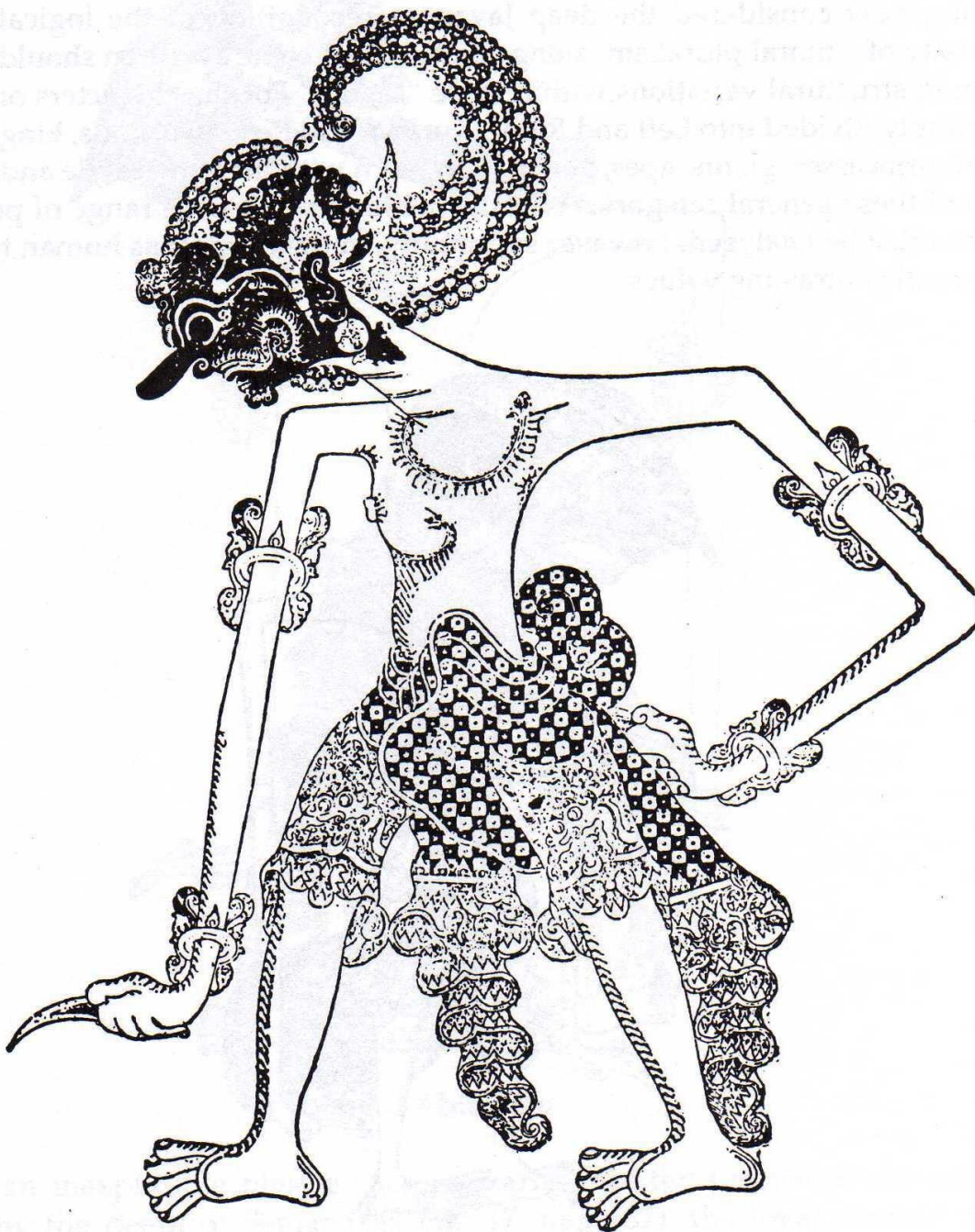


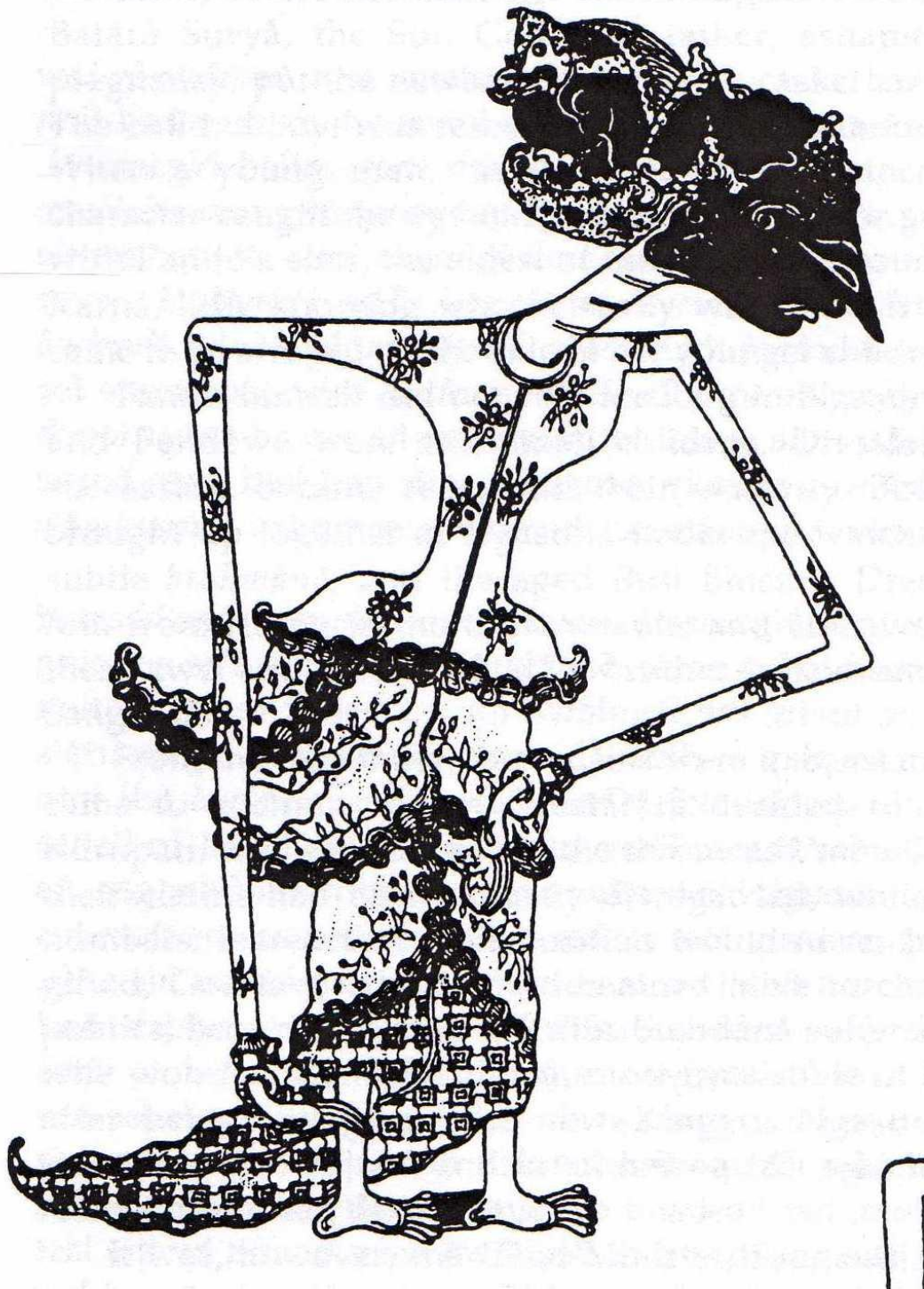
Prabu Yudhistirâ (first son): eldest of the Pandâwâ brothers, renowned for his even temper and unshakeable sense of justice. Peaceful and intensely spiritual, “he never raises his voice in anger, never fights, and never rejects a request from anyone, however humble. His time is spent in meditation and the accumulation of wisdom. Unlike the other heroes, whose chief magical attributes are weapons, Yudistirâ’s sacred heirloom is the mysterious Kalimâsâdâ, a holy text containing the secrets of religion and the universe . . . In the complete lack of ostentatious ornament, the gentle, introspective inclination of