MANTRA IN THE TEXT OF DHARMA PEWAYANGAN

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Abstract

Mantra in shadow puppet performances are rituals which essentially provide noble values related to human life as well as a very high aesthetic spectacle mainly in Java and Bali. In addition, they are also a complementary function of religious ceremonies particularly in several regions in Indonesia. Dharma Pewayangan is a guide consisting of law, reference, procedure, obligation, and guidance for puppeteers in carrying out their obligations when performing a shadow puppet show. Understanding and implementing Dharma Pewayangan are mandatory to puppeteers in order to circumvent a curse from Sang Hyang Catur Lokapala as a result of neglecting the wisdoms. Puppeteers chant a mantra (incantations) prior to the show until the event is concluded. The mantras (incantations) in the show serve as supplication before God, guarding oneself, arousing taksu, neutralizing bhuta-kala, and making tirta.

Keyword: Mantra, Dharma Pewayangan
I. INTRODUCTION

The art of puppetry or wayang is almost religiously inseparable from people's lives. The books Itihasa and Purana serve as both encyclopedias and glossaries of the Vedic scriptures. However, it is necessary to recognize that the greatness of the shadow puppet performances result from a magnificent display of the puppeteers. The skills of puppeteers make shadow puppet performances very popular not only in locally but also internationally. The climax was on November 7, 2003, in Paris, France in which Unesco proclaimed the puppet show as a masterpiece of the oral intangible heritage of humanity (Sedana, in Widnyana, 2005: 55). Shadow puppet performances are recognized as a world heritage culture due to the fact that they have a dual function working as a medium of entertainment (spectacle) and a medium of guidance (character education).

Shadow puppet performances are rituals which essentially provide noble values related to human life as well as a very high aesthetic spectacle mainly in Java and Bali. In addition, they are also a complementary function of religious ceremonies particularly in several regions in Indonesia. In the shadow puppet shows in the ruwatan activity, the mantra is the most important part which puppeteers must master. Therefore, according to Sri Mulyono (1978: 2), it is elaborated: Throughout its development, the function of shadow puppet has undergone several changes, which result from its function as a means of ceremony related to belief (religious magic); as an educational tool; as a means of lighting, which then became a regional art form and later a scientific object. Subsequently, not only do many people say that the shadow puppet is an art with high dignity, but also consider it a classic, traditional superlative art.

Bandem (1994) explains the function of art, especially shadow puppet, which Balinese believe to have meanings: (1) to convey a sense of beauty and pleasure; (2) to provide healthy entertainment; (3) to be a communication medium; (4) to be a symbolic offering; (5) to implement community norms arts; (6) to strengthen social institutions and religious ceremonies; (7) to ensure the continuity and stability of cultures; (8) to create community and integrity. In regards to the function of shadow puppet performances, the shadow puppet performances are mainly for those related to the Panca Yadnya. They are performed by the Hindus in Bali and cannot be separated from the arts as the complement of the ceremony. One of them is the shadow puppet show, ceremonial system which is both a manifestation of religion and belief system.

One of the functions of art in Bali is as a means of communication to strengthen beliefs, values, and norms in society. Furthermore, art is universally associated with religion, due to the fact that various values and norms are embedded, allowing people to communicate with the highest essence more calmly and precisely. This communication is religiously performed in the form of mantras for The God. The mantras themselves are believed to be the first language humans accept as divine revelation (sruti). Maharshi Manu, who is said to be the founder of law, is described as the first person to obtain a spell and teach it to mankind. He then explained the relationship between the mantra and its object, from which it became the first language of creation (Titib, 2001: 437). In addition to mastering mantras, puppeteers are also compulsory to follow other dharmas or obligations such as adapting direction when eating, abstinence from eating surudan or any must-avoid kinds of food. These dharma and obligations are so strict that not all puppeteers can carry out perfectly. Another reason is due to the existing technological advances in almost every aspect of human life. Subsequently, it requires flexibility to deal with the possible tensions arising between traditions and innovations. The existence of unnecessary things in the Dharma Pewayangan which change through times are simply
undeniable. (Purnamawati, 2005: 64). Therefore, many puppeteers do not use the mantras outlined in the puppet Dharma, which is believed because they are yet to memorize them, lack references, etc. In the flexibility of ritual implementation in Hinduism, the mantras can be expressed in the local language (Balinese). However, it is great if done with a spell. In Hinduism, it is good to say a Sanskrit mantra, because it is explained as follows:

