: tie, bind, connection; amikēt
ili: to flee; to flow; umili, flowing
iling: search for; angilingilingi
ily: to go with, follow; milu, milwa
inajēng: see ajēng
inak: pleasant, good; enak, pahenak, someone’s enjoyment
inanugrahan: see anugrahan
inanaran: see aran
inarpana: see arpana
inaruhan: see aruh
inēh: moved, pressed
inēmban: see ēmban
ing: at the, on the
ingangga: see angga
ingēmban: see ēmban
ingēt: to remember; mengēt
ingin: desire; kapengin, overcome by desire
ingsun: see sun
ingu: to protect, keep, grow; iningu, raised, protected
inibērakēn: see hibēr
iningu: see ingu
inuparēngga: see uparēngga
inusi: see usi
irang: shy, ashamed, disappointed; kerangan, overcome by shyness
iri: 1) jealous, suspicious; tery (ta + iri); 2) i+ ri, to, toward, at
irika: to that, at that; irikang, about that
iring: together with; umiringakna, will be accompanying; angering, respectable, honorable, makering, together with
isi: contents; mesi, to hold; pinakesi, used as contents
isun: see sun
itēm: black
iwak: fish

jaja: chest, breast
jalu: man, male
jambul: forelock
janma: (S) birth, incarnation; janmotpatti
jāti: (S) situation, rank, birth, descent, character
jayaśatru: (S) to defeat the enemy
jēnēk: absorbed, occupied, glad
jēro: inside
jōng: foot
juga: (~ uga), also, too, only
juru: leader, foreman, head, expert

K
kābhimananta: (S) your pride, your arrogance
kacakrawartyan: see cakrawarti
kacaritan: see carita
kadang-wargga: (S) citizen, member, relation
kaḍatwan: see ḍatu
kadharmeṣṭan: see dharmesti
kadōha: see ḍūh
kagrahīta: see grahīta
kahāḍang: see hadang
kaharasa: see haras
kaharēpa: see harēp
kahērēt: see ḍērēt
kahyun: see hyun
kaccapa: (S) (~ kacapa) turtle
kakaliḥ: see kalih
kakawaśa: see kawaśa
kālantānglīlā: (?) until he/she/it will become excited
kalih: two
kalingan: see ling
kāma: (S) love, passion; semen; kāmaśara, love's arrow
kamahātmyān: see atmya
kamakāra: (S) amazing, odd; greedy, blamable
kamantyan: at that moment, accordingly
kami: I, we (pron.)
kamu: (~ kanyu, ko, -mu), you (intimate pron.)
kang: that one (~ ikang)
kanya: (S) girl
kapana: how
kapanggih: see panggih
kaparēṇah: see ēṇah
kapengan: see ingin
kapisanan: see pisan
kapralīṇa: see pralīṇa
kaputēr: see putēr
kapwa: (~ kapo), also, too
karakṣakan: see rakṣa
karatala: (S) palm of the hand
kari: (~ karih), how; really, indeed; karikā
kāri: see ari
karma: (S) acts, deeds, merit; pūrwakarma: former acts, old deeds
karuna: (S) compassionate
karya: (S) work, function, purpose, duty; karyanta, your duty
kasasar: see sasar
kasih: see sih
kaṃsmala: (S) evil, sinful
kataman: see taman
kaṭık: friend; to be close; kinaṭık, made a friend, held close
katon: see ton
katunan: see tuna
katungkulan: see tungkul
katūsan: see tūs
katuwon: see tuwu
kawara: (S) disturbance
kawaśa: strong, able, to govern; kakawaśa, forced, ruled; kumawaśakēn, ruling
kawaswasan: see was
kawawa: see wawa
kawēkas: see wēkas
kawēnangan: see wēnang
kawitan: family, ancestors
kaworan: see wor
kawruhan: see wruh
kayatnakna: see yatna
kayu: tree, wood, log
kayuwaraja: see yuwarāja
kēbo: cow, buffalo
kēcap: to open and close the lips; voice, word, sound
kēdep: blink, wink; without waiting, immediately
kēdut: to tremble; kumēdut, trembling
kēmpēl: gather; kinēmpēlkēmpēl, gathered, brought together
ken: 1) nobleman, prince; 2) sarong; kenkenan, to order, command
kēna: to be hit by, struck by; angēnakēn, to strike, force, give
kēndit: sash
kendran: (S) Indra's realm
kēnoh: exactly, just correct, fitting
kerangan: see irang
kētā: (emphatic), perhaps, how, I wonder, of course, true
keta: (S) wish, desire, hope; sangketa
kewala: (S) own, oneself; only
ki: (article for persons)
kidul: south
kiněmpělkiněmpěl: see kěmpěl
kinaṭik: see katiğ
king: dry; aking, to be dry
kinon: see kon
kira: idea, plan; to think, to plan; kira-kira
kirim: send; angirimi, send food to, bring food to
kita: (~ ta), you (distant pron.)
kol: embrace, hold; kumolakēn, embracing; kolangku, I embrace
kon: to order, command, guard; kinon, ordered; pakon, the order; sapangon, the herding; angonngon, herded
kopaśaman: see upaśama
kongsi: see ungsi
kotaman: see uttama
krama: (S) 1) manner, conduct; 2) marriage
krodha: (S) anger; krodhāmbēk, angry feelings, angry mind
krūra: (S) wild, rough; wild animals
kṣantabya: (S) to ask for pardon; kṣantabyākna
kṣiti-tala: (S) the face of the earth
kṣma: (S) forgiveness; kṣmakna, forgive
kuku: nail, claw
kula: descendant, relation, lineage
kulēm: night, at night
kumawaśakēn: see kawaśa
kumēdut: see kēdut
kumolakën: see kol
kunang: there is
kunda: (S) brazier
kundala: (S) gem, earring, pendant
kupina: loincloth
kurēn: in love, intimate; akurēnan, being intimate
kusuma: (S) flower
kutis: dung-beetle, louse
kuwu: live, dwell; pakuwon, dwelling-place
kweh: amount; much, many; all; akweh

