Bali 1928, vol. II: Tembang Kuna
Songs from an Earlier Time
Tembang • Kidung • Kakawin
### Songs from an Earlier Time

**Tembang Kuna**

**Tembang, Kidung, & Kakawin from Geria Pidada, Klungkung,**

**Geria Budha Kaliungu, Banjar Abian Timbul, Geria Tampakgangsul, and Penarukan, Singaraja**

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This is the second in a series of five CDs remastered from historic recordings made in 1928 (and possibly 1929), part of a collection of the first and only commercially-released recordings of music made in Bali prior to World War II. This diverse sampling of new and older Balinese styles was recorded by Odeon and Beka and appeared on 78 rpm discs in 1929. Andrew Toth wrote of these landmark recordings:

Representatives from these companies [Odeon & Beka] were sent in August of 1928 to extend their coverage to Bali. Five of the ninety-eight existing matrices (sides) made at that time were included by the well-known scholar Erich M. von Hornbostel in an early anthology of non Western traditions, Music of the Orient; this collection was the first exposure to Indonesian music for many people, the public as well as potential ethnomusicologists. A third of the Odeon/Beka recordings appeared in Europe and America, but the majority had been intended originally for local sale in Bali. For this reason the information on the labels was printed in Malay, the lingua franca of the archipelago, and in some cases even in Balinese script. The ambitious plan to develop an indigenous market was a complete failure, however, since few Balinese were interested in this new and expensive technology—especially when there was a world of live performances happening daily in the thousands of temples and households throughout the island. Colin McPhee was the only customer to purchase these 78 rpm discs in an entire year from one frustrated dealer; his collection contains most of the copies that are still preserved to this day, for the agent later smashed the remaining stock in a fit of rage (McPhee 1946: 72).

Fortunately the recordings were made under the guidance of Walter Spies, the painter, musician and long-time resident whose intimate knowledge of Balinese culture was so freely given and so often benefited the work of others (Rhodius 1964:...
Although limited by the medium to being three-minute excerpts, they consequently are remarkable examples of a broad range of musical genres—vocal as well as instrumental—and many outstanding composers, performers and ensembles of the period who are now famous teachers of legendary clubs—I Wayan Lotring, I Nyoman Kaler, and the gamelan gong of Pangkung, Belaluan, and Busungbiu. These invaluable sound documents of the musical and family heritage of the Balinese include styles of vocal chant rarely heard today; Kébyar Ding, a historically important composition that has been relearned from the recordings by the present generation of musicians, whose fathers and grandfathers made the original discs; and records of renowned singers that are considered even sacred by their descendants, who keep tape copies in the family shrine” (Toth 1980: 16–17).

Much has come to light in the way of discs and information since Toth’s account, and our worldwide search has yielded 111 sides of three minutes each to be released on five CDs and an anthology. Spies’s personal correspondence with his mother and Jaap Kunst lead us to consider the possibility that he might have only worked with Odeon and not Beka. Ida Boda (a.k.a. Ida Bagus Boda), renowned légong teacher and panasar topéng ‘mask dance vocalist, comic and narrator’ was surely an invaluable advisor in choosing the artists and gamelan ensembles, especially those recorded by Beka. From our research amongst the oldest generation of Balinese artists we can make this assumption since so many of the gamelan groups and singers had close relations with Ida Boda either as students or fellow performers. Ida Boda is heard on nine of the tracks of our Bali 1928 volumes II, IV and V.

Tracks 1 through 14 are tembang sung poems, often called pupuh ‘melody’, and referred to as sekar alit ‘the small flower’ or by the Javanese term sekar macapat ‘flower read in groups of four syllables’.

Please refer to the PDF on this CD to view a more accurate line-by-line translation to English.

1. Pangkur sung by Ida Bagus Oka Kerebuak

Iseng mangiket ipian, Playfully weaving a dream,
ditu mapinda nepukin dedari, it is like seeing heavenly nymphs, miik maciri miik malepug, evidenced by the pervasive fragrance, magulen sarin padak, of clouds of pandan flowers (Pandanus tectorius), ujan bunga, tambulilingan ngariyung, a shower of flowers, buzzing bees, mirih guruh sasih kapat, like thunder in the fourth month (October), anginé aris sumilir, the breeze blowing gently. Makelapan ngalap bunga, Glimpsing (a heavenly nymph) picking a flower, langsing lanjar pamulu putih gading, tall and slender, skin white and smooth, tayungan lemet malenkung, her hands swinging gracefully, ngenah kukuné lantang, her long, tapered fingernails are visible, manguranang nyalang like precious crystals, kadi manik banyu, (the recording cuts off the last two lines of the verse): yaning nyaréré malihat, when she looks with a sidelong glance, masledét kadi tatit. her eyes flicker like bolts of lightning.
2. Sinom Salya sung by Ida Bagus Oka Kerebuak
Tembang from the geguritan poem Sinom Salya by Anak Agung Gdé Pameregan, based on an episode in the Bharatayuddha section of the Mahabharata involving the Pandawa prince Salya and his wife Satyawati.
Language: Bali Kapara (lumrah) ‘Common Balinese’

