



GAGELARAN DALANG MANUT DHARMA PAWAYANGAN
PUPPETEER'S DUTY ACCORDING ANCIENT WISDOM DHARMA
PAWAYANGAN

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Abstract

Dharma Pawayangan is a palm leaf manuscript containing instructions about a puppeteer's obligations (dharma). The text must be understood and carried out by a puppeteer in fulfilling his obligations to remain consistent with Hindu ethics and spirituality. Before a candidate for the puppeteer studies Dharma Pawayangan, the first step must be to know about self-essence, wandering into himself to realize and exceed the layers of body consciousness, mind, emotions, and intelligence so that it reaches Budhi's consciousness. Examining and discussing the text of Dharma Pawayangan to formulate the question that leads to what exactly is the capacity of the puppeteer (gagelaran dalang)? In dissecting this question, the aesthetic theory is used and supported by hermeneutics theory. The result obtained is that the puppeteers' capacities following the text of Dharma Pawayangan is the Ucap-ucap Tatwa Carita. Ucap-ucap means that the empowerment of vocal puppeteers, which includes the entire voice and developing techniques, understanding of the organs that produce sound, sound processing, breathing and prana techniques, script (aksara) as a symbol of sound (swara), and aware of the vibration of the universe, namely Nada Brahma. Tatwa is a philosophy and spiritual; the puppeteer must master philosophy, yoga, and spirituality. In comparison, Carita is to understand the epic Ramayana, Mahabharata, and Bodha Carita well.

Keywords: gagelaran dalang, ucap-ucap, tatwa, carita

INTRODUCTION

Dharma Pawayangan is a holy sacred text that contains instructions that guide shadow masters in carrying out their *dharma* obligations. The *Dharma Pawayangan* exhorts the puppeteer not to deviate from his dharma. In this context, spirituality (jnyana hening) is the basis and guidance in all practices (*tri kaya parisudha* mind-speech-action) and is always rooted in *sunya* consciousness (*dedeg pageh tan obah, landuh*) [1]Sugriwa, 1963: 21; Hooykass, 1973: 17; Rota, 1992: 3). The text is not only a guide for learning puppetry skills but also includes guides for experiencing and implementing the metaphysical elements of wayang performances.

I Gusti Bagus Sugriwa (1963); I wayan Kawen (1976); I Ketut Rinda (1976); and Ida Bagus Sarga (1976) stated that mastery of the content of the *Dharma Pawayangan* text and its use as a guide in carrying out wayang performances is a must for every dalang. So, it is expected that studying the script's contents, whether we realize it or not, will increase the knowledge and skills of the dalang as an artist. [1] [2]Sugriwa (1963: 21 in Wicaksana, 2018: xix) firmly states that *Dharma Pawayangan* is a sacred teaching for the puppeteers whose status is classified as priest *sulinggih*. Some fundamental skills and knowledge must be mastered by someone who wants to be a puppeteer. Besides being skilled at playing



puppets or wayang, they should know how to play gamelan music, master various types of *kakawin* (*tembang*), master Kawi and Balinese languages well, and have broad general knowledge.

The *Dharma Pawayangan* text contains spiritual and religious teachings, poetic literature, and the aesthetics of Vedic philosophy, which contains the world of ideas regarding the spiritual beauty of God. The dalang with all his consciousness (*pradhana*), guided by the Almighty (*Sanghyang Iswara Dewaning ringgit*), voices the essence of the Vedas in the dramatic plot of wayang plays behind the screen, using the wayang with all its apparatus as *prakerti*, in a mode that brings forth the unconscious.

The dalang worships *Sang Hyang Tigajnyana*, *Sang Hyang Gurureka*, *Sang Hyang Saraswati*, and *Sang Hyang Kawiswara* as the guiding inspiration from God (*Sang Hyang Suksma*). The theo-aesthetic concepts include: *Gurureka* as the guardian of thought (*idep*), inspiring storylines in wayang performances; *Saraswati* as the origin of verbal forms, primarily written texts (*sabda*, *wayang*); and *Kawiswara* as empowering the vocal power of Swara (*Bayu*) to bring the story and language of wayang performances lively perform.