In the puppetry, a book is a guide consisting of law, reference, procedure, obligation, and guidance for puppeteers in carrying out their obligations when performing a shadow puppet show. Understanding and implementing Dharma Pewayangan are mandatory to puppeteers in order to circumvent a curse from Sang Hyang Catur Lokapala as a result of neglecting these teachings. In the puppet dharma, it is explained as follows:


Translation: If someone wants to learn the puppetry, they must possess the understanding of the distant and the near, the numbers which are in the body, and those in the three worlds, why there are lower and upper, middle and primary, obedient, sound and energy, dirty mind. The understanding itself will move or discuss the sanctity of philosophy avoid being cursed by Sang Hyang Catur Lokapala. It is proper for Sang Hyang Catur Lokapala to surround the place where Sang Hyang Kawi Carita manifests, which is a name of the puppeteers. (Hooykass, 1973: 16).

In regards to the explanation above, puppeteers must follow the rules or guidelines stated in the literature to be able to carry out their duties. The guidelines are expressed in the Dharma Pewayangan scroll. Within the Dharma Pewayangan, it is stated that puppeteers are required to carry out all the teachings contained in it. One of the guidelines discussed by the author is the mantras used by a puppeteer in the Wayang Sapuh Leger show.

Kama End Kala, a book authored by Hooykaas (1973), contains sixteen Dharma Pewayangan from various regions in Bali. In general, all Dharma Pewayanagan contains rules or guidelines for puppeteers in fulfilling their duties and obligations as the implementation of Vedic teachings. One of the rules mentioned in the book is that puppeteers must master the mantras written in the teachings, especially when conducting ritual duties. The mantras within this literature place are not structurally presented, which makes the learning process confusing.

Structure-wise, the mantras in the literature are not well organized as they are not divided according to the puppeteers’ needs for the show. Therefore, it is significant to structure the study of mantras used by the puppeteers. Despite its disorganized structure, the book still has something to offer, which is in the form of various types of Dharma Pewayangan containing mantras used by the puppeteers in carrying out their duties and obligations. Owing to this reason, the book above is a complete Dharma Pewayangan encyclopedia.

II. METHOD

Method is an organized and well thought out way to achieve goals or a systemized way of working to facilitate the implementation of an activity to achieve specified goals. The research method
implies how to find the truth and the principles of natural phenomena, society, or humanity based on scientific disciplines to achieve research objectives. Siswantoro (2010: 55-56) states that a method that implies the process used by a researcher to solve the problem being studied, therefore research is a scientific activity. Furthermore, Siswantoro states that literature research is the same as a scientific discipline based on a systematic method, but literature research is descriptive. Thus, this method is classified into qualitative methods. On this occasion, the author uses the library method, namely getting data through libraries related to mantras in the text of Dharma Pewayangan. The data obtained through this library is expected to be able to dissect and provide answers related to the problem in this study. The data sources in this study are primary data and secondary data. The Primary data comes from the text of Dharma Pewayangan, while secondary data comes from books, magazines, journals, and other sources related to support.

III. RESULT AND DISCUSSION

The word mantra derives from Sanskrit consisting of two words, “man” and “tra”. Man means to manah (conscience) and tra or tratraiti which means to convey. Combining the two syllables together, mantra refers to a voice conveyed from the conscience before Hyang Widhi or the Gods or bhatara-bhatari, by which He is touched and attracted.

Mantra is composed by using certain characters arranged in such a way to produce a sound form, whilst the letters are symbols of the sound. In order to produce the desired effect, the mantra must be chanted properly according to the svara or rhythm and the color or sound. Mantra has its vibration or sound, but it does not have the same color when translated into another language. In other words, the translation is just a sentence (Titib, 2003: 439). The link in this research refers to the application of the mantra in the Dharma Pewayangan used by Jro Mangku Dalang.

3.1. The Process of Using Mantra in Dharma Pewayangan Texts

The Dharma Pewayangan mantras used by the puppeteers are the results of the feeling of some puppet dharma. The mantras structure used in the show can be divided into 3, which are as follows;

1. Pre-Performance Mantras

The pre-performance mantras are used by the puppeteers, starting from the house until arriving at the venue, which consists of:

a. Om Ang Lingga Boktra Prayojana Suda Ya Namah Swaha (swift breath right nose = Brahma mangwayang).

This mantra is used when the puppeteers arrive at the entrance to the “ngewayang” where the puppeteers stand for a moment and have a moment of silence, feeling their breath more heavily on the right nose. The puppeteers believe that that Hyang Brahma gives his blessing. Theologically, this mantra is intended to worship God Brahma, ANG = Brahma.

b. Om Ung Lingga Boktra Prayojana Sudha ya Namah Swaha (left nose = Wisnu mangwayang).