Duh denda ratu mas mirah,
juwinten Sang Satyawati,
swabawané kasebetan,
dadi mangelungang rarik,
cacingaké mangejohin,
apa krana ngubar gelung,
sekaré maburarakan,
masepuk bon nyané miik,
pandoké bahan pagandan.

3. Semarandana sung by Ida Bagus Oka Kerebuak
Tembang from the geguritan poem Asmaragama, attributed to Dang Hyang Nirartha (late 15th century). Language: Kawi ‘Old Javanese’–Bali

Malaku paksa mangawi,
kadia wong kakasih sastra,
Twan Sumeru ta reko,
angiket ikang pralambang,
kadi angganing kukunang,

Forcing myself to write,
like someone in love with literature,
called Dang Hyang Nirartha,
interweaving poetry,
like fireflies,

Mamugatera
mangkin tingali wong kelaran,
kenan semara astra,
dub kapan sida kapiné,
salamíné tan nemu,
wulat sangsara kayeki,
kaya tan kaneng tona,
tila brata ayu,
mayeki pala kinama dub betara,
witterja ikanang urip,
wusan anandang lana.

4. Dangdang Gula sung by Ida Bagus Oka Kerebuak
Tembang verse from a geguritan poem by Anak Agung Gdé Pameregan.
Language: Kawi ‘Old Javanese’–Bali

anarung kenyar sitangsu,
duran pada ring Sang Kawia.

Oh, my love
look at me now in such misery,
when can I heal this heart’s yearning,
struck by an arrow of love,
as long as we cannot meet,
I will only know suffering,
even though it appears
that I lack nothing,
you are my heart’s obsession
(the fruit of my heart),
yes, alas, God, this is the effect of love,
take this life at once,
so I can be free from suffering.

5. Mas Kumambang sung by Ida Bagus Oka Kerebuak and interpreted by Ida Boda.
Tembang verse with commentary in the style of a panasar character in arja dance-opera, alternating between comic and philosophical. Literary source unknown. Ida Boda’s spoken phrases are delineated within brackets in both Balinese and English. Language: Basa Bali Kapara (lumrah) ‘Common Balinese’

Mamugatera
mangkin tingali wong kelaran,
kenan semara astra,
dub kapan sida kapiné,
salamíné tan nemu,
wulat sangsara kayeki,
kaya tan kaneng tona,
tila brata ayu,
mayeki pala kinama dub betara,
witterja ikanang urip,
wusan anandang lana.

Oh, dear princess, jewel of my heart,
have pity on me, Satyawati,
you look troubled,
why the frowning eyebrows?,
your eyes staring away into the distance,
why have you completely
 messed up your hair (ornaments)?,
flowers scattered all over,
spreading that pervasive scent,
covering like a blanket,
the entire encampment full of fragrance.
Nutug saja,
[Bih déwa ratu mileh tiitian
gnetu wuri]
tani bagiané numadi,
[Udub mula saking dum titah saking
panumitiisan tiitian
wantah ngaba lacur, ha-ha-ha-ha...]
pulesang pulesang,
[Kala peteng lemah tiitian pules
sing ja dadi pules]
rasannya i da nakonin,
[Ab yan rasayang mirib i déwa rauh
pacang nundun tiang, ngraosin tiang,
ha-ha-ha-ha-ha...]
Ibuk kenehe sing ja dadi engsap
manu usud
[Nab ri kala di pedeman mala gabag
tiang i déwa]
dadi gawang.
[Ab wireh sing ja a da i déwa ditu apa
suwang usud tiang, ha-ha-ha-ha...]
[adub bengong ati, ha-ha-ha-ha...]
lacuré amun jani
Sahi uyang manahé kalintang paling,
[Ab sarabina wengi ibuk uyang manah
titiangé pacang ngenehin jani i déwa]
Forever in pursuit,
[Oh, God, I follow wherever you go]
without happiness in this life,
[indeed I am already fated
to have a life of destitution]
forcing myself to sleep,
[Night and day I try to sleep
but only in vain]
it feels as if you are actually present,
[If conceivably, maybe, you come
to awaken me, to speak with me,
ha-ha-ha-ha-ha...]
Oh, how despondent is my heart,
I cannot stop thinking of you
when I touch you
[So, in my dreams when I reach for you]
there’s just emptiness.
[Because you are actually not there,
I only grab at emptiness, ha-ha-ha-ha...]
oh, this heart is truly broken, ha-ha-ha-ha...
I cannot bear this suffering
My confused mind is always restless,
[Day and night my troubled heart
can only think of you]
sakit ko rasannya,
[Yan upamiant titian agengan sakit
titian amun jani, ha-ha-ha-aha, apa
kaden dum titahé ngicen sakit keneh]
di tanggon gunungé ngepil,
[Rika ring sisin-sisin bukité
titian mengkeb]
asing lihatin kadi sawat.
(The recording ends before the last line of commentary.)

