

# WAYANG KULIT IN BALI

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# WHAT IS WAYANG?

- Play with flat plat leather puppets
- Movable arms at shoulders en elbow
- Puppet is hold upright by stick (bamboo or horn) in the centre, arms are moved with small thin stickes connected to the hands
- Player moves the puppets, talks and sings quotations from classical poetry in Old Javanese or modern poetry in Balinese
- Musical accompaniment by 2 or 4 metallophones with 10 blades, named gendèr
- Performance has to have connection with ritual in temple, domestic temple, or rite of passage in a family

# MEANING OF THE WORD WAYANG

- Wayang has many meanings; the oldest is: puppet. It is also the name of a week, wuku, in the indigenous calendar of the 201 days year.
- Each of the of the 30 weeks (of 7 days) has the name of a historical or mythical person, or figure.
- Later the term was mixed up with “bayang” meaning “shadow”, because at night the play was performed with a lamp and the figures were projected as shadows on a screen.
- Another term for puppet is “ringgit”, meaning “object with a ribbed rim”. It is in fact high Balinese to denote a puppet, low Balinese is wayang.

# HOW OLD IS WAYANG?

- Wayang was performed at first in Java, because the oldest written source mentioning it is this inscription from 840 AD.
- The oldest inscription in Bali dates from 940 AD. A king donated part of his land to a community to build a temple on. This was celebrated with ritual, a festive meal, and a “ringgit” puppet performance.
- Later Balinese inscriptions mention “ringgit” and music accompanying it and tell us that there are performers in the service of the king, and also “free” travelling artists. The money that has to be given to them is mentioned.

# HOW DID A PUPPET LOOK LIKE?

- No evidence of old puppets, also no reliefs of tempels from Bali from the older period.
- Most of the stone used in Bali for buildings and gateways is soft volcanic “paras” stone. It is not strong, so after maximal 100 years it has to be renewed.
- It is probable that the puppets looked like the puppets on the reliefs of East Java. The present day puppets in Bali still look the same as the oldest puppets known from Bali (around 1870). The figures representing gods, kings, princes and princesses from the Hindu past in India are regarded as divine, and are not supposed to follow modern fashions in clothing and outward appearance.

Hanoman, aap, Java, Panataran, 14e AD (l)  
en Zuid Bali (r)





# Bhima op Java en Bali



Midden Java, 70 cm



Zuid Bali, 50 cm



Noord Bali, 50 cm

# TYPES OF PERFORMANCE IN BALI

- During the day, in a temple compound or domestic sanctuary, coinciding with the ritual of preparing holy water of a priest. Short performance, about 45 minutes. Audience: the gods or ancestors
- In the evening: outside the compound, in a boat, with a lamp and a screen. Audience: the villagers, guests of the family invited to witness the ritual



# EVENING WAYANG, SCREEN, OIL LAMP, RIGHT: A GENDÈR



DAY WAYANG, BANANA TRUNK, HOLY  
WHITE THREAD, 2 BRANCHES OF HOLY  
TREE (dapdap)



# TYPES OF CEREMONIES

- 5 types of ceremonies on Bali: 1) rites of passage of humans, also for children born in the week ‘wayang’ of the wuku year 2) rites for the dead and their souls, 3) ceremonies for the god=divine ancestors, not the Hindu gods 4) for demonen, 5) for people consecrated as priests.
- A living person or an ancestor can ask for a performance because of an oath. Contact with the deceased via a medium.
- New: a short performance in a hotel for tourists, or at a festival.
- At the end of a ritual performed in the evening, the performer usually makes a special holy water for his client. In the case of a wuku wayang ritual, and a performance for somebody who died a ‘violent death’ the soul of the deceased can only be purified by a holy water from a puppet player.

