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THE SUCCESSION OF TRADITIONAL ART FORMS: A CASE STUDY OF PRESERVATION ACTIVITY IN INDONESIA

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Abstract

This article examines activities aimed toward the preservation and the succession of traditional performing art forms in Indonesia. It also includes an exploration of the possibilities for the researcher's participation in these activities.

In the increasing globalization that characterize our modern world, we can see the large-scale rapid movement of people, material goods, and information that have been conceptualized by Appadurai (1996) as "global cultural flows" altering the relationships between particular geographic spaces and cultures. Moreover, the spread of scientific technologies and monetary economics and the power of material civilizations, growth of tourism and popularization of modern education have induced the multitude of changes in cultural activities throughout the world. Changes in local communities have caused the decline of indigenous knowledge, such as local languages, concepts, religions, beliefs, and various kinds of skills. As a result of these changes, there has been decline in traditional art performance and a lack of successors for those arts in Indonesia.

Under these conditions, there have been some attempts to preserve traditional performing art forms. In this article I focus on the activities of the NGO Tikar, which works toward the preservation of traditional art forms and the succession of those art forms to the next generation. Tikar's activities include supports for artists, growing audiences, recording and documentation. The main characteristic of Tikar's activities is attaching importance to make the audio-visual recordings. In March of 2012 and 2013, I joined them to record the performances of Sundanese puppet theatre. In this paper, I examined my two experiences with Tikar and discuss the possibility of cooperation with them.

Key words: succession of traditional art forms, Tikar, *wayang golek*, West Java, Indonesia

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1. Introduction

This article is an examination of the circumstances surrounding the succession of traditional performing art forms in Indonesia and the activities of NGOs that work toward their preservation. It also includes an exploration of the possibilities for a researcher's participation in these activities.

In the increasing globalization that characterizes our modern world, we can see the large-scale rapid movement of people, material goods, and information that have been conceptualized by Appadurai (1996) as "global cultural flows" altering the relationships between particular geographic spaces and cultures[1]. Moreover, the spread of scientific technologies and monetary economies and the power of material civilizations, growth of tourism, and popularization of modern education have induced a multitude of changes in cultural activities throughout the world. These changes have affected people's lifestyles and values, giving rise to questions regarding social relationships in local communities and the importance of traditional cultures that are fostered therein. Under these circumstances, traditional cultures are sometimes threatened or forced to change (Hoshino 2007: 70–78). Indonesian traditional performing art forms, examined in this article, have been considered important elements in establishing a nation's cultural identity. However, it is also true that these performing art forms are being exposed to many different changes amid the recent and rapidly developing social context.

Some of the most prominent changes include the following: the methods of expression and the meanings of traditional performing art forms change when recreated for tourism; the influence of modern educational institutions has altered teaching and learning methods; and the Internet and various media have become so common that people are beginning to distribute or consume the traditional performing arts via the web. Additionally, with the proliferation of education and permeation of modern values, conflicts over ethics pertaining to religious legitimacy are rising; these involve rituals as primary opportunities for traditional performances and the religious faith that supports them. In response to criticisms pointing at a waste of economic resources and undue lengths of time needed for performances, rituals are being simplified and some sections are being left out. These changes yield a significant impact on the potential for survival of the traditional performing arts.

Though not all aspects of these changes are negative, the diminishing opportunities for live performances as well as difficulties associated with the use of local languages and complex stories are alienating people from the traditional performing arts.

Through my research on masked dance from the northern coastal region of West Java, I have studied the cross-generational succession of performance skills (Fukuoka 2002, 2010). In this

[1] The history of globalization research in the field of anthropology has been elaborated upon by Mio and Tokoro (2012).

process, I have considered the situations surrounding the succession of the performing arts, including the dual purpose in Indonesian cultural policies that have emphasized both the preservation and the development of traditional art forms for national integration. I have also considered the efforts and hardships of new generations of artists for the development of traditions. Moreover, I have often witnessed the efforts of local researchers and activists to resolve these difficulties, support the livelihood of performers, prepare or improve practice studios for fostering successors, and provide opportunities for training at art education institutions.