6. Pangkur
sung by Ida Bagus Oka Kerebuak & interpreted by Ida Boda.
Tembang with commentary in the comic and philosophical style of a panasar in
arja dance-opera. Literary source unknown. Ida Boda's spoken phrases in
Bali Alus ‘Refined, High Balinese’ are delineated within brackets in both Balinese and
English. Language of sung tembang: Basa Bali Kapara (lumrah) ‘Common Balinese’

Wawu peteng sandhi kala,
[Inggih niki sampun wengi aratu
masunaran bulané endu li kanging,
[Ha-ha-ha, nanging masasulub antuk
kenyaran Ida Sang Hyang Ratih
mijli saking kanging]
mairib warnan i ratu,
[Nanging nenten tios minab
swabawan cokor i déwa, ha-ha-ha-ha...]
hayu tuara da [ada] kaasah,
[Inggih, sakayun i déwa ratu manglea
it’s truly painful,
[When I think of how great my suffering
is at this moment, ha-ha-ha-ha, I wonder
why fate has given me such pain]
hiding on the mountaintop,
[On the hillside I am hiding]
everything I see feels far away.

Just as dusk falls,
[The day approaches night, my beloved]
the moon glows as it appears in the east,
[Yet it’s clear the Moon Goddess's
brightness strikes from the east]
like the face of my beloved,
[Yet there’s no difference with
the radiance of your face, beloved]
your beauty is incomparable,
[Yes, my beloved idol so beyond compare,
ngeluwin, asah nenten wenten,           there is no one your equal, 
ha-ha-ha... aduh, ha-ha-ha...       ha-ha-ha... oh, ha-ha-ha...]
eman ratu                            tenderness my beloved
[Udah sayang i déwa]                  [Oh, tenderness, my beloved]
luir Supraba manurun,               like the Goddess Supraba
[Inggih yen upamamayang titiang minab     descended to Earth,
Ida Déwi Supraba nuraga di jagaté,   [Yes, if I compare you with
ha-ha-ha-ha...]                      the goddess Supraba reincarnated
mirib Ratih nyalananta,              on Earth, ha-ha-ha-ha...]
[Malih yan upamianiyan titaing       like an incarnation of the Moon Goddess,
Ida Sanghyang Ratih runasat          [And then to compare you
makanmenyar nyuminar jagaté          to the shining Moon Goddess Ratih
riki ring Baliaga]                  illuminating this island of Bali]
dija aksi rurub alih.               where must one search?
[Beh ratun titiang, dija titiang ngalib   [Oh, my beloved, where could I find
pacac sakadi i déwa,                  another maiden like you?
aduh, ha-ha-ha-ha...]          oh, ha-ha-ha-ha...]

7. Dangdang Gula sung by Ida Boda
A tembang verse from the geguritan poem Duh Ratnayu (Smara Pralaya ‘Shattered Love’) by Anak Agung Gdé Pameregan. Language: Kawi ‘Old Javanese’–Bali

8. Dangdang Gula II sung by Ida Boda
Tembang verse from the poem Duh Ratnayu (Smara Pralaya) by Anak Agung Gdé Pameregan. Language: Kawi ‘Old Javanese’–Bali