Once the puppeteers feel heavier breath on the left nose, they recognize that they have been bestowed with a new blessing. Theologically, it is believed that it is Lord Wisnu Who has given this blessing to Jro Mangku Dalang UNG = Wisnu.

c. Om Mang Lingga Boktra Prayojana Suda Ya Namah Swaha (the breath of the two nostrils is the same as swiftly = Iswara mangwayang).

Jro Mangku Dalang does the same thing as mentioned above, and it is signified by both noses heavily breathing, which theologically
means that Lord Siwa has blessed the MANG = Siwa.

This mantra is meant to worship Sang Hyang Kamajaya for safety and glory to the way to the venue.

e. After arriving at the venue: "Om Kamajaya wus prapta ngeka kesaktian ya namah swaha".

This mantra theologically aims to worship Sang Hyang Kamajaya to gain strength or supernatural powers during the puppet show.

This mantra is meant to worship Sang Hyang Kamajaya for safety and glory to the way to the venue.

This mantra is chanted in order for the puppeteers to get the power of the Gods in the form of Sang Hyang Dasaksara as the power of utpti, stiti, pralina (birth, life, and death).

b. The blencong lamp mantra: "Ang,Ang,Ang Bang Agni astra murub kadi kala mertyu anyapuh awu, durga lidek teka geseng, aku sang hyang Cintya Gni, amlabar gni sejagat, buta, leak desti satrunku teka geseng ". This mantra is to worship Sang Hyang Agni to gain strength for the Blencong flames and to destroy all threats that want to harm the users. Additionally, this mantra reflects the inner strength of the puppeteers as inner fire when observed from the inner glass. Furthermore, the mantra is also believed to grant the puppeteers a burning spirit to perform their responsibilities.

c. Inviting taksu, the spell: "Ih.. taksu ngidep buwana kena, sang hyang manik terus manik astagina, sang taksu dibya, atinku Surya Candra anyunari sebuana, ala ayu katon ring idep, teka jati ening, teka dudupan, teka dudupan, teka dudupan".

This mantra is chanted to invite Sang Hyang Taksu, so that the show can amaze the audience through their guidance and spectacle. More specifically, everything that the puppeteers say or do will be as bright and clear as the sun, and as dark as the moon. Thus, everything conveyed becomes clear without significant obstruction.

d. Pengraksa Jiwa, the spell: “pakulan sanghyang panca pandawa umor ring akasa, Nakula Sahadewa ring cakepan kalith, Arjuna ring lontar, Darmawangsa ring sastra, Bima ring kelatning lontar, urip apageh lila ning wigna paramasakti ya namah swaha, Om Am Mam Um Om”.

2. Show Spells

After having a meal, the puppeteers proceed to some preparations before they head to their “Ngewayang” places. Sitting behind the screen under the black light, the puppeteers chant the mantras below. These mantras are commonly used in general even though some puppeteers do not use them. There is an arrangement of mantras which has been summarized and structured:

a. Sitting under a blencong lamp / behind the screen: “utpti (birth): “Sa, Ba, Ta A, I, Na, Ma, Si, Wa, ya, Am Um Mam. “Stiti (life): I, A, Ta, Ba, Si, Ya, Wa, Si Ma, Na, Um Am Mam. Pralina (death): A, Ta, Sa, Ba, I, Si, Wa, Ma, Na, Ya, Mam Um Am.

This mantra is chanted in order for the puppeteers to get the power of the Gods in the form of Sang Hyang Dasaksara as the power of utpti, stiti, pralina (birth, life, and death).

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This mantra is chanted to worship Sang Hyang Trimurti, Sang Hyang Sastra, and the power of Panca Pandavas to protect the spirit of the puppeteers.

e. Pengasih, using "base" means with spells: “pakulun sanghyang Tunggal amasang guna kasmaran, bhuta leak, jatma manusya, Dewa Betara, Ong Ang antara-pantara sarwa manembaha lila suksma ya namah swaha”.

This mantra is to worship Sang Hyang Tunggal in his nature to give love, so that all beings, regardless of them being real and astral, will love the puppeteers. Thus, the puppeteers feels they have inner support and calmness in fulfilling their obligations.

f. Pengeger, the spells: “pakulun sanghyang tiga Wisesa amasang guna pengeger, wong lanang, wadon geger, kedi geger, apupul ring arepku awijah lulut angrungu ingsun, pawak ingsun sanghyang Semara, waneh sira andulu sanghyang samara waneh sira andulu ingsun, teka olas den pada asih, isep, isep, isep, ang ung mang raja karya murti saktyem patastra ya namah swaha”.