lah: (emphatic particle), Hey! Oh!
lahrū: dry; lahrūmāsa, dry season
lakṣaṇa: (S) behavior, conduct, characteristic
laku: step, action; road, journey, to go, to walk; lumaku, going, walking; papalakon, result of the deed
lama: long; alama, a long time
lampah: step; to go out; lumampah, going out, pinalampahan, to be a going-out place
lamun: if, when, supposing
lanang: male
lara: sad, distressed; malara, alara, to weep, sorrowful
laras: (S) bow
laris: to continue, to go on; lumaris, continuing
lāwan: with, and; against
lawana: salt
lawang: door
lawas: old, long; malawas, for a long time; salawas, as long as
lawon: slowly, over a long time, gradually; sakalawonlawon
layang: to fly; manglayang, flew
layat: to visit, to go; layata
layu: run, flee; malayu
lēbū: dust
lek: month
lēmah: earth, soil
lēmbu: cow
lēpas: free; linēpasakēn, freed
lihat: to look, to see
līlā: (S) enjoyment, pleasure, peace; anglīlālīlā, beautiful, peaceful
lilir: inherit; replace; angalilirana, will inherit
lima: five
liṇdi: beauty
linēpasakēn: see lēpas
ling: word, speech, to speak; kalingan, intention, utterance
lingga: (S) sacred phallus; shrine; pinakalingga, considered as the lingga
liṇok: to lie, deceive
linungakēn: see lung
lmah: see lēmah
loh: see lwah
lor: north
luhur: tall, high, glorious, noble
lukan: very, extremely
lumaku: see laku
lumampah: see lampah
lumaris: see laris
lumpang: mortar
lumuh: dislike, reluctance; alumuh, to be reluctant
lung: stretch, bend; linungakën, stretched
lungguh: to sit; malungguh; lungguhakna, to give a seat
lunghā: to go
lwah: (- loh) river, river valley, ravine
lwiha: more; lwiha, greater, will be more
lwir: situation, shape, duration, kind; salwirning, the whole of, the situation of