the head, and the aristocratic refinement of feature, one recognizes the ideal portrait of the passionate *Panditâ Ratu* (Priest-King)” (Anderson 2009: 23).



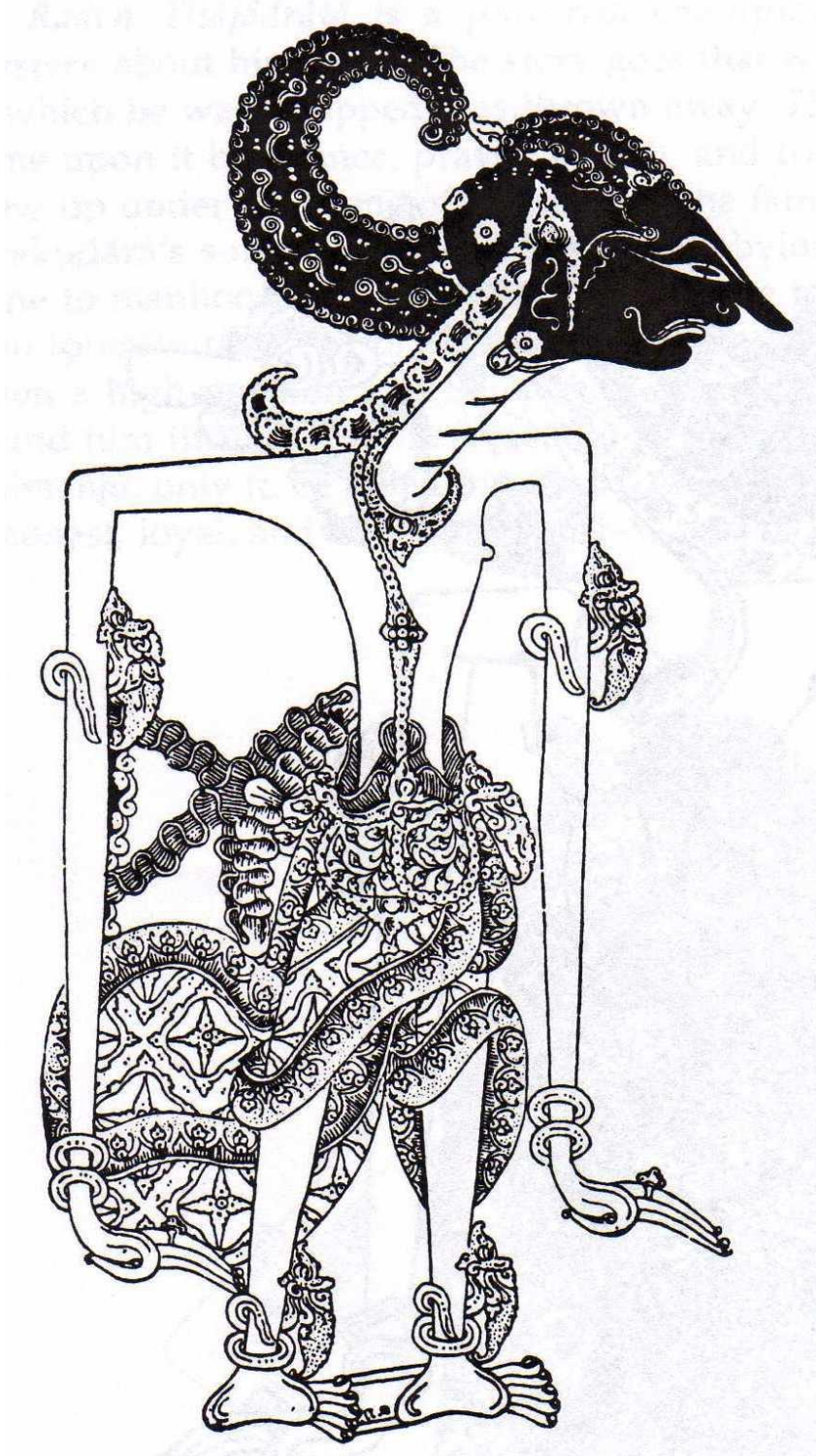
Arjunā: “Unequaled warrior in the battlefield, yet physically delicate and beautiful as a girl, tender-hearted yet iron-willed, a hero whose wives and mistresses are legion yet who is capable of the most extreme discipline with a deep feeling for family loyalty who yet forces himself to kill his own half – brother, he is to the older generation of Javanese, the epitome of the whole man . . . he represents the physical grace and gentleness of heart prized by [the Javanese]” (Anderson 2009: 25).



