

The Prince of Nusa Penida redeems his vow

Prèmbon (Balinese sung dance-drama with some characters masked)

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The Balinese originals of the words in bold were considered by the commentators to be *wayah*, 'old' or 'mature,' and to require particular skill in the use of language. Often this was Old, or Middle, Javanese, or *kawi*.

Underlined words were regarded as being Indonesian; and double-underlined words as Balinese, but in the special vocabulary of actors (*basa pragina*) and not in ordinary use.

Where, in the commentators' view, what is said is elliptical, I have added their evaluation of what is needed to make sense in parentheses. Where an utterance has been cut short by an interruption (*nungkak*, work not finished), it is indicated as '...' with their estimation of roughly what should have been said in parentheses.

Relevant information and actions on the stage are in italics, as are words in the original Balinese.

The Cast

Ngakan Déwa Madé Sayang
I Madé Butu Antara
Ni Murdi
I Midep

Panasar
Wijil and the minor roles
Mantri
Liku

The characters in order of appearance:

Panasar	Punta, a servant at the court of Nusa Penida
Wijil	Kartala, also a servant at the court and the younger brother of the Panasar
Mantri	Sri Aji Palaka, the prince of Nusa Penida
Liku	Luh Wedani, the wife of Sri Aji Palaka and the daughter of a <i>Bendésa</i> , a village head, in Nusa Penida
Bendésa	A village head and father of Luh Wedani
Banjar Tua	An old villager on his last legs
Klian Nusa	A ward elder from Nusa Penida

The PANASAR comes on stage and performs his opening dance (Panglembar). The first part is delivered from behind the curtain. He comes on stage and sweeps around it as he sings.

PANASAR: *(He sings)*

**His bearing is calm and soft,
His radiance when he comes out,
Removes a dark cloud from the palace.
I shall not be content until I become one with him
And am safely shielded.
(Until then) I shall feel thrown away and deserted.
The source of my fulfilment is as far away to me
As if it were the great market in Betawi,
I feel hopelessly confused
At (the thought of) meeting him in a moment.**

10

(He suddenly notices the audience.)

Oh! Good Heavens! Welcome. May I beg the **forbearance** of all of you who have been kind enough to come? I trust that you will all enjoy good health and happiness. As a Hindu community, we should always pray that we shall all find peace. How are we to achieve this on the occasion of a religious ceremony like this? Come, let us offer our faithful devotion together in order to ask for the grace of God.

All of us living on this island cherish our artistic and cultural life. Oh! I implore you all to share in taking care that what's needed is done when it is time for *Barong* processions, so that we can ensure that our artistic life continues to flourish. How do we do it? What's the way to bring it about? (For instance) it's kind of you to put on this play. Also, Ladies and Gentlemen, it's good of you to come and watch, **because** if we ourselves aren't going to appreciate and look after the arts, who else are we to tell to do so?

That's the reason that guests now come here; that tourists come from all over the world. What is it they are really looking for? Is it not **solely because of** your arts, your skill at crafts, your wisdom and knowledge of **all sorts of** art objects? That's the reason then that tourists come – what's this? Two of them have turned up. *(He then says in English.)* 'Welcome, good afternoon, thank you. I hope you glad see here.' I know a couple of words to use to start up a conversation. Well, now people from overseas enjoy watching, but we've all grown indifferent. Don't let it be like that. If we can make it as it is here this evening, I shall feel happy and proud to address you. Isn't that as it should be? I hope that we can manage to treasure our arts **for ever** and make them even better than they are now. *(He starts singing a nonsense song, playing on words which end in 'èk'.)*

35

Pffart, Pffart. A cricket falls down.
A second-born child turns up riding a bicycle.
He steals a duck, gets put in chains,
And chokes to death.

(The Panasar then switches from addressing the audience to outlining the state of affairs in the story which is about to be re-enacted. At the same time he switches from High Balinese to Low, except when referring to the prince of Nusa Penida, an island off the coast of South East Bali referred to throughout what follows simply as 'Nusa'.)

The realm of Nusa has been different ever since the reign of His Royal Majesty, who was crowned Sri Aji Palaka – and may I be pardoned for my effrontery in mentioning his name. Well, the land of Nusa is famous. It's famous for being dry, but ever since He came, it's changed and the country is different. Before you couldn't get anything to grow. Now the landscape in Nusa is green.

Apart from that, people have progressed and have all been enthusiastically pursuing knowledge, which is the reason that schools have sprung up all over Nusa in the villages. That's why now everyone is equally clever. It fills my heart with pride and happiness to be a retainer in the court here. *(He calls out to his fellow servant, Wijil, who is slow to respond.)* 'Tut! 'Tut! 'Tut! 'Tut! WIJIL! Your elder brother's younger brother!

WIJIL: Yes, Yes, Yes! I'm my elder brother's younger brother, I'm here! Yes, Yes! What is it?

PANASAR: Get a move on!

55

(WIJIL enters and does his Panglembar. They then begin to talk over the state of current affairs (angucap-ucap) and so fill in the background to the plot.)

WIJIL: What do we have to talk over?

PANASAR: The majesty of the court in the land of Nusa.

WIJIL: It feels very different now, brother, **everything** here in Nusa. From the time you started to work here, God has graced Nusa.

PANASAR: That's so.

WIJIL: Do you feel good working here?

PANASAR: Yes.

WIJIL: But it's a case of the visible and invisible.

PANASAR: Why's it visible... (and invisible)?

WIJIL: The electricity's dead!

PANASAR: Huh!

WIJIL: This is a sign of the visible and invisible.

PANASAR: Do you know what its purpose is?

WIJIL: Well, what?

PANASAR: This is still within the framework of the public holiday of the New Year.

WIJIL: Ah.

PANASAR: Fire should be extinguished, shouldn't it?

WIJIL: Yes.

PANASAR: Now the electricity has been cut off. While it was the New Year, it was on!

WIJIL: The electricity's just gone off. Our revered lord – what do you call him, the boss – here is running all over the place. 'Where are we going to borrow pressure lamps?' If they can't borrow pressure lamps, we can't manage to perform the play. Kiddies' dances. Huh! Good Lord! *(The actors spot*

someone, crouching to keep their head height low out of respect, carrying the first of several trays of coffee to the orchestra.) Ah! It's just struck a chord about serving the coffee.

- PANASAR: What on earth are you talking about?
 WIJIL: Only just remembered when the play began to bring in coffee for the musicians. So that's how they do things here. Look, isn't it odd.
 PANASAR: What is?
 WIJIL: The black stuff.
 PANASAR: *(In surprise.)* Oh!
 WIJIL: *(To the orchestra.)* But you can say what you would like to drink – I'm only speaking of all the low caste players.
 PANASAR: *(To one of the players sitting to the front of the orchestra.)* Have your coffee first, Handsome. Now, don't be shy, get a move on. That's right!
 WIJIL: People are usually shy when they meet girls. Mind you, if they like one another, it's hard not to slip off together. Don't pay any attention to what I just said. Now, what's most important is that we get ready first for our master, Sri Aji Palaka. Oh dear, brother. He keeps on weeping; he keeps on running around all over the place in search of a way out.
 PANASAR: That's because of the weight on his mind, 'Tut.
 WIJIL: Oh dear! That's true!
 PANASAR: You and I have followed him here, there and everywhere, praying for a solution.
 WIJIL: Oh! How terrible he must have felt. How many years was it that he was **overwhelmed by distress**?
 PANASAR: 'Tut!
 100 WIJIL: Yes! Yes! Yes!
 PANASAR: One can't fault our great Sovereign. Didn't he have an heir in the end?
 WIJIL: He then accepted the village head of Nusa's gift of his daughter, Jero Mekel Wardani, wasn't that so?
 PANASAR: That's so.
 WIJIL: For twenty years he didn't have a haircut.
 PANASAR: What, what? How's that? What's that about a haircut?
 WIJIL: A haircut. *(Pretending to be puzzled)* What was I just talking about?
 PANASAR: He had an heir.
 WIJIL: Yes. Then he had a child. Good Lord! How would it have turned out **in the end** for the land of Nusa if he hadn't had a child to succeed to the throne.
 PANASAR: We both felt pity for His Majesty's distress.
 WIJIL: *(He had)* exhausted the temples in Nusa. He looked after all the shrines.
 PANASAR: *(He prayed)* everywhere he thought there might be powerful deities.

(The servants move gradually towards discussion of what needs to be done (mapaitungan) before they go to wait upon their prince.)

- WIJIL: Alas! Of course you cannot escape pleasure, pain, danger and death, it's an inevitable part of being human. Come on, let's get our act together and get the plot moving, so that the musicians don't get bored.
 PANASAR: Yes.
 WIJIL: Get cracking!

PANASAR: 'Tut! Get cracking!
WIJIL: Yes!
PANASAR: 'Tut, 'Tut!
WIJIL: What, me? Me? Me?
PANASAR: Huh!
WIJIL: Yes!
PANASAR: Don't stray far.
WIJIL: What's that?
PANASAR: Don't go far.
WIJIL: (*Looking round in the direction of the food stalls.*) There aren't any. None.
PANASAR: What aren't there?
WIJIL: Where are the rice cakes?
PANASAR: What's that about rice cakes?
WIJIL: There aren't any fried bananas here. Where would we find them? Where would you find fried bananas in Nusa? Will rice cakes do?
PANASAR: This character is even more stupid than the kids in kindergarten. Ajedoh! (Spelling it out very slowly.) DON'T...GO...FAR...AWAY.
WIJIL: Oh! How are you supposed to reply to that?
PANASAR: I am not far off.
WIJIL: Hey! What's the problem? If you had answered like that earlier, it would have been much easier, wouldn't it? I'm not far off. We have close ties here. So let us pray to His Reverence here in Dur Bingin, isn't that how it should be?
PANASAR: 'Tut!
WIJIL: It's me! I'm not far off.
PANASAR: Hey! What's that?
WIJIL: Bah! Even though I said 'I'm not far off', I'm wrong again. (*The pressure lamps were fading and someone came on stage to pump them up again.*) Even the pressure lamps are dead.
PANASAR: We really are looking to establish relations with people here.
WIJIL: How come?
PANASAR: Listen you!
WIJIL: I'm listening.
PANASAR: (*Imitating the rigid style of school teachers under the New Order.*) Before you are asked a question, it is forbidden to reply.
150 WIJIL: Oh! Now what?
PANASAR: If you answer...(before being asked)
WIJIL: What? What? What?
PANASAR: You lose a hundred marks.
WIJIL: Oh! Like a quiz show.
PANASAR: 'Tut!
WIJIL: It's me!
PANASAR: Don't stray far.
WIJIL: I'm not far off. I'm not far off. Off far not.
PANASAR: Let's get ready.
WIJIL: Ah!
PANASAR: Get ready.
WIJIL: What?

- PANASAR: Get ready.
- WIJIL: Uh! Speak for yourself, I'm ready. I'm surprised at how clever the musicians are. That's enough now. (*He claps his hands, which is the usual signal to the musicians to pause.*) Stop! How tired your hands must be – I mean the low caste players, so don't get me wrong. We've only just arrived. My Lord, I beg your permission, how many dances were there before we began? A few, only eight! Good heavens! We've been dressed up since nine o'clock. It was terribly painful. Let's not talk about that. You know how happy I am, brother?
- PANASAR: (*Jokingly.*) No, I don't.
- WIJIL: The musicians have only just stopped now.
- PANASAR: Oh! Why's that so?
- WIJIL: It is **as if** the distinguished members of the orchestra understood my signal.
- PANASAR: Uh!
- WIJIL: Why have you only just stopped?
- PANASAR: Stopped?
- WIJIL: We are working as one. What do you call it? **The two are complementary and inseparable**, like male and female.
- PANASAR: Oh! Did they stop because they understood?
- WIJIL: Yes!
- PANASAR: (*They start a section of moral advice (ngalèmèkin).* It's sort of a proof of 'Unity and Conformity').
- WIJIL: That's right.
- PANASAR: This is the reason that now...
- WIJIL: That it's...(fitting to harmonize)
- PANASAR: **Your own religious duties with your personal obligations to the state.**
- WIJIL: Everyone who is ruled by Sri Aji Palaka in the land of Nusa is free to follow their own religion.
- PANASAR: What is right should be taught and broadcast to the whole of society.
- WIJIL: The basis of the religion we share is in philosophy. Having a philosophy doesn't produce results by itself though. There should be a moral code to actualize that philosophy.
- PANASAR: That's not yet enough.
- WIJIL: That's not yet all that's fitting. There needs to be art and there's something else, which we call 'rites'.
- PANASAR: That's so.
- WIJIL: (*He starts a folk etymological analysis of the word upacara, 'rites'.*) What's the significance of *upa*?
- PANASAR: What does that mean?
- WIJIL: '*Upa*' resembles what we would call 'energy', '*cara*' refers to 'each to his own'. The ways we achieve it are different, but the aim for all of us is to serve the Almighty.
- PANASAR: Oh!
- 200 WIJIL: This is the reason there are acts of worship. That is what religion in Nusa is about. We are both astonished at – what do you call it? – at our Lord's organizational expertise. Acts of worship have their **origin in the Three Obligations**.
- PANASAR: There are three debts.