M
maburu-buru: see buru
mabuyut: to have great-grandchildren
madewāśraya: see dewāśraya
madhyapada: (S) earth
madoha: see doh
madulur: together, accompanying
magōng: see gōng
mahā: (S) 1) great; 2) to try, attempt, desire, long for; minahā, intentionally
mahābalāmitra: (S) great friend
mahābhāra: (S) extraordinary; of great weight
mahāpawitra: (S) pure, sacred
maharēpa: see harēp
mahas: see ahas
mahēning: see hēning
mahīṣa: (S) cow
mahitung: count, record, make an account of
mahu: (- ahu), soon, fast, quickly
mahyun: see hyun
maka: see paka
makacaruan: see caru
makādi: see ādi
makahīngan: see hinga
makakambang: afloat
makaphala: see phala
makapurohita: see purohita
makatahura: see tahur
makering: see īring
makolih: see ulih
makwehāpawāda: everyone would scorn
malara: see lara
malawas: see lawas
malayū: see layū
malēr: still, yet
malih: again
maling: thief; amamaling, to steal
malungguh: see lungguh
mamanggih: see panggih
mamariwṛtta: see pariwṛtta
mami: my, our, me, us (pron.)
mamriha: see prih
mamwit: see mwit
manah: (S) feelings, mind, heart, will
manaura: see tahur
manawa: probably, perhaps
mañca: one who has submitted; foreign; pinakapamañcananining, used as an instrument of, act as a device of
mpāḍala: (S) circle; region, country
mpāḍamārūta: (S) soft wind
manembah: see sembah
mangadé, see adé
mangaku: to confess; mangakwa
manganakên: see hana
mângang: see angang
mangatérakna: see atër
mangde: see de
mângên-angên: see angên
mangga: mango
mânggêh: see anggêh
manghanâkên: see hana
mangharêpakên: see harêp
manghöb: see höb
mangigê, to dance
mangkana: thus, in such a way (ma + ngkana); samangkana, like that
mangkên: see angkên
manglayang: see layang
mangrêngö: see rêngö
mângsa: (S) meat; to eat; mângsânta, your food; mângsana, will eat
mangucap: see ucap
manih: see anih
manikês-nikês: to take shelter, to cover
manindrâ: see nidrâ
manon: see ton
mantuk: see antuk
manuk: bird
manusâ: (S) human
mapa: see apa
maparahu: see parahu
mapasihpasihan: see sih
maputu: to have grandchildren
mara: 1) indeed, truly; 2) see para
marayēgan: see rayēg
mārga: (S) way, path; manner, cause
marika: at present, like that; such a
mārya: see ari
masa: how is it possible
māsa: (S) time, season
masabhā: see sabhā
masamitra: see mitra
masēhi: see asēh
masowe: see sowe
mata: eye
matang: cause, reason, purpose
matēghu: see tēghu
matēmahan: see tēmah
matinggala: see tinggal
matuha: see tuha
maturū: see turū
matutur: see tutur
mawacana: see wacana
mawēdi: see wēdi
mawuda-wuda: naked
mayugha: see yugha
meh: nearly, almost
mēlēki: see pēlēk
mēne: soon, quickly, at that time
mēnēng: see ēnēng
mengēt: see ingēt
mēnggēp: see ēnggēp
mesi: see isi
mētu: see wētu
mijil: see wijil
milahakēn: see pilah
milu: see ilu
milwa: see ilu
minahā: see mahā
mindhuhur: see pindhuhur
mithyāsamaya: (S) to foreshew; not to keep a promise
mitra: (S) friend; masamitra, to be friends
mogha: (~ moga) soon; moreover, indeed; continuously; and, but
mojar: see ujar
molah: see ulah
mon: whether, when, as if, once; umon
mōr: see hōr
motus: see utus
mṛga: (S) deer, game; mṛgataru, tree-beast
mukṣah: (S) free, complete; essence, non-being; invisible, incorporeal
mule: to be attentive, to mind; tanpamule, not to take care of
mulih: see pulih
mungguh: at the place; located, placed
munggwing: see unggu
munihanggas: descendants
mūr: see wūr
mūrka: (S) (~ mūrkka, mūrkha), stupid, silly, greedy, proud
murub: see urub
muwah: again, continuing
mwah: destroyed
mwang: and
mwit: to take leave, to ask permission to go; mamwit

nadī: (S) river
nāgapaṣpa: (S) snake-flower, a kind of flower
nahan: that, like that
nāłā: (S) trunk, stem, cord, sinew
namas: (S) worship, honor
nānāwidha: (S) various, different, several
narapwan: in order to
nāṭha: (S) protector, king
nda: then; ndak, then I
ndātan: not, no
ndi: where, which; ndya, how
nēm: six; nēmang
ng: (definite article) the
ngaran: see aran
nggānya: probably, perhaps
nghulun: see hulun
ngkā: that, then; ngkā, that, then (near neither speaker or hearer: ngka + a); ngkana; ngke, this here; now (near speaker: ngka + i); ngko, that, then (near hearer: ngka + u)
ngūni: formerly, before, in old times; nguniweh, besides, furthermore
ngwang: see wwang
ni: of, by
nicajanma: (S) low-born
nidrā: (S) (~ nindra), sleep; manindra, asleep; anidra ( ~ anidra), to put to sleep, i.e., to kill
nihan: this, like this
nikang: of that, by that (n + ikang)
nila: (S) blue
nilotpaladhala: (S) blue lotus leaf
nimitta: (S) cause, reason; sign, mark
ning: of the, by the (n + ing)
nini: form of address for younger woman
nira: their, his; by them, him (n+ ira); nireng (nira + ing)
nirmala: (S) not unclean; holy, pure
nistṛṣña: (S) cruel, unloving
nityakāla: (S) always, at any moment
noan: (~ nohan), glad, fortunate
nora: not, no, there is no; norana, there will be no
-nya: (pron.) him, her, it; his, hers, its