Bimâ (Wrekudârâ): “is the most feared of warriors, creating havoc with his terrible club and atrocious fingernails. He distains to ride in a chariot and strides through forests and deserts and over mountains and seas without any difficulty. He bows to no one. Merciless to his enemies, gigantic, ungainly, heavily muscled, hairy, with protruding eyes and thunderous voice, he is a complete contrast to his elder brother, [Yudhistira]. Nevertheless, his unswerving honesty, loyalty, fortitude, and military skill make him among the most admired figures in *wayang*” (Anderson 2009: 24).



Dewi Kunthi: is the mother of the three eldest Pandāwā sons. Her refinement is evident in the position of her head (averted downward gaze), her overall body posture, and her style of dress. She is known as a wise and perceptive mother who has attempted to guide her sons through the difficult struggle of succession for the throne of Hastina. In return, her sons are loving and unfailingly obedient.



Radèn Nangkulâ and Radèn Sadéwâ: “are twins, the youngest of the Pandâwâ. Their mother is not Kunthi, but Prabu Salyâ’s sister, Madrim. Generally speaking, they assume a very subordinate role as followers and emissaries of their older brothers.” Even so, the twins are both Satriyâ in their own right. “In the Bharatayudâ, it is their mission to discover the secret of their uncle Salyâ’s invincibility” (Anderson 2009: 62).



Dewi Sintâ: “In Ngalengkâ, Dâsâmukâ’s wife, a heavenly nymph, gave birth to a baby girl in her husband’s absence. Dâsâmukâ’s younger brother, Radèn Wibisânâ, took the infant, put it in a casket, and set it afloat on a great river running down to the sea. Eventually the baby girl was found by the king of the neighboring state of Mantili, who reared the little girl as his own and gave her the name Dewi Sintâ” (90). When she was of age “the king of Mantili held a tournament for the hand of his beautiful daughter. Radèn Râmâ, designated successor to the kingdom of Ngajodyâ, easily won the tournament and brought Dewi Sintâ home as his wife” (Anderson 2009: 92).