Dharma Pawayangan is broadly classified into 10 parts ([3]Hooykaas quoted in Rota 1992: 29-31). The following is a brief description referring to the text stanza of *Dharma Pawayangan* which is extracted from the dissertation entitled "Implementasi Estetika Hindu Dharma Pawayangan Oleh Dalang Wayang Kulit Di Bali" by I Dewa Ketut Wicaksana, Postgraduate Program of the Denpasar State Hindu Dharma Institute 2018 year.

1. Introduction section, which contains metaphysical instructions such as: (a) every dalang must study and implement the contents of *Lontar Dharma Pawayangan*; (b) *sangamanku* (can) act as earth, *butha*, and *dewa deity* (".....*mawak gumi, mawak butha, mawak Dewa*); (c) the dalang or master puppeteer should be aware of the so-called *dalang caturlokapala* (4 kinds of dalang) such as; the *samirana dalang*, the *anteban dalang*, the *sampurna dalang*, and the *jaruman dalang*; (d) the place of wayang characters in the human body, such as the left wayang (*pengiwa*) located in the heart, and right wayang (*panengen*) located in the guts; (e) as well as *panakawan* (basic/*panasar*) Delem, Sangut, Merdah, Tualen in the body.

(a) It is the obligation of every puppeteer to study and implement the *Dharma Pawayangan* texts, including:

1) ".....*Om awignamastu namos sidham. Niha Tuter Purwa Wacana ngaranya, dharma pawayangan, wenang ingangge de sang amangku dalang, ring wong tumaki-taki mangwayang, Sudha maka utamaning dalang....*"

Translation :

"...O Lord, may I have no obstacles and always be in Your protection. This is a *tuter purwa wacana* (the main literature at the beginning) called *dharma pawayangan*, which the dalang or master puppeteer must know and use when learning to *ngwayang*; holiness is the main priority of the dalang.

2) "...*Kawruhakna kang dalang, ring sariraning suksma, kang dalang ring pantaraning papusuh, gagadingnya, rupanya endah, swaranya sakawuwus-wuwus, tutur jati ngaranya, suksma, triwikrama tingkahing suksma, ndi ya ta lwirnya....*"

Translation:

The dalang should know that in his heart there are various beautiful forms, their voices vibrate, booming to fill the space, expressing **the true nature of the self, which is very subtle and secret**, transforming beyond the layers of consciousness, among which are....

3) "...Mwang sang ngamong sang mangku dalang, tiga lwiran ing **Hyang Suksma, Sanghyang Gurureka** ring idep, **Sanghyang Saraswati** ring canteling lidah, **Sanghyang Kawiswara** ring wayaning sabda..."

Translation: Also, God protects the dalang in three manifestations, namely *Sanghyang Gurureka* in the seed of the mind, *Sanghyang Saraswati* on the tip of the tongue, *Sanghyang Kawiswara* on the source of the sound transformed in various forms.

(b) Sang Amangku Dalang (able to) in the form of bhumi (earth), bhuta, and Dewa (Lord).

4) "...Sang mangku dalang mawak gumi, mawak butha, mawak dewa, dalang ngaranya waneh, karena dadi **Siwa**, karena dadi **Parama Siwa**, karananya dadi **Sada Siwa**, karena dadi **Hyang Achintya**, mapan **Sanghyang Acintya** panunggalan ring bhuwana kabeh, wenang umilihaken lungguhnya, mangkana sangkanya ngaran dalang, sira ta wenang **mangwasaken kata**, prayatnakna de sang amangku dalang den apened, matemu ring papusuh, metu sabdanya, **Mahadewa witning sabda, Wisnu pukuhing sabda, Brahma madyaning sabda, Iswara tungtungning sabda, Bhatara Guru mulaning sabda**, ya sangkaning mulih ring kuwungning ati, ri witning ati ngaranya, ya ta dadi **Hyang Ening**, ya dadi **Hyang Amerta**, ya dadi pati, ya dadi urip, metu aksara roro, **Am, Ah**, ya dadi sor luhur, akasa lawan pertiwi kalinganya, ala kalawan ayu, dewa lan buta..."