- WIJIL: There are three. Gratitude is due **because of God's grace**, which is why you can never be free of the debt. This is evident in **the Three Sources of Well Being**.
- PANASAR: These three should properly be articulated.
- WIJIL: Properly be articulated with one another.
- PANASAR: For example?
- WIJIL: **There are three sanctuaries**. Temples should be looked after so they remain in good condition.
- PANASAR: Everything we receive is the gift of Divinity.
- WIJIL: Don't be sad if you can only make a small offering. How much do you think you have received (from God since you were born)?
- PANASAR: That is the reason that first of all you pray to God. You should remember that.
- WIJIL: Right! That's one: **sanctuary**. (The second is) **living space**, which is the **whole area** where we have our homes, and (where we) live.
- PANASAR: Our houses should also be built according to the proper requirements.
- WIJIL: There is another one after that. There is **the populace**, in other words human beings. They should behave appropriately to the **human condition**. Just so you and I...(know). Dear! Oh, dear!
- PANASAR: What's up?

They start to prepare for the next scene, attending court (Panangkilan).

- WIJIL: We mustn't be late. It's good to have a master like ours who's – what do you call it? – so well organized and prepared.
- PANASAR: It is.
- WIJIL: He's taking charge of the ceremony. Let's pay court. Let's pay court. Come along, let's welcome him.
- PANASAR: Yes Milord, Your Majesty, my Master. My noble Lord. You who **rule over the world** here in Nusa, is that not so?
- WIJIL: That's right. I await your command, so that I may follow. Please.
- SRI AJI PALAKA: *(He sings to begin with from behind the curtain and sings throughout.)* Do not let your contributions flag.
- PANASAR: **Truth always triumphs in the end.**

SRI AJI PALAKA enters and dances his opening dance, Panglembar.

- WIJIL: May your stupid servant beg a favour? Life in Nusa has been hard right from the beginning.
- PANASAR: Yes! Do ask (why).
- WIJIL: Please speak, Noble **One**, who has long **ruled** this country! *(Wijil then breaks to paraphrase (ngartiang) the line of Sri Aji Palaka's song)* 'My good man, even though it's now very late, we still have a chance to discuss religion, because life is **based** on religion.'
- PANASAR: All life is merely a brief flash.
- WIJIL: Only that.
- PANASAR: So that it shouldn't be in vain, learn what's good. Isn't that what we should ask about?

- WIJIL: It is. My Noble Lord, how should I, as a humble human being, avoid falling short in my contribution?
- PANASAR: Contributing what I can.
- WIJIL: What is the (non-material) benefit, and to whom?
- PANASAR: To whom should you...(pray for grace)?
- WIJIL: That's right! That's what we should ask.
- PANASAR: That is what your servants beg, M'lord.
- SRI AJI PALAKA: Praise God.
- 250 WIJIL: 'My dear chap! My dear chap!'
- PANASAR: What's going on?
- WIJIL: 'Don't fool around when working. Don't listen to idle speech (denigrating the importance of performing ceremonies). It is rites I am speaking of. You should never be finished with them. There is none other, as you mentioned earlier, than God.'
- PANASAR: One's supreme devotion should be to God. Apart from that, to whom else?
- WIJIL: That's right.
- PANASAR: To whom should you make offerings? Please tell us.
- WIJIL: So our train of thought is not broken. Please continue.

(The gamelan enters and plays a passage so loudly that Sri Aji Palaka's words are drowned out. He stops and waits for the orchestra to quieten down before continuing.)

- SRI AJI PALAKA: Homage to ghosts, spirits and the dead.
- WIJIL: Yes. Yes. Yes.
- PANASAR: This is the first time I've asked about this. M'lord, apart from God, to whom else should you make acts of worship?
- WIJIL: To whom?
- PANASAR: 'To ghosts and spirits, my dear fellow. Humans should also perform rites for them too.'
- WIJIL: Didn't they just perform that during the New Year ceremony?
- PANASAR: Yes.
- WIJIL: There is also **Pañca Wali Krama**. That's the turn of the ghosts.
- PANASAR: The sequence of worship.
- WIJIL: Ceremonies to spirits.
- PANASAR: Which are offered?
- WIJIL: Before worshipping gods. The rite of **All the Gods Descend** is concerned with the **prosperity** of the country. That is how it should be.
- PANASAR: Indeed.
- SRI AJI PALAKA: So that they don't disturb the world.
- WIJIL: Oh! Good Lord.
- PANASAR: Do you know?
- WIJIL: What?
- PANASAR: Why people perform rites?
- WIJIL: Yes.
- PANASAR: To ghosts and spirits.
- WIJIL: The most important is the rites. Well!
- PANASAR: So that ghosts and spirits won't... So that ghosts and spirits won't cause discord. So they won't cause damage.

- WIJIL: Ah! So that they will be prepared to assume their proper place in the world.
- PANASAR: So that the world will be in peace.
- WIJIL: That is why you offer them tribute.
- PANASAR: That's correct.
- WIJIL: 'Tribute' is a name for payment. '*kala*' is a name for strength. (Also remember) to recompense the energy used by the body, that's the **Pañcamahabhuta**.
- PANASAR: That's true. It isn't mistaken.
- SRI AJI PALAKA: In the world, effort can bring about **good deeds**. The manifest and non-manifest worlds are really (what is important).
- WIJIL: Yes! There's a lot to that. 'My good man. If you are going to perform rites to the unseen world, if you do not do so in this world first, you aren't going to succeed'.
- PANASAR: That's so.
- WIJIL: Ceremonies (to) the unseen world require effort first. You require good deeds first.
- SRI AJI PALAKA: So the world will be prosperous.
- WIJIL: Lord, yes.
- 300 PANASAR: That is why good actions in this world and the other (depend) of course on **the proper conduct of He who commands the world**.
- WIJIL: Of course.
- PANASAR: He should work to bring about order, so that the world may attain a state of 'tranquillity'.
- WIJIL: Of course that's what you should strive for.
- PANASAR: Nowadays, it's about how leaders should exert themselves so that you can have a society which is just and wealthy.
- WIJIL: There's a lot to that. That's the proper duty (of a leader). That's how it should be.
- SRI AJI PALAKA: **All village heads, war leaders and senior officials**.
- WIJIL: (*As if he had forgotten something.*) Hey! 'My good man, if you are going to carry out ritual – and what's more in the foremost temples in Bali – you can't just do it with words, but it should be done with good actions. It should be done by what you might call everyone contributing equally.'
- PANASAR: That is why you should inform...
- WIJIL: Yes.
- PANASAR: **All the leaders. Distinguished ministers**.
- WIJIL: That's right.
- PANASAR: So that all those involved discuss the undertaking before giving instructions.
- WIJIL: When taking on such work, you need to be **thoughtful**. To be efficacious (one must fit in with) the place, occasion and circumstance.
- PANASAR: With the circumstances.
- SRI AJI PALAKA: **The high priests** also take part.
- WIJIL: Yes. That's as it should be.
- PANASAR: (*Sings*) (If led effectively) **the populace** will be prepared to participate.
- SRI AJI PALAKA: (*Sings but inaudibly*)
- WIJIL: Well.
- PANASAR: How's that?

- WIJIL: My good man. If you perform rites, there are three parts to what's called the **Three Key Rôles**.
- PANASAR: Ah! Yes. The **Three Key Rôles**. First:
- WIJIL: There is the person who does the work of organizing the ceremony, **the person who makes the offering**.
- PANASAR: Second?
- WIJIL: There is the person who takes responsibility for (the work), the offering expert and society working for the common good.
- PANASAR: Yes, and third?
- WIJIL: There is **the high priest**, who is also known as the **spiritual teacher**, upon whom **it depends to bring the results about**, the one who completes the rite.
- PANASAR: There should be all three. Every time you carry out work, there should be **the Three Key Rôles**.
- WIJIL: That is why Hinduism teaches there are steps. Even if there are high priests, even if there are offering specialists, (if) there are no people to take on the work, it still won't be harmonious.
- PANASAR: Whoever you talk it over with (will say the same). Isn't that so?
- WIJIL: Ask! That is why we ask.
- SRI AJI PALAKA: Don't run about aimlessly.
- WIJIL: Don't be confused.
- PANASAR: Don't go rushing about all over the place in confusion.
- WIJIL: Do not think that night time is bad. That is why you perform the New Year rite of *Nyepi*, to still your **whole person** and purify it.
- PANASAR: Yes.
- WIJIL: This is when you should **gather your thoughts**.
- PANASAR: That's right! That's right!
- SRI AJI PALAKA: The populace should carry out the work.
- WIJIL: Get up, that's why there are... *(Then he breaks off to leave the way for Panasar's song.)*
- PANASAR: *(He sings)* The populace should carry out the work.
- 350 WIJIL: That's why you should do your own job well. Don't argue with your companions over who does what, so you won't fight with your neighbours and relations. Right! Brother, ask again, ask (for further elucidation).
- PANASAR: *(He sings)* **Noble Lord who is like Pañji in inspiring affection.** *(He stops singing.)* Heavens! M'lord, my revered prince. Why are you up so early like this? Perhaps there is something about which you wish to address to your subjects. Please, please. Speak, My Lord.
- WIJIL: Please deliver your speech.
- SRI AJI PALAKA: **You cannot escape the coexistence of opposites.**
- WIJIL: Uh! My dear chap. My dear chap.
- PANASAR: *(He sings)* **There is no one who is constantly happy (or good).**
- WIJIL: That's true. Just like the saying.
- PANASAR: How's that?
- WIJIL: 'You can't get free from what they call "the coexistence of opposites". Seriously, my good fellow.'
- PANASAR: That's just how it is: life consists of good and bad being inextricably intertwined. No one encounters good the whole time in this world.

- WIJIL: Yes! There's much in that. There's much in that.
- SRI AJI PALAKA: You can feel the suffering change.
- WIJIL: Like the song. 'The future fruits of your actions. If you've suffered, you'll be happy in due course, when the pleasure's over, pain.'
- PANASAR: Things have turned about. 'Tut!
- WIJIL: You can't just seek what's pleasant, you can't evade what's nasty. For sure it's **the results of your previous deeds, my previous deeds.**
- PANASAR: Like what happened to our noble master.
- WIJIL: That's right. That's right.
- PANASAR: 'The reason they say things change about, my good man, is my own misery before.'
- WIJIL: That's true. That's true.
- SRI AJI PALAKA: (Which has become) happiness now.
- PANASAR: That's right. The suffering our Lord and Master went through, he now feels changing into a state of **elation.**
- SRI AJI PALAKA: Accept the grace of God.
- WIJIL: He has spoken. 'There is no reason for my **joy** other than **the blessing of my offspring**, which is of course the generosity **conferred, gift**, of the Almighty, the sublime Reverence.'
- SRI AJI PALAKA: There is someone **as** successor **for the long-term future.**
- PANASAR: My dear chap! This is because of the grace of the god in the Bat Cave...
- WIJIL: Yes. At the Bat Cave in Bali.
- PANASAR: There I paid homage in the hope of receiving help, because my problems had not grown less. How many years had I been married without having a son?
- WIJIL: (He had) exhausted the temples in Nusa, been to many doctors.
- PANASAR: That's correct.
- WIJIL: He prayed (at all the main temples), but did not think of asking at the nearest temple. Don't blame yourself for any failure which might have caused it.
- SRI AJI PALAKA: That is why I am now arranging to fulfil my vow to God.
- PANASAR: Because that is what he prayed for, when he went all over the island. How many promises, how many vows do you think he had made? Now he has succeeded in getting a son in his **image.**
- WIJIL: First, a son was born.
- PANASAR: Yes.
- WIJIL: Second, it's necessary now to fulfil the – what do you call it – the vow, which was made.
- 400 PANASAR: Yes.
- WIJIL: It's different from how you and I, brother, can easily settle our debts in this world. You can't just sort things out in the other world that way.
- PANASAR: If we have debts here, we'd better pay them.
- WIJIL: It's right to pay, so we can feel satisfied.
- SRI AJI PALAKA: So that I shall always be accompanied by God...
- PANASAR: Indeed! It's quite right that you should do, as our noble Lord does with his vow, because he has managed now to have a son.
- WIJIL: (*Wijil speaks as if he didn't know of the birth of a son.*) Hey! What? A son?
- PANASAR: (*The Panasar is astonished that he seems not to have known.*) Hoy! Where've you been all this time?

