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5.4 MMC (3): Indonesia

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National Museum of Ethnology

Reported in the following is on the contents for wayang, a form of entertainment found in Java island of Indonesia. The contents include outline of wayang entertainment, and introduction of wayang kulit, a shadow puppet play; wayang golek, rod puppet play; wayang topeng, a mask dance drama; dalang, the puppeteer/narrator in wayang entertainment, and gomelan, the music accompaniment to wayang performance. Following the way the contents are arranged, this report will explain each component in detail, then discuss some points of reflection and tasks to be worked out in the future.

5.4.1 Outline of Wayang

Wayang, the traditional entertainment found in Java island and Bali of Indonesia, has many variations. Our contents feature the wayang in Java island and explain the multiform wayang using photographs, descriptive texts, and narration.

Originally, wayang means shadow in Java language, but now it means also the "puppet" which the puppet master handles in the shadowed puppet play, or it means even the “puppet play” itself. And those entertainment named using the word wayang come in a wide range of variety; there are various wayangs in different styles, such as wayang kulit, the shadowed puppet play; wayang golek, the play by wooden dolls; wayang orang, the play by actors; and wayang topeng, the play in which they use masks.

Common to all these various styles of wayang is that a puppet master (storyteller) called dalang leads the play while he himself taking as well the part of music accompaniment. In most cases, the wayang is staged along with the rites of passage, but there are occasions the staging is for providing a talisman against evil. The stories played in wayang performance are in quite a variety. Most popular stories include Mahabharata and Ramayana originated in India, historical stories form Java island, and panji story of eastern Java.

The photographs used here are of wayang kulit in Cirebon (west Java), wayang golek
in Bandung (west Java) and wayang topeng in Klaten (mid Java). And, sound in wayang kulit in Klaten is used.

Wayang kulit
Wayang kulit is a shadow pictured puppet play. The puppets are made of leather of water buffalo (kulit) and are given fine carving and beautiful coloring. In wayang kulit staging, some people enjoys watching not only the shadow pictures but also the tricks by puppets or puppet master behind the screen. The stage usually starts from about 9 at night and continues until early morning. wayang kulit is popular in the communities of Java people in the middle and east part of Java island. In Bali, wayang kulit is popular as well; but the puppets and musical instruments they use differ greatly from those in Java island.

The photographs used here are of wayang kulit (shadow-side) in Cirebon and wayang kulit (puppet-master-side) in Klaten.

Wayang golek
Wayang golek is a play which uses wood-made puppets. It is popular in the communities of Sundanese in west Java. The stage usually starts from about 9 at night and continues until early morning. In the Javanese community in the vicinity of Cirebon, a town in northern sea coast of west Java, wayang golek is played as well. But, the shape of puppet’s head is a little different from that of Sundanese wayang golek. Because of this unique shape of the head, the wayang golek in Cirebon is known as wayang golek cepak (cepak meaning “flat”).

Photographs of wayang golek in Bandung and of wayang golek cepak in Cirebon, and their puppets, are used.

Wayang topeng
wayang topeng is a play in which performers wear masks. Topeng means a mask or an entertainment in which masks are used. Actors wearing a mask perform, dance, and speak one’s lines; furthermore, a storyteller (dalang) narrates and sings the parts corresponding to the stage directions, while playing the music accompaniment. wayang topeng stages mainly the panji story.

Today, wayang topeng is staged only in limited areas in mid Java such as Klaten and Yogyakarta. Here, in this part of contents, photographs of wayang topeng in Klaten are introduced.

Dalang
wayang is the generic name for the entertainment which is led by a puppet master or storyteller called dalang. In wayang kulit or wayang golek which is a puppet play, a dalang alone handles some hundreds number of different puppets, speaks the lines
IMITATING THE VOICE OF RESPECTIVE PUPPET CHARACTER, AND FURTHERMORE, HE NARRATES AND SINGS THE PART CORRESPONDING TO THE STAGE DIRECTIONS. THE STORYTELLING AND SONGS BY DALANG SOMETIMES CARRY CASUALLY AND UNNOTICEABLE TO THE AUDIENCE THE HINT ON THE PIECE OF MUSIC TO BE PLAYED NEXT, AND ACCORDING TO SUCH HINTS THE ACCOMPANIMENT MUSICIANS SELECT THE MUSIC TO PLAY NEXT. ALSO, DALANG USES A CONE-SHAPED STICK WITH A ROUNDED BOTTOM WITH WHICH HE HITS ON THE PUPPET BOX, AND USES HIS FOOT TO SOUND THE METAL PLATES HANGING FROM THE PUPPET BOX, TO AROUSE MORE EXCITEMENT IN THE STORY OR TO SEND SIGNAL TO THE MUSIC ACCOMPANIMENT. THE DALANG ACTING IN A PUPPET PLAY IS THE ONE WHO HAS THE FULL CONTROL OVER THE ENTIRE WAYANG PLAY WHICH OFTEN RUNS AS LONG AS FOR 7 TO 8 HOURS; HE IS JUST ABSOLUTE NECESSITY. SO, IN JAVA ISLAND, A DALANG WITH GREAT POWER GAINS REVERENCE FROM THE PEOPLE. IN WAYANG ORANG OR WAYANG TOPENG, SPEAKING IS LEFT TO THE ACTORS, BUT DALANG LEADS THE STORY BY NARRATING AND SINGING, AND LEADS THE MUSIC ACCOMPANIMENT BY PLAYING PERCUSSION INSTRUMENTS USING HIS HAND AND FOOT.