These research activities have made me acutely aware that researchers must not only study the characteristics of certain performing art forms and their status in terms of succession, but they must also consider possibilities for their direct involvement in performing art activities and work toward their progression. This is an issue that fieldworkers face constantly, and anthropologists have discussed it from various standpoints as a question about engagement with the local society (Tyler 1986: 127, Seeger 2008: 15). The question of what a researcher can do concretely is not easy to answer, but we can at least presume several possibilities. For example, it has been pointed out that within the achievements concerning investigations of local cultures in Japan, cultural anthropology methods can be useful for investigating, recording, collecting, and communicating information, as well as for developing mechanisms to facilitate communication (Mori 2007: 214–215).

Among these, one of the relatively feasible activities for an individual researcher in the study of the performing arts may be preparing records (Seeger 2008: 17). Performing art productions may be recorded in a variety of formats, such as ethnography, photography, musical scores, audio recordings, and video recordings. When we consider the one-time-only nature of a music, dance, or dramatic performance as temporal art, it is important to utilize video materials and audio recordings. In research activities involving fieldwork, the minimum requirement is to share materials with local people (i.e., photos, musical scores, and video or audio recordings) through the preparation of an ethnography that incorporates interviews with artists and detailed information about performances. Moreover, recording performances in video or audio formats in the highest possible quality bears an important meaning. Even if doing so is technically difficult, there may be a variety of possibilities for preparing high-quality records; for example, doing joint work with a videographer or a photographer.

In recent years, we have observed many local artists and researchers preparing excellent records through the utilization of a variety of equipment.[2)] Their methodology represents a

[2)] In recent years, students in art colleges are often required to attach video records of their performances or video materials regarding various performing arts as part of their degree examinations. One of my informants was a successor of masked dance from Java (cf. Fukuoka 2002) who took an examination in 2012 for a degree equivalent to a Master's at National Art Institute (STSI), Surakarta. She stated that she was required to perform masked dances in her hometown, record the process on a video, and submit it along with her thesis.

significant change from methods used in the late 1980s to the early 1990s, when I conducted my first field study. At that time, in Java, camcorders and sound recorders were not common, and a performing arts researcher carrying a camera and recorder was considered to be in a fairly privileged position. Though I had permission to film and sometimes even contribute to performance-related expenses, being the only person who was able to film the performance often made me feel as if I was monopolizing a valuable show. Conversely, any failure in video or sound recording would have caused great disappointment. In many cases, almost all the people filming the actions on a performing art stage were foreign researchers, and it was not so common then for us to film a stage performance among local people who are using their own cameras, as is typical today. In those days, researchers would go to a location of interest, ask local artists to perform, film the performance, and later send copies of their videos to the local community. Copies of video or sound recordings were appreciated by the locals; in fact, they were precious stage documentaries of real performances, even if only partial. It is undeniable that this situation has something in common with the obtrusion of an essentialist representation of anthropology in that researchers film what they want in their own way and monopolize the recordings. However, in this century, an increasing number of options have become available as the means for creating records. It is now relatively easy to discuss with local artists and researchers what to record and to prepare records through collaboration and share the results. In this article, I will initially examine some video recordings in which I was involved and then consider the topic of collaboration with local NGOs that engage in preservation of the performing arts.

2. Rod puppet theater in West Java

The genre of the performing arts I recorded was *wayang golek*, the representative form of rod puppet theater in West Java, Indonesia. The puppet theater is performed during the night by a troupe of about 15 members, including musicians and singers led by a single puppeteer, or *dalang*. The main stories in the repertoire are adapted from the Ramayana and the Mahabharata, which are two epic poems from ancient India. From these epic poems, one episode is chosen and performed at a time (Fukuoka 2004: 573).[3] The puppeteer manipulates all characters on the stage, recites the lines, narrates, chants poems, gives directions to the musical band, and leads every aspect of the performance. Unlike the shadow puppet theater known in Central Java, rod puppet audiences can directly see the dynamic motions of the puppets without the intervention

[3] The Indian classic epics, the Ramayana and the Mahabharata, provide the most important materials for the Javanese puppet theater. The Ramayana is a story about the battles between Rama, the prince of Ayodhya, and the demon king Ravana of Lanka, from which episodes such as the adventure of the monkey general, Hanuman, are well known. The Mahabharata is a story depicting the battles between the five Pandava princes, who were descendants of the Bharata dynasty, and the 100 princes of Kaurava, who were their cousins. In particular, the Bharatayudha, the great war which lasted 18 days in the latter part of the story, is well-known as the climax of the epic.

of a screen. Thus, importance is placed not only on the narration and lines, but also on the technique for manipulating puppets; it is one of the important elements for demonstrating the skill of a puppeteer.