Translation:

Sang Mangku dalang or master puppeteer becomes the *bhumi* (earth), *bhuta*, and in the form of a Lord (*dewa*), as a puppeteer. Therefore, he can become *Shiva*, *Paramasiwa*, become *Sadaswiwa*, *Sanghyang Acintya* is one with the universe and can be anywhere, that is what is called the dalang. He has mastered the story of the universe. It should carefully and earnestly be considered; all of them meet and unite as sound in the heart (*sabda*). *Mahadeva* is the beginning of the sound, *Vishnu* is the root of the sound, and *Brahma* is the middle of the sound. At the same time, *Iswara* is the end of the sound, *Bhatara Guru* is the beginning and cause of the sound, and that is what causes it to return to the inner circle of the heart; the origin of the name is the heart. This enables him to manifest into *Sanghyang Hening* and become *Sanghyang Amerta*. In between being dead and alive, there are two characters, *Ang* and *Ah* (*purusa-pradana*), associated with up and down, heaven and earth. Therefore, there is evil and good, Lord and *bhuta*.

(c) The place of wayang figures in the human body, such the left wayang (pangiwa) in the heart, and the right wayang (panengen) in the guts:

3) "...Punang wayang pangiwa mulih ring ati, wayang panengen mulih ring nyali, Krepa Swatama Salya mulih ring tengen, kakayonan mulih ring tengah pupusuh, mawa carita wayang..."

Translation: The puppet on the left returns to the heart, the puppet on the right returns to the gall, *Krepa Swatama Salya* returns to the right, the *kayonan* returns to the heart, becoming a wayang story.

(d) Likewise pandasar/panasar (panakawan): Delem is located in the heart (pupusuh), twalen is in the heart, Mredah is located in the kidney, and Sangut is in the guts.

4) "...Malih kang pandasar, Delem magenah ri pagantunganing papusuh, Twalen magenah ri pagantunganing ati, Mredah magenah ri pagantunganing babuwahan, Sangut magenah ri pagantunganing nyali..."

Translation: .. still more about *panakawan*, Delem is in the heart, Tualen is in the liver, Mredah is in the kidney, Sangut is in the gall bladder.

2. Sections that describe actions (behavior) and mantras or spells that are considered necessary for the dalang include:

(a) What to do when going to a performance and leaving the yard gate (*pamesuan*); (b) what was done when he arrived at the house of the person who requested a performance; (c) mantra for *pasepan* (incense); (d) the mantra used for *nebah keropak ping tiga* (knocking on the *gedog*/wayang box three times); (e) the mantra for taking the puppet out; (f) the mantra for playing *Kekayonan*; (g) things one must do when starting a performance, and further instructions on chanting mantras, such as increasing the volume of of *gedog*/box, *cepala*, and voice (*pangembak swaraning kropak, cepala mwang swaraning amuwus*); (h) mantras when making *pengeger* (attracting the attention of the audience), such as *pengalup swara* (big and long voice), *pangraksa jiwa* (protecting the dalang's soul), *pangurip wayang* (to enliven the puppets), *nyimpen wayang* (storing the wayang), *pemandas pandasar* (storing the clown wayang), as well as a section that describes the actions and mantras that are considered essential to the dalang.

(a) What the dalang must do before performing and leaving the yard gate (*pamesuan*).
 "...*Mwah yan sira lunga mangwayang, yan sira lumaku, mandeg sira ring pameswanira, tatabana uswasanira, yan adres kiwa, suku kiwa tindakang rumuhun, yan adres tengen, suku tengen tindakang rumuhun, yan sama adresnya, mancogan laris lumaku...*"

Translation: If the dalang leaves for a performance, stop for a moment in front of the yard gate when you walk. Inhale, exhale, if you feel your breath in the left nostril; the left foot goes first, and if you feel your breath in the right nostril, the right foot steps first. If you feel your breath equally in both nostrils then jump quickly and then walk.

DISCUSSION

The second part of the sacred text *Dharma Pawayangan* will not be described again because this introductory part is interesting to discuss in the hope of understanding more clearly what is meant in the text, starting from several points the author considers essential.