# CASTE TO WHICH ONE BELONGS IS VERY IMPORTANT?

- Character of ceremonies is linked with one's caste
- Castes from high to low: brahmana, satria dalem, wesya who became satria, real wesia, jaba 'not belongs to the previous groups, or people who lost their 'caste' because they had done naughty things, Wisnu worshippers/sengguhu, pasek, smiths/pandé, former Hindu slaves, foreigners.
- Satria dalem, satria en wesya live in what they call a palace (puri) or Schloss (jero)

# CEREMONIES FOR THE LIVING

- Shortly after birth: umbilical cord falls off; 3 months, 6 month of baby ceremony; next “birthdays” of baby; after a serious illness; first menstruation; toothfiling ceremony; marriage



# 3 month day of baby, touching the ground 1st time





# toothfiling





# CEREMONIES for the DEAD

- Cremation
- Ceremony for the soul, 12 days after death
- Ceremony for the soul 42 days after death
- Ceremony for the soul long time after death (120 days, 2 years, or longer)
- Number of ceremonies for soul depend on one's cast. Now: group death ceremonies within one family or ancestor group after some years, to save money

# cremation



Corpse of satria in a palace

# Cremation in a sarcophagus in the shape of a bull





# CEREMONIES FOR GODS

## DEWAYADNYA (DEWA = GOD, LORD)

- 1x per 210 days (according to the Balinese Wuku calendar) is the “birthday” of a temple
- Village temple, Pura Desa (for village founder), Family tempels, Pura Batur, tempels for Durga, close to cremation field (Pura Dalem), state tempels, seatempels, mountaintempels, tempels in remembrance of something – for instance that one became rich by selling bird’s nests to Chinese restaurants, there are thousands of tempels
- God & partner visit the temple at the celebration day, odalan; 1 – 7 days visit with entertainment for them and the community with food, drinks, music, theater among which wayang

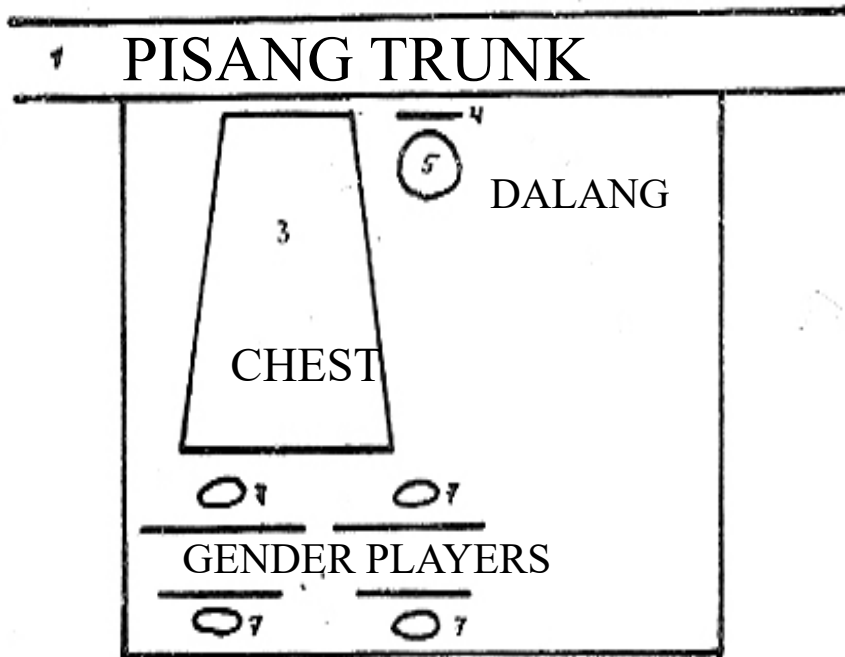
Shrine to receive divine ancestors has to be bathed first in the sea or ritual bathing place