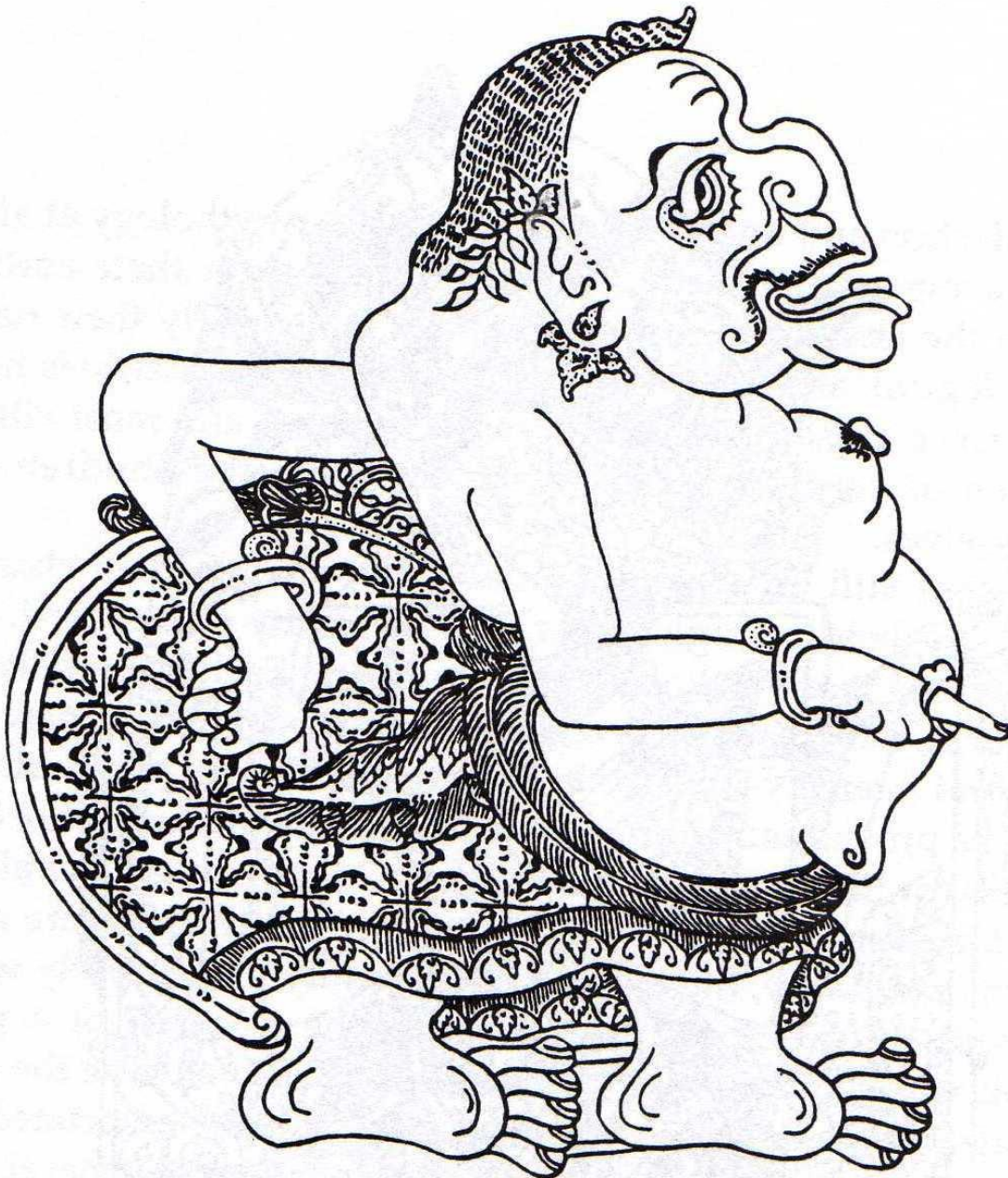
Kresna: “is part God, an incarnation of the mighty Wisnu. He is the consummate politician, diplomat, and strategist of war. By far the most intellectually brilliant of the Pendawa faction, it is Kresna who makes their final victory possible. On the other hand, he is a conscienceless liar and an unscrupulous schemer who never hesitates to break the rules when he feels it necessary. Though a *satrya*, he repeatedly ignores the lesser values of the *satrya* class. Only duty to carry out the will of the gods and his own destiny claim his allegiance” (Anderson 2009: 25).



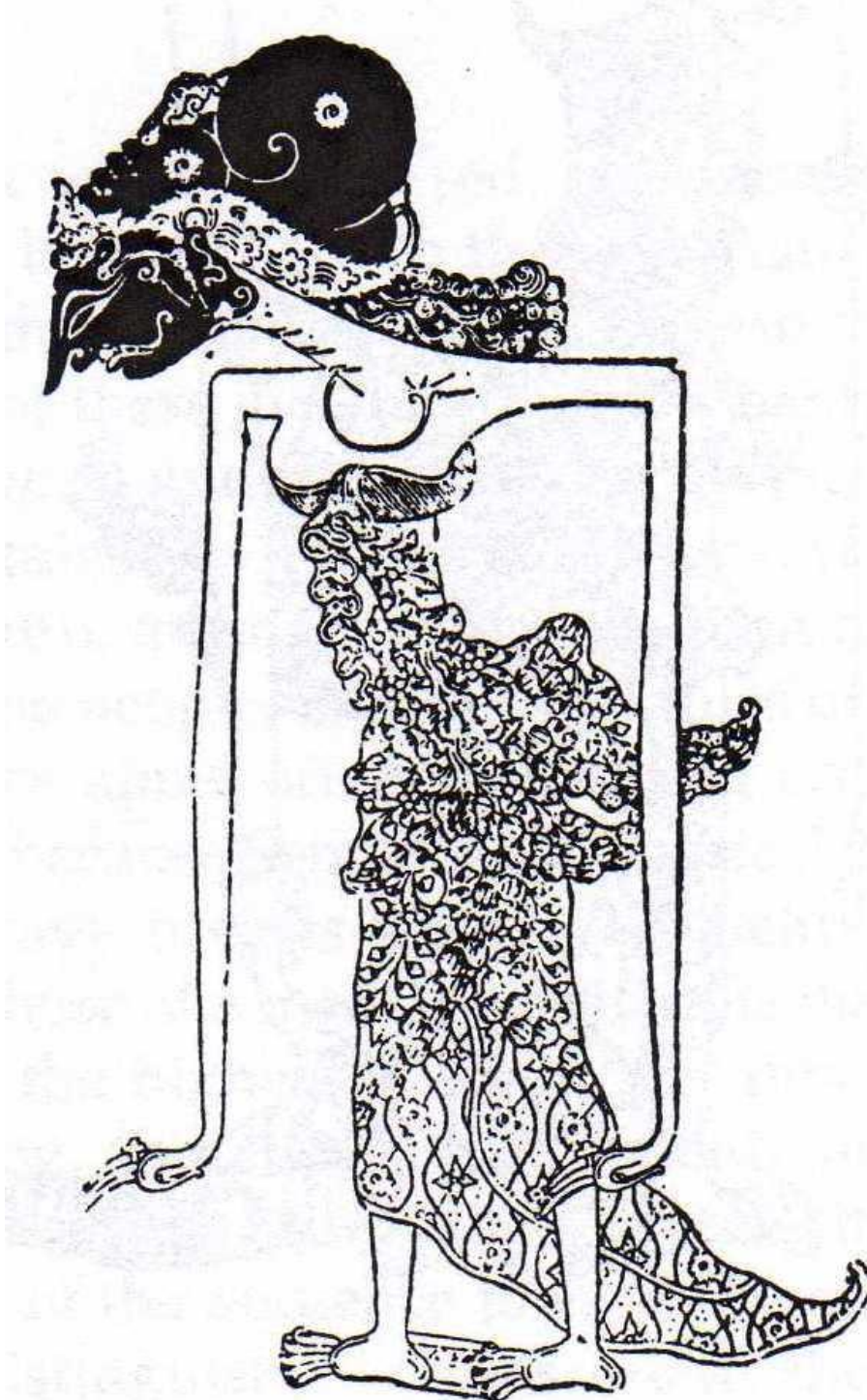
Radèn Kumbâkarnâ: “Similar to Karnâ in his outlook and morality, Radèn Kumbâkarnâ, hero of the Ramayana, also dies to defend a king whom he realizes has dishonored his position . . . The main difference between Karnâ and Kumbâkarnâ is one of physical type. Kumbâkarnâ is the most colossal of giants and is the largest *wayang* puppet of all, sometimes one and a half meters in height. He is the monstrous giant type in extreme form, with brutal red features, bulbous nose, hyperthyroid eyes, clumsy, hairy torso, and wolf-like fangs. These are all physical characteristics which the Javanese find repugnant. Yet Kumbâkarnâ is among the best-loved *wayang* figures, and the prize example of inner nobility and purity belying external appearance” (Anderson 2009: 31).