O

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

P

pabajangan: children's graveyard
paḍa: same, alike, together
padudwan: see dudu
pāduka: (S) sandal
pādyārghācāmanīya: (S) water for washing the feet and rinsing the mouth
paglaran: see ḡelar
pahenak: see inak
pājara: see ajar
paka: need, use, consider as; maka; pinaka, used as, considered as
pakon: see kon
pakṣa: (S) expect, aim, desire, force; amakṣakna, forced, desired
palih: split, break; apalih, broken
pambēbēkan: see bēbek
pamituhu: see tuhu
pamuta-muta: see wuta
panah: arrow; amanaha, will shoot; pinanah, shot
panangka: see sangka
panas: hot, potent, forceful
paṇḍita: (S) learned person, religious scholar
panēmu: see tēmu
pangan: food; pinangan, eaten
panggēlaran: see ḡelar
panggih: to meet, to find; mamanggih, met; kapanggih, found, encountered; amamanggih, encountered; papanggih, marriage
pangguh: meet, find; amangguh, met
pangkaja: (S) mud-born, mud-dwelling, i.e., lotus
paṇji: banner; title; papaṇjinira, his title
pānti: veranda, waiting-hall, assembly
panungsung: see sungsung
papalakon: see laku
papanggih: see panggih
pāpapātaka: (S) hell, destruction
papat: four
para: come to; mara, to come to; saparanta, at your coming; umara, coming; umare, coming to
parab: name
parahu: boat; maparahu, go by boat, boating
parameśwara: (S) excellent Iśwara; king
parameśwari: (S) excellent (female) Iśwara; queen
parēṇah: see ēṇah
paripūrna: (- paripūrṇa), (S) perfect, surpassing
pariwṛtta: (S) surround, guard; mamariwṛtta, to guard; pinariwṛtta, surrounded
paron: anvil
parumahaning: see umah
parwa: (S) 1) sections of the epic Mahābhārata; 2) to have parts; aparwa (~ aparo), to fall into parts
parwata: (S) mountain
pas: turtle
patani: pavilion, resthouse
pati: death; mati, to die; amatimati, will die, be killed; amateni, will kill
patik: slave
paturonira: see turū
patut: proper, fitting; unity; patutan, the result of union, i. e., a child
patutanira: see patut
paweh: see weh
pawuwus: see wuwus
pēgat: break, cut off; amēgati
pējah: dead
pēkul: embrace; amēkul
pělěk: full; mělěki, to fill
pening: to hold; to exert oneself; pious; apěningan
pěrang: fight, hit, wound; pìněrangakěn, to be hit, wounded
pěrṇah: see ċṇah
pet: look for, catch; amet, caught
phala: (S) fruit; result; makaphala, to have as result, with the consequence of
pilah: defeat; milahakěn, to defeat
pinaka: see paka
pinakabhaya: see bhaya
pinakacaru: see caru
pinakapamancananing: see maña
pinakaratna: see ratna
pinakesi: see isi
pinalampahan: see lampah
pinanah: see panah
pinangan: see pangan
pinarēbutan: see rěbut
pinariwṛtta: see pariwṛtta
pinatmokěn: see tēmu
pinduhur: raise, elevate; minduhur
piněrangakěn: pěrang
pinggir: edge, side
pinipil: see pipil
pinituhu: see tuhu
pinta: to ask for, request
pipil: to take; to squeeze; pinipil, squeezed
pira: how much; several
pirěngōn: see rěngō
rāga: (S) feeling, passion; sarāga, passionately, with emotion, to fall in love
rahadyan: your majesty, your highness
rahasa: see rasa
rahina: day
rakṣa: (S) guardian, protector; karaksakan, guarded
rakta: (S) red
rakwa: so it's said, indeed, thus, because
ramane: parents
rama-reṇa: parents
raṇḍi: red cloth
rangdya: (~ rangda), widow
rapwan: in order to
raras: to be touched, affected; rumaras, touching, moving
rare: (~ raray), child, infant
rāryan: rest, pause
rasa: (S) essence, flavor; esthetic emotion
ratha: (S) chariot
ratna: (S) jewel; pinakaratna, considered a jewel
rayēg: to swing, rock; marayēgan
rebut: fight, trick, commotion; pinarēbutan, fought over
reṇarēṇi: possessions
rēngō: to hear; mangrēngō; pirēngōn, to cause to be heard
reṇu: (S) dust
rēp: still, silent, dark; to stop, pause
rēsēp: peace, calm, contentment, penetration; amirēsēp, to perceive, realize
reta: (S) semen
ri: (locative) at, to; ring, at the, to the, (ri + ng); rikang, at that, to that (ri + kang)
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rinipun: thorny
rinowang: see rowang
ṛkṣa: (S) bear
ṛṇḍon: leaf
ros: slender, slim; joint
rowang: friend, companion, ally; rinowang, befriended, made partner
ruhur: above
rujit: torn, damaged
rumaras: see raras
rumuhun: early, formerly, originally
rungu: hear, listen; angrungu, to listen
rūpa: (S) form, appearance, resemblance
rupit: pointed, narrow
rwang: two

