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J. Hooykaas

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KORTE MEDEDELINGEN

PANJIRANG. THE GATEWAY ON THE CROSSROADS?

Panjirang is mentioned in connection with the crossroads in the descriptions of the Balinese hereafter. In order to get a better understanding of them, we have to discuss the different texts concerned.

Kuñjarakarna[1]) p. 56: *Ḍatĕng ta ya ring catuspata, ring pāsampangān ing awan .... Catuspata ikang pāsampangan ing awan, irika ta ugwan ing sang Ḍwarakāla. Ya ta māngmit ikang bhabhāhan mareng swarggā, lawān mareng Yamanī.* (We have to read *pasimpangan* for the MS' *pāsampangan,* cp. Sri Tañjung[2]) p. 37: v. 128: *Catuspata dungkapipun, ring pasimpangan ing dalan).*

He reached the crossroads, where the roads separate. There was Dwārakāla (Gatewatcher = Dorakala), watching the Gate to the Heavens and the Land of Yama.

H. Kern translates *bhabhāhan* vaguely by *entrance,* but as there are Gatewatchers, and *bhabhāhan* also does mean *gate,* we may be certain, that on these crossroads a gate was standing, may be a complicated gatebuilding for four roads. There may have been one Dorakala for every direction, as was the case in I Lara[3]).

W. Kern in this thesis[4]) draws our attention to a passage of the Mahāprasthānika-parwa: "where the four younger Pāṇḍawas and Draupadī, who died in the Wālukârṇawa, finally reached the *Babahan Sanga* (Nine Gates watched by Dorakala(s). — H. H. Juynboll, Drie Boeken van het Oudjavaansche Mahâbhârata p. 86). The editor already pointed out that this story does not occur in the Skr. MBh., and that its language appeared to be younger than that of the rest of the parwa (l. c. p. 26). Afterwards it turned out that one of the other MSS contained this passage (Album Kern p. 74; Suppl. Cat. II p. 161)". So W. Kern came to the conclusion, that the above-quoted passage is an insertion; it gives anyhow a quite Javano-Balinese view. When we saw in the Kuñjarakarṇa a Catuspata with four roads, we find here the complete system of nine heavens[5]).

W. Kern (o.c. p. 15 & 33) also quotes a younger Kuñjarakarṇa-text: *datĕng ta ya ring madhya ning catuṣpatha, kapanggih tikang Aṣṭa Marga, pasimpangan ing awan — He came to the middle of the crossroads and reached Eight Roads, where the roads separate.*

Though by no means able to offer definite solution, I must draw the attention to "*the middle of the crossroads — ring madhya ning catuspatha*" as that very 'middle' is mentioned time and again in other journeys to the Land of Death. Logically it is not necessary, and the elder Kuñjarakarṇa-text (cp. supra) simply stated that *he reached the crossroads.* It seems however that when Hinduism faded or became more indigenous in colour, that the reaching of the very middle of the crossroads was emphasized.

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1) H. Kern, de Legende van Kunjarakarna, volgens het oudst bekende handschrift, met Oudjavaanschen tekst, Nederlandsche vertaling en Aanteekeningen, Verh. Kon. Ac. v. Wet., afd. Lett, NR Dl. III, No. 3, Amsterdam, 1901; reprint in Verspreide Geschriften 10, Den Haag, 1922.

2) Prijono, Sri Tanjung, een oud Javaansch Verhaal, thesis Leiden, Den Haag, 1938.

3) My paper A Journey into the Realm of Death, Balinese Folktale with translation, this Journal 111/3, 1955.

4) Oudjavaansche en Balische Hellevoorstellingen, thesis Leiden 1934 (stencil) p. 33 & note 3.

5) Cp. my thesis De 'Goddelijke Gast' op Bali, I Bagoes Diarsa, Balisch Gedicht en Volksverhaal. Bibl. Jav. 10, Bandoeng 1949 p. 66 sqq; for information on classification cp. Variae Lectiones etc. p. VI.

In the Nawaruci[6]), *Bima* after his flight through the sky: *Sakṣaṇa prāpta ring Baruṇa-pada. Baruṇa-pada ngaranya patĕngah-tĕngah ing langit — Suddenly reached the Baruṇa-heaven, i.e. the exact middle of the sky.*

Here is no question of crossroads, though there must have been some, as Bima visited from this Baruna-heaven the usual heavens in the four directions, whereafter he passes[7]) *ring Çiwa-pada, kahyanganira Bhaṭṭāra Çiwa, ring Madhya — into the Siwa-pada, God Siwa's sanctuary, in the Centre.*

Baruṇa-pada may have been reached first, because Bima started from an island in the sea. This heaven does not appear on the list of twenty heavens given in the Bagus Diarsa[5]), but that description does not claim to be complete. The explanation given in the above-quoted passage, that Baruṇa-heaven *means* the exact middle of the sky is rather puzzling. We notice the difference of the words *patĕngah-tĕngah — the very middle*, and of the site of God Siwa's sanctuary *ring Madhya — in the Centre.*

Here we get a picture of a lower heaven in the middle of the sky and a higher one in the holy Centre, i.e. different layers or stages, as are found also in the Bagus Diarsa text quoted above, and in many indigenous conceptions of Heaven, e. g Dayak, Celebes, Flores, Nias.

We must bear in mind that the Toradja-heavens can only reached via a tunnel in the middle of the sky, and that the priestess, travelling along that way in imagination and may be in trance, sings that she goes *ri tanga n dawa — in the middle of the sky*[8]). I suggest that not only the words *tĕngah* and *tanga*, but also the conceptions are related and have the same origin.