- WIJIL: That's what he asked for from the start, isn't it? But you can't do much just with males. There's more in the world than that you know.
- SRI AJI PALAKA: The reason we should now confer is...
- PANASAR: My good man, let us go now to ask forgiveness in all the temples.
- WIJIL: Right.
- SRI AJI PALAKA: Because it sounds like my wife is here.
- WIJIL: It sounds like it.
- PANASAR: It's none other than the wife, Luh Wedani.
- WIJIL: Your good lady?
- PANASAR: That's right.
- WIJIL: Huh!
- SRI AJI PALAKA: I am startled by a faint sound.
- PANASAR: Listen.
- LUH WEDANI: (*She sings loudly from offstage.*) Husband husband, husband husband husband, husband husband husband, husband, husband husbaaand.
- WIJIL: Oh dear.
- PANASAR: What's that?
- WIJIL: Even though it's the middle of the night, someone in Tengahpadang seems to trying to flog their wares.
- SRI AJI PALAKA: What is that delicate sound I hear?
- PANASAR: Do you think that's an itinerant peddler? What could possibly be turning up making such a racket? 'Oil oil, oil, oil' like that. You know oil is expensive, so it must be an oil merchant.
- LUH WEDANI: Hubby hubby hubby hubby, it's me-e, little me-e here, I'm here, hubby.
- WIJIL: I heard. 'Husband husband husband husband, I'm here, it's me-e'. Oh dear! Good Lord! It's too much.
- PANASAR: Who do you think this might be?
- SRI AJI PALAKA: It is a close friend of Punta's.
- WIJIL: It's a good mate of yours, is it?
- PANASAR: What friend of mine might that be?
- WIJIL: She's yours, is she?
- PANASAR: Aah! It must be a close relation of yours from Kèndran who has turned up.
- WIJIL: Eh! Who?
- PANASAR: A friend from Kèndran, I think.
- WIJIL: Aah! A girl friend!
- PANASAR: Oi!
- LUH WEDANI: *Loli loli loli loli lululu lila li...deng.*
- WIJIL: Now do you know that one?
- PANASAR: No.
- WIJIL: '*Lila lila lila lideng.*' If someone is *lila*, what's that? I think (it means) someone's mad.
- PANASAR: Yes?
- WIJIL: If someone is besotted, they forget themselves. *Lila* (means) something else. They can't talk about it (if they are mad). If they are too besotted and distracted, obviously they close their eyes and drop dead. Like in the saying; don't imagine it's got no meaning.
- 452 PANASAR: Oh! Is it a vendor coming?
- WIJIL: Ah!

PANASAR: What sort of vendor?
 WIJIL: Who knows?
 SRI AJI PALAKA: I think you bought your headdress on credit.
 WIJIL: Oh dear!
 PANASAR: It could be, too.
 WIJIL: How come?
 PANASAR: '*Lila lilu lila lideng*'. I wonder who has turned up here with a headdress on credit?
 WIJIL: Hah.
 LUH WEDANI: (*She calls out loudly.*) Husband husband husband husband, its' me-e, little me-e. Husband, come here!
 SRI AJI PALAKA: Heavens! It is my precious jewel, my beauty.
 WIJIL: She's yelling her head off, it's (like) nothing other than...
 PANASAR: 'Little sister! Little sister! It's your precious one, It's your wife here.' Who on earth could it be turning up and shouting at the top of their voice?
 LUH WEDANI: Husband! Husband! Come and give me one.
 WIJIL: Wow! Good Lord!
 PANASAR: What's that?
 WIJIL: What she said was 'hubby, hubby, come and 'ive me one'. What sort of language is that do you think? Snake speech?
 PANASAR: (*He tells her off (ngawélang, nukèn).*) Although you've been in the court so long, you still use language like that.
 WIJIL: 'Retire', that's what you should say.
 SRI AJI PALAKA: Come quickly into the open!
 WIJIL: Oh! 'You are like my sweet treasure.' Come out here quickly.
 LUH WEDANI: (*She calls him to come to bed with her.*) Hurry up, come along hubby. Get a move on here. Oink, Oink , Oink!
 WIJIL: (*He parodies her.*) 'Hurry up. Oink, Oink, Oink.'
 SRI AJI PALAKA: You two servants. Go and wait on (your mistress).

(*Sri Aji Palaka exits.*)

WIJIL: What do you think? Are we going to let ourselves be treated like this?
 PANASAR: (*Sings*) I shall follow your **command**. Please **arise** M'lady.
 WIJIL: (*A man comes out on stage to pump the fading lamps.*) They are going to pump up the pressure lamps. Wait a moment so that in the confusion you do not bump into the man whose fixing them. I have another job to do before I can wait on you!
 PANASAR: So that your face will be clearly visible when you emerge. Isn't that as it should be?
 WIJIL: That's right.
 PANASAR: So it isn't dark. If it is, we'll see nothing and won't be able to tell your nose from your forehead.
 WIJIL: That's because (the light's) weak. Usually you're careful when it comes to pumping up lamps. It's used as a saying 'when it's fading (pump it)'.
 PANASAR: Because, if it is not light, when such a beautiful woman appears, your servants will not be able to appreciate how beautiful M'lady is.
 WIJIL: Yes! If I were talked about as if I were a stone. Oh dear! Brother.

PANASAR: 'Tut, 'Tut!
WIJIL: What, me?
PANASAR: If (only) I could – what d'ya call it? – get out of it all.
WIJIL: You're going to leave?
500 PANASAR: Yes.
WIJIL: You want to ask to go now?
PANASAR: Yes.
PANASAR: You can't accept her food first and then refuse to wait on her. Huh! That's a fine way to behave.
PANASAR: No, I don't feel comfortable serving her.
WIJIL: You don't feel good about it, I don't feel good either. We are both servants though, so let's get on and serve.
PANASAR: Huh!
WIJIL: Let's take the bad with the bad, the good with (the bad).
LUH WEDANI: Punta! Oops.
WIJIL: What, me?
LUH WEDANI: (What do you mean) 'What, me?'
PANASAR: You're being careless in how you speak.
LUH WEDANI: 'Jil, come 'ere.
WIJIL: It is I.
LUH WEDANI: (*She is angry.*) I know it's me you keep going on about. Oh yes!
WIJIL: Do I?
LUH WEDANI: It's me you're gossiping about. I know! It's me you keep telling stories about, Oh yes! It's just me who you keep on plaguing with your lack of respect, Oh, yes! (*She gets carried away in her anger.*) It's me you've swallowed. Oh, yes! It's me you've gobbled up, Oh, yes!
PANASAR: Carry on. Carry on.
LUH WEDANI: What! From first thing in the morning you natter about me. During the day you natter about me. Right on into the evening you just natter on about me. I know!
WIJIL: (*To the Panasar.*) Well. Now you've asked for it. Now you're getting – er – paid back (for what you did).
LUH WEDANI: If you've had your fill of talking about me, you won't need to 'uzzle, will you?
PANASAR: Wow!
WIJIL: What did she say, brother?
PANASAR: 'If you've had your fill of talking about me, you won't need to "'uzzle"'. That was it.
WIJIL: "'uzzle", what sort of language is "'uzzle"?'
PANASAR: (*He clips his words.*) "'uzzle" is in the same family as "'uff yer 'uts".
WIJIL: She seems to think I am a piglet.
PANASAR: This is far too extreme a way to speak in a palace, to speak to your servants like that.
WIJIL: It's like this. When our mistress used to go to school, she always went in on Sundays.
LUH WEDANI: Now, 'Jil.
WIJIL: I am here.
PANASAR: I am here.

LUH WEDANI: Sit down. I'm about to make my entrance.
 PANASAR: Certainly.
 WIJIL: Certainly. Huh! We can't be slow. (*They seat themselves cross-legged on the floor.*) We're ready.
 LUH WEDANI: 'Jil.
 WIJIL: I am here.
 LUH WEDANI: Look and see if your elder brother is properly attired.
 WIJIL: Oh, dear! (*He scrutinizes the Panasar's sarong carefully to check if his underpants or genitals are showing.*) I have checked.
 PANASAR: What is it? Hey! I've done it, I've got myself ready.
 WIJIL: We're ready, we're ready.
 LUH WEDANI: Take a butcher's. Isn't he sitting nicely? Look at how his torchlight is rolling to and fro on the floor.
 PANASAR: Oh dear! Are there really women like that?
 WIJIL: Ma'am. I beg your forgiveness, I am merely your ignorant servant, but that is no torchlight...
 PANASAR: Huh!
 550 LUH WEDANI: What is it?
 WIJIL: It's only a gong mallet.
 PANASAR: Huh! A gong mallet! You're just joining in, don't take after her.
 WIJIL: (*To the Panasar.*) I'm getting fed up too.
 PANASAR: In front of everyone like that! (*To Luh Wedani*) Do not speak like that. It's weird of you to want to look at what should be kept out of sight.
 WIJIL: Of course your servants are wearing underpants. In fact I'm wearing sixteen pairs.
 PANASAR: Hurry up out.
 LUH WEDANI: Punta.
 PANASAR: I am here.
 LUH WEDANI: Shall I come out now?
 PANASAR: That depends on how you're feeling.
 WIJIL: Ooh.
 PANASAR: I really am sitting down out here. But she's talking about my torchlight again.
 LUH WEDANI: (*She makes funny singing-type noises, like someone who doesn't know the how the melody goes after the first two or three syllables, so she repeats them endlessly. The result is a very odd sound.*)
 WIJIL: Hey! Come on out now, just speak properly. It's easy.
 PANASAR: There's still no one out here yet.
 WIJIL: If you would only speak normally (instead of singing nonsense), it would be fine.
 PANASAR: Yes.
 LUH WEDANI: (*She sings loudly but inaudibly. She then pokes her face through the curtain with the slightly mad expression conventionally adopted by Liku.*)
 PANASAR: (*To Wijil.*) What have you spotted?
 WIJIL: I thought her voice would have got softer, but she just carries on.
 PANASAR: Do you know what that is?
 WIJIL: What is it?
 PANASAR: It's a broken tape recorder.

WIJIL: Ah!

PANASAR: It's falling apart.

WIJIL: Oh dear!

PANASAR: It's never been put out to dry.

WIJIL: In a moment I shall ask M'lady if we can dry it out tomorrow.

PANASAR: The tape recorder's bust and the batteries are leaking. That's why the sound's so rotten.

WIJIL: Oh.

LUH WEDANI: *(She sings again, but her voice tails off like a cassette recorder with a dying battery.)* Inside the pavillionnnn...

PANASAR: Wow! Why's there that weird noise? Come on. You can do better than that.

LUH WEDANI: *(At that moment a dog saunters across the stage and sniffs behind the curtain, where Luh Wedani's head is still sticking out, then the dog disappears behind the curtain.)* Punta!

PANASAR: I'm here.

LUH WEDANI: There's a puppy after me, 'Ta, did you see that?

PANASAR: Yes! (I told you to) watch out. No sooner do you turn up than there's a puppy after you. What do you expect if you haven't washed for three weeks? Why do you think dogs from all over the place have come to fight over you, Oh dear!

(Luh Wedani carries on singing in a strange manner, with just her head poking out through the curtain. Then she makes several short sallies onto the stage, wagging her bottom, before retreating behind the curtain again each time, while the servants make comments.)

PANASAR: Where on earth did you pick up that dance? It's just like a pig's tail, wagging about in circles. First in forward gear, then in reverse. Come on. May Heaven protect me from such an over the top exhibition.

WIJIL: Wow!

PANASAR: Oh dear! Now she's rushing forwards, then she backs off again. Wow! Why's she doing that?

WIJIL: All right. You've certainly made your entrance. So why are you going back out again?

PANASAR: Oh.

(Luh Wedani dances her opening dance (Panglembar), swirling madly around the stage.)

LUH WEDANI: *Aik-a!*

PANASAR: Huh, Now she's going 'Aik-a!' What sort of sound is that?

LUH WEDANI: Hah! That's the sound of a gecko, that is. Didn't you know?

PANASAR: Woo!

LUH WEDANI: I know how to do the noises of all the animals. If it's a small gecko outside its hole, it goes *gèdèg-gèdèg, gèdèg-gèdèg, ngongèk.*

601 WIJIL: Oh.

PANASAR: Huh!

LUH WEDANI: If it's a big gecko...

WIJIL: If it's a big gecko...

LUH WEDANI: An old one...

- PANASAR: Indeed.
- LUH WEDANI: Calling from inside its hole, it's a different call.
- PANASAR: Like what?
- LUH WEDANI: C'mere, C'mere, Give-us-a-quick'un.
- PANASAR: Oh dear! When has a gecko ever actually sounded like 'C'mere, C'mere, Give-us-a-quick'un'?
- LUH WEDANI: Punta! Hey! I just have to look at your younger brother and he comes over all faint.
- PANASAR: Does he?
- LUH WEDANI: Huh.
- PANASAR: He often comes over all peculiar.
- LUH WEDANI: He's got a bad heart.
- PANASAR: (*To Wijil.*) Ooh! I reckon if you roll your eyes around so much, you'll go into your death throes.
- LUH WEDANI: 'Jil! Yoo-hoo!
- WIJIL: I'm here.
- LUH WEDANI: If you've got heart trouble, watch out for what you eat.
- PANASAR: Yes.
- WIJIL: What is it?
- LUH WEDANI: It is strictly forbidden to eat anything containing oil.
- WIJIL: Oh! Brother! Now I'm not allowed to eat anything with oil in it!
- PANASAR: Ask (more about it).
- WIJIL: Hold on a moment. So that I don't make a mistake and choose the wrong thing.
- PANASAR: That's right.
- WIJIL: I know nothing, I'm just very stupid. What contains oil, what does not, if I might be so bold as to ask?
- LUH WEDANI: Which foods contain oil, don't ya know?
- WIJIL: That's it.
- LUH WEDANI: Kitchen stoves do, for example.
- PANASAR: Oh dear! Poor patient! "Doctor! What food contains oil?" Huh! Our mistress is pretty fine. "What contains oil – a kerosene stove!"
- WIJIL: (*Wijil behaves as if he is angry and tells her off.*) Really, what do you think I am? A diesel engine? This isn't about stoves. I thought you were talking about eating pork. If that's so, tell us about it? But it's just a stove! Let's just drop the whole subject.
- LUH WEDANI: (*She sings, but with no clearly discernible words, and does a comical dance during which one of the spikes of frangipani (bancangan) in her headdress falls out.*)
- PANASAR: Oh dear! She's gone so far that her headdress is slipping off and she hasn't even noticed. Wow!
- LUH WEDANI: Do you know what that dance is?
- PANASAR: Oh dear! She's lost her flowers and she hasn't even realized.
- WIJIL: Stick it in, brother. Stick it back in!
- PANASAR: What a really weird dance? She doesn't know it's fallen.