Yan tan hana sib sang diah ari       Without your mercy, oh my lover,
ata jiwa,                            oh my soul,
maneh ta mamwit pisan,              better off this slave to love
satiba para lakuné,                 vanishes altogether (to die),
anut luah pasir gunung,             without direction,
suket jurang pringga trebis,        along rivers, beaches, and mountains,
akaron awirang,                     forests, valleys, steep ravines,
sopana dilampus,                    sorrow will be my only companion,
manilar swanagara,                  better off dead,
kadang mitra,                       abandoning this land, 
tan kimuténg yayah bibi,            kinsmen, siblings and friends, 
tan ketung amurang lampah.          not caring for my father and mother,

7. Dangdang Gula sung by Ida Boda
A tembang verse from the geguritan poem Duh Ratnayu (Smara Pralaya ‘Shattered Love’) by Anak Agung Gdé Pameregan. Language: Kawi ‘Old Javanese’–Bali

Yan tan hana sib sang diah ari       Without your mercy, oh my lover,
ata jiwa,                            oh my soul,
maneh ta mamwit pisan,              better off this slave to love
satiba para lakuné,                 vanishes altogether (to die),
anut luah pasir gunung,             without direction,
suket jurang pringga trebis,        along rivers, beaches, and mountains,
akaron awirang,                     forests, valleys, steep ravines,
sopana dilampus,                    sorrow will be my only companion,
manilar swanagara,                  better off dead,
kadang mitra,                       abandoning this land, 
tan kimuténg yayah bibi,            kinsmen, siblings and friends, 
tan ketung amurang lampah.          not caring for my father and mother,
9. Adri I sung by Ida Boda
A rao ngempelin ‘double entendre’ (‘polysem’) metaphorical sexual joke in tembang form. Literary source unknown. Jangka can refer to a variety of tools including the kind used for cutting and molding tobacco.
Language: Basa Bali Kapara (lumrah) ‘Common Balinese’

Jangkane timpahin matumpuk, A tool pressed against the thigh, limané ngurapé, hands groping, manyemak né lusuh gilik, grabbing something cylindrical, suba kekeb dadi masuk, once stiff, it can be inserted, ané bolong asukina, the hole is entered, pupusanga pada kukuh, strongly wedged, magiseh-giseh nyogokang, pressed and pushed with a vengeance, keblos-keblos pesu uwat, a lot comes out, veins still bulging.

Ha-ha-ha…Yes, this is a story puniki indik cerita about someone cutting tobacco not to be sampun iwang tetampen. misinterpreted, Ha-ha-ha-ha-ha…

Ha-ha-ha-ha…Whoever hears and interprets this, puniki anak ngaet temako keni so that there’s no mistake, sampun iwang tetampen. this is actually concerning agricultural work. Ha-ha-ha-ha-ha…

10. Adri II sung by Ida Boda
Literary source unknown. Language: Kawi ‘Old Javanese’–Bali

Kanggo anaké jani manulu, It’s up to people now to consider, sing ja jelé melah, it’s not good or bad, masasambat Déwa Widi, lamenting to the Supreme Divinity, amidéning ala ayu, who provides pleasure and sorrow, aglis surya jumah nyuluh, immediately reflected in ourselves, kento bakat nyalimurang, that’s the way to console oneself, tulié nongos di suku, if one’s destiny is indeed apang tagih juwa di gidat, in the soles of one’s feet (terrible, low), ban lacuré tumbuh nyadma. why hope for what is at one’s forehead (good, high)?, Ha-ha-ha-ha-ha-ha… that’s the suffering in being human.

11. Dangdang sung by Ni Dayu Madé Rai
Literary source unknown. Language: Basa Bali Kapara (lumrah) ‘Common Balinese’

Sangkan titiang buduh paling Why am I so crazy over you ring i déwa, whom I love so, rasa kena guna rasa inguh idepé, as if touched by magic, yen andiang iratu len gunané when it’s as if there’s a force ngrangsukin, that pervades you, yan mungguing warna tlenging you appear like the quintessence of lotus flowers, tunjungé maunggah, in your physical form yan ring raga you’re smooth as a web of silk jaring sutera né ring tangan, to the ends of your fingers, guna lilité tan mari the power of your charms
12. **Semarandana Tuan Dèwi** sung by Ni Dayu Madé Rai

*Language: Basa Bali Kapara (lumrah) ‘Common Balinese’*

*Tuan Dèwi raris manangis,*

The princess is crying,

*sesambaté melad prana,*

her sighs so touching,

*rakané keamé-amé,*

lamenting to her lover,

*sampuniki kawastonnya,*

this is how it is,

*tinwuh titiang wantah,*

as if I am always hoping,

*sakadi telenging kayun,*

I might become my older brother’s (sweetheart’s) servant (devoted one).