Listen to the introductory part of the Lontar *Dharma Pawayangan*, which describes the *dharmaning* of the dalang, discipline, obligations, and who the dalang really is. We will find the phrases of instructions, which refer to holiness, the unification of the universe, union with the worshiped deity, and awareness at the level of supra-enlightenment (*jnyana hening*).

Sudha maka utamaning dalang is the ultimate dalang who states that the puppeteer must always be in inner and outer purity. Purity is maintained by practicing sadhana or discipline so that the mind no longer rules with all its endless desires. The mind becomes in a state of desperation (*jnyana hening*).

Rupanya endah, swaranya sakawuwus-wuwus, tutur jati ngaranya, suksma, triwikrama tingkahing suksma, when the dalang transcends the dimensions of space and time, the dalang is in a position of *Padma hredaya* in various forms, the blaring voice fulfills and transcends all meanings of form, the essence of the true self which is very subtle and full of secrets, transforming beyond the layers of consciousness.

Hyang Suksma, Sanghyang Gururekaring idep, Sanghyang Saraswati ring cantelinglidah, Sanghyang Kawiswara ring wayaning sabda..."

A dalang is always in a state of wakeful silence, in buddhi consciousness (*bodhi Citta*), transcending the layers of lower consciousness (*Citta, manah, ahamkara*). *Kama* (obsession, craving) no longer dominates the mind because it has been exceeded. Silence is *Hyang Suksma*, the inexplicable divine consciousness. In the light, the mind will always be inspired (*Sanghyang Gurureka, idep*), gain enlightenment (*Sanghyang Saraswati, sabda*), and cultivate creativity (*Sanghyang Kawiswara, Bayu*). (*duk manahe tan memamah, ring budine tan mabudhi, ring tawange tan manawang, ditu ida jenek linggih, ditu ida rumaga*

jati, sangkan aranganak Tahu, wireh Ida Tanpa Rupa, twara tepuk yan tan purun ngutang rasa).

*Sang mangku dalang mawak **gumi**, mawak **butha**, mawak **dewa**.*

The dalang masters all the attributes and forces of nature so that he becomes powerful but is not bound by these qualities.

*Dalang ngaranya waneh, karana dadi **Siwa**, karana dadi **Parama Siwa**, karananya dadi **Sada Siwa**, Therefore the master puppeteer is always in the consciousness of Shiva.*

*Karana dadi **Hyang Acintya**, mapan **Sanghyang Acintya** panunggalan ring bhuwana kabeh. One with existence, always in harmony with the universe, existence and nothingness unite, thinking and thought have merged, that is *Hyang Acintya*, *Sanghyang Acintya*.*

*Wenang umilihaken lungguhnya, mangkana sangkanya ngaran dalang, sira ta wenang **mangwasaken kata**, The mangku dalang knows and masters various stories about the universe, events and multiple conflicts and phenomena of life, and solutions for liberation from those events, to be able to tell stories and events in a beautiful and enlightening manner.*

*Prayatnakna de sang amangku dalang den apened, matemu ring papusuh, metu sabdanya, **Mahadewa witning sabda, Wisnu pukuhing sabda, Brahma madyaning sabda, Iswara tungtungning sabda, Bhatara Guru mulaning sabda, ya sangkaning mulih ring kuwungning ati, ri witning ati ngaranya, ya ta dadi **Hyang Ening**, ya dadi **Hyang Amerta**, ya dadi pati, ya dadi urip, metu aksara roro, **Am, Ah**, ya dadi sor luhur, akasa lawan pertiwi kalinganya, ala kalawan ayu, dewa lan buta...***

The puppeteer must always remain alert, always in a state of awareness, in the lotus consciousness of the heart (*hredaya*), in harmony with nature; the body becomes an instrument to receive the vibrations of the universe so that he is aware of the origin of the sacred sound of *Nada Brahma* ([4] R.K. Shringy, Prem Lata Sharma, **Sanggitarnakara of Sarngadeva**, 2018: 21). When the pulse is in harmony with the paranava *OM* or *Nada Brahma*, the initial sound that gives birth to life, the inner *Pranava*, becomes the word. The transformed word manifests into the sacred syllable *Ang, Ah*, becoming a duality that exists for the continuity of the universe, life-death, good-bad, up-down, sky-ground, god-demon.