(The Panasar picks up the spike of flowers and steps forward to put it back in place.)

LUH WEDANI: Now, don't do that!
 PANASAR: Certainly. Must make it better.
 LUH WEDANI: Look for the hole, there's one somewhere. (*The Panasar tries to insert the stem into the wrong place on the headdress.*) Hey! Watch out! Not like that.
 PANASAR: Wow!
 LUH WEDANI: This is a noble head, this is. Didn't you know?
 PANASAR: M'lady is too tall. How can I put it in, the flowers that is?
 WIJIL: Lower, Mum, bend lower.
 650 PANASAR: I beg permission most humbly. Where do I put it? Here?
 LUH WEDANI: Yes! Just look around there, it's there somewhere, push it aside, you know.
 PANASAR: Push it aside, what am I to push aside?
 LUH WEDANI: Oh! Look for it there. You just stand there talking.
 PANASAR: There isn't a hole.
 LUH WEDANI: There is one there, but it's hidden.
 PANASAR: Oh dear! I thought she was talking about the place for the flowers, but there isn't a hole. Uh! It's not clear.
 LUH WEDANI: Do you know the latest dance?
 PANASAR: No. What is it?
 LUH WEDANI: The one where you jump up and down. Do you know that one?
 PANASAR: What! The earthquake dance?
 LUH WEDANI: Yes. It is known as a 'break dance'.
 WIJIL: Uh! Is this the one they call '*berek dèn*'?
 PANASAR: No one here knows about it here except for this gentleman. (*She points at me and then at my companion.*) He knows too. The two of them. Madam too.
 WIJIL: Oh! It's true. (Only foreigners know about that) dance.
 PANASAR: The 'Break dance'.
 LUH WEDANI: That's it. But you pronounce it 'break dance', not '*berek dèn*'.
 PANASAR: What did I say?
 LUH WEDANI: 'Berek dance'.
 PANASAR: Huh.
 LUH WEDANI: How come your gob's so awkward? Hey! Tomorrow bring your gob back here. To make it more supple, it needs a good massage.
 PANASAR: Bring your mouth in for repair tomorrow.
 WIJIL: It's the first time I've ever heard of having your mouth massaged. That's getting your categories confused, that is.
 LUH WEDANI: (*She reprimands him.*) That's enough. You have no idea what's being talked about. I shall dance again.
 PANASAR: Certainly! Yes!
 LUH WEDANI: 'Yes!' What's that?
 PANASAR: Carry on.
 WIJIL: Yes! Oh dear! Ooh! Oh dear! Ooh!
 PANASAR: Hey! Why are you going 'Oh dear, Oh dear'?
 WIJIL: Oh dear!
 LUH WEDANI: Your brain's just stuffed full of grudges. Ha! I'd only just started dancing for a moment, and you were going: 'Oh dear, Oh dear'. Perhaps you'd prefer to play in the gamelan instead. Why not try it? Ha! Your whole family's the same – never willing to be servants. Oh no! All the way back to your forefathers, none of you have ever been content with your lot!

WIJIL: Hey!

LUH WEDANI: I am serious, clear out of here. I can get hold of twenty-five servants tomorrow. I can get (better than you) just like that.

PANASAR: *(To Wijil.)* You were asking for that.

LUH WEDANI: It's true. Where do you think your ancestors have ever managed to find a peaceful resting place?

WIJIL: Hey, now!

PANASAR: Wow! Just take that in.

LUH WEDANI: Did you think I needed you badly, did you think so?

WIJIL: Oh yes!

PANASAR: Carry on! Carry on!

WIJIL: Well! Brother, I am not going to keep quiet.

PANASAR: Yes.

700 WIJIL: Oh yes! *(He turns to address the audience.)* Ladies and gentlemen, members of this community, I think that you have fallen short in carrying out New Year purification ceremonies. That is why you are being plagued with horrible ogres turning up here. She just keeps on yattering away.

LUH WEDANI: Punta! Hey!

PANASAR: I, M'lady.

LUH WEDANI: I've been called a horrible ogress, d'ya hear! He's slick. He criticizes the whole time. All style and no substance.

PANASAR: Yes! He's usually like that.

LUH WEDANI: He called me an ogress! If I offered to have it off with him, he'd grab the offer soon enough.

PANASAR: *(To Wijil)* Oh dear! It's payback time for saying she was a horrible ogress.

WIJIL: Even if she asked me to have it off with her, it's going too far. After all, she's my sovereign...

LUH WEDANI: *(She reverts to the theme of her being called an ogress.)* Well, it's true the little kiddies reacted just the same, Punta.

PANASAR: What's that?

LUH WEDANI: When I was going past just now.

PANASAR: Indeed.

LUH WEDANI: The children were astonished too. 'Wow! It's past the New Year ceremony.' Even though it's finished (they're talking about me as an ogress).

PANASAR: Is that so?

LUH WEDANI: I'm furious.

PANASAR: ...That little children should be so brazen?

LUH WEDANI: *(She points towards some children standing at the edge of the audience and makes noises, as if telling them off (ngèwèrin.) Ngèk ngok.*

PANASAR: Oh dear! Gecko noises again: 'ngèk ngok'.

LUH WEDANI: I'm pissed off, 'Ta.

PANASAR: Indeed.

WIJIL: Oh.

LUH WEDANI: I'm half dead with rage.

WIJIL: Hey! She's only just lost her temper and already she's half dead.

LUH WEDANI: *(She starts to mimic a schoolteacher.)* Children are not allowed to be naughty.

WIJIL: What! Is this supposed to be anger?

LUH WEDANI: Children must work hard at school.
 WIJIL: Uh! Children must work hard at school?
 PANASAR: Have to be told what to do.
 WIJIL: Oh! Yes, teacher.
 PANASAR: Yes.
 LUH WEDANI: Never offend people.
 WIJIL: Oh.
 LUH WEDANI: Be industrious in helping your father with his work. Be industrious in helping your mother with her work.
 WIJIL: Oh.
 LUH WEDANI: But if your mother and father are working (away at it) together, don't help.
 PANASAR: Oh dear! Listen carefully to this advice. 'Children should be industrious in helping their mother and helping their father, but if mother and father are working (away at it) don't help.' Oh dear!
 LUH WEDANI: What's up? Did I make a mistake?
 WIJIL: You weren't wrong.
 PANASAR: But just don't carry on like that.
 WIJIL: That's right.
 PANASAR: Don't give children lessons that are full of rubbish!
 WIJIL: Yes! (Teach them) what's good, as if (you were starting with) a clean slate.

(Luh Wedani does a comic song, but no words are audible. The Panasar and Wijil stand well back from the proceedings, with the Panasar in front of the drummers in the orchestra.)

WIJIL: Brother, brother, brother. Don't. The drummer is hidden. Move away from there. The drummer can't see, you're in the way. Oi!
 750 PANASAR: Eh?
 WIJIL: Hey! What's it – he's (having to) look over here.
 PANASAR: Heavens! (Anyway) the drummer's got four eyes.
 WIJIL: No, this...
 LUH WEDANI: Don't you want to dance with me? I'm having to dance all alone like this.
 WIJIL: Really, brother.
 LUH WEDANI: Don't just pay attention to the drummer. (Pay attention to me!)
 WIJIL: Brother! If it were any other drummer...
 LUH WEDANI: This is how I dance by myself, like a dog hit by a motor-cycle. *(She starts to swirl around the stage, alternating leaps and spasms.)* Clear out of the way.
 PANASAR: Wow.

(Her dance is so frenetic that she falls and rolls over several times. She then gets up very slowly, as if shaken.)

WIJIL: *(To the Panasar)* Huh! I thought to myself what's that thing rolling around? Geddit?
 LUH WEDANI: Now come and dance with me. *(She proceeds to show Wijil how she wants him to accompany her.)* That's what it's like if I dance by myself. So come and partner me.
 PANASAR: Accompany her.
 WIJIL: Partner her.

PANASAR: Accompany her dancing.

(Wijil starts to dance with her, in the style used in ngibing, dancing with a woman in Jangèr, when the man imitates the movements of the woman and attempts to come as close to her as possible, but without touching.)

WIJIL: This is like following a *barong*.

PANASAR: Oh yes.

WIJIL: I'm accompanying you.

(Wijil breaks off because her movements are too wild to follow.)

PANASAR: Who's going to?

WIJIL: Who's going to accompany her?

LUH WEDANI: Now! Wijil dance with me first.

WIJIL: Yes, Ma'am.

PANASAR: Ha! He's first.

LUH WEDANI: Just so long as there's someone to keep me company.

PANASAR: Huh! So I don't get in the way of the drummer, I'm off.

(He does a majestic sweep from beside the orchestra across the front of the stage, nearly knocking over the microphone with which I was recording the performance.)

WIJIL: Don't kick it (the microphone).

PANASAR: Didn't you know? My feet have eyes.

(In her frenetic dancing she swings her arm down, then up to sweep his cloak (kampuh) aside and seize Wijil's genitals. He staggers back and doubles up, holding his crotch.)

WIJIL: What's this?

LUH WEDANI: What's that?

PANASAR: Oh Lord! It's a touch of his old trouble, it's come back.

LUH WEDANI: Why did he half fall over? I was only dancing with him.

PANASAR: Oh dear! The bloke's got no wind.

WIJIL: Brother!

PANASAR: Oh dear! Danger.

WIJIL: Ow! Brother!

PANASAR: Well he's finished selling rice.

LUH WEDANI: How come?

PANASAR: His weights are broken.

WIJIL: I'm finished. That's as much as I'm dancing.

LUH WEDANI: He only (danced) for a moment and his weights are already bust.

WIJIL: Where is there a hand gesture like that in dance? *(He moves hands in imitation of the movement.)* I really just wanted to dance. *Plak! Gerès!* Oh dear, brother!

LUH WEDANI: *(In disbelief)* Huh! I only hit you lightly. And that caused all this?

PANASAR: You can't dance, can you?

WIJIL: Now you accompany her for a moment, so I can see.

PANASAR: Right, I'll partner her.

WIJIL: (To himself.) The accompanist is ill.
 PANASAR: Ready.
 LUH WEDANI: Ah! At last one with a bit more spunk.

(The Panasar adopts a dramatic pose with arms raised, turns his eyes and head to the extreme right, then brings his head back, and moves his eyes, in five consecutive and sharply delineated steps right round to the other side. He says 'srèt' in time to the first movement and the five 'plaks' at each stage in the serrated return movement.)

800 PANASAR: *Srèt! Plak-Plak-Plak-Plak-Plak.*
 LUH WEDANI: Don't lift your waistcloth, your underpants are torn.
 PANASAR: I only bought these pants yesterday in the shop, and (you say) they...(are torn). Come along.

(Luh Wedani sings again as before, while the Panasar adopts an exaggerated version of a Balinese martial arts (*silat*) posture.)

PANASAR: I'm fully prepared, just like a *silat* expert. I've just got everything in order. (Luh Wedani starts dancing again and advances on him. She tries to push his cloak aside, but he retorts by slapping her hand. She tries again, but this time he aims a high kick at her.) Hey! She just approached and I hit her, 'Tak'. Then she attacked me again and I gave her a karate kick, 'Plak'.

WIJIL: Ha! He managed to find...(a way not to get groped by Luh Wedani).
 PANASAR: (You've got to dance) differently with a stupid person. She just did this with her hand and (I went) like that. (He rehearses his gesture.) A clean knock-out. How I would just (like to) let a pickpocket...(try to take me).

WIJIL: He wanted to dance correctly, but because (she dances like) this...(he was forced to follow suit).

LUH WEDANI: (She uses the Balinese sound for calling a dog.) Com'ere, Com'ere.
 PANASAR: Who's she calling like that?
 LUH WEDANI: Who do you think? The two of you.
 PANASAR: Huh! That's pretty good, 'Com'ere, Com'ere'. She seems to think I'm Rover. It is all too clear that I am a human, I have a human face.

LUH WEDANI: Ah! You can't joke with him. Hey! You're too finicky to be a servant. Do you want to be impudent to me? Look how many members of the orchestra are wearing blue.

PANASAR: Huh?
 LUH WEDANI: Has anyone got the guts to oppose me? (The gamelan was playing quietly. She clapped her hands (which is a signal to stop playing) and they stopped.) 'Plak'! I've only just to do that and they all stop. Did anyone have the guts (to disobey)? See, try and count how many there are.

WIJIL: Oh! They have all stopped. Don't pick up your mallets (again) or you'll get a beating.

(The gamelan starts to play softly again. She claps once more.)

LUH WEDANI: 'Plak'! All I have to do is that and they stop. No one dares (go against me).
 WIJIL: Uh! It's true.

LUH WEDANI: It puzzles me. I just clapped, why did they stop? At home, if you slap someone (on the thigh), they usually get cracking.

PANASAR: Wow! Oh! Does she ever say anything straight?

WIJIL: We just get endless stuff like that.

LUH WEDANI: (*She raises her forefinger.*) This. This is what frightens the players. They're frightened of this.

PANASAR: What are they frightened by?