This mantra is to worship Sang Hyang Tiga Wisesa to ask for the power of taksu to attract as many audiences as possible to watch the show. The audiences’ desire will be many times as greater as the usual, so that they will focus longer on enjoying the show.

g. Pengalup, the spell: “ingsun angidep aken sanghyang guru reka kama tantra, swaranku manik astagina andawut atma juwitane wong kabehe, asih welas mulih ring ati, edan ulangun mulih ring nyali, oneng lulut mulih ring papusuh, sing teka pada rna, sing tka pada rna, sing tka pada rna”.

This mantra is almost the same in terms of function as "pengeger". However, it is more devoted to invoke the power of rhetoric (dialogue, monologue) and vocals or “tembang” or "tandak" in order to attract the conscience and please the listeners. This is conducted by performing monologues and dialogues spontaneously according to the puppeteer’s creative skills. Therefore, what is worshiped in this mantra is Sang Hyang Guru Reka, God in his power to create something new and beneficial.

h. Nebah gedog (opening the lid of the box / kropak wayang by hitting the lid of the gedog 3 times): "Atangi sanghyang Samerana angringgit amolah cara". Note: the gedog cover is placed to the right of the puppeteer, with the wide lid facing forward.

This mantra is chanted to ask the blessing from “Sang Hyang Catur” Puppeteer (puppeteer Samerana, puppeteer Anteban, puppeteer Jaruman, puppeteer Sampurna.” However, this mantra is only represented by the puppeteer “samerana” as the oldest puppeteer.

i. Nebah kain kasa penutup Wayang, “Om Brahma munggah dewa urip jeng”.

This mantra is chanted to worship the god Brahma to ask a life force for all puppets so the shows presented can provide guidance and spectacle of life. Note: the puppets which are taken for the first time after removing the gauze are meant for purification and placed on the right and left of the screen.

This mantra is chanted to worship the God Nawa Sangga, where the chanting performed counter-clockwise "north of yana" starting from ersanya/Deity Sambu. This mantra is chanted before the puppeteer dances the kayonan puppet (Hooykaas, 1973: 22).

3. After-Performance Spells
After the performance is concluded, the puppeteers usually make several offerings according to the local situation (desa, kala, pratara), or perform special ritual offerings if it is related to sapuleger puppet with tadah kala offerings. However, the most important thing is when the puppeteers make tirta sudamala (holy water) and sapuleger which is often referred to as "tirtan wayang". In this study, the author will take one of the spell models used by the puppeteers when making tirta and mantras during the pengelukatan. However, before the puppeteers make tirta and offerings, the puppeteers first perform a small ritual with several mantras, like a Pandita (priest or priestess) finishing a ritual. The rituals are pranayama (regulating breathing), purification of angga sarira, purification of sarira, pengening kayun, and then followed by the Gayatri Mantra. After that, the puppeteers continue to deliver the offerings which have been provided and preceded by ngelukat all offerings such as; pejati, peras, penyeneng, daksina alit/agung, suci, pengambean, prayascita, segehan and so on. The last phase is to proceed with making tirta, and ngelukat (purify) the person in the ceremony if needed as in sapuleger.

4. Mantra In Making Tirta
Tirta Pengelukatan Panca Dewa:
Om, gangga muncar saking daksina, tininggalana telaga noja, jambangania tembagu, tinanceban tunjung bang, padyusanira betara Bhraham, matemahan tirta kamandalu, pangilanganing sarwa wigena, moksah ilang Bang namah.
Om, gangga muncar saking pascima, tininggalana telaga noja, jambangania emas, tinanceban tunjung jenar, padyusanira betara Mahadew, matemahan tirta Kundalini, pangilanganing lara roga, moksah ilang Tung namah.
Om, gangga muncar saking utara, tininggalana telaga noja, jambangania wesi, tinanceban tunjung ireng, padyusanira betara Wisnu, matemahan tirta mahamerta, pangilanganing sarwa satru, moksah ilang Ang namah.
Om, gangga muncar saking madya, tininggalana telaga noja, jambangania amancawarna/kawah, tinanceban tunjung manca warna, padyusanira betara Siwa, matemahan tirta pawitra, pangilanganing tri mala, panca mala, dasa mala, moksah ilang ing namah.

5. Mantra in the Process Ngelukat
In the Hooykaas 1973 Dharma Pewayangan, chapter 21, the process of ceremony the puppeteers perform during the event of ngelukat on the day of tumpek wayang or in anyapuh leger ceremony is as follows:

"sang amangku dalang tedun saking genahw ngewayang, nuju natah paumahan yadin sangah sang inupakara, ngelukat sang inupakara wetu ring wuku wayang".