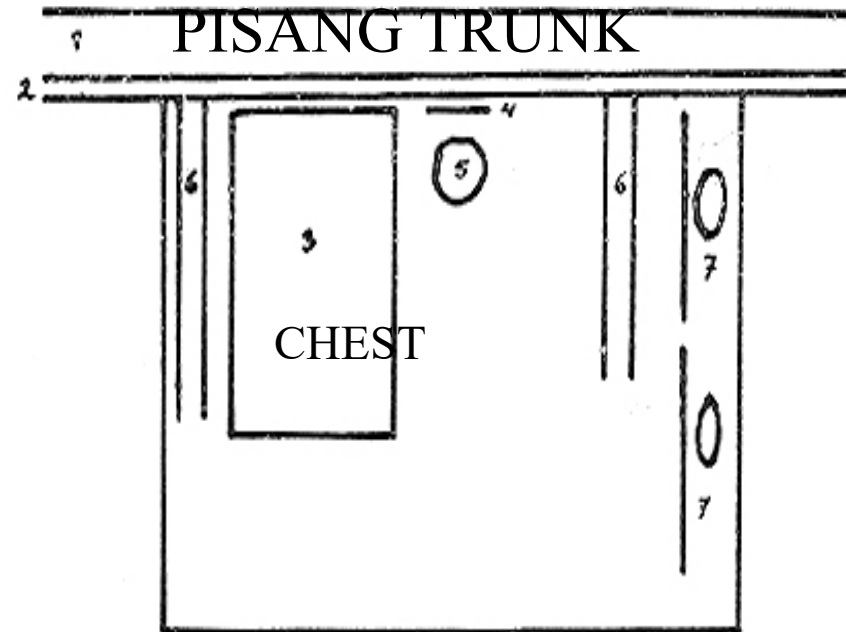
# WHO IS PLAYING THE PUPPETS?

- Name for player is ‘dalang’
- He is a priest, and has to be consecrated as such. But not a common priest; he presents stories about the past and the ancestors from India via puppets and he has to learn the holy formulas for making holy water. He (and his wife) are consecrated as a dalang by a high priest.
- Hij prepares holy water after a performance, of - without a performance – on demand. When he has died, the wife is allowed to make holy water, but without a performance.
- Other priests, lay-priests called welaka (they may consecrate a house, gateway, yard, or perform small ceremonies, rites of passage) also make a holy water, but it is not as ‘high’ as that of a dalang
- Dalang’s holy water alone can cleanse a person born in the week wayang or a person who died after an accident, was murdered, or a woman who died giving birth

# ARRANGEMENT OF CHEST AND ORCHESTER



Opstelling Zuid Bali



Opstelling Noord Bali

A helper may sit behind the dalang handing over puppets to him or putting puppets awaa



# REPERTOIRE OF A DALANG

- Based on Hindu Epics Mahabharata and Ramayana
- Episodes chosen from these stories in correspondence with the character of the ceremony
- At a marriage: story of marriage of hero from Mahabharata or Ramayana
- At toothfiling: something about pain
- At death ritual: story about epic hero who releases his ancestors from hell
- At a ritual for demons: story about demons attacking the gods
- At a temple festival for divine ancestors: a story about the Hindu (or Buddhist) gods and their festivities or good deeds

# NEW REPERTOIRE

- Dalangs playing for tourists or at festivals not related to ceremonies; new stories are made. Only particular dalangs (who know some English, or are married to a European woman) give such performances
- Wayang dino(saurus), experiment from Dalang Wija from Sukawati
- Wayang animal stories (Tantri, based on Indian Pancatantra), experiment by Dalang Wija for Americans and Italians
- Wayang listrik (with electrical light; experiments with Larry Reed and dalangs from Bona and Wija
- Wayang family/or royal geneology (Babad)
- At the end no holy water, of course