LUH WEDANI: (*She thrusts her finger into the air several times.*) This. This. This.

PANASAR: Oh! (They're frightened) by your new rings.

LUH WEDANI: No! Here are five fingers. These are The Five Fingers.

WIJIL: Oh! On your hand, is the Five Fingers that people are frightened of?

LUH WEDANI: Its origin lies in The Five Gods.

WIJIL: Brother! Listen, this is turning into a Women's Family Welfare lecture. That's what it is.

PANASAR: (What's) *Pañca*?

WIJIL: Five!

PANASAR: What's *sakti*?

LUH WEDANI: Power.

PANASAR: On what grounds do you call it that?

LUH WEDANI: The Five Powerful Fingers?

WIJIL: The Five Fingers.

LUH WEDANI: Look, were there any players bold (enough to resist it)?

WIJIL: Oh! The Five Powerful Fingers. You just hold them up and the players stop?

PANASAR: They're frightened.

LUH WEDANI: If you look at the foundation of the state, it is the Five Principles (of the Indonesian State) which are powerful.

WIJIL: Oh! The Five Principles are powerful, they constitute the basis of the Indonesian archipelago.

LUH WEDANI: The 30th. September Movement was smashed.

WIJIL: Oh! Lord!

PANASAR: Because the Five Principles triumphed.

850 LUH WEDANI: In our religion you can find the **Five Beliefs**.

WIJIL: Ah! There are **Five Beliefs**. They are the five bases of us being truly religious and are grounded in belief.

PANASAR: They are too.

LUH WEDANI: They are powerful.

WIJIL: Powerful.

LUH WEDANI: **Wrongdoing** is defeated.

WIJIL: **Wrongdoing**. The **Five Pandawa** defeated that too.

LUH WEDANI: The Five Pandawa did indeed.

WIJIL: In each case, it's the same: five.

LUH WEDANI: As long as it's five, it's powerful. South of my place lives Dadong Pañca (Literally: Granny Five)!

PANASAR: Oh dear! Huh! Beautiful! **The Five Beliefs**, The Five Pandawa, then south of my place lives Dadong Pañca!

WIJIL: What about Dadong Pañca?

LUH WEDANI: Hasn't she got arcane powers?

WIJIL: If she comes here, we shall tell her (what you said).

PANASAR: She has got them. I saw her at the crossroads last *kajeng klion*.
 WIJIL: What? Was she making an offering?
 PANASAR: Yes.
 WIJIL: So you know.-
 PANASAR: How did Dadong Pañca's name come to be mentioned? I hope that your (Luh Wedani's) anus will be sucked out (by Dadong Pañca)!
 WIJIL: Ah.
 PANASAR: I mean it.
 LUH WEDANI: The reason is (the number five) brings about power. (*She holds up her right hand, fingers extended.*) These have significance, these five do.
 PANASAR: Do they really have significance?
 WIJIL: What do? What is that?

(*In the following scene she flourishes one finger after another and gives an account of its significance.*)

LUH WEDANI: This is the thumb.
 WIJIL: The Thumb?
 LUH WEDANI: It's a money extractor.
 WIJIL: Indeed?
 LUH WEDANI: This is the way of digging up money, the thumb is. If there isn't a mother at home, the household goes to ruin.
 WIJIL: Uh! Huh! There needs to be a mother; and the thumb is a way of getting money, brother.
 LUH WEDANI: (*She thrusts her thumb under the servants' noses.*) This is a money extractor, this is.
 PANASAR: How on earth?
 LUH WEDANI: Ha! You try going to the bank, if you haven't got a thumb print, will they give you money?
 PANASAR: Ooh! That's so actually. Try going to the bank and if you haven't got a thumb print, you don't get any money.
 WIJIL: It's true. I've also remembered, when our parents used to give us advice in the past: 'My dear, in the future, when you learn about (Balinese) custom, it is **like** a symbol.'
 PANASAR: Yes.
 WIJIL: **Like** a symbol of our religious feeling, our wish to have genuinely good relations with other people. This. (*He holds up his right thumb.*) It's true. Is it not used to greet guests. 'Please, go ahead.' It's true, this is what you use.
 LUH WEDANI: (*She holds up her right thumb, with her fist closed and her left hand under her right wrist bone.*) Like this.
 WIJIL: Indeed! That's so.
 LUH WEDANI: (*She raises the forefinger of her right hand.*) This. Do you know what this is?
 WIJIL: Oh dear! What's this?
 LUH WEDANI: This is the first finger, this is.
 PANASAR: That's right.
 900 LUH WEDANI: It's the forefinger, this is.
 PANASAR: Yes.
 WIJIL: Correct.

- LUH WEDANI: This is used to help the ward head.
 PANASAR: How could that be?
 LUH WEDANI: This helps the village head.
 WIJIL: It must be pretty easy to be a head then. Is that really so?
 LUH WEDANI: This helps the sub-district head.
 WIJIL: Uh! Uh!
 LUH WEDANI: The village meeting hall is finished with this. This is used to help the committee. If this isn't around, the hall doesn't get finished.
 WIJIL: Hey! That's pretty weird.
 LUH WEDANI: The work doesn't get finished.
 WIJIL: Oh! How strange that it takes just one (finger)? I'm damned if I know.
 PANASAR: How can that be?
 LUH WEDANI: This is the strongest, this one.
 WIJIL: Now I'm completely confused.
 LUH WEDANI: Over there, the head is now ordering the members of the ward. (*She points her forefinger sharply in different directions.*) 'Hey! Go and do this task over there. Here, carry that over here.' Why is this used to point? (*She brandishes her fist. Then, while speaking the next sentence she repeats her gestures of indicating but using her fist, which gives little idea of what exactly she is pointing at.*) You see. It's not usually like this. 'Take this and carry it over there.'
- PANASAR: Oh! So that's what she's on about. Of course you use this forefinger to – er – point. Does anyone point like this. (*He imitates Luh Wedani's erratic waving of her fist.*)
- WIJIL: Brother! At last I'm beginning to catch on. (*He raises his right thumb.*) This is the path of proper conduct. This is **like** the direction (we should take). The reason for our living is that, it is an undeniable truth that, while we are alive, we should search for what we take to be the truth. (*He raises his right forefinger.*) This guides our life. Nowadays it's **the government** which has authority.
- PANASAR: All our leaders (who) are right...
 LUH WEDANI: All these have significance. (*She fans out her fingers, then raises only her middle finger (linjong).*) This, do you know what this is?
 WIJIL: Ooh!
 PANASAR: What's that?
 LUH WEDANI: The middle finger. This is the court, this is.
 PANASAR: Uh! Uh!
 LUH WEDANI: This is the judge.
 WIJIL: Oh.
 LUH WEDANI: This is what determines, this is. This shouldn't be bent. (*She holds up her middle finger again and moves it closer to the first, then to the fourth finger.*) If something is right, it must be upheld, if something is wrong, blame should be attributed. (*She then crooked her middle finger. Her next two sentences were followed by gales of laughter, especially from the women in the audience after the first, from both men and women after the second.*) If this is bent, you can't get any work done! Go and try, if your thing is bent, you can't get it to work.
- WIJIL: Brother!

PANASAR: Oh dear! She's right though!
WIJIL: (*He holds up the middle finger of his right hand.*) This ... she turns into a court – meaning what fixes right and wrong. If you take what's known as the **Eight Vows of Action** (including the) **Vow of Punishment**, this is it. What is right should be upheld, what is wrong should be singled out for blame. If this is not adhered to, the world will fall apart.

PANASAR: It must not be allowed to be bent.
WIJIL: It mustn't be bent.
PANASAR: So that it continues to be straight and unbending.
WIJIL: Yes.
PANASAR: But, if everything's always straight and unbending, that can cause problems too.

WIJIL: It's hazardous.
PANASAR: You can't manage to go anywhere.
LUH WEDANI: Ah! You just take everything that way. All you really think about is filth.
950 WIJIL: Hey!
PANASAR: It's true.
WIJIL: You shouldn't... You shouldn't (talk like that).
LUH WEDANI: (*She holds up the fourth finger (lèk) of her right hand.*) This, this, what's this? This, this?

WIJIL: Now! That's the fourth finger.
LUH WEDANI: Yes, that's the fourth finger.
PANASAR: Oh! Is there also (a meaning)?
LUH WEDANI: This is a bank, this is. A bank for storing things, this is.
PANASAR: How come you call it a bank?
LUH WEDANI: It's used as a store. This is.
PANASAR: But how come you call it a bank?
LUH WEDANI: Hey! Try selling unhusked padi in the rice fields...
PANASAR: Yes.
LUH WEDANI: Then buying a ring... You'd obviously put it here. (*She points to her fourth finger.*)

PANASAR: Oh!
LUH WEDANI: (If) you have a gold ring, you put it here. (*She then points to her other fingers.*) People don't put it here.

WIJIL: Huh! Not so, yesterday I saw someone with gold rings on their toes.
LUH WEDANI: Oh. That would be an ice-vendor, that would. Someone with a frozen brain.
WIJIL: Huh! She always wants to be best, she can't lose. (*The first sentence is to himself, the second to Luh Wedani.*) Indeed, it is true.
LUH WEDANI: (*She holds up her little finger.*) This, what's this?
WIJIL: That, what's that?
PANASAR: Yes!
LUH WEDANI: This.
PANASAR: A little finger.
LUH WEDANI: This is the little finger.
PANASAR: Does it also have a use?
LUH WEDANI: Woo! This is the most important of all. This is what makes it possible to...
PANASAR: What's that?

- LUH WEDANI: Clean the whole country, clean the towns, clean the villages, clean the wards. It is this that brings it about.
- PANASAR: That. How can a little finger clean a village?
- LUH WEDANI: That's in the external world. It's different if we're talking about the human body. This is used to clean up your carcass.
- PANASAR: Oh! In the body?
- LUH WEDANI: Try and see if your nose is dirty. (*She holds up her little finger again and imitates cleaning her ears and nose.*) This is used for drilling dirty ears. This is what's used to clean the hole. (*She then tries to stuff her thumb up her nose.*) Now, if you used this to drill out your nose, you'd burst it!
- PANASAR: Oh dear!
- WIJIL: It fits too. If you take it **as a symbol**, it's as if everything in our lives is embodied in **symbols**.
- PANASAR: She is clever at getting things to fit.
- WIJIL: Of course this is the reason that religious **life has its origin in symbols**. The designs of crematory coffins **originate in symbols**. All speech **originates in symbols**. M'lady of course is the descendant of wise people.
- LUH WEDANI: I'm the head of women's family welfare education, that's why we're so advanced.
- WIJIL: Who is?
- LUH WEDANI: Me.
- WIJIL: Is there a family welfare education programme in Nusa?
- LUH WEDANI: Me.
- WIJIL: Is there a '*Flower Planting*' project in Nusa?
- 1000 LUH WEDANI: Me.
- WIJIL: Is there a 'Living Kitchen' programme?
- LUH WEDANI: Me.
- WIJIL: Oh!
- LUH WEDANI: Mo.
- WIJIL: Because...
- PANASAR: Everything.
- WIJIL: If it's (anything good) she says 'Me, Me'. If it's anything bad, it's 'Mo'.
- LUH WEDANI: It's because of him. This creature's an idiot. 'Me-ing' like that.
- PANASAR: What is that?
- LUH WEDANI: It's true. (*She returns to her theme about local economic development.*) You have been told now that this year there is going to be a 'Village Competition'...
- PANASAR: That is correct.
- LUH WEDANI: A 'Living Shop, a 'Living Chemist's', a 'Flower Garden. Now remember those.
- WIJIL: Oh dear!
- LUH WEDANI: (*She then speaks as if delivering a command.*) 'Plant this' I tell you.
- PANASAR: My wife goes almost every day to the village meeting hall.
- LUH WEDANI: There is not a single plant in your house. People have reported you (and) Ma Bigbonce.
- PANASAR: Hey!
- LUH WEDANI: I asked Ma Bigbonce: 'You, why have you come here?' Just like that. "Ma'am, it is like this, Ma'am. I can't manage to plant anything at home.