S

sa: one, all, as if, together, with, at the time
śabda: (S) voice, speech
sabhā: (S) hall, house, council; masabhā, live together, have dwelling
sabran: each, every
sabrang: across; other side
sadākala: (S) always
sadenya: see de
sādhana: (S) weapon
sah: to go
saha: (S) and, with
sahāya (S) friend; sahāyanta, your friend
sahur: answer; sumahur, replying; sinahuran, to be answered
pisan: all at once, all of a sudden; kapisanan
pitu: seven
pobhaya: see ubhaya
prabhāwa: (S) power, strength, might
prabu: (S) king, lord
pracāra: (S) behavior, quality; pracārangku, my behavior
pralīṇa: (S) die; disappear; kapralīṇa, died, disappeared
prāṇa: (S) breath, life-force
prasiddha: (S) perfect, complete, special, tested
paurṇtya: (S) character, behavior
prāya: (S) intent, effort, purpose
prayojana: (S) intent, aim
prih: attempt, effort; mamriha, will try
prihawak: alone
prthiwiṃḍala: (S) earth, globe, world
puja: (S) worship; pujanēṇa, will be worshipped
pulih: go home, return, repeat, recover; mulih, to go home, come back
pun: I (distant pron.); puniku, I (this one near you); punang, that, those
purohita: (S) royal priest, palace priest; makapurohita, to consider as royal priest
pūrwa: (S) old, former, beginning; pūrwaka
pūrwaka: (S) origin, beginning
putēr: shake, turn, rotate; amutēr, to make turn, to shake; kaputēr, shaken, changed, turned
pwa: (topic marking particle; emphatic) it, that