I. The First Step as a Basis for Learning *Dharma Pawayangan*

The *Mangala* section of the *Dharma Pawayangan* text clearly states that self-awareness and awareness of one's true nature are crucial to becoming the master puppeteer. Careful preparation is needed to explore and apply the *dharmaning* of the mangku dalang with *sadhana* or the discipline maintained in the practice of life. Exploring the self by going beyond the layers of body awareness, emotion, mind, and intelligence to reach accurate self-awareness. In the Balinese tradition, it is called *Kandan Jagat Daging Awak, Kandan Awak Daging Jagat*. Between the lowest and highest ranges are multitudes of mental, emotional, intellectual, psychic, and orhet range of consciousness [5] (Anand Krishna, 2012: 8).

Initial preparations were made by studying lontar related to human birth and existence. *Anggastia Prana's* lontar can be used as a reference, accompanied by *Kanda Pat's* lontar about the birth of humans with four siblings. *Lontar Dasaksara* discusses sounds (*swara*) and characters (*aksara*) (*wreastra, swalalita, modre*) in the body, singular characters (*aksara*) related to layers of consciousness, the script *aksara* as yantra, *bija aksara* script in a mantra. Knowledge, understanding, and *sadhana yoga* are essential because *yoga* thoroughly explains the self's existence, the discipline of *Yama* and *niyama brata*

empowering oneself with breathing (pranayama) and body exercises (asana). The flow of nadhi in the body, kundhalini, *sapta kandha*, *sapta Ongkara* (seven layers of consciousness, seven chakras).

II. Gagelaran of Dalang

"...mangkana sayogyanira sang dalang utama, siniwi ring jnyananira utama, mangisep tatwa carita, mangisep sarwa sastra ganal alit, ring bhuwana agung tekeng bhuwana alit, panunggalaning wayang ring jnyana ening, Paramasiwa ikana utama..."

The highest puppeteer (*mangku dalang*) worshiped in the heart (*hredaya, jnyana*), absorbs *tatwatatur* (philosophy) and stories, absorbs all literature (*swara, aksara* script) and unites them within himself. The main thing is the unification of the universe in the self, combining the puppet with the self in a sacred mind, being in the consciousness, and the unlimited power of Shiva.

"...Sanghyang Menget tengah ing hati, anerius ring sabda, swara prakasa mijil maring hati, swara halus mijil maring nyali, swara galak amanis mijil maring papusuh, swara asih mijil maring tengahing ati, ring Smara Manodbawa. Mangkana sayogyaning swara mijil utama, denira Sanghyang Kawi Swara, murtining utama ring Dharma Pawayangan, binusana de sang amangku dalang.

Sanghyang Menget in the center of the heart flows into the voice, the *prakasa* voice comes from the heart, a subtle voice comes from the guts, a sweet, fierce voice comes from the heart, *swara lulut asih* comes from the middle of the heart, which is inspired by the beauty of Hyang Smara, thus the dalang should produce a sound through which he manifests *Sanghyang Kawi Swara*. All manifestations of the *Dharma Pawayangan kautamaan* is known and practiced by the *sang amangku dalang*.

"...mangkana tingkah dalang utama, wekasira Sanghyang Gururekha, Hyang Saraswati, Hyang Kawiswara anggawa ring bayu sabda idep, ya ta sadenira angregepana, kadi ling aksara iki..."

Thus the behavior of a master puppeteer, the embodiment of *Sanghyang Gururekha, Hyang Saraswati, Hyang Kawiswara* is expressed in energy, sound, and thought. That is what is united and transformed, as described in this script.