# STRUCTURE OF A PERFORMANCE

- Always the same, independent of the story
- Scenes: audience; travel to the other party via a forest with demons, scary creatures, and animals; love scene- optional; fights
- Story structure: audience: minister with king, servants; king is unhappy, why? Attack of enemy; kidnap of princess; object or plant or medicine indispensable for a ceremony has to be found; How to solve problem? Discussion.
- Travel to other country/region/land of enemy/far away forest to look for the desired thing of the enemy. Journey always via a thick forest. In a forest are demons, ghosts, wild animals enemies. Minor fights.
- Big fights when object, princess, enemy is close by. Fighting first between the enemies of lower ranks. When they are dead, with higher ranked persons; When they are dead, the audience already knows that the "bad party" will lose. So there is no reason to continue the story. Happy ends are never shown. The audience is already gone (after 3 to 5 hours watching).
- The dalang makes his holy water with two of three of his puppets. Nobody is interested in watching this. The dalang hands the bowl with holy water over to the order giver, puts his puppets back in the chest, and goes home, after having received a free meal from the order giver. A dalang is not allowed to eat before the play, only after.

# PUPPETS

- Puppets represent gods, kings, princes, princesses, minsters, servants male and female, priests and minor figures, village idiots, etc. Demons are tall, fat, big nosed, and have bulging round eyes.
- Specific outward appearances: king with crown, prince with coif on forehead, and coil at back; princess with long hair; "Indian" clothes and jewellery; servants: a short fat one, Twalèn, of good party, Dèlem of bad party, and taller less fat one, Mredah, of good party, Sangut of bad party. Servants wear old fashioned, traditional Balinese clothes and flower behind ear as jewellery.
- Character of figures visible: mouth refined or not; teeth not visible or large protruding, of fangs, large eye teeth; eyes refined almond shaped, or large and round; No body hair, medium body hair or much body hair; legs close to each other, or wide apart.
- Voice: refined, high, voice; raw loud voice; shouting voice; village figures often: speech defects, stotterers, cannot say "ss" or "rr" or "ll" ppploppppelly.

# OFFERINGS - BANTEN

- Order giver has to pay the offerings: for the opening of the chest, for the figure, for the holy water, for the musical instruments, for the dalang, etc., very expensive....
- The larger the ritual, the more complicated the offerings for the wayang.
- Offerings consist of food, meat (fried piglets, ducks, chicken), fruit, flowers and drinks (alcoholic: brem, arak, tuak) for gods, comos, demons and are served in plated palmleaf plates. Rice wine and arak usually in glass Maggi bottles or newly made plastic Maggi bottles, but with the original label.

# MUSIC

- Dalang cannot play without music; it's like film music: special melodies for waking up the figures, taking them out of the chest, arranging them on either side of the screen, for playing the tree-figure, for audience king-minister, departure, love scenes, tension between parties, fights, farewell, preparing holy water
- For stories from Mahabharata, the instruments are 2 gender in North Bali and 4 in South Bali.
- For stories from Ramayana, a larger orchestra: 2 or 4 gender, small and large gongs, and a drum.
- For modern pieces at a festival, or for tourists, a larger orchestra. More expensive of course
- Dalang gives signs about beginning, end, tempo to the orchestra by means of a wooden hammer, capala, which he holds between the toes of his right foot. He taps special rhythms with the hammer against the side of the wayang chest. When he does not use his left hand for a puppet, he can also take the slightly larger handhammer and tap with it against the chest.









# Performance in Nederland



# Large orchestra in Nederland



# LANGUAGES

- Puppets representing heroes from the Epics speak Old Javanese, in a special singsong
- Ordinary audience does not understand this fully
- Puppets of high caste have two servants, the fat and the tall one, to translate the texts in Balinese
- Servants speak High Balinese to their lords, and low among themselves.
- The repeat in low Balinese what their lords have told or ordered and give their comments, so the audience knows what is going on and reacts, gives comments
- Servants also relate the problems of the past to the present and explain the possible consequences of the orders of their bosses
- Servants may also comment on Indonesian politics and on the president, but this is usually forbidden