Translation:
The puppeteers descend from the place of the puppeteers, to the courtyard or to the holy place of the house which is celebrated by being born in wuku wayang.
Mantra:
Ong Yang Sarwagni mahojwala, wisaya, papa-klesa, utpata dityam, suprana ya namah (Hooykaas, 1973: 280).

Meaning: Om God in the form of an all powerful fire, melt all mistakes, stains, and sins.

Ong serdah paduka betara Siwa Murti sakti, anibakaken tirta kamandalu, winadahan kundi manik, maka suklaning bhuana agung bhuana alit maka uriping bhuana kabez, amuburana ujar ala, tuju, teluh, desti trangjana, kalukat denira tirtan betara Siwa Murti Sakti, siniratan muncrat mancur, angilangkan papa klesa, dasa mala manusa kabez, Ong sidi rastu tatastu astu swaha.

Translation:
God in the form of a powerful Siwa, sprinkle the holy water in a jar, as a macrocosmic and microcosmic cleansing, which enlivens the world, and burns and melts all disgrace, numbness, diseases, and magics. They are melted by the God's holy water. Almighty Siwa, this holiest spark removes all the misery of all human beings. God, all your wills will come true (personal document of the puppeteer Selishian Klungkung).

Ong ayu werdhi yasa, wrdhi pradnyan suka sriya, dharma sentana wredinca, santute sapta wredayah, Ong yawat meru stuti dewah, yawat gangga mahitale, candrarka gangane yawat, tawat wijaya bhawet (Hooykaas, 1973; 276).

6. The Wayang Chest

After the ritual is complete, the puppeteers put all the puppets into the gedog/kropak. Prior to closing the ritual, the puppeteers chant a mantra: Om tatwa carita merem ye namah swaha. This mantra is philosophically chanted to symbolize that the puppets no longer have magical powers (dewaning ringgit) and charms and that they are now back to being inanimate merem.

3.2 Mantra Functions in the Dharma Pewayangan Text Jro Mangku Dalang

As explained above in Chapter II, the mantra is a voice conveyed from the conscience to Sang Hyang Widhi or the God and Goddess, bhatara-bhatari by which they are touched and attracted. Therefore, all the mantras serve as an access to theological communication for the puppeteers.

1. The Function of the Request to God.

From a plain view, the shadow puppet shows are only judged by what is seen in front of the eyes and what is heard and felt. However, many people generally do not possess the understanding that there is an invisible force contributing to the soul and spirit which makes the shows become more weighty. The request to God is made before leaving for “ngewayang”. In refutation or merajan, the puppeteers make offerings such as "daksina" (ngelinggihang daksina) in order for The God to bless them during the show.

Mantra:
Ong Sang Hyang Baruna, Malinggih ring sasari, ring sasantun, Sang Hyang wisnu Amarisuddha salwiring gaweningulun, siddha kaparisuddha, denira Batara Wisnu, Ong suddha wari wastu ya namah swaha.

Translation:
God in the form of Sang Hyang Baruna, who is bowing in the sesantun offerings, Sang Hyang Wisnu purifies everything I do. May all be done by Your blessing (Hooykaas, 1973: 278).
In addition, the puppeteers also utilize Kancana Ringgit as upakara ing puppeteers (puppeteer's offerings), namely:

Kropaknya mungguh ring Bayu; abang warna, AM swaranya. Puppeteernya mungguh ring idep; putih warnanya, kaya selaka linebur, UM swaranya, rahina tan kadalwan ginamelnya, ring sunya-rika desa ya wenang, wayangnya mungguh ring sabda kuranta warnaya mahening, MAM swaranya. Indik pawakanya, ring otot jajar kunang maka pasuk wetunya.

Translation:
Chest placed in to Bayu. The color is red, the sound is AM (Brahma), the puppeteers are put on the mind. The color is white like melted silver, the sound is Um (Wisnu), the puppets are put in the voice/mouth. The color is orange, the sound is MAM, the muscles row are put in the entry and exit (Hooykaas, 1973: 70).

Followed by asking Panugrahan.
Salwiring ngalekas denira wenang, sarana toya sugyang (3x). Meaning: a mantra asking for grace so that everything you desire can be actualized by washing your face 3 times.

Mantra:
Siwa ring bayu, Sada-Siwa idep ring, Parama-siwa ring sabda, sah-Siwa masarira kabeh, OM YAM Siwa-Lingga- Sudhaya Namah, AM, AH, AH, AM, YA.

Translation:
Lord Siwa in energy, Lord Sada-Siwa in the mind, God Parama-Siwa in the sound, with various forms, Om YAM Siwa as Lingga bless.