What is described in the three paragraphs above has clearly stated what should be the strength, the primary asset that the puppeteer must master. On one occasion, the author interviewed Pekak Nyoman Rajeg (deceased), a puppeteer from Tunjuk Village, Marga, Tabanan. My question to him was, "what exactly is the performance of a puppeteer?" The author expected a unique and secret answer, apart from *Dharma Pawayangan*. He briefly and firmly answered the author's question with only three words, that the role of a dalang is *Ucap-ucap Tatwa Carita*. After long thought and deep reflection, I realized that what he said was also written in the *Dharma Pawayangan* text. *Ucap-ucap Tattwa Carita* is a very effective formula for arriving at the essence of the *Dharma Pawayangan*. The phrase exhorts the dalang to apply theory and practice to empower oneself to become a puppeteer. The learning process starts with mastering art, philosophy, and spiritual knowledge and skills. Next, I briefly discuss what is meant by *Ucap-Ucap Tattwa Carita*.

III. Ucap-ucap

A puppeteer must have a good voice. Voices are empowered with correct vocal processing techniques. Understanding the location and function of the instrument (organ) in the body that produces sound is essential. Thus, the sound source and strength of the sound capacity must be understood. Everyone has a different ability (intensity) of voice according to the proper production organs they have. It is related to the innate nature of

each individual, which is the characteristic and uniqueness of voice color, voice range, and dynamic range.

Manembang (angidung), good singing skills are a must for the dalang. They know how to build a melody with elaboration, ornamentation, and with the correct technique according to the type of song. The ability to improvise melodies is vital to present a space for storytelling, mood, and appreciation in the audience's imagination. Sensitivity to tone and tuning is the key. Therefore, mastery of music is the primary basis.

Processing sounds for various puppet characters require unique and consistent techniques and practice. The rhythmic style (*klentum*) of loud, smooth, panasar, and asura characters' adequate voice skills are essential. The ability to speak loudly (*ngerak, ngelur, gregel gempuk, mengad*) to describe the scene's atmosphere and the dramatic atmosphere in the overall plot of the play requires a reasonably strong vocal technique.

Language skills, both Kawi and Balinese, are primary needs. Mastery of vocabulary, language style, rules of *sor singgih basa*, and how to compose correct and effective sentences according to the dramatic interests of wayang are all required. Good rhetorical skills are essential for successfully conveying all the ideas built in *antawacana* so the audience can understand to message of the story.

The vocal practice of the puppeteer can be accompanied by breathing exercises or pranayama. How to inhale, hold your breath or pause your breath, and exhale (*puraka, kumbaka, recaka*). Breathing exercises are important because they are directly related to *prana* (life force), which affects the peace of mind and emotional control. Therefore, *sadhana yoga* becomes a part of the life of the dalang, which automatically builds the vitality of the voice and is also as an art of self-empowerment, journey to within [6](Sudarta I Gusti Putu, 2019: 15).

The sound processing technique can be practiced simultaneously with reading Kawi-Bali literature. Learning to sing is done at the same time as reading *kakawin* (*tembang gede*), *geguritan* (*tembang macepat*), and *kidung* (*sekar madya*). Each *kakawin* reading is, of course, the first step to developing various *metrum wirama*. In this process, proper training in singing will gain mastery of the literature, the value, and the meaning of life in literature, philosophy, and spirituality, which provide enlightenment. *Parwa* literature reading done with *palawakia* (rhythmic language) is also helpful for the voice of the dalang because *palawakia* is the basis for expressing *antawacana wayang*. There is an expression among practitioners of Kawi-Balinese literature "*Melajah sambilang matembang, matembang sambilang malajah*" which means, learning (about life) while singing, singing while learning.

Furthermore, after all, forms of sound processing for puppet purposes have been mastered; what is even more important to learn is the connection between sound and inner wandering to arrive at the true nature of the self. This process is carried out by studying the script (*dasaksara*), and understanding how each *bijaaksara* becomes a vibration that leads to awareness of the layers of consciousness in the body (*sapta kanda, sapta Ongkara*) to the sound of the *Pranava aksara* script which is the source of life.

IV. *Tatwa*

The dalang, of course, must master *tattwa* or philosophy and spirituality. *Tattwa* is a philosophical system that exists in Bali. The word *tattwa* comes from Sanskrit (*tattva*), which means truth or reality [2] (Adhi, 2015: 1 in Wicaksana, 2018: 265). In Balinese lontar, the word *tattva* is the truth because in seeing the truth differently, then the fact seems to be different, according to the point of view of it, even though the truth is still one.