# PUPPETS BELONG TO 2 PARTIES

- Right party, seen from the dalang, so left for the audience opposite, is always the good party
- All puppets from the good party enter from the right, and leave via the left
- Left party is the party of the badies
- The puppets enter from the left and leave via the right side
- Audience know exactly who belongs to the good and who to the bad party, even when he does not know the figures of the story
- Audience knows from the outward appearance the caste of the puppets: king, prince, minister, priest, servant, even when he does not know the names



Worshipping, keeping puppets  
in holy room at hom, puppets of anceser who was dalang, Banyuatis  
left: two chests with the other figures



# Offerings for chest- Beraban,S.Bali





# ICONOGRAPHY PUPPETS

Large style differences in North and South Bali  
Minor style difference within these regions

# HOLY TREE KEKAYONAN/BABAT



South Bali



North-West Bali- Ringdikit-Banjar style



# Ringdikit-gunungan scheidt poppen





# GOD SIWA



ZUID BALI



NOORD BALI

# GOD SIWA ANGRY, PAMURTIAN



only in S. Bali

Essence of all divine: Cintya

Only in S. Bali



KINGS

Duryodana (1), Kresna (r)

# PRINCE: Bhima



Tabanan, S. Bali, old style

Bungkulan, NE. Bali, newly made

# SERVANTS GOOD PARTY

Twalen, S. And N. Bali

Mredah, S.Bali & Wana, N.Bali

# DIENAREN SLECHTE PARTIJ

Delem, Zuid en Noord Bali

Sangut, Zuid en Noord Bali





FEMALE SERVANT OF  
PRINCESS, S.BALI. SHE  
CAN DANCE VERY WELL;  
MALE SERVANT ALWAYS  
FALLS IN LOVE WITH HER

# WAYANG DINO, EXPERIMENT

Experiment, Dalang Wija  
From Sukawati, in Ubud

# PUPPET MAKING

# START YOUNG:LEATHER-CHISELS

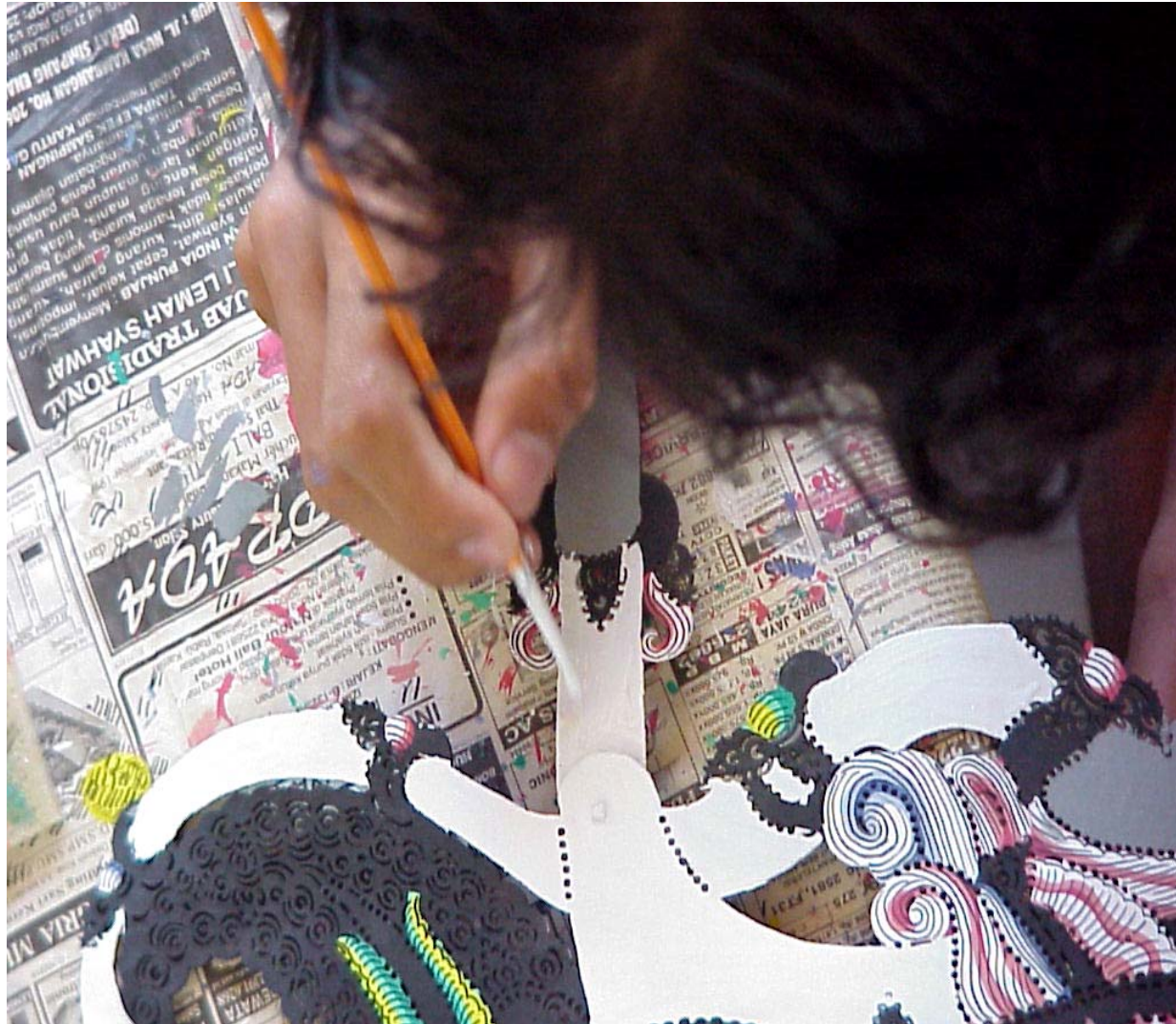




# HAMMER, CHISELS



# PAINT







DRYING