R

rabi: wife
sahut: to bite, grasp; sahutėn, be bitten; sumahuta, biting
saka: from
sakalawonlawon: see lawon
sakari: from, because
sāksāt: obvious, clear, comparable, alike
śakti: (S) power, energy; mystic strength; śumakti, strengthening
śakuni: (S) a kind of bird
salah: fault, mistake; analahasa, sorry, regretful
salawas: see lawas
salwirning: see lwir
sama: (S) equal, similar, alike
samadhi: (S) state of meditation
samangkana: see mangkana
sāmanta: (S) adjacent, neighboring country
samaya: (S) vow, oath, promise
samidha: (S) firewood
sāmpur: scarf
samudra: (S) sea, ocean
samuhūrta: after a moment, a moment later, quickly
sana: there
sānak: see anak
sandeha: (S) doubtful, uneasy, suspicious
sandhyā: (S) twilight
sang: (honorific article) the, the one
sangga: (S) to unite, make love; masangga
sanggāma: (S) to unite, make love; sumanggāma, making love
sangguh: think, consider, regard; sangguhēnku, will be thought by me
sanghulun: see hulun
sangka: origin, cause, source; panangka
sangketa: see keta
sangkṣepa: (S) in short, briefly
sangśaya: (S) (- sanśaya), 1) worried, afraid; 2) increasingly, more and more
śantikarma: (S) ceremony of penitance, reconciliation
śapa: (S) curse
sapalaki: 1) a male; 2) a pair
sapangon: see kon
s aparanta: see para
s aparimāṇa: (S) amount, measure, as great as
sapas ar: one market, i.e., one week of five days
sapawēkas: see wēkas
s apekṣaha: (S) to pay attention, notice, prove
sapta: seven
sarāga: see rāga
sarib a: all kinds of, various
sarika: (pron.) he
sarjawa: (S) good, kind
sarpa: (S) snake
śarira: (S) characteristic, quality, shape
sarwa: (S) all
sarwabhāsajña: see bhāsajña
sas ar: confused, lost, wrong; kasar, astray, lost
sasomah: see umah
sāt: dry; asāt
satingkah-polahira: conduct, behavior, deeds
satus: one hundred
satw a: (S) animal, beast
satya: (S) loyal, honest; oath
sawah: irrigated rice field
sawet: see wet
sawyakti: (S) proof, evidence, truth
sēbēl: dull, blunt; asēbēl
sēdēng: while, during; become; manēdēng, to become, happen
sēkar: 1) flower; 2) verse, meter
sēla: (S) stone
sembah: honor, respect, homage; manembah, to pay homage, to show reverence
sēmu: visible; asēmu, to look like
senāpati: (S) general, officer, commander
sēnggah: think, guess, suspect, call; sumēnggah, guessing, calling
sēngguh: guess, suppose; anēngguh, to suppose
sēpi: silent, still; asēpi
sewaka: (S) servant, subordinate
si: (article used for persons) the
siddha: (S) realized, attained, perfect
siddhimantra: (S) possessing effective mantras (ritual chants)
sih: love, compassion, pity; kasih, to be in love, fall in love; tāsyasih, asyasih, to have pity on; mapasihpasihan, to love each other
sikēp: strength, force; sinikēp, caught, overpowered
śikha: (S) summit
siki: (classifier) one; sasiki, one thing
śilā: (S) rock
silih: borrow; substitute, follow, succeed; sumiśilha, will be succeeding; sunsiśilha, I will borrow
silih-asiḥ: to love each other
sinahuran: see sahur
sinangaskāra: see askāra
sing: only
singgih: true, actual; suminggihakēn, verifying, witnessing
singhāsana: (S) lion-seat, i.e., throne
sini: here
sinikēp: see sikēp
sinudukakēn: see suduk
sinungakēn: see sung
sinupit: see supit
sinwam: young leaf, bud
sinyang: see syang
sira: (distant pron.) he, she, they
siramaṇḍala: head of ashram, local leader
sirandandani: see dan
śisya; (S) pupil, student
siwi: rule, govern; sumiwi, governing
śoca: (S) eye
somah: ask, request
śona: (S) dog
sor: beneath, below
sowe: long; masowe
śregala: (S) dog
strī: (S) girl, woman, wife; strīratna, woman-jewel, excellent woman
śubha: (S) (- śobha), beautiful, good
śuci: (S) pure, clean
suduk: to stab with a kris; sinudukakēn, to be stabbed
sugyan: perhaps, probably, who knows; worried
suka: (S) happiness
suku: foot
sumahur: see sahir
sumahuta: see sahut
śumakti: see sakti
sumawāgata: see swāgata
sumēnggah: see sēnggah
sumiliha: see silih
sumiwi: see siwi
sun: I (pron.); ingsun, isun
sung: give; sinungakēn, to be given
sungsung: welcome; panungsung, greeting
sumsiliha: see silih
supekṣa: (S) to take; to understand
supit: pinch; sinupit, to be pinched
suputra: (S) noble son
surak: cheer, shout
susu: breast
sutīrtha: (S) bathing place; sacred waters
swabhāwa: (S) conduct, character
swadharma: see dharma
swāgata: (S) reception, homage; aswāgata, to welcome;
         sumawāgata, welcoming
swajāti: (S) truth, reality, one’s own essence
swarga: (S) heaven
śweta: (S) white
swī: urge, insist, compell
syang: address, challenge; sinyang, addressed
śyena: (S) eagle
ta: (-t), 1) (topic marking particle) it, that; 2) abbrev. of kita, you