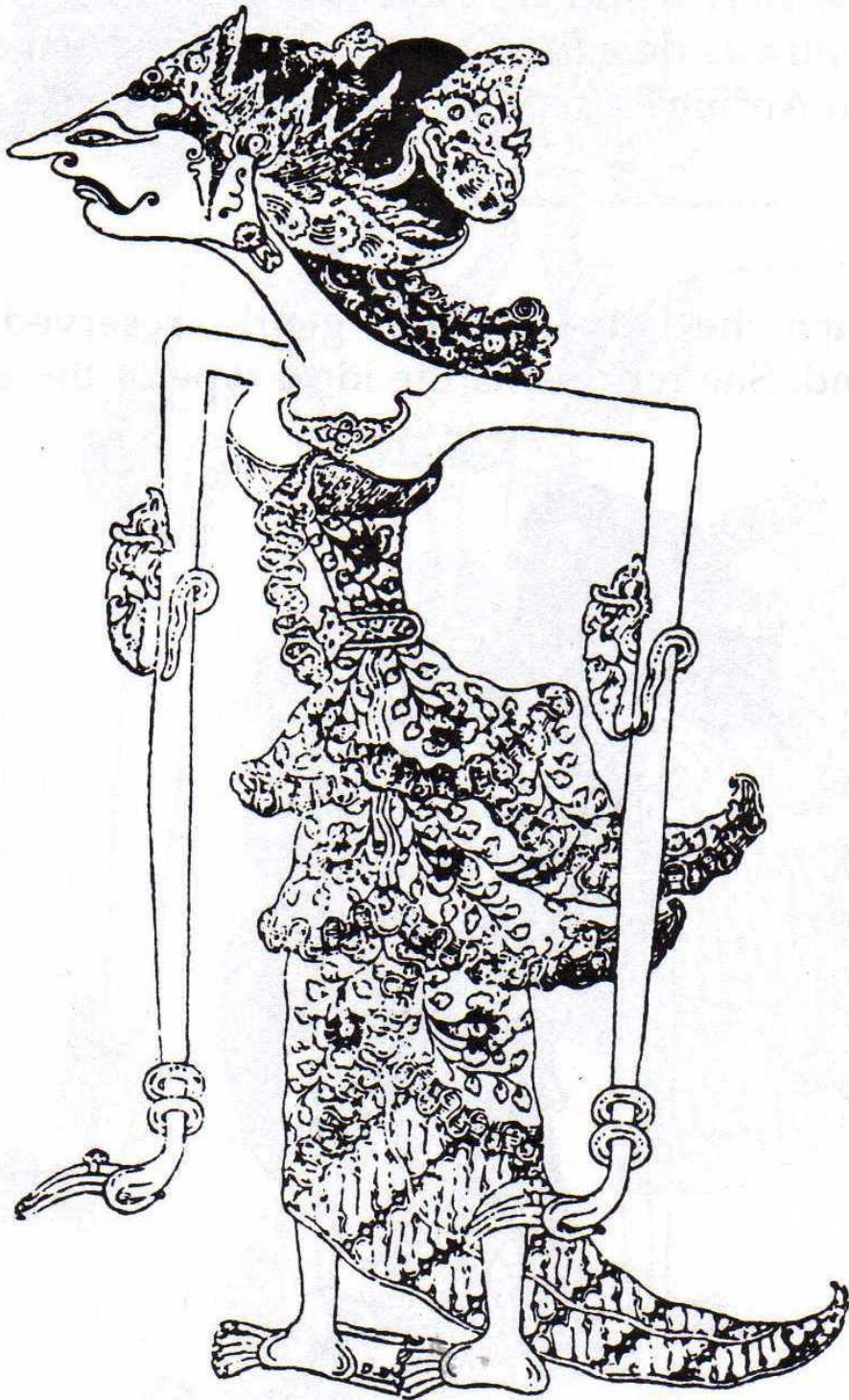
Betari Durgâ: “is the goddess of violence, darkness, and death. Her abode is in Sétrâgândâmaju where she holds sway over ghosts, vampires, and other malevolent spirits. In the *lakons* she is always associated with the Left (Kurâwâ) faction and unceasingly schemes to destroy the Pendâwâ. Most dreaded of Gods, even her husband, Batârâ Guru, cannot prevail against her will. It is only Semar before whom she flees in helpless terror” (Anderson 2009: 47).