READY,  
NO STICKS  
YET



# THE PERFORMANCE

Lighting the lamp, meditation, 20 min

Taking puppets from chest, arranging them on screen, 30 – 40 min

Taking tree/kekayonan, moving, creating world, 10 min

Audiences good party, discussion, planning, 1 hour

Travel, move to other country/region, 15 min

Minor fights, arrival in other contry, major fights, discussions, 1 hour or more

Servants right party discuss what has happened, 10 minutes or more

Kekayonan place in centre of the screen,

Twalen to the right

Holy water making with 2 or 3 of the figures & container with water, 20-30 min

**KIST BRENGEN BIJ OPDRACHTGEVER**

# Adjusting the screen

# OIL LAMP, MEDITATION



# Touching the screen and lamp while meditating

## Dalang Made's 1st performance



Special mantra for lamp

# Lighting the lamp

Worship fire and lamp



Meditation with tree before using it to create  
world of wayang

Tree in centre; arranging figures on  
right and left

Conversation king of bad party and  
god (right); servant Delem translates

King bad party orders prince to fight, weapens are taken;  
servant translate



monkey Hanoman gives advice to  
good party, Bhima

fights

Servants right party, Twalen,  
Mredah, discuss what has happened

end: servants of right parte & tree in  
center





Holy water makint: tree, servant  
Twalen, god Siwa and 3rd figure;  
stick of puppet in fire, then in oil,  
then in pot with water to make it holy

Dalang Mas: Twalen, Siwa, Kayon

Dalang Geria: stick puppet in fire

Dalang Ida Bagus Gede: stick puppet in pot



Dalang Tawi: gives the holy water to  
(old) man born in wuku wayang

Way to recieve the holy water in your  
hand palms

Dalang Mas: pours holy water over  
children born in wuku wayang to  
cleanse them