tadah: food; carrier; tinadahan, carried, received
tadanantara: (S) later, afterward
tahen: tree
tahi: excrement
tahun: year
tahur: (-tawur), repay; mana(h)ura, makatahura, will be a reply
takut: afraid, in awe; yatakut
takwan: ask; atakwana, will ask
tama: enter; tumama, entering
taman: garden; kataman, planted
tambang: string, reins; ferry; tambangan, ferryboat
tamolah: stay, dwell
tamuy: guest
tan: not, no
tana: ask; ataña
tanaya: son, child; inhabitant
tanda: sign, symbol
tanēm: to plant; tumanēm, being planted
tangis: cry, weep; tumangis, crying
tani: earth; atatanen, planting
tanpaganaga: not yet glued
tanpamule: see mule
tanpawilasa: see wilasa
tanprajatnā: not to watch out, not to take care
tantu: place; thread, cord
tapa (S) austerities, meditation; hermit, ascetic; tapaswī, hermit
tāpi: (S) female ascetic
tapih: skirt
tasak: ripe, mature, developed
täsyaših: see sih
tatwa: (S) history, story, truth, nature
tawang: sky
tawarah: see warah
tëdun: descend; tumëdun, descending
tëgal: land, dry fields
tëguh: firm, fixed, tight; matëguh
tëhër: later, after; anëhër
tëja: (S) radiance, shine
tëka: to come; tëkeng, come to, arrive at
tëkwan: again, even, moreover
tëlas: finished; after
tëmah: birth, result; matëmahan, to become, change into
tëmbe: later, in the future
tëmu: meet; panëmu, the meeting; pinatmokën, caused to meet, brought together
tëngah: center, middle, waist
tëngër: sign, mark, feature; tinënger, marked, characterized
tëngha: (~ tênga), look up; tumëngha, looking up
tery: see iri
tëwëk: (~ twëk), knife; tinëwëk, stabbed
tibā: to fall
tigas: finished, complete; aninigasi, to finish
tigawëlas: thirteen
tihang: aim; tumihangakën, aiming at
tinaðahan: see tadah
tinënger: see têngër
tinēwēk: see tēwēk
tinggal: leave, depart; matinggala
tinghal: look, gaze; tuminghal, gazing
tinirutiru: be followed, imitated
tinotohakēn: see totoh
tirah: (S) (- tīra), rim, edge, bank
titis: enter, penetrate, incarnate; tumitisa, would incarnate
ton: to see; katon, caught sight of; anon, manon, to see; tinon, seen
totoh: gambling; tinotohakēn, gambled away
toya: (S) water
tribhuwana: (S) three worlds
trśṇa: (S) desire, passion, love
trus: (- tērus), straight, directly, continuous
tugēl: broken
tuha: mature, old; atuha, matuha, to be older
tuhu: carry out, agree; true, indeed; pinituhu, to cause to be carried out; pamituhu, agreement; tuhwa, if it might be so
tulih: see ulih
tulus: righteous, pure
tuluy: penetrate, advance; tumuluy, then, soon, directly; anuli (- anuluy), to continue; directly, then
tumama: see tama
tumanēm: see tanēm
tumangis: see tangis
tumēdun: see tēdun
tumēngha: see tēngha
tumihangakēn: see tihang
tuminghal: see tinghal
tumuluy: see tuluy
tūmusa: see tūs

tumūta: see tūt

tuna: (S) decrease, diminish, destroy; katunān, diminished
tunggal: one; united; tunggal-tunggal, alone
tunggu: wait, stay, remain; anungguu, will stay, be in servitude
tungkul: bend, hang; katungkulan, beneath; anungkul (- anungkēl),
to wear, to let hang
tungtung: point, tip
tunjung: lotus
tur: and, furthermore
turū: sleep; aturū, maturū, to sleep; paturonira, his sleep
tūs: to drop, sprinkle, penetrate; descendant; katūsan, influenced,
influenced, penetrated

tusta: (S) glad, happy
tūt: follow; tumūta, will follow; hatūt (- atūt), peaceful, united
tutuk: mouth
tutur: memory, thought, study, teaching, contemplation;
matutur, to reflect, study, think, teach
tutūt: willing, prepared; to follow, pursue
tuwi: also, moreover
tuwu: truth, coincidence; katuwon, by coincidence, truly
twas: heart

U

ubhaya: (S) vow, agreement, obligation; pobhaya
cap: speak, talk; angucapucap, talked; mangucap
udadhi: (S) ocean
udoda: stretch out, hang; ododa, to stretch out
uga: see juga
ujar: speech, language
ulah: deed, behavior, act; get, attempt, practice; ulahanta, your task; angulahakēn, to get, to live to practice
ulih: 1) result; to obtain; 2) to go, to come; makolih, to become a result; ulih-ulih, something brought home; olīh, to obtain; tulīh, go back
umabhiṣeka: see abhiṣeka
umah: (- rumah), house; parumahaning, the house of; sasomah, married couple, family; aomah-omah, household
uman: anger, blame, abuse; ingumanuman, blamed
umārādhana: see ārādhana
umare: see para
umawā: see wawa
umayat: see ayat
umēntyakēn: see hēnti
umiringakna: see iring
umon: see mon
umungsi: see ungsi
umupaksama: see upaksama
uṇḍa: to rise, to ascend
unggu: place; munggu, to live, dwell
ungsi: evacuate, flee, go; pursue; umungsi, fleeing; angungsi, fled; kongsi, to be forced to flee
uni: sound, voice; angunyakēn, to utter, recite
upaksama: (S) apology; ask for pardon; umupaksama, apologizing
upama: (S) equal, similar, comparable
uparēṅgga: decorate, accompany; inuparēṅgga, decorated
upaśama: (S) calm, patient; kopāśaman, calmness, peace
upaya: (S) plan, ruse, idea; upayangku, my idea
ūrdhwareta: (S) ejaculate
urub: flame; murub, to shine
usana: (S) ancient times
usi: drive away, expell; inusi, driven away
uttama: (S) (- utama), high, noble; uttamajanma, high-born, of noble birth; kotaman, nobility, stature, prestige
utang: debt
utos: to order, delegate; motus