- Whatever I put in Pa Bigbonce pulls out again.” Everthing she plants, he pulls up. “Oh yes. I stick it in, he pulls it out; I stick it in, he pulls it out.”
- PANASAR: Oh dear! This is over the top. ‘Tut!
- WIJIL: What me?
- PANASAR: How very stupid Ma Bigbonce is to let on about it, to go and report it to her mistress.
- WIJIL: It didn’t occur to her not to blurt out the truth, that’s what’s called a straight person. That’s why you have to be careful talking with a straight person. They don’t know what’s secret, what’s they ought to keep quiet about.
- PANASAR: But it’s actually correct. After planting it, I pulled it out again because I made a mistake.
- WIJIL: How come?
- PANASAR: Usually you’re supposed to plant the root facing downwards. I planted the crown in, brother.
- LUH WEDANI: Hah! You’re a fool. How did you manage that?
- PANASAR: Oh dear!
- WIJIL: When you plant a root vegetable, you should inspect (which side) the shoots (come out) of the root (which is top and which bottom).
- PANASAR: That was what I had in mind. But, after planting it, if you don’t pull it out again, if you carry on – er – and never pull it out, you don’t feel good either.
- LUH WEDANI: By goodness! He does go on.
- WIJIL: Yes, indeed.
- LUH WEDANI: Oh dear! You really are a fool. Do you know that you are supposed to teach her? That the house should be neat, that it ought to be beautiful, that it should all be attractive to look at.
- WIJIL: Brother.
- PANASAR: I really can’t organize my wife. Since, Ma’am, you’ve become the head of Women’s Family Welfare, you can tell my wife what to do.
- WIJIL: Properly it’s your job to tell her.
- LUH WEDANI: I have told her. (*She turns to Wijil.*) On a different subject, your wife, Ma Podge...
- PANASAR: Hey!
- 1050 WIJIL: It’s my turn now. (*The previous sentence is to the Panasar. The next to Luh Wedani.*) That route is barred.
- LUH WEDANI: (*She refers to a previous conversation with Wijil’s wife, as will become apparent.*) It’s true, I’ve told her not to. ‘Don’t put your money on the football pools’ (I told her). So she then went and put it on a lottery instead, or whatever it’s called.
- PANASAR: Did she?
- LUH WEDANI: That’s what happened.
- PANASAR: (*To Luh Wedani.*) Did her husband join in too?
- LUH WEDANI: Man and woman.
- PANASAR: Huh! These are people who live for gambling.
- LUH WEDANI: Ha! Ma Podge asked me.
- WIJIL: What did she ask you?
- LUH WEDANI: “M’lady, I can’t manage to restrain him. I just love it, I bet too.” ‘So, what do you do? Have you ever had any?’ that’s what I said. (*She fails to complete*

her question properly, so opening herself to the reply which follows.) “Oh. No! But my old man has it the whole time, I keep on getting it.”

- PANASAR: Oh dear!
- WIJIL: Huh! She has managed to get right down to basics. Indeed, now we have done with what's wrong, what falls short, please Ma'am tell us about something edifying.
- LUH WEDANI: This is the reason now...
- WIJIL: Yes.
- LUH WEDANI: In the rice fields. Even in the rice fields I get to organize everything.
- WIJIL: Oh!
- LUH WEDANI: Even down to the pests.
- PANASAR: (What about) agriculture?
- LUH WEDANI: Your garden should use intercropping.
- WIJIL: Oh! What is that?
- LUH WEDANI: Multiple husbandry.
- PANASAR: What's Multiple (animal) husbandry?
- WIJIL: Oh! Easy, just get a husband and recycle him.
- LUH WEDANI: You're a certified imbecile.
- WIJIL: Hey!
- LUH WEDANI: In multiple animal husbandry, when you rear chickens, remember to fence the chickens in, don't let them run free, or your neighbours will yell at you.
- WIJIL: Oh!
- LUH WEDANI: Cage your chickens correctly. After you have a chicken cage, underneath the chicken cage, there should be a pigsty. Beside the pigsty, manage to make a pond, so that everything will be useful. Put your chickens there and their shit will be eaten by the pigs.
- WIJIL: Oh!
- LUH WEDANI: When the pigs shit, it will be washed away into the pond.
- PANASAR: The fish will – er – get it.
- LUH WEDANI: The fish will eat it.
- WIJIL: Oh!
- LUH WEDANI: After that, when the fish shit, you can eat it!
- WIJIL: ‘You can eat the fish shit!’ He's supposed to eat shit.
- PANASAR: What!
- WIJIL: So, that's right. And let my shit be eaten by... (Luh Wedani).
- PANASAR: Ah.
- WIJIL: Now, let's not go that route. I propose the motion that under the pigsty...
- LUH WEDANI: Right.
- WIJIL: Under the pigsty, there are fish, the chicken shit is eaten by the pigs, the pig shit is eaten by the fish. I beg to move that under the pond there should be a frying pan.
- 1101 LUH WEDANI: What are you on about?
- WIJIL: So that there is only one lot of work. Then you can fry the meat straight away. It's too... (neat and tidy).
- LUH WEDANI: You're really a prize idiot. That's called Multiple Animal Husbandry.
- PANASAR: Oh.
- LUH WEDANI: Now there is Multiple Plant Cropping.
- PANASAR: Is there anything else about horticulture?

- LUH WEDANI: If you own coconut palms...
- PANASAR: Yes.
- LUH WEDANI: Below them you should put – now what's appropriate? – if you plant cloves...
- PANASAR: You should put in sweet potatoes.
- LUH WEDANI: Keep on hoeing it, the sweet potato. If you plant maize, put in sweet potato. Then you can harvest maize, and harvest sweet potato.
- WIJIL: Oh! That's what goes well together.
- LUH WEDANI: Don't plant one here, one there.
- PANASAR: Below the coconut palms, put in root crops, beside the root crops put in maize.
- WIJIL: Yes.
- PANASAR: Beside the maize put in monkeys!
- WIJIL: Oh! That's wrong! Beside the maize plants, rear chickens.
- PANASAR: Wow!
- LUH WEDANI: The chickens have to be caged. I have organized everything. If you plant vanilla, the way people do now...
- PANASAR: Indeed.
- LUH WEDANI: It's a natural non-mineral gas export.
- PANASAR: That is correct.
- LUH WEDANI: Plant it in straight lines and in between put in *salaks*.
- PANASAR: Oh dear! Yes. That's ripe, that is.
- WIJIL: Ah.
- PANASAR: 'Put *salaks* in (between) the vanilla.' So that when you harvest vanilla, you get caught by *salak* thorns!
- WIJIL: It's true.
- PANASAR: If our esteemed agricultural engineer is in charge, somehow it always lands up being about things like that.
- WIJIL: No, Brother. Don't take it that way. Try thinking about it carefully. There's some truth in what she says. Because these days there's not enough land to go around, it has to be used as best possible. It's true too, don't take it the wrong way.
- LUH WEDANI: What an idiot!
- WIJIL: It's true, Brother, I have managed that before now...
- PANASAR: Oh yes! What Ma'am has to tell us is too clever (for me to understand).
- WIJIL: Carry on, carry on. What else is there?
- LUH WEDANI: (*She sings her next three lines.*) **My happiness overflows.**
- WIJIL: Ah.
- LUH WEDANI: I am happy. Why am I so happy?
- WIJIL: My dear fellow.
- LUH WEDANI: My husband adores me.
- WIJIL: Oh dear!
- PANASAR: And why precisely should that be so?
- WIJIL: Ah.
- LUH WEDANI: (*Suddenly angry*) Because your gob just stinks of carbide! How come?
- PANASAR: Oh dear! It seems it's become a ripening pit for bananas.
- 1150 WIJIL: Brother. She finds fault with everything we say.

- LUH WEDANI: My husband and I think the same way, care for each other and can settle our differences harmoniously.
- PANASAR: With your husband.
- LUH WEDANI: Long ago my parents gave me advice.
- PANASAR: Indeed.
- WIJIL: Indeed. What was it?
- LUH WEDANI: 'My beautiful lady...'
- WIJIL: (*Wijil steps in to say what she should have.*) 'Little one, beautiful little one...'
- LUH WEDANI: 'If, in the future...'
- WIJIL: 'Supposing that it should happen...'
- LUH WEDANI: 'Someone wishes to take My Lady (in marriage)...'
- WIJIL: 'Uses you...(as a wife),'
- LUH WEDANI: 'My Lady should respect her husband...'
- WIJIL: Ah!
- LUH WEDANI: 'If you don't respect your husband, if you stand up to him...'
- PANASAR: Right.
- LUH WEDANI: 'When you come to die, you will go to the lowest pit in hell and you will be reborn as a worm.'
- WIJIL: Oh dear!
- PANASAR: Indeed!
- WIJIL: (*He sings*) **Because this person is also excellent. The reason is this...** So, when you have become a full human being, you should not act arbitrarily, overbearingly and without due reflection arbitrarily or act senselessly. So, when you have become a full human being...
- PANASAR: Lord! Ma'am (you should go along with this).
- WIJIL: Oh! That's right.
- PANASAR: We should believe this as what our forebears have pronounced. We would not dare to disagree.
- LUH WEDANI: This is the reason that I respect my husband; my husband also respects me too. As for you, your wife (should) respect you and you respect your wife.
- PANASAR: Indeed. I hope it will turn out like that.
- WIJIL: Of course, of course.
- PANASAR: For a long time we have just fought.
- LUH WEDANI: Don't argue with one another. If you get money coming, say a thousand, give it to your wife to save. If you get two thousand, give it to your wife to save.
- PANASAR: I have – er – given it...
- WIJIL: Oops!
- LUH WEDANI: Don't use up (whatever you get) by yourself. Women like saving. You try going for a week without ever depositing your thing!
- PANASAR: Hah! I'm deliberately going to deposit the profits I made from selling statues, and save half the money... (*He breaks off because he suddenly realizes the second possible interpretation of what Luh Wedani said.*) Hey! Now that's different, a whole week without depositing!
- WIJIL: Its' true too, Brother.
- PANASAR: Oh dear!
- WIJIL: People are like that.
- LUH WEDANI: We haven't yet finished chatting, (but) I think my beloved husband is arisiiiiing.

WIJIL: That's why... *(His words are interrupted by Sri Aji Palaka singing off-stage.)*
 SRI AJI PALAKA: *(To Luh Wedani, who dashes headlong for the curtain.)* I am quickly approaching...
 PANASAR: Hey! Why the rush? Heavens!
 WIJIL: Where's the priest got to? She's careering all over the place by herself.
 LUH WEDANI: You're a fool! I'm so graceful. Can't you see? I'm sooo graceful.
 WIJIL: Oh dear! Indeed so!
 1200 SRI AJI PALAKA: I wonder who is bantering out there?

(Sri Aji Palaka enters)

PANASAR: Who does Your Lordship think it is? It is your lady wife, who is like the full moon.
 LUH WEDANI: Wow! My dear chap, I'm gob-smacked.
 WIJIL: Don't say gob-smacked', it's 'AST-ON-ISH-ED'. *(He pronounces the word carefully and loudly.)*
 LUH WEDANI: Among the aristocracy it's 'gob-smacked'. Only among the common people is it 'astonished'.
 WIJIL: Heavens!
 PANASAR: She's got it together. 'Gob-smacked' indeed!
 WIJIL: That's worth ninety percent.
 LUH WEDANI: *(She sings and makes as if to collapse.)* Oh, I'm going to collapse...
 PANASAR: *(He imitates Luh Wedani's gestures and intonation.)* Oh! 'I think I'm going to faint.' Just like that, Oh dear!
 LUH WEDANI: How come you have just **arrived**?
 PANASAR: *(He tells her off (ngèwèrin) for her improper style of address to the prince, by spelling out what she should have said.)* 'I have come to pay homage.' (Noble) Sugriwa is about to present himself before **Lord Rama**.
 LUH WEDANI: I'll bash your brains out. *(She promptly starts to imitate the sound of a monkey and dance with her hands waving above her head.)*
 WIJIL: Hey! Now she's putting in grunts! She's up to her tricks again.
 LUH WEDANI: What do you think it is? Ballet?
 WIJIL: *(He realizes that Luh Wedani is now really angry and tells the Panasar to keep quiet.)* Belt up you.
 PANASAR: *(This is a private conversation between the Panasar and Wijil.)* She's over the top in paying her respects like that. Oh, no! Shouldn't it be like Sugriwa? '**Certainly, Sugriwa should be forgiven.**' Oh dear! It would be better (to speak respectfully) like that.
 LUH WEDANI: I shall wait until... *(She suddenly starts to scratch her torso furiously, as if she had just been bitten by mosquitoes.)* I'm being attacked, attacked, attacked!

(Luh Wedani turns her back on the audience, bends forward and very publicly scratches her behind.)

PANASAR: Oh dear! I feel sick. Have you ever heard of breaking off, while paying respects 'I shall wait until...'?
 SRI AJI PALAKA: *(He sings, but the words are drowned by the orchestra.)*

(Luh Wedani continues scratching. She then raises the prince's cloak, takes a good look underneath, then farts loudly.)

PANASAR: Hey! Hey! Don't! Keep still. Keep still.
WIJIL: You're quite right, Brother.

(Luh Wedani starts to walk backwards across the stage with arms outstretched, farting intermittently. Wijil, who is facing the other way, does not see her at first.)

PANASAR: Danger!
WIJIL: What? What's the danger?
PANASAR: This is fine behaviour, walking backwards. Only in a tourist area would an arse go 'please'!
WIJIL: How's that?
PANASAR: 'Please'. Like that. She blew it into my face.
SRI AJI PALAKA: You are too thoughtless towards your servants.
WIJIL: It's true, she is too thoughtless.
PANASAR: Yes.
WIJIL: Where are her manners? *(He addresses the prince.)* Surely her servants will be cared for now.

(Luh Wedani dances round the floor, staggering (masrandang-masrèndèng) with her arms stretched out and threatens to go off the stage or crash into the prince and servants. Each time she overshoots, so the latter try to guide her back onto course.)

PANASAR: Hey! Hey! West, west, west! Oh! North, north, north! Oh!
WIJIL: East, east, east!
PANASAR: Up, up, up. Down, down, down. This is beautiful, it's like tuning – er – like tuning a what d'ya call it (a television set)?
WIJIL: Like playing computer games.
PANASAR: Like a robot.
SRI AJI PALAKA: Who has creamy white skin?
PANASAR: 'My dear, who has creamy white skin?'
LUH WEDANI: That's me.
WIJIL: Indeed.
SRI AJI PALAKA: Who has a slender waist?