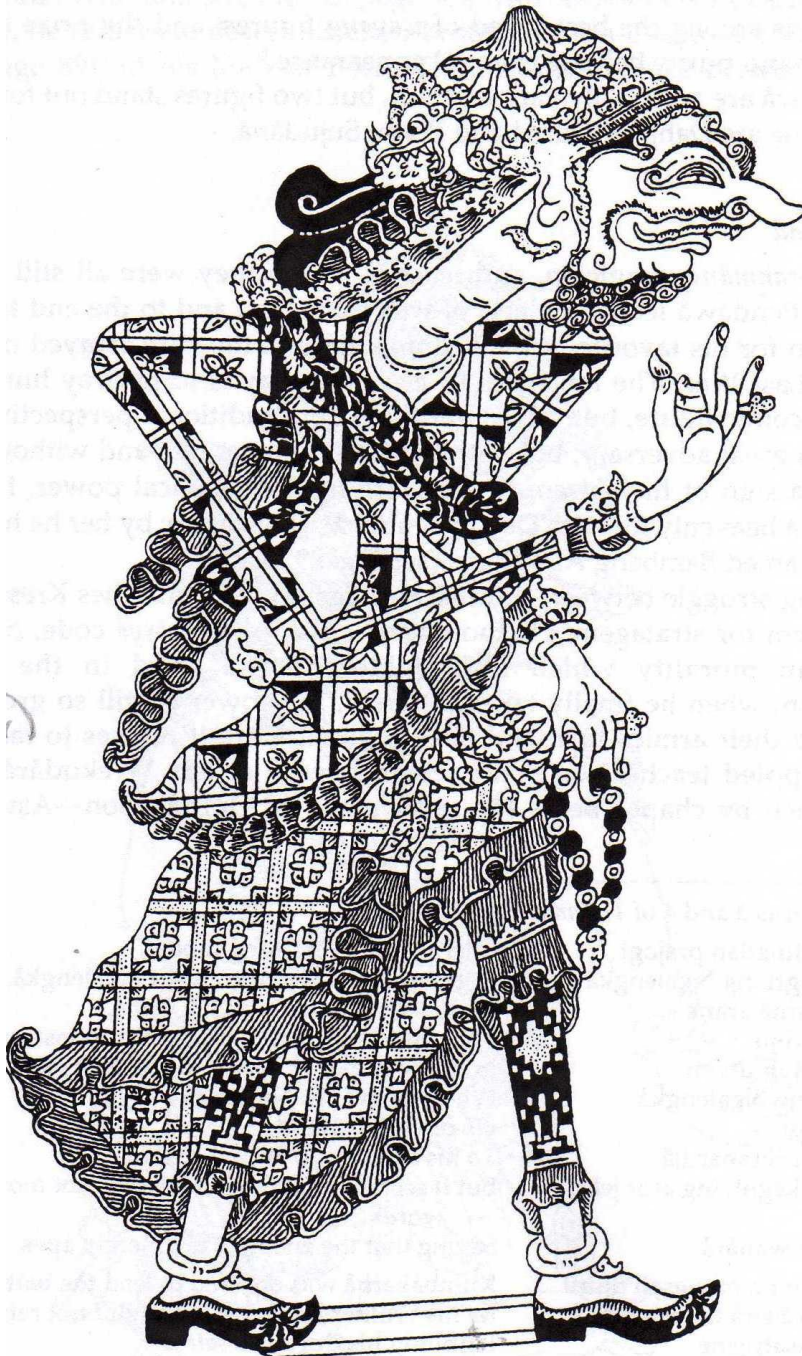
Kjai Lurah Semar: is the most venerable of the *punâkawan* (clown) class of characters. “Partly this is because Semar, though a humble and comical character, is yet the most powerful of Gods, so that the Lord Shiwa himself, Batârâ Guru, must on occasion submit to him. Partly it is just because he is a clown, a man of the people, to whom the rules of *satryâ* behavior do not apply, and who by his presence alone offers an implied criticism of the whole range of *satryâ* values. Partly it is because Semar is the physical denial of the *satryâ* type. He is immensely fat, with heavy breasts and a vast behind. He is ornamented like a woman, his clothes are those of a man, yet his face is that of neither man nor woman. He is the repository of the highest wisdom, yet this flashes from in between his gentle jokes, his clowning, and even his persistent, uncontrollable farting. Anyone who has witnessed a Javanese shadow-play will recall the wave of deep affection and respect which flows out of the audience towards Semar when he appears” (Anderson 2009: 37).