W
wacana: (S) word; mawacana, to speak
wadon: (- wadwan) female
wadwa: (S) army; messenger; subordinate
wahu: just then
waja: face
walēs: repay, requite; amalēsa, will give back
wānara: (S) monkey
wangsa: (S) group, clan, generation, family
wani: (- bani) courage
warah: advice, instruction; tāwarah, (you) tell
warṇa: (S) color
was: clear, visible; kawaswasan, clearly seen
wastra: (S) skirt, sarong; wastranta, your sarong
wawa: carry, take, bring; umawā, bringing; kawawa, brought
wayah: time, age; awayah, to reach the age of, come of age
we: see wwai
wedamantra: (S) vedic mantra
wēdi: fear; awēdi, mawēdi, to fear
wēdıhan: piece of clothing
wēđus: goat
weh: give; wineh, given; paweh, gift; wehakna, will give
węka: child, descendant; węka-węka
wèkas: remain, end, result, finish, leavings; sapawèkas, orders, instruction; kawèkas, to be left, to remain
wèlas: to pity, to be moved; awèlas
wènang: capable; to experience, to carry out; kawènangan, to be carried out
wèngi: night
wet: cause, reason; sawet, because
wetan: east
wêtëng: stomach; amëtëng, pregnant
wëtu: go out; mëtu, to go out
wibhāwajanma: (S) important person, powerful man
widhi: (S) rule, law, destiny, divinity
widyādhari: (S) nymph, divine maiden
wighna: (S) disturbance; wighnani, to disturb
wihang: defy, oppose, be unwilling
wijil: go out, appear; harvest; mijil, to be born
wikana: (~ ikana) that one there
wiku: (S) priest, ascetic
wilasa: (S) desire, will, enjoyment; tanpawilasa, without pleasure; winilasan, made happy
wineh: see weh
winilasan: see wilasa
winutan: see wuta
winwatakën: see wwat
wišata: (S) to go, to travel
wišesa: (S) powerful, splendid; authority
wistāra: (S) long, detailed, large; wistārakna, to enlarge, to tell
wohan: fruit
wolu: eight
wong: to take care of, shelter, protect; apawong, see
wong-atuwane: father
wor: mix, mingle, touch, stain; kaworan, pregnant, touched
wrat: (bērāt) heavy; mrāthanākēn, to give weight to, to value
wrddhi: (S) prosperous, fertile, increasing
wrētanta: your story, your news
wruh: know; wruha, will know; kawruhan, knowledge, insight
wukir: hill, mountain
wulat: face; mulat, to look
wungkul: whole, not cut or split (modern Javanese)
wūr: go, run away, fly, disappear; mūr
wurung: fail, give up; wurunga, will fail
wus: finish, stop, ready, end, kill
wuta: blind; amutamutan, to ignore, deny, deceive; winutan, to be deceived; pamuta-muta, deceive
wutah: to pour out
wuwus: word, instruction; pawuwus
wwai: (we, wwe), water; day
wwang: (wang, wong), person; ngwang (pron.) I
wwat: gift; winwatakēn, given to
wyāghra: (S) tiger
wyāpāra: (byāpāra), conduct, deed
wyāpārahala-hayu: (S) good and bad conduct

Y

ya: (pron.) it, the one
yan: if, when, because
yapwan: there is
yātakut: see takut
yatika: it was that one (ya+ t+ ika)
yatna: cautious, attentive, diligent; kayatnakna, to be overcome with mindfulness

yaya: perhaps

yeka: that one (ya + ika); yeki, this one here (close to the speaker) (ya + iki); yekti (ya + iki + t)

yogya: fitting, proper, appropriate, in agreement; yumogyani, agreeing with

yuga: (S) 1) time; 2) yugha, yoke, meditation; 3) child; ayuga, to bear a child

yukti: (S) 1) relation, connection; 2) fair, true, proper

yumogyani: see yogya

yuwarāja: (S) crown prince; kayuwarāja, become crown prince

yuyu: crab
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