(Wijil imitates Luh Wedani's dance and he feels out to take her hand (ngusudin) to guide her. But she sweeps him in front of her.)

PANASAR: 'She's creamy white.' Ha! The conductor's driving the bus.
SRI AJI PALAKA: Her face is perfectly formed.

(Sri Aji Palaka takes Luh Wedani (who is far larger than he) by the arm. She turns her face up towards him and leaves her mouth hanging open (ngaang). Then she starts to open and close it (kemuk-kemuk) like a fish.)

- PANASAR: Hey! I wonder what's this? Why's she doing that? Someone who has been caressed by her husband can do better than that. Don't behave like a fish gobbling fish food.
- 1250 SRI AJI PALAKA: Who has small plump breasts?
- PANASAR: (*He sings*) 'Whoever is it who has small plump breasts?' (*He reverts to speaking.*) Hold on! There's nothing there! What plump breasts? She's as flat as a pancake!
- LUH WEDANI: Huh! You idiot! That ain't so. They might look flat now. That's because someone spent all last night sucking them dry. Look!
- PANASAR: Hey! What do you think they are? Do you think your breasts are rice cakes?
- SRI AJI PALAKA: Who has luxuriant hair?
- LUH WEDANI: Yes! Did you hear, Punta? Wheee! Did you hear that?
- PANASAR: Indeed.
- LUH WEDANI: My husband is astonished. Who is this pretty girl with the two plaits?
- PANASAR: Indeed. Oh dear! 'Who is the pretty girl with two plaits?' Oh! It's supposed to be you. That's what took me by surprise.
- SRI AJI PALAKA: Like clouds promising gentle rain.
- PANASAR: Like clouds full of rain.
- LUH WEDANI: Husband, husband! Don't flatter me like that. If someone hears, I shall be embarrassed – geddit?
- PANASAR: Oh dear! That's just like an owl calling out that someone's pregnant.
- LUH WEDANI: Punta! Hey!
- PANASAR: It is I.
- LUH WEDANI: Punta! Hey! When you get home, do you compliment your wife?
- PANASAR: I have never complimented my wife.
- LUH WEDANI: Huh! So that's how it is. Is that how you are with your wife? So every time you return home, your wife puts on a face like an eel trap and pouts her mouth, she does. Hah! Her sarong is filthy dirty, her sash is torn, she's bra-less. And what do you do about it? Ha! Punta, Ha!
- PANASAR: As to Ma'am, what (do you think)?
- LUH WEDANI: As for men...
- PANASAR: Yes?
- LUH WEDANI: They like taking mistresses...
- PANASAR: Hey!
- LUH WEDANI: The men are not to blame, they aren't.
- PANASAR: Who is at fault then?
- LUH WEDANI: The woman's to blame.
- PANASAR: How come?
- LUH WEDANI: If she doesn't know how to look after her husband properly at home, isn't he going to go off to the neighbours for a tasty little something? As for me, I know how to look after my husband.
- PANASAR: Oh!
- LUH WEDANI: If he is still in the village square...
- PANASAR: What then?
- LUH WEDANI: At home, I already have a grin on my face.
- PANASAR: Huh! That's overdoing it. Your husband is still in the village square and Ma'am is already smiling in the palace. Well? If I had a wife like that and I was in the market, still in the market (I mean), and my wife was already

- smiling at home, people would start crowding around (and asking) 'when did you get driven mad?' Oh no! That's what would happen.
- LUH WEDANI: You just don't think. Your wife should look after you properly, don't you realize?
- PANASAR: Oh! Is that how to serve your noble husband?
- LUH WEDANI: That's it. Doesn't he appreciate me? I know how (to look after him), I do.
- PANASAR: Huh!
- LUH WEDANI: As soon as I have got up in the morning, (I serve him) coffee with milk, a soft boiled egg with white pepper.
- PANASAR: Oh! That's a complete recipe to include white pepper. That is in the morning?
- 1300 LUH WEDANI: That's in the morning. When I was engaged... did you know me when I was still a young woman?
- PANASAR: Why?
- LUH WEDANI: It's just that my face has always been like this.
- WIJIL: Like what?
- LUH WEDANI: Just wobbly.
- WIJIL: Hah!
- LUH WEDANI: If I did not fulfil the specifications no one would have wanted to take me. I wouldn't have looked for a man. Do you know what the first requirement is?
- WIJIL: Indeed.
- LUH WEDANI: Submit a letter of request!
- WIJIL: Huh!
- LUH WEDANI: Second: be prepared to submit to a trial period of three months.
- PANASAR: It's very severe to apply for a job with the condition that one must submit to a trial period of three months.
- LUH WEDANI: Be prepared to take up any possible position.
- PANASAR: Carry on.
- LUH WEDANI: Do you know what's 'be prepared to take up any possible position'? Did you think it was anywhere in the archipelago?
- Panasar: Doesn't it mean anywhere in the archipelago?
- LUH WEDANI: No.
- PANASAR: What then?
- LUH WEDANI: 'Be prepared to take up any possible position' means: 'on the right, on the left, on top or underneath.'
- PANASAR: Oh dear! I thought it was to agree to go wherever one was posted.
- LUH WEDANI: Did you know that men these days are different?
- PANASAR: How so?
- LUH WEDANI: Men, of course, say one thing but think another. If they see a small child in the street, they think of their children back home.
- WIJIL: Oh! And so?
- LUH WEDANI: If they meet a pretty girl in the street, they forget they have a wife at home.
- PANASAR: Huh! Don't imagine there aren't exceptions to that one.
- LUH WEDANI: That's why when I was looking for a man, I asked him: 'My dear, do you love me, my dear? What kind of love is it, my dear?' Do you know what modern love is?
- PANASAR: No. What's that?
- LUH WEDANI: In the morning he meets her...

PANASAR: Yes.
 LUH WEDANI: At midday he sweet-talks her, that night he creeps (into her bedroom).
 PANASAR: Oh dear! Where on earth did you get such a ragbag of formulae? 'Modern love in the morning!'
 LUH WEDANI: There's guerrilla love, just so you know.
 PANASAR: What's that?
 LUH WEDANI: Guerrilla love.
 PANASAR: What's that?
 LUH WEDANI: At night you shoot your load, in the morning you run off.
 PANASAR: Oh dear! It's true too.
 LUH WEDANI: If it's me and my husband, then it's nail love, I wouldn't go along with (anything else).
 PANASAR: Oh! What's nail love, Ma'am?
 LUH WEDANI: Don't you know what nail love is?
 1350 PANASAR: I don't.
 LUH WEDANI: Nail love: even if it's cut, it constantly grows back again.
 PANASAR: Yes! That's how it should be.
 SRI AJI PALAKA: She is truly the only one I compliment...

(The rest of the prince's song is lost, because he touches her gently on the upper arm from behind. She slaps him playfully (nampokang) on the arm and pushes him away coquettishly (ngambul akidik).)

PANASAR: *(To Luh Wedani)* Don't do that.
 WIJIL: Oh dear! All your subjects will laugh at you.

(Luh Wedani sweeps majestically round the stage. During this Wijil exits.)

LUH WEDANI: I'm stylish, look.
 PANASAR: That's right. You start with a dance, take it too far, get taken to the loony bin.
 LUH WEDANI: You're an idiot.
 SRI AJI PALAKA: This is of course what is most important in the world as it is nowadays.
 PANASAR: It is just as if the Goddess Sri were incarnate in M'lady.
 LUH WEDANI: Do you know what makes me like Sri?
 PANASAR: What does?
 LUH WEDANI: I am so very happy. For a long time my husband has been everywhere praying (until they had a child).
 PANASAR: Yes.
 LUH WEDANI: (He had) exhausted all the temples.

(The curtain at the back suddenly starts to jerk about. It is Luh Wedani's father, the village head of Nusa (Bendésa Nusa).)

PANASAR: Oh dear! I think that it is...
(Her father enters. He is a very old man, bent slightly over and vainly trying to get the mortar of his betel-nut pounder into its slot.)

LUH WEDANI: *(She sings in the metre Ginada)* Oh! I apologize father.

- PANASAR: Heavens! He really is old!
- LUH WEDANI: Father. What's all this about then? Coming out now you're old, I told you to stay at home.
- PASEK BENDÉSA: *(He misses his betel-nut pounder yet again.)* Good Lord!
- LUH WEDANI: Hey! Father. Hey! You're missing it, you're missing it. You keep on missing.
- PANASAR: Oh dear!
- PASEK BENDÉSA: Little one! I am old, aren't I? But it's still proper for me to come and pay my respects.
- PANASAR: Come on give him somewhere to sit down.
- LUH WEDANI: Yes! Sitdown, sitdown, sitdown, sitdown.
- PASEK BENDÉSA: Oh dear!
- PANASAR: He really is an old man.
- PASEK BENDÉSA: Don't take what I say amiss.
- PANASAR: *(Referring to the Bendésa continually missing his betel-nut pounder.)* Why can't you get it straight at all? Ha!
- LUH WEDANI: Hey! Hey! That's the hole, look for the hole!
- PASEK BENDÉSA: Little one! Although you've married and became a lady of the court, you shouldn't snap at your old father like that. Now I am old I sometimes miss the target. In the past, when I was still strong, I had the necessary to produce you. I was firm and I never missed.
- LUH WEDANI: Stop pounding away, you keep on missing, keep still.
- PASEK BENDÉSA: Little one. If I'm not allowed to pound away... My friend!
- PANASAR: What?
- PASEK BENDÉSA: If I can't pound away three times a day, I don't feel good.
- PANASAR: Indeed. That is so. The habit of chewing betel makes your teeth strong.
- PASEK BENDÉSA: *(He addresses the king.)* Your old retainer begs your indulgence. I, the village head here in Nusa, am old, but only in years. I have been full of awe to see how my noble Lord has governed, together with my daughter, whom you have elevated.
(He seeks implicit affirmation from the Panasar) Is that not so), my friend? I have heard news that your revered Majesty **who rules the country** are to fulfil your vow, **because** you have received a gift from the God in the Bat Cave. What are your actual plans? Should you be bantering with one another like this? Should you be playing around like this? It is time for the temple festival. Are you going to complete the task by fooling around with each other? It is important that this old man...
- PANASAR: Good Lord! You are quite right to mention this. My Lord, your minister has a reminder for you.
- 1401 SRI AJI PALAKA: This is just the preamble.
- PANASAR: Oh dear!
- PASEK BENDÉSA: What? What?
- PANASAR: *(He paraphrases (ngartiang) the prince's previous words.)* 'Do not draw the wrong impression from my relaxing here with my wife. You say we are just bantering, but that is not so. I have given due thought to the matter of paying off my debt, because I have succeeded in begetting an heir.'
- SRI AJI PALAKA: **Because** everything has been prepared.

- LUH WEDANI: Father, do not be sad. Everything is in order, I've done it all. What's more, I've planned it down to the last detail.
- PASEK BENDÉSA: **I understand now I have heard what (the prince) said**, my friend. (*Then to the prince.*) I beg your indulgence, do not let your anger rise, my honourable Lord. I am old only in years. If these years (of experience) are worth anything, may I **be bold enough to indicate to you**,
- PANASAR: That seems fitting.
- PASEK BENDÉSA: But only **humans are engulfed by passion and ignorance**. If they were enveloped in **goodness** that would be fine, so that they are not irrevocably overwhelmed by **desire and sloth** and forget their worship. People just say that they will do the work, but nothing gets done. Now, if **my turn** to help has come, if it is time to press ahead, I shall go and ask for assistance from my kith and kin.
- PANASAR: Yes!
- PASEK BENDÉSA: All your subjects in Nusa should come and perform service.
- PANASAR: So that they may also participate **while it is the right moment to complete the fulfilment of the vow**.
- PASEK BENDÉSA: Right. We should get on with the festival in Pura Dalem Mengwi.
- PANASAR: Indeed! It so happens that the temple festival is on now. My Lord will also be there.
- LUH WEDANI: Father. Do go to the palace and have a coffee. Don't go wandering off, and don't keep on begging pardon.
- PASEK BENDÉSA: I feel so happy that my daughter has married (so well). I'll just go to the palace where they're making coffee.
- PANASAR: Right. Stay there, don't...(go wandering about).
- SRI AJI PALAKA: I shall treat you as an advisor for this occasion.
- LUH WEDANI: Did you hear, father?
- PANASAR: You are to be regarded as an elder. (*He then paraphrases the last words of the prince.*) 'I ask your help to ensure that my act of worship is successful.'
- SRI AJI PALAKA: You should advise me of my every mistake.
- PASEK BENDÉSA: I beg your indulgence, I beg your indulgence! (I feel as if I had been) sprinkled with the elixir of eternal life. I beg your indulgence. I, the village head of Nusa, shall be **the thread which ties peoples' thoughts to the completion of what is required**, I crave your forgiveness. Whatever there is of **me** – what is it called – my very being, there is nothing I do not offer in devotion to your most revered Majesty.
- PANASAR: Yes! That is how it should be.
- PASEK BENDÉSA: Come on, my friend, let us prove that we can do the work.
- PANASAR: Indeed.
- PASEK BENDÉSA: So that there is **no ground for falling short**.
- SRI AJI PALAKA: (*To the Bendésa*) If that is so, I invite you to accompany me in carrying out the work.
- PASEK BENDÉSA: Indeed. (*To the Panasar*) Let us get a move on, my friend.
- PANASAR: Yes, indeed.
- PASEK BENDÉSA: I shall round up my kith and kin, all the Pasek Bendésa.
- PANASAR: Let's go, let's go.
- 1450 SRI AJI PALAKA: (*To Luh Wedani.*) My dear, no one but I (am responsible). Had I not been warned by your father (I might have forgotten).