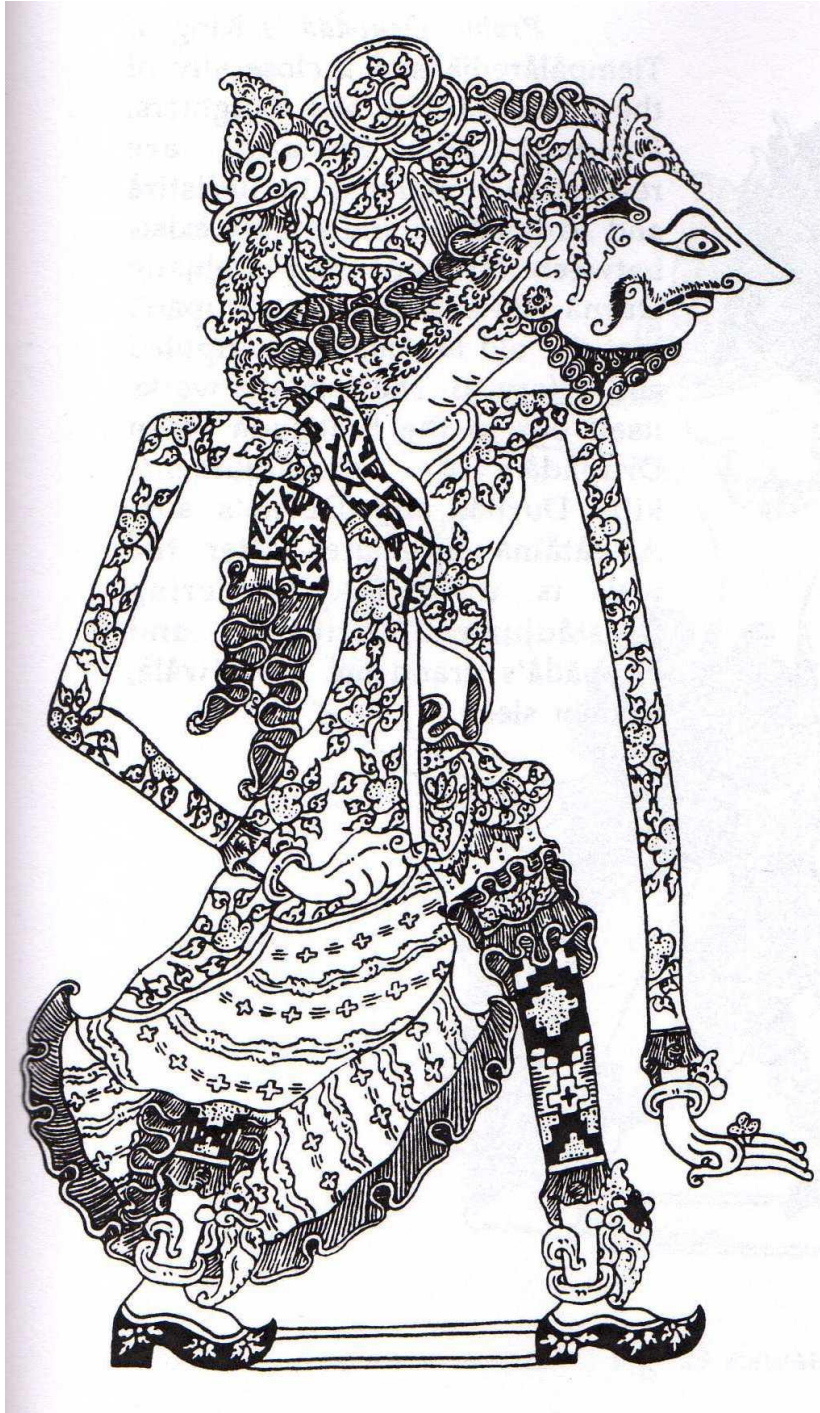
Dewi Sumbâdrâ: is one of Ardjunâ's main wives. She is often spoken about as a direct contrast to Dewi Srikandi, who is also one of Ardjunâ's main wives. "Sumbâdrâ is very much a lady - elegant, gentle, reserved, utterly loyal, and obedient to her husband. She represents the ideal type of aristocratic Javanese woman" (Anderson 2009: 35).