*Énak beli mukti kerasmé,*

Bringing joy to my heart with the pleasure of love,

*titiang mapamit sapisan,*

I am going away forever (to die),

*tembé bilih nyadma manéh,*

and then if I’m reincarnated again,

*titiang nutugang mamanjak,*

I will continue to serve you,

*diastu ping sapita nyadma,*

even if I’m reincarnated seven times,

*apang masih jua katepuk,*

so that we will be sure to meet,

*beli memanjakang titiang.*

I will become my beloved’s servant.

13. **Pucung Istri Ayu** ‘Beautiful Maiden’ sung by Ni Dayu Madé Rai

*Pucung is the tembang meter. Literary source unknown. See PDF.*

*Language: Basa Bali Kapara (lumrah) ‘Common Balinese’*

*Istri ayu, okání bandesa kaut,*

Beautiful maiden, daughter of

*warna tuara pada,*

her comeliness is incomparable,

*katah tarunané buduh,*

and many lads are madly in love with her,

*yen kapadik, istri ayu tuara suka.*

with suitors, this maiden is not willing.

*Tui ayu, abesik luputing wong,*

Truly gorgeous, there isn’t anyone,

*kadí warnané, tan ada kadi I Ayu,*

quite as lovely, there’s no one as alluring,

*yening kenyang, kamamelahang tangkah.*

when she smiles, it melts one’s heart.

*Istri Ayu, mepayas manerus ayu,*

Beautiful maiden, once she puts on make-up her appeal is even more riveting,

*odak dané gadang,*

with green powder,

*masekar cempaka nerus,*

and adorns herself

*tui ayu, sengkang lontar babintangan.*

with white *cempaka* flowers,

*surely this beauty, could not have been predicted in any horoscope.*

14. **Pucung Istri Ayu II** sung by Ni Dayu Madé Rai

*Language: Basa Bali Kapara (lumrah) ‘Common Balinese’*

*Matawangalung,*

Jeweled luminous necklace,

*angiras masinjang cepung,*

clothing refined and neat,

*subuk sutra gadang,*

with a green silk belt,

*matepi kuningé alus,*

bordered with a delicate yellow,

*nerus ayu,*

truly beautiful,

*kadí dedari Supraba.*

like the heavenly nymph Supraba.

*Istri ayu, kepasar menyangkil wakul,*

This lovely maiden, goes to the market carrying a bamboo basket,

*raris mabelanja,*

while shopping,
and walking she squints left and right, as if there's someone leering who would want to rape her.

Ampun rauh, dipeken menyangkil wakul, peken sedeng beka, rupa wenten jatma singid, anak liu, istri ayu paling tinglasa.

Ampun rauh, dipeken menyangkil wakul, peken sedeng beka, rupa wenten jatma singid, anak liu, istri ayu paling tinglasa.

Once she arrives, at the marketplace carrying her basket, in that crowded marketplace, someone is hiding, amidst all the commotion, this lovely maiden stands out.

15. Kidung Lulungid sung by Ida Bagus Ngurah

Kidung poetry is sometimes referred to as sekar madya (the middle-sized flower), and is also characterized by its language, either Basa Jawa Tengahan 'Middle Javanese' or a combination of Kawi and Balinese. Lulungid are a variety of love poetry often of an erotic and mystical nature. Literary source unknown.

Language: Kawi 'Old Javanese'-Bali

Rakryan sang saksat srining kalangon My beloved, 
dyah sang murti ning pudsa arja embodying the essence of beauty you appear as a personification 
maseng ka catur raras rum of a lovely flower in the beauteous fourth month of the year 
ta anggapub the time to start composing
gita bhasa rasminé delightful songs 
tan kaapapana ry ahyun that are beyond the imaginings of the heart 
ténahan ya sa katon thus is visible 

gatra anglih anrang srining asana displaying a glimpse of the beautiful yellow flowers of the Burmese rosewood tree in the dry season when flowers are fading.