LUH WEDANI: Just so, just so. It is useful that my father can tell everyone who should come to perform service at the temple.

PANASAR: Indeed. I shall instruct your subjects now to follow (your orders) in carrying out the work.

SRI AJI PALAKA: *(To Luh Wedani.)* My dear. Organize all the women.

PANASAR: 'Ma'am, all the women are to be organized.'

SRI AJI PALAKA: Minister, all the work force should get ready.

(SRI AJI PALAKA, Luh Wedani and the Pasek Bendésa exeunt. Almost immediately after an old villager (Banjar Tua) enters.)

OLD VILLAGER: *(He sings and splutters inaudibly behind his mask.)*

PANASAR: Hey! Look, a corpse has turned up!

OLD VILLAGER: *(He continues to make strange spluttering noises.)*

PANASAR: Hey! *(The Panasar imitates the odd noises the old man is making.)* Mèh, Mèh! Oh dear! His exhaust pipe is bust, er... What is it? What is it? O.K., O.K.

OLD VILLAGER: How come you haven't told me (about the ceremony)? *(The electric lights flicker.)* Ooh!

PANASAR: Why the 'Ooh!'?

OLD VILLAGER: What was that lightning just now?

PANASAR: Huh! It just flashed and he was startled.

OLD VILLAGER: What was it that flashed? Oh dear! Oh dear!

PANASAR: Why are you upset?

OLD VILLAGER: I have nothing to offer at all now.

PANASAR: Oh! (Of course not) because it is the day of the festival now.

OLD VILLAGER: Also it is very different, now that for the first time they have a son.

PANASAR: Right And so what do you reckon now?

OLD VILLAGER: I thought, didn't I, if they didn't have a son for instance, I would offer myself, my body, to the court, that was it.

PANASAR: Huh! This is a confused bloke, a simple-minded farmer offering himself to the court as a son!

OLD VILLAGER: Has the ceremony begun yet, Wayan?

PANASAR: Yes.

OLD VILLAGER: I wouldn't want it thought that I, as his subject, did not appreciate our master's beneficence.

PANASAR: Yes! That's how it should be.

OLD VILLAGER: Oh dear! Wayan.

PANASAR: Uh!

(The old villager coughs like a person just before they die.)

PANASAR: Oh, No! He's died! *(He begins chanting a kakawin for the dead.)*
**'Now the time had come for him to die,
 He was a brave warrior who fought in battle.
 Let us speak now of Wirata...'**

Hey! His brain has started working again! He should get a move on and die. What is it? Do you think you can help with the work? (*The old villager starts is racked with coughing.*) Oh dear!

OLD VILLAGER: That's so, my friend. I shall die in due course.

PANASAR: Huh! Of course, as humans are born, so they must die. Isn't that so?

OLD VILLAGER: How is the ceremony going? The main thing is that I am going to help.

PANASAR: Huh! They've already got the offerings organized in the temple.

OLD VILLAGER: The village elder is still to come. I'm off to help.

PANASAR: Right! (*To the old villager.*) Call the elder so that he can take part in witnessing the payment of the vow. Right now! (*The old villager exits wagging his bottom as he goes.*) I must say, he has a lot of style for an ailing man. He can still manage to get off home. Huh! Wagging his arse around, indeed.

(*Enter the Village Elder (Klian Désa Nusa). He is wearing a dark reddish-brown mask with brilliant white moustache and eyebrows and speaks with a croaking voice.*)

VILLAGE ELDER: (*He sings in kakawin style*) **I shall tell about the Lord's descendants...**

PANASAR: Oh dear! This bloke's putting it on. Huh! What a face! Huh! (He moves) like a young man, but his moustache has gone grey, his eyebrows have gone grey. It's what you call a gay dog who's past it.

VILLAGE ELDER: Who are you talking about, Wayan?

PANASAR: Heavens!

1500 VILLAGE ELDER: It's just me who has turned up here, there's no one else. Uh! I'm going to sit down first.

(*No sooner has the village elder sat down that he starts a curious shuffling movement till he is very close indeed to the Panasar.*)

PANASAR: It's bloody hard to keep this bloke company! Huh! (*He starts to mimic (ngojaang) the village elder's words and gestures insultingly (nyacad). The village elder sits with his knee raised and his arm bent around it.*) "Here 'Yan," Huh! "Just turned up 'Yan." Hey! You could use a few manners. Don't lift your knee up like that! What is it? What do you want to talk about?

VILLAGE ELDER: (*As he talks he proceeds to shuffle along in a sitting posture and pursues the Panasar round the stage.*) Don't you remember me. I haven't seen you for ages. What's the news here? It's been a long time, how many years do you think it's been, that we have been serving His Majesty here in Nusa?

PANASAR: Ah! Oh dear! I'm being pursued all over the place, it's breaking me up (trying to) talk to a bloke like this.

VILLAGE ELDER: Can't you remember me? Can't you?

PANASAR: What do you want then? You're just following...(me about).

VILLAGE ELDER: Hey! Don't be familiar with me.

PANASAR: Oops! Who are you anyway?

VILLAGE ELDER: I'm a Dukuh from Sakènan.

PANASAR: Oh!

VILLAGE ELDER: My relatives live in Pecatu, by Uluwatu, in Kedongan. The reason I have relations in Paguyungan is that...

PANASAR: Oh! You were from Sakènan originally?
 VILLAGE ELDER: I used to be. The reason that there is a realm in Jimbaran stems from my inviting his Highness, Batu Putih, to rule in Jimbaran.
 PANASAR: Oh! They you moved to Nusa?
 VILLAGE ELDER: I came to stay in Nusa. That's the reason that my face is sunburned, I only had stones to fill my guts.

(The klian continues to edge the PANASAR around the floor until he is trapped in the corner of the stage.)

PANASAR: Ah! Stay put, will you! Just keep still. You keep on doing that to me, you've got me in a corner. Enough of that. What really makes yer do this?
 VILLAGE ELDER: You're being familiar again.
 PANASAR: Oh! Hell! I forgot. It's because it's so seldom (we meet).
 VILLAGE ELDER: Don't you get it? The reason I was just like that is that the youth of today are different from youth in the past.
 PANASAR: Oh! Different now from in the past?
 VILLAGE ELDER: I'm getting on in age.
 PANASAR: How old are you?
 VILLAGE ELDER: Ninety.
 PANASAR: Wow!
 VILLAGE ELDER: Minus.
 PANASAR: What's the 'minus'?
 VILLAGE ELDER: Minus fifteen.
 PANASAR: Oh, no!
 VILLAGE ELDER: But as for strength, I can still take you on.
 PANASAR: Ah. So you're still fit.
 VILLAGE ELDER: I'm still fit.
 PANASAR: Yes! This is how old people used to be, (when) the food was full of goodness. In the morning to the rice fields to hoe and eat all sorts of fresh leaves.
 VILLAGE ELDER: Hah! Wasn't it delicious?
 PANASAR: We very rarely ate meat.
 VILLAGE ELDER: We very rarely ate meat, (we were like people) fasting. When I used to go off wandering, a shortage of food didn't matter.
 PANASAR: Ah!
 VILLAGE ELDER: If I got to go travelling around villages, (although) there was little food (I was still happy).
 PANASAR: What did you eat, vegetables? Was there much to eat?
 VILLAGE ELDER: We were never short of rice or meat.
 1550 PANASAR: How did you go short then?
 VILLAGE ELDER: Properly (we should have been fed) at nine o'clock, but it came at seven!
 PANASAR: Ha!
 VILLAGE ELDER: Above all, what were we talking about?
 PANASAR: Huh! What's that? What's that?
 VILLAGE ELDER: I was ordered (to present myself) by His Majesty.
 PANASAR: Ah yes.

- VILLAGE ELDER: It is Dukuh, of course, who underpin the work, that's our family's task. Now, about going to fulfil the vow...
- PANASAR: Ah! What you say is most (appropriate).
- VILLAGE ELDER: It's important His Majesty does not forget.
- PANASAR: Ah! About his earlier promise.
- VILLAGE ELDER: (He had) exhausted the temples in Nusa, including Sakènan, including Pulaki. He had prayed everywhere, as far as all the temples of the *Dang Kahyangan*.
- PANASAR: Aha!
- VILLAGE ELDER: All at once (he received a divine gift) close to his own palace at Pura Gua Lawah where he had asked for a wish to be granted. Now there is a son who one might say is now quite big. If you look for the equivalent in Balinese years, he is five years old. (*He starts once again to nudge up to the Panasar who backs off.*) Ha! Ha! Ha! I feel really glad that there is someone to succeed to the throne of Nusa in the future, that's how I feel.
- PANASAR: It's bloody difficult talking to someone like this. He just doesn't know how to sit still.
- VILLAGE ELDER: My friend. Don't you know what it's like to be full of energy?
- PANASAR: Oh! That's because you have lots of energy, is it?
- VILLAGE ELDER: I might be old, but I'm (still) energetic like this.
- PANASAR: Don't put me on a par with you. I'm worn out.
- VILLAGE ELDER: That's true enough! Sit down then.
- PANASAR: And after that?
- VILLAGE ELDER: The High Priest has started performing the service; you (as a) servant, have you presented yourself there?
- PANASAR: Oh! Has he mounted (his dais)?
- VILLAGE ELDER: He has ascended into the *Balé Pawédan*.
- PANASAR: Ah!
- VILLAGE ELDER: Now I can only pray that everything (goes well), while they are performing the ceremony.
- PANASAR: Yes.
- VILLAGE ELDER: Now there's been an ordinance from the Department of Religious Affairs. You and I, (everyone in) the congregation, shouldn't wander around inside, or even outside, while the ceremony is taking place in the royal palace temple.
- PANASAR: Oh!
- VILLAGE ELDER: Isn't that right?
- PANASAR: There have been guidelines (to that effect) from the organizers (of the ceremony).
- VILLAGE ELDER: Are there guidelines?
- PANASAR: There's an order that we should be ready to set to work hard.
- VILLAGE ELDER: What's more the whole of Nusa took an active part in the rite of *Pañca Wali Krama* for invisible beings, so all would be well.
- PANASAR: Oh!
- VILLAGE ELDER: **Because** the date is approaching full moon (of the tenth month), it's time for (the rite of) *All the Gods Descend*, so that your thoughts feel good.
- PANASAR: Oh yes!

- VILLAGE ELDER: That is why His Majesty is fulfilling his promise now. It's a suitable opportunity.
- PANASAR: Oh! The High Priest has indeed mounted his dais.
- VILLAGE ELDER: He has.
- PANASAR: Ooh!
- VILLAGE ELDER: That's why you should get going for the palace temple and go into – what's its name – the court.
- 1601 PANASAR: To witness the ceremony now.
- VILLAGE ELDER: And put our hands together (in prayer).
- PANASAR: Yes!
- VILLAGE ELDER: **The path of devotion, the path of action.**
- PANASAR: Yes!
- VILLAGE ELDER: Come on, let's get to work.
- PANASAR: Let's go, hurry up.
- VILLAGE ELDER: But there is still this: should my friend or I have said anything which is overdone or which is inadequate.
- PANASAR: That's so.
- VILLAGE ELDER: Don't take (what has been said) too harshly.
- PANASAR: Ah yes!
- VILLAGE ELDER: Above all, His Majesty, has made the gift (of this play) to complete the fulfilment of his vow to His Reverence in the temple of Duur Bingin.
- PANASAR: Above all the debt should not be listed in the beyond.
- VILLAGE ELDER: So that, if you stub your foot in the street tomorrow – Heavens! – (do not say) I wonder if (my offering) was inadequate. Do not wonder whether (too small a) religious ceremony is the cause (of the problem).
- PANASAR: Let's go now.
- VILLAGE ELDER: Come on and arrange to tell the Lords, Ladies and Gentlemen (i.e. the audience, to prepare to worship). Come on, so we aren't late
- PANASAR: *(He sings part of a kakawin.)* **Oü . I offer homage to God and may it be witnessed by The Wise Ones in the Three Worlds.**
- VILLAGE ELDER: It's (already) crowded inside the temple, very crowded.
- PANASAR: *(He continues the kakawin.)* **Outwardly and inwardly, your abject slave is faithful to (your Lordship) and there is nothing else.**
- VILLAGE ELDER: Let us concentrate our thoughts on God, now that we can be said to be ...(finished).
- PANASAR: In the visible and invisible worlds I offer my homage, I hope that the redemption has been witnessed by our Lord (and by God).
- VILLAGE ELDER: Yes.
- PANASAR: Because it is appropriate according to the promise.
- VILLAGE ELDER: **The Three Who Act as Witnesses.**
- PANASAR: Ah! The witness of fire.
- VILLAGE ELDER: The sun is **like** a great light (which illuminates the world).
- PANASAR: That's so!
- VILLAGE ELDER: Humans are witnesses in the form of society.
- PANASAR: Correct.
- VILLAGE ELDER: Demons witness the occasion (of the payment).
- PANASAR: It's so.
- VILLAGE ELDER: In that case, let's go.

1638 PANASAR: Indeed! That is all. For any omissions and commissions, we beg your forgiveness.