The lontar that contain tatwa include; Bhuwana Kosa, Bhuwana Sangksepa, Jnyana Siddhanta, Ganapati Tatwa, Wrhaspati tatwa, Tatwa Jnyana, and others.

In the writer's opinion, kakawin literary works that contain philosophical teachings such as Kakawin Sutasoma, kakawin *Dharma Sunia*, and one of the *geguritan*s containing the instructions of yoga and samkya is Geguritan Sucita-Subudi by Ida Ketut Jelantik (deceased) from Geria Banjar, Buleleng.

Philosophical teachings are always present in wayang performances, packaged in stories and antawacana or wayang dialogues, presented in more straightforward language so the audience can understand. So, wayang puppets act as a guide who provide life guidance that leads to spiritual enlightenment—experiencing beauty (*angelung lango*), experiencing liberation, and refinement of the soul (*Janyanahening, Mukti, Jiwan Mukti*).

V. *Carita*

Mastery of various wayang or puppet stories is an obligation for the puppeteer. The story is based on the itihasa Ramayana, Mahabharata, and Bodha Carita. The story of Ramayana and Mahabharata in Bali can be read in *lontar kakawin, parwa* and *kanda*. How these stories are worked out and transformed into *wayang* performances depends upon the skill, intelligence, imagination, and creativity of the *dalang*, known as *Kawi Dalang*.

When studying *wayang* stories, the mangku dalang also explores philosophy, ethics, and beauty (*lango*). Ramayana and Mahabharata are very long stories that contain various events and conflicts, life phenomena such as; power, government, politics, romance, idealism, war strategy, dharma, cause and effect, enlightenment, and liberation (*moksa*). Also, various creatures are involved in the story, such as; humans, giants, lords, asuras, *wenara*, *denawa*, deity, *pisaca*, dragons, *Gandharva*, *apsara*, *kinara*, *siddhas*, *wil*, *danuja*, and others. Technological achievements are also part of the story, such as *cupu Manik astagina*, *dibya caksu*, various advanced weapons (weapons of gods) such as *Brahma astra*, *brahma sirah*, *geni Astra*, *Wijaya capa Danu*, *Pashupati*, *chakra sudarsana*, and the sophisticated flying vehicle *wimana*.

CONCLUSION

From the discussion above relating to the Gagelaran Dalang under the text of the Dharma Pawayangan, gagelaran dalang (the capacity of a puppeteer) was the Ucap-ucap Tatwa Carita.

Ucap-Ucap is a puppeteer who must have good sound capital. Voice is empowered with the correct vocal technique. Understanding the location and function of the instrument (organs) in the body that produces sound becomes essential. Thus it is known that the source of the sound and the strength of the sound capacity. Everyone has a different capacity (intensity) of sound under the sound production organs owned related to the innate born of every individual, a characteristic and unique Voice that can be achieved.

Tatwa, the Mangku Dalang, has to master Tatwa philosophy and spirituality. The teachings of philosophy are always present in puppet shows, packaged in stories and antawacana or puppet dialogues, presented in more straight forward language so the audience can understand. At this point, wayang is present as a guide that always provides guidance for life that leads to spiritual enlightenment—experiencing beauty (*Angelung Lango*) and experiencing liberation and enlightenment of the soul (*Janyana Hening, Mukti, Jiwan Mukti*). Kakawin's literary work also contains philosophical teachings such as Kakawin Sutasoma, Kakawin Dharma Sunia, and one of the *geguritan* that contains the teachings of Yoga and Samkya is the Geguritan Sucita-Subudi by Ida Ketut Jelantik (the late) from Geria Banjar, Buleleng.

Carita's mastery of various puppet stories is an obligation for the Mangku Dalang. The story was from Itihasa Ramayana, Mahabharata, and Bodha Carita. Ramayana and Mahabharata stories in Bali can be read in Lontar Kakawin, Parwa and Kanda. How the stories are worked on and transformed into puppet shows are expertise and intelligence of imagination and the creation of the mastermind of the puppeteer called Kawi Dalang.

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