16. Pub Demung Gulaganti sung by Ida Bagus Ngurah

Literary source unknown. Language: Jawa Tengahan 'Middle Javanese'

Rarisang rum srining puspa Dear sister, sweet as a flower's nectar
déwayu wati katwanging madhu drawa you are sweeter than flowing honey in the budding season as beautiful 
sang ratna ning puri as a goddess in her palace 
dyah inang mapawekas ing royal princess, your words 
naben turida marknéng wiwa astru sari feeling my pains of longing struck by an arrow of love

wiakti atemahan laywan I am truly going to die if I cannot win your favor 
yan tan sib sang rum in the pangs of love 
ring gring kasmaran every day yearning 
sadina inati-atí my eyes are drunk with love 
panon matanireng karasmin there is nothing else 
tan liyan sira atmá jiwa but your affection, oh, my soul, as if...

maka... (text cut off, deleting seven lines)

17. Kidung Wargasari I sung by Ni Lemon

Wargasari 'bunch of flowers' or 'bunch of offerings' is a genre of sung poetry

Rarisang rum srining puspa Dear sister, sweet as a flower’s nectar
déwayu wati katwanging madhu drawa you are sweeter than flowing honey in the budding season as beautiful 
sang ratna ning puri as a goddess in her palace 
dyah inang mapawekas ing royal princess, your words 
naben turida marknéng wiwa astru sari feeling my pains of longing struck by an arrow of love

16. Pub Demung Gulaganti sung by Ida Bagus Ngurah

Literary source unknown. Language: Jawa Tengahan 'Middle Javanese'

Rarisang rum srining puspa Dear sister, sweet as a flower’s nectar
déwayu wati katwanging madhu drawa you are sweeter than flowing honey in the budding season as beautiful 
sang ratna ning puri as a goddess in her palace 
dyah inang mapawekas ing royal princess, your words 
naben turida marknéng wiwa astru sari feeling my pains of longing struck by an arrow of love

wiakti atemahan laywan I am truly going to die if I cannot win your favor 
yan tan sib sang rum in the pangs of love 
ring gring kasmaran every day yearning 
sadina inati-atí my eyes are drunk with love 
panon matanireng karasmin there is nothing else 
tan liyan sira atmá jiwa but your affection, oh, my soul, as if...

maka... (text cut off, deleting seven lines)
in itself, specific to religious rituals, most commonly déwa yadnya ‘ceremonies honoring deities’ and pitra yadnya ‘death rituals’. Although referred to as kidung, Wargasari—unlike kidung—often uses a comma to end each line of a verse, showing similarities with geguritan poetry. However, Wargasari does not adhere to the rules regarding syllabic structure and melodic form of tembang (the song form used for geguritan) or the practice of ending each line with a specific musical pitch and a specific vowel in the text. Language: Bali Alus, ‘Refined, High Balinese’

I Wargasari kapitu,  
I Wargasari in this  
the seventh month (January),  
ana nonton linggihé,  
here, witnessing this place,  
kénak. . .  
with pleasure… (text cut at end of track)

Tan iwön sadurgama nikang rana  
It is difficult to explain  
the horrors on a battlefield  
[Inggih tan uningayang prasida  
pangabuté irika ring tegal Kuru kesetra]  
[It’s hard to describe the troubles  
that arise in the midst of war]  
when the sun goes down,  
[when the sun is already setting]  
sahasra kirana  
Sira Konawëndra  
His Highness King Korawa  
[sakadi mangkin ida  
Maharaja Kururaja]  
[wuwusén  
[ida ucapang manira mangkin]  
sédèng ira umulih  
[ya ta kocap matulak ida sané mangkin]  
[It seems he is coming back to the barracks now]

19. Kakawin Bharatayuddha sung by Ida Bagus Wayan Buruan with translation by Ida Madé Tianyar. Composed by mpu Panuluh and mpu Sedah in 12th-century Kediri (Daha), East Java, this verse from the Bharatayuddha ‘War of the Bharatas’ section of the Indian Mahabharata epic may be used for ngabén and associated death rituals because the Bharatayuddha deals with the struggle in one’s life (and death) to return to Sang Pencipta ‘the Creator’.