We return to Bali in order to discuss three more places where the crossroads occur, this time with the *panjirang* which is the subject of this note.

The first two places are taken from *Djapatuan*[9]) (MS Kirtya No 417), where two brothers make the mystical journey. They fly above sun and moon and clouds and even above the lovely flowering shrubs, which line the road to the crossroads (o.c. p. 14a). The uninitiated elder brother asks: *"Where leads our way now, brother? Here we are surrounded by bushes, but I notice underneath a road, lined with all kinds of flowering shrubs, I enjoy looking at them: they are so fine and shining, let us choose that way".*

Djapatuan answered: "Those are 'The Nine Roads'. Yes, all those flowering shrubs have fine young leaves and a strong scent. Those Nine Roads are leading to the Mountains, to the Sea, to East and to West, to the Panjirang which is in the midst — ia di tĕngah".

Then Djapatuan dissuades his brother from going there, since he might meet monsters of hell, and because of his virtue he is absolved from meeting them (o.c. 14b).

Gagak Turas (the elder brother) *politely answered: "Let us, brother, then rest here. I enjoy the view; one can look exceedingly far: There, in the East, is a pagoda with eleven roofs, of which all decorations are white; in the South a red pagoda with eleven roofs; in the West is visible a yellow pagoda with eleven roofs. in the North a pagoda with black colouring, also with eleven roofs. All those Panjirangs* (or: *the Panjirang of all of them) have seven roofs all around — Panjirangé iku sami tumpang pitu mailĕhan —. In the Centre there is, enclosed, a multicoloured pagoda, also with eleven roofs, etc.*

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6) Prijohoetomo, Nawaruci, Ineiding, Middel-Javaansche Prozatekst, Vertaling, vergeleken met de Bimasoetji in Oud-Javaansch metrum, thesis Utrecht 1934, Wolters, Groningen/Den Haag/Weltevreden 1934, p. 60.

7) O. c. p. 62 l. 14.

8) Dr N. Adriani en Alb. C. Kruyt, De Bare'e-sprekende Toradja's van Midden-Celebes, Batavia, Landsdrukkerij, III, 1912, p. 668.

9) Dr H. H. Juynboll, Suppl. Cat. Sund. MSS & Cat. Bal. & Sas. MSS University Leiden Library, Brill, Leiden, 1912, p. 105.

Thereafter the initiated younger brother points out, that there are four other heavens in the SE, SW, NE & NW, whereby the 'Nine Roads' is justified (the Balinese of this passage can be found in v. d. T. s. v. *balapan*).

The third text, where Panjirang is mentioned, is I Lara (Poor Boy, Kirtya No. 2010).

The description is very similar to the one in the Djapatuan, though I Lara is told to walk on the very road above which Djapatuan and his brother by force of their *tapa* hover:

He presently came to a fine, even road going uphill and paved with white stones. He was greatly astonished at this good, wide road, which was moreover lined with exquisite blossoming shrubs. After a moment however he arrived at the crossroads exactly in the middle — di basatĕngahan — where many roads separated. One of them was to the East, one to the Sea, one to the West, one to the Mountains. Also to all the Panjirangs fine roads were leading, some of them going upwards or downwards, while all were fortified with gates with iron doors.

The reverend priest who wrote down this folktale did not add a map, nor could I. Adding however his information to the other descriptions we know of 'Nine Roads', specially with that of the Djapatuan, we can come to some conclusions:

A gate or gateways are supposed to be standing on crossways, called Nine Roads or Eight Roads. The soul on its journey is supposed to reach it in its very middle. The Panjirang are also said to be situated in the Middle — *ia di tĕngah*. Panjirang are buildings, as in the Djapatuan-place quoted above it is told, that they have seven roofs (not as many as the principal heavens). Those roofs are all around *(mailĕhan)* — as they might be, if Panjirang is, as I suggest, an extremely complicated gate-building with doors in all eight or nine directions and Dorakalas watching them.

Dr. JACOBA HOOYKAAS.

EEN LANGE PĔPĔT IN EEN BUGINEES DIALECT.

Aangaande de dialecten in het Buginese taalgebied is nog slechts zeer weinig bekend. Systematische studies ontbreken nog geheel en er zijn slechts terloopse opmerkingen over enkele details gemaakt die niet meer dan uitgangspunten daarvoor zijn.

Dat speciale aandacht voor de dialecten interessante resultaten belooft te geven, bleek in 1953 bij een kortstondig en op geheel andere punten gericht onderzoek met behulp van de uit Soppeng afkomstige informant, de Heer Abdul Djalal Enre'. Op twee punten bleek in zijn taal de pĕpĕt anders voor te komen dan voor het standaarddialect wordt opgegeven.

De algemene regel is, dat een paenultimale pĕpĕt, evenals alle andere vocalen in deze positie, het woordaccent draagt, maar dan steeds door een dubbele consonant of een cluster gevolgd wordt. In de taal van de Heer Enre' bestond op deze regel een uitzondering, waar deze pĕpĕt door een r gevolgd werd: in dat geval werd de r niet verdubbeld en viel het woordaccent niet op de pĕpĕt maar op de volgende vocaal, bv. „bĕrĕq", „beras", tegenover standaard „bĕrrĕq" en „Bĕr*u*q" tegenover standaard „Bĕrruq" [1]).

Het tweede verschijnsel is hiermee verwant. Bij de verba die op een hamza ein-

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[1]) In de Buginese voorbeelden is de vocaal waarop het accent valt, cursief gezet.