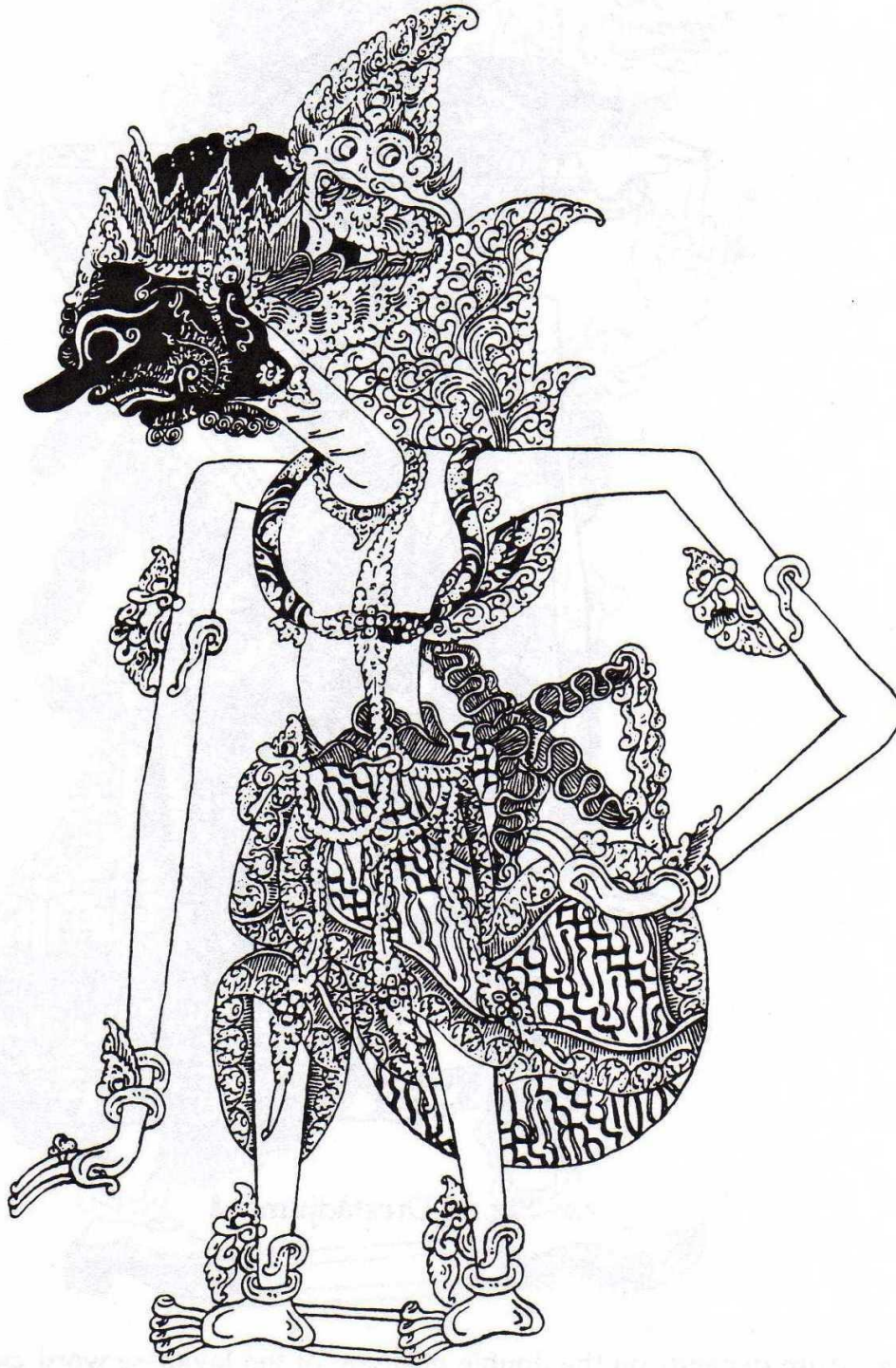
Dewi Srikandi: is the exact opposite of the refined, humble female who lives in the shadow of her husband. Srikandi is “talkative, strong willed, warm-hearted, fond of hunting, an excellent archer, she is quite ready to debate with [her husband] Ardjunā or take on a passing *satryā* in battle. She enjoys travelling about Java, either in search of her periodically missing husband or seeking adventures of her own . . . For the Javanese, Srikandi is the honored type of the active, energetic, disputatious, generous, go-getting woman” (Anderson 2009: 36).



Dahjang Durnâ: “is a *brahmānā*, magician, and teacher. When they were still boys, both Kurāwā and Pandāwā learnt the arts of war from him, and to the end he retains a deep affection of his favorite pupil Ardjunā, though they are arrayed on opposite sides in the Last War. The tendency in *wayang* today is to portray him as a half-sinister, half-comic figure, but this is not the older, traditional perspective. He was then Kresnā’s great adversary, but with the Gods against him and without Kresnā’s divinity . . . In the long struggle between Kurāwā and Pandāwā, he matches Kresnā trick for trick, stratagem for stratagem.” Similar to Kresnā, “he stands outside the *satryā* code,” obeying a higher morality (Anderson 2009: 31).



Resi Bhismā: grandfather of both the Pandāwās and the Kurāwās. “As Ngastinā’s elder statesman, he is loved and respected by Kurāwā and Pandāwā alike. Though strongly opposed to Sujudānā’s policies, he sides with the Left faction and leads the Kurāwā armies at the opening of the Brātājudā, killing three of Matswāpati’s sons with his own hands.” As a young man he swore that he would never marry. “When Dewi Ambalikā wished to marry him he jokingly threatened her with his bow and arrow.” His hand accidentally slipped and the arrow killed her. “Her ghost swore vengeance, and in the last war Bhisma dies at the hands of Srikandi, Ardjunā’s warrior-wife, in whom Ambalikā has been reincarnated” (Anderson 2009:53).



Duryodanâ (Sujudânâ): is the oldest of the ninety-nine Kurâwâ brothers. While they are enemies, the Kurâwâ's are actually cousins to the Pandâwâs. Duryodânâ (Sujudânâ) is the king of Ngastinâ, the most "powerful and glittering of the ancient mythological Javanese capitals. He is a great monarch, yet fated to destroy his own house. Though vain and easily swayed by his advisors, he is a worthy antagonist to the Pandâwâ" (Anderson 2009:34)



Dursāsana: is the second oldest of the Kurāwā brothers. Next to Sangkuni, he is regarded as one of the most undesirable of the Kurāwā faction. He is “noisy, boastful, violent, and unscrupulous, he is nevertheless devoted to his elder brother, [Duryodanā] Sujudānā, and to the fortunes of the clan. In the field, he is a brave fighter, and only the invincible Wrekudārā (Bimā) can destroy him” (Anderson 2009:59).



Patih Arjã Sangkuni: “is usually regarded as the evil genius of the Kuråwå, with loyalty to his king [as] his one redeeming feature.” As Dreståråtå’s brother-in-law and [Duryodonå’s] Sujundånå’s uncle, he has the position of Chief Minister of Ngastinå, a position of which he takes ample advantage. “The cunning stratagems which cause the Pendåwå so much misery and misfortune are all devised by this sly old man” (Anderson 2009:58).