Kakawin, also referred to as wirama or sekar agung ‘the great flower’, is sung in Basa Kawi ‘Old Javanese’. These recordings demonstrate the freedom kakawin singers had to emphasize musical elements or the meaning of the words rather than a codified and fixed rule of guru laghu ‘long and short vowels’ prevalent since the 1960s. A feature of kakawin is coordination between the juru baca (pangwacen) ‘singer’/‘reader’ and juru basa (paneges) translator. Ida Madé Tianyar’s interpretation and translation into Basa Bali Alus ‘Refined Balinese’ (except for Track 21 in which he uses Bali Kapara ‘Common Balinese’) are delineated within brackets. Please refer to the PDF on the CD to view a more accurate line-by-line translation to English.
maréng kuta, [ida ngranjing irika ring winayatana] towards the temporary royal encampment, [pangupāya] [tan mari nabdabang indik] [buat pangindrajala] to plan a strategy [tingkah] [sapanika prasida pidabdab idané ratu] [alawan para ratu] [kairing antuk sahananing wiraroda] [masamuhu ring kulêm,] [piding punika sami ida kumpul mabeaosan dukê wengi punika] [sira sang gumantya] [daging yan sapasira wenang angantyani][daging asapunika ida] [idana sang Punta Wibisana] [nahan ta sambatnira,] [sapanika indik ida pandulamén idané] [Ragbûtama] [né mangkin Idna Sang Ramabhadra] [wawang matanggub sira,] [tan mari gelis ida ida pitubua reké ida] [Wibisana] [adi adi sang wipratmaka ja adi] [daging yan sapasira wenang angantyani][daging asapunika ida] [idana sang Punta Wibisana] [nahan ta sambatnira,] [sapanika indik ida pandulamén idané] [Ragbûtama] [né mangkin Idna Sang Ramabhadra] [wawang matanggub sira,] [tan mari gelis ida ida pitubua reké ida] [Wibisana] [adi adi sang wipratmaka ja adi] [hnuwusta] [pidaing puputang peragatang ja adi] [hayuâlara,] [pidaing eda bas kadurus i adi ndubkitayan di pakayun] [apan saphal] [dening jati luih mapikolah adi nyaman beliné sang wipratmaka] [Sang Dasasya] [dané rakan i adi sang yaksanaja reké dané] [ar pêjhab.]

20. Kakawin Ramayana performed by Ida Bagus Wayan Buruan & Ida Madé Tianyar. This verse from the Ramayana epic takes place as Prince Rama is consoling Wibisana after his brother Rawana’s death at the hands of Rama and his armies. The

verse can also be sung for rituals associated with death and cremation.

Wibisana
[daging asapunika ida]
[Ida sang Punta Wibisana]
[nahan ta sambatnira]
[sapanika indik ida pandulamén idané]
[Ragbûtama]
[né mangkin Idna Sang Ramabhadra]
[wawang matanggub sira]
[tan mari gelis ida ida pitubua reké ida]
[Wibisana]
[adi adi sang wipratmaka ja adi]

Wibisana
[Quite so, the royal Wibisana]
[so this is what his lamentation is about]
[His Highness Prince Rama]
[His Highness Prince Rama is present]
[right away Prince Rama advises]
[Wibisana]
[my dear young brother]
[like a Brahmana priest]
[enough!]
[stop, this is already enough, my brother]
[do not be so disheartened,]
[don’t be too excessively sad at heart, brother]
[because it appears as the fruit of your karma]
[because (Rawana) was truly extraordinary, my priestly brother]
[King Rawana]
[your brother, King Rawana, was a rakasa]
[he has already fallen.]

Hana laki
[Isinnye ada adi nyaman beliné adi]
[Alas, is there anything more, my young brother?]

And now, my young brother
[he is defeated in fulfilling his goal
tegal Indrakarana, purusa kaukap
in battle with a path that has been
diguminié, keto adi nyaman beliné ja adi.] truly praised, so it is, my dear brother.

21. Kakawin Boma (Bomantaka) performed by Ida Bagus Wayan Buruan & Ida Madé Tianyar. The Bomantaka is an episode from the Mahabharata relating the greatness of the god Krisna. Here, he is giving advice to Arjuna. Because it deals with moksa 'the soul's release', the Bomantaka is appropriate to sing during death rituals and as a commonly performed wirama, would likely be sung from memory.

Wisaya
[gegunan pajalane dini dadi manusa]

Anêmu suka
[yadiastun upami nepukin né madan kasukan]

Bhinukti
[aketo né prasida tepukina]

Mauwé prihati,
[pradé bisa masih nekayang ida
dubkitan ida]

Prawala nikā
[déning kantenanya]

Sang anginak-inak
[yan mungguing ida sang
angénakangé tan énak]

Anilih suka
[yan ida prasida kaungguan suka]

Mogha jênèk,
[mawastu ta sida]

Sang anêmu bhoga
[yan mungguing pitui sang
nepukin kasidan]

Tayan uruha ta sira

as the pleasures of the senses
[that's life's journey, coming
into existence as a human being]

Enjoying one's pleasures
[even though, for example,
experiencing pleasures]

Enjoying
[so it is with enjoyments]

that carry with them sadness and worry,
[it can bring with it grief]