Mesegh (offerings to Bhuta (Hooykaas, 1973: 280) :: Ong Bhuta ring pakerangan , Bhuta ring pakubonan, iki tadahan sajinta, ri uwusta aneda aywa marangke mwah, ndan pada raks-a-rumaks-a mangda kayowanan.

Translation:
God in the form of Bhuta in this house and hut, please enjoy your food. After eating your food, please refrain yourselves from coming back here again. You have to understand each other so that you will always look young.

The mantras used by the puppeteers prior to leaving for ngewayang are not included in the Dharma Pewayangan completely. They are taken from several Dharma Pewayangan sources and adjusted in accordance with their uses. Therefore, every puppeteer has their own way of asking God for blessings.

In a shadow puppet show, the mantra is an item which maximize quality of the show. Apart from being used as a plea for something like an apology, the mantra can also be used directly by Jro Mangku Dalang to become part of the antawecana of the show. These mantras are adapted to the contexts and the characters using them. Wayang characters who often use mantras as "anti-discourse" are priests, priestesses, rsi, and also Gods. In addition, other characters such as knights and even giant king figures often use them according to the needs of the story. In the scene newasraya for instance, a scene where one of the characters asks for grace or supernatural powers from a certain God, this character will use certain incantations to summon the God he worships from a transcendent form into an immanent form.

In addition to the scene newasraya, mantras are also used during war scenes. Where a character wants to show his magic, it is usually performed in various ways, such as: casting a mantra on a weapon before releasing it to kill the enemy or changing their form to become a certain creature "nyuti rupa", as well as to release a certain mantra. Mantra, pengeger, pengalup, or agni anglayang are often used
in certain stories. Thus, the mantra is both part and spirit of the presentation.

2. **As a Personal Guardian**

The mantras used as mentioned above are a part of the show, and one of them is a mantra to grant protections to oneself. This mantra serves as a *pengraksa jiwa* (guardian of the soul). These mantras are recited by using certain meanings. The mantra below means eating betel, *iduh*; red spit.

**Nginang:**

*Pukulun Sang Hyang Tiga Wisesa, amasang guna pangeger, wong lanang geger wong wadon geger wong kedi geger apupul ring arepku awijah angrungu ingsun pawakan ingsun Sang Hyang Smara waneh sira andulu Bhata Smara waneh sira andulu ingsun teka welas den pada asih isep, 3 ANG UNG MANG raja karma murti saktiem patastra suddha ya namah”*

Translation:

Oh God in the form of three powers putting on horrendous witchcraft, excited men, excited women, excited sissy, gathered in front of and kneel to listen to me, because I am Sang Hyang Smara. Unless they are bored with romance which means getting bored with me, come with compassion, Brahma, Vishnu, Siwa, all my work was done cleanly and peacefully.

**Pangeger using tobacco.**

*“Ingsun angidep Sang Hyang Smara andarat, andahut atma-jiwane wong kabei, sing angrungu, ’sing andulu, swara solahku angringgit, teka welas den pada asih, teka asih-asis tan apasah ket sumaket, teka asih, jeng”*.  
Translation:

I chant the god of love bondage, attracting the souls of all, those who hear, those who pay attention. My voice and actions initiated all compassion. Love cannot escape, but always cling, love, love, love.

Mantra:

*Pukulun Sang Hyang Panama Wisesa pangraksa jiwa, Sang Hyang Taya angraksa bayu, Sang Hyang Purusa Wisesa angraksa sabda, Sang Hyang Cintya angraksa idep, Sapa wani paksa alane, Bhuta levak pada nembah, Sarwa-wisesa nembah, janma manusia nembah, Dewa Bhatara asih, apan aku Sang Hyang Tiga Wisesa, luhur ing Sang Hyang Om-Kara Mula, alungguh ring Nada Licin, ’sing ala paksane urung, leka wedi, teka asih, patuh, 3 X.*

Translation:

God is the master of soul, power, voice, mind, whoever is brave must be subject to disaster, astral beings, all that is powerful, human being, the gods give love because I am God in the form of three powers, in overall that is singular, lies in a spot that is pure and clean, all danger shuns, out of fear, and becomes loving, and becomes my follower.

These are some of the mantras chanted by the puppeteers to protect themselves from all threats from both humans and astral beings.