PHOTOGRAPHS OF DALANG (MR. KESDIK) IN WAYANG KULIT IN KLATEN, DALANG (MR. MARTADINATA) IN WAYANG GOLEK CEPAK IN CIREBON, AND DALANG (MR. IDEN SUNARYA) IN WAYANG GOLEK IN BANDUNG, ARE USED.

GOMELAN
GOMELAN IS AN ENSEMBLE CONSISTING OF METAL-MADE PERCUSSION INSTRUMENTS WHICH ARE MAINLY GONGS WITH HUMPS IN VARIOUS SIZES AND METALLOPHONES, DRUMS, SPIKE FIDDLES, XYLOPHONES, BAMBOO FLUTE, WOMAN'S VOICE, AND MALE VOICE. GOMELAN COMES IN BRONZE-MADE, IRON-MADE, AND BRASS-MADE. AMONG THEM, THE FORGED BRONZE-MADE GOMELAN IN PARTICULAR IS VALUED HIGH. GOMELAN IS STRONGLY TIED TO MANY DIFFERENT TYPES OF ENTERTAINMENT. OF THE GOMELANS, THE LARGER GONGS IN PARTICULAR ARE BELIEVED TO HAVE THEIR SOUL AND POSSESS SUPERNATURAL POWER, AND MANY PEOPLE REGARD THEM SACRED. GOMELAN SHOW MANY DIFFERENT LOCAL STYLES. THEIR TONE SCALE, COMBINATION OF INSTRUMENTS, REPertoire, AND INSTRUMENTATION DIFFER FROM EACH OTHER.

PHOTOGRAPHS OF GOMELAN AT MUSICAL ACCOMPANIMENT IN WAYANG KULIT IN KLATEN AND THE GOMELAN AT MUSICAL ACCOMPANIMENT IN WAYANG KULIT IN CIREBON, AND THE SOUND OF GOMELAN AT MUSICAL ACCOMPANIMENT IN WAYANG TOPENG IN KLATEN AND THE GOMELAN AT MUSICAL ACCOMPANIMENT IN WAYANG KULIT IN CIREBON, ARE USED.

5.4.2 CHARACTERISTICS OF CONTENTS AND TASKS IN THE FUTURE

THE CONTENTS ARE MADE UP OF THOSE MATERIALS IN THE FORMS OF IMAGE AND SOUND THAT WERE PREPARED IN THE FIELDWORK OF PHOTOGRAPHING AND SOUND RECORDING. THESE MATERIALS DIFFER GREATLY IN NATURE FROM THE EXHIBITS IN A REGULAR MUSEUM WHERE THE THINGS FORM MAIN FEATURES. HOWEVER, WHEN INTRODUCING AN ENTERTAINMENT LIKE WAYANG, THE USE OF IMAGE AND SOUND MATERIALS PROVIDES ADVANTAGE THAT ALLOWS DIRECT PRESENTATION OF AUDIO AND VISUAL ELEMENTS OF THE ENTERTAINMENT. THE FACT THAT SUCH MULTIMEDIA INFORMATION
can be dealt with is the great significance of the GDM system built in Internet.

However, the contents hold some pending problems as pointed out in the following. First, the use of information in the form of movie was not allowed because such information required a lot of disk space and considerable time period for transmission. With still images only, it is difficult to convey the aspect of chronological development of performance, which is the most important part in any entertainment. To convey the skills of an artist, the GDM system should be able to support the high quality movie images.

The second may be the point that the unity of information described above was not necessarily arranged in such a design that allow the users ease of understanding. When the information consists of photographs of one thing and the accompanying verbal description only, there will be no problem. But, when contents are made up of different types of information on many different aspects of one same subject, it will be necessary to consider the design of contents as to the way of arranging these various information into an unity. This is the matter of integration of visual information (still pictures, movies), audio information and verbal information on the entertainment of wayang, to have a form of presentation which provides ease of understanding. At the same time, it is as well the matter of arranging the various information from different view points on wayang, so that the users, while grasping the whole image, can reach the specific information they want on wayang.