A sign
[as for qualities]

of a person wholly consumed
by his desires
[someone who disports himself
for pleasure too much]

gets lost in those obsessions as they change
from one to another
[as a person who is always obsessed
with his desires]

until he is complacent,
[until he succeeds]

as a person who finds happiness
[as one who achieves success]

if he is someone who knows himself

a sign
[as for qualities]

of a person wholly consumed
by his desires
[someone who disports himself
for pleasure too much]

gets lost in those obsessions as they change
from one to another
[as a person who is always obsessed
with his desires]

until he is complacent,
[until he succeeds]

as a person who finds happiness
[as one who achieves success]

if he is someone who knows himself
22. Kakawin Smaradahana sung by Ida Bagus Wayan Buruan & translated by Ida Madé Tianyar. Composed by a poet calling himself mpu Dharmaja, this kakawin poem “can be dated approximately because the name of the royal patron is mentioned,” and appears, “to belong to the last half-century of the Kadiri period.” Zoetmulder (1974: 291-298) is referring to the Hindu Javanese kingdom in East Java, 1042–circa 1222. Smara is another name for Kama, the god of love. This selection evokes the theme of a beautiful woman at a moment of *smaran* ‘passion’ and *asmara* ‘sex’. The story of Smaradahana is one of many used in performances of the *léong* dance as well as the narrative dance drama *baris malampahan*.

**Sahaja**

[Inggih sawiakti]  
sumapangendah

[yan parnayang waluya waluya sang ahayu]  
söng ning parwata  
[sapunika reké tegeh-tegehnyané i gunung]

Truly

lovely as a flowering Sappanwood tree (that yields a reddish dye)

[ comparable to the beauty of a girl]

[a radiance on the mountain]

[ it’s like that on the mountain]

**umurang,**

[aratu mategep masemu abang]

sahidu mirah

[upama waluya i pees banak]

asengit

[irika tan mari ngesed]

kosap

[keni i ratu kaesed]

dening angareki,

[antuk ida sang abagus sang angrasanin]

kadi latu-latuning mas

[waluya kagebug kasmarammyané i mas]

Hyang Wi

[Ida Sanghyang Pretangga Kirana]

wawu cumarana,

[ritatkala wawu sutéja wawu dumilah reké ide]

Aruna

[Ida Sanghyang Aruna sapunapi]

[kadi rajabang

[waluya sang abagus aratu ida]

bwat sanggrama

[umurang.]

[aratu mategep masemu abang]

sahidu mirah

[upama waluya i pees banak]

asengit

[irika tan mari ngesed]

kosap

[keni i ratu kaesed]

dening angareki,

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[waluya sang abagus aratu ida]

bwat sanggrama

[umurang.]

[aratu mategep masemu abang]

sahidu mirah

[upama waluya i pees banak]

asengit

[irika tan mari ngesed]

kosap

[keni i ratu kaesed]

dening angareki,

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sahidu mirah

[upama waluya i pees banak]

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kosap

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bwat sanggrama

[umurang.]

[aratu mategep masemu abang]

sahidu mirah

[upama waluya i pees banak]

asengit

[irika tan mari ngesed]

kosap

[keni i ratu kaesed]

dening angareki,

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sahidu mirah

[upama waluya i pees banak]

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[irika tan mari ngesed]

kosap

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dening angareki,

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Hyang Wi

[Ida Sanghyang Pretangga Kirana]

wawu cumarana,

[ritatkala wawu sutéja wawu dumilah reké ide]

Aruna

[Ida Sanghyang Aruna sapunapi]

[kadi rajabang

[waluya sang abagus aratu ida]

bwat sanggrama
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photo credits:
cover: Ida Bagus Oka Kerebuak with his niece, the daughter of Ida Ayu Wayan Sidemen (photo courtesy of Geria Pidada, Klungkung); p. 31: Ida Boda performing panaasar role with Jangér Kedaton circa 1937–39 (photo by Arthur Fleischmann, reproduced by kind permission of the Arthur Fleischmann family) rear: Topéng performers at the Mangkunegaran Palace, Surakarta, Java in 1941. Left to right: Ida Madé Tianyar as bondrés; Ida Bagus Ngurah Tugur as topéng keras Ken Arok; baris dancer Ida Bagus Kadé Purwa; baris dancer Ni Wayan Gianyar; Ida Bagus Oka Kerebuak as topéng keras Patih Gaja Mada; I Nyoman Mireg as bondrés. (photo courtesy of Geria Pidada, Klungkung); folder: Balinese kain endek (ikat) fabric.