3. **Generating Taksu**

Shadow puppet performance is an art which can be used to search for noble values from philosophical and ethical systems rooted in religious teachings. Through his performances, *Jro Mangku Dalang* acts as a social, philosophical, and spiritual communicator who can offer moral education with a very engaging method. Its delivery is not as dogmatic as indoctrination but rather suggestive towards the people (Hasim Hamir, 1994: 19). It is not easy to get a performance like Hasim Amir's wish above as it requires a lot of hardwork as well willingness as go through a very long learning process. This
is due to the fact that the shadow puppet performance is a multi-functional art which makes this art a total theater art. In simple terms, an engaging performance is said to be "balih-balihan metaksu", or an art which can provide spiritual food. Widnyana in his book Learning the Art of Balinese puppetry mentions "taksu" as inner power (2007: 191).

Widnyana also explained that not only is Taksu used for art but also for various human activities. Taksu is like the wind, which means everything needs to be taksu, both inside and outside regardless of any professions. In the world of puppetry, apart from skills and talents, taksu is also believed to be able to come spiritually through the incantations which have been outlined in the puppet Dharma. The term for invoking taksu in the puppet world is known as ngundang taksu or ngelinggihang taksu.

Mantra inviting taksu:
Taksu Dharma pewayangan (Hooykaas, 1973; 10, poin 52).
Pukulun Sang Hyang Panca Pandawa, umor ing akasa, Nakula Sadewa ring takepan kalih, Arjuna ring lontar, Dharma-tanaya ring lontar sastra, Bhima ring belat ning lontar, urip apageh, lila nirwigihna parana sakti, Om Am Mam Um Om.
Translation:
Oh God in the form of Five Pendawa who have fused in the sky, Nakula Sahadewa becomes the box, Arjuna becomes the palm sheet, Dharmawangsa becomes the letter, Bima becomes the binding of the lontar palm, eternal life, happiness is unhindered, Lord Brahma, Siwa, and Wisnu.

Mantra taksu ngisep sastra:
Sang Hyang Siwa angisep guna, Sang Hyang Saraswati angisep sastra, Sang Hyang Kawiswara angisep tatwa carita, isep, 3 x, jeng.
Translation:
Lord Siwa absorbs all uses, Hyang Saraswati absorbs all literature, Sang Hyang Kawiswara creates all stories.

This mantra is chanted to allow the puppeteers to absorb all they have learned. Taksu Maha Sakti:
Om Maha-sakti, Dewa Sakti, sidhi puja ni nghulun.
Translation:
God is all powerful, in the form of all powerful holy light, all my worships and wishes have manifested.

This mantra worships the greatness and majesty of God and all its manifestations as well as to give strength to the user.

4. The function of Neutralizing Bhutakala

The objects in nature consist of five elements, namely Prthiwi (earth), Apah (water), Teja (fire), Bayu (wind), and Akasa (ether). These five natural elements form the reality of this world. The material elements are called Bhuta (Wikarman, 2006: 6). In the world of puppetry, the five elements of Panca Maha Bhuta also exist with the same aspects. The land (prtiwi) derives from banana stems, water (apah), and wind (bayu) derive from by Kayonan puppets, Fire (teja) derives from Blenccon, akasa (ether) derives from by the screen.

By nature, Bhuta is both passive and immobile. Once gaining energy, they will move. Energy in the language of Yoga is "prana", while in the language of religion, it is called Kala. When bhuta (or material objects) merge with kala (or energy), they will form very large material objects which move very violently. Due to this, offerings are prepared when puppeteers perform a puppet show prior to and after the performance to neutralize that power and encourage them to become positive force. The puppeteers have absolute privileges to perform this ritual as stated in the Dharma Pawayangan. The sentence is as follows:

Translation:
The puppeteers can be the earth, Bhuta, the god, there is no other than the themselves, the reason for being Siwa, Parama-Siwa, and Sada-Siwa.

One variety of offerings to Bhuta kala listed in the Hooykaas i is in the form of Caru Gelar Sanga, the mantras used are as follows:


Translation:
God in the form of the Praja, the Detya, the Puseh-Pati, the Dengen, Sang Raksasa, Sang Wil, Sang Kala Sack, Sang Kala Agung, Sang Kala Sabhumi, Sang Kala Pajagalan, Sang Kala Uduq Basur, Sang Kala Ulu Singha, Si Dewi Yoni Sakti, gathered altogether to see my devotees here to avoid suffering, God in holy characters Sang, Bang, Tang Ang, Ung, Mang, Siwa, God in the form of God Bicarya, Kala Bicarya, Bhuta Bicarya, I am Kama Bicarya, Ong in Joko Lion I am your teacher forever.

“Ih Bhuta sama presama Kala Wigraha, iki sajiyanta sowang-sowang Ong Ang Mrtaya namah” (Hooykaas, 1973: 282).
Translation:
Oh Bhuta, funds of the destructive Kala, your meal has been provided respectively, enjoy like Amerta.

