

# みんなくりポジトリ

国立民族学博物館学術情報リポジトリ National Museum of Ethnology

## MMC (3) : Indonesia

メタデータ	言語: English 出版者: 公開日: 2009-04-28 キーワード (Ja): キーワード (En): 作成者: 福岡, 正太 メールアドレス: 所属:
URL	<a href="https://doi.org/10.15021/00002048">https://doi.org/10.15021/00002048</a>

## 5.4 MMC (3): Indonesia

*Shota Fukuoka*  
*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 from 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*.