“Ih Bhuta presama Kala Wigraha, iki tadahen sajiyanta sowang-sowang, yan kurang sajianku, enak amet marikanang pasar agung, wus anadah enak pamulih pwa kita, aywa mewali muah, aywa mamigena ingsun, aywa mamigena sang aduye karya, poma (3x). (document of Jro Dalang Widnyana).

Translation:
Oh Bhuta and Kalas, enjoy your food together, if I don't give it, please take it again at the market that provides your meal, after that please go back to your place and don't come back again, don't harm us, don't harm the person who is doing this. Please 3x.

All Bhuta kala mantras neutralize astral which in return keeps the lives of the whole world safe. Bhutakala is also a creature created by Brahma as mentioned in the Dharma Sastra followed by Wikarma. In his book, entitled Caru Palemahan and Sasih, explains the following: these Bhutakala groups, which are included in the Sadya class, are created by Brahman. The Sadya group consists of astral beings of a lower rank than the Gods. They have a variety of properties.

5. The Function of the Mantra in Making Tirta
As explained earlier, puppeteers must master the contents of the Dharma Pawayangan lontar, especially those having a shadow puppet performance as a "profession". In the introduction, it is implicitly stated what the actual function for the puppeteers is for. Making tirta panglukatan/panyudamalan, taking
pasepan (incense), the mantra: "Ong Ang Astra - Kalagni- Rudra is okay". Coblong/Sangku contains toya (brand-new clean water), the mantra: "Ong Ganggamrta ya namah swaha", then sprinkled on all the puppets and their offerings 3 times.

Om, gangga muncar saking purwa, tininggalana telaga noja, jambangania selaka, tinanceban tunjung petak, padyusanira betara Isvara, matemahan tirta sanjiwani, pangilanganing papa petaka, moksah ilang Sang namah.

Om, gangga muncar saking daksina, tininggalana telaga noja, jambangania tembaga, tinanceban tunjung bang, padyusanira betara Bhrahma, matemahan tirta kamandalu, pangilanganing sarwa wigina, moksah ilang Bang namah.

Om, gangga muncar saking pascima, tininggalana telaga noja, jambangania emas, tinanceban tunjung jenar, padyusanira betara Mahadew, matemahan tirta Kundalini, pangilanganing lara roga, moksah ilang Tang namah.

Om, gangga muncar saking utara, tininggalana telaga noja, jambangania wesi, tinanceban tunjung ireng, padyusanira betara Wisnu, matemahan tirta mahamerta, pangilanganing sarwa satru, moksah ilang Ang namah.

Om, gangga muncar saking madya, tininggalana telaga noja, jambangania amancawarna/kawah, tinanceban tunjung manca warna, padyusanira betara Siwa, matemahan tirta pawitra, pangilanganing tri mala, panca mala, dasa mala, moksah ilang ing namah.

Ong serdah paduka betara Siwa Murti sakti, anibaken tirta kamandalu, winadahan kundi manik, maka suklaning bhuana agung

bhuana alit maka uriping bhuana kabe, amburana ujar ala, tuju, teluh, desti trangjana, kalukat denira tirtan betara Siwa Murti Sakti, siniratan muncrat mancur, angilangaken papa klesa, dasa mala manusa kabe, Ong sidi rastu tatastu astu swaha.

Translation:
God in the form of a powerful Siwa, sprinkles the holy water from a jar, as a macrocosmic and microcosmic cleansing, which enlivens the world, and burns and melts all disgrace, numbness, disease, all magic, melted by the sprinkling of God's holy water. Almighty Siwa, this holiest spark removes all misery of all human beings, God all your wills will come true.

The above mantra has a function as a request to God in its manifestation as Panca Dewata to purify ourselves or the universe. This mantra is used to chanted by Jro Mangku Dalang in the context of ngeruat, angelukat, or purifying mankind to achieve holiness and self-balance.

IV. CONCLUSION
From the above discussion, it can be concluded as follows:

1. Shadow puppet performances in Bali cannot be separated from Hindu cultural traditions, customs, and religions. Shadow puppet performance is a guidance medium in good behavior in society.

2. The use of Dharma Pewayangan’s mantras in the shadow puppet performance is pronounced by the puppeteers before the puppet show begins, which is when the Jro Mangku Dalang will come to the performance location. Mantra Also used at the time of a puppet show, as well as when ending a puppet show. Also, mantras are used when making tirta pengelukatan.
3. The function of the mantra in the text of *Dharma Pewayangan* functions as, the Function of Supplication to God. As Self-Guard awakens *taksu*, neutralizes *bhuta-kala*, and functions in making *tirta*

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