Rod puppet theater is known as the representative performing art form in West Java. As a relatively young nation-state built after World War II, taking over the geographical framework since the era of colonial rule, Indonesia has continuously focused on the challenge of national integration. Being a multiethnic country, Indonesia has defined its culture by characterizing the nation-state as a collection of diverse cultures from different regions; thus, it has promoted measures for converting ethnic differences into regional differences (Kato 1996: 32, Kagami 2012: 18, Fukuoka 2002: 18–22). Particularly under the Suharto regime, which controlled the nation for more than 32 years beginning in 1966, centralized cultural policies were put in place. Preservation and development of cultures through art festivals and contests were promoted via the national cultural policy, and educational institutes of art were founded, with educational activities taking place in different parts of the country (Fukuoka 2002: 142–151, 2004: 521–532). Local culture and tourism offices conducted surveys on the traditional performing arts in their respective regions and compiled lists of performing art forms and performing groups; they also summarized in various publications the results of surveys on the local performing arts and folk tales.

With the change in government resulting from the resignation of Suharto in 1998, the country attached more authority to local governments under a stronger local autonomy named *otonomi daerah*. It has maintained, to date, awareness of the importance of regional cultures as the vehicles that characterize regions. It has also maintained an emphasis on the performing arts as media for actualizing identity, as mentioned earlier. Under these circumstances, rod puppet theater is considered to be an original art form unique to West Java.

The puppet theater performance is currently undergoing several changes. First, people from other regions are unfamiliar with the local language, and younger generations are becoming increasingly unfamiliar with the language and have difficulty understanding the puppet theater, which is a form of drama containing many lines and narrations based largely on expressions and unique concepts from the local language. Moreover, there is a growing section of the population that is unfamiliar with the complicated stories and relationships between the characters, which constitute the essential folk knowledge that is required for audience appreciation. Second, the standard format of the performance, which lasts through the night, is becoming increasingly incompatible with modern lifestyles. As more priority is given to work and school, especially in urban areas, people no longer wish to allot large amounts of time for the traditional performing art forms. Traditionally, the performing arts have been considered an essential part of personal rites such as childbirth, circumcision, and weddings, as well as agricultural rites such as rice planting and the harvest. However, under the influence of the recent comeback of Islam, values regarding the power of the performing arts are changing. In the modern world, indigenous

knowledge or ideas are sometimes viewed as a sign of backwardness; in other cases, doubts may be raised over indigenous faith that supports such knowledge or ideas from the viewpoint of religious legitimacy.[4] In some cases, rites themselves are simplified because of these considerations, or the performance of a traditional art that accompanies a rite is replaced with a Muslim prayer. Among other problems, particularly in urban areas, heavy traffic jams caused by poor traffic conditions often make travelling to performances difficult, even if they are relatively nearby.[5]

These changes primarily threaten the conventional formats of puppet theater performances in certain ways. At the same time, however, some changes are not negative. For example, in recent years, puppet theater performances have often been distributed on video CDs (VCDs), in which creative ideas emphasize visual elements. Now, many puppeteers upload their performances on YouTube, and they are widely distributed on the web. Furthermore, there are attempts to create unique productions based on new interpretations of stories beyond "traditional-style" performances with conventional interpretations. There are attempts to include Indonesian or English narrations in addition to the local language, and to utilize musical performances as an opportunity for musical experimentation, such as incorporation of refined instruments or the latest sound system. Furthermore, there are attempts to use many popular songs to entertain the audience. Throughout history, those who have been involved in the puppet theater have continuously added their own improvements to respond to the changing situations surrounding the performing arts. We can see that those who engage in the traditional performing arts attempt to change their performance styles with creativity and ideas that respond to various changes in social circumstances.

3. Activities of Tikar Media Budaya Nusantara

Under these circumstances, local artists and researchers have been engaging in diverse activities for preserving the traditional performing arts. In this paper, we will focus on Tikar Media Budaya Nusantara (hereinafter referred to as "Tikar"), an association working for the preservation of the traditional performing arts based in Bandung, West Java. Its formal name means "Tikar Nusantara cultural media." The use of the word "media" in the organization's name is indicative of its focus. *Nusantara* means "between islands," mostly referring to the group of islands around Java; it is a poetic word referring to present-day Indonesia. The use of *nusantara* instead of "Indonesia" embodies the idea that it will not limit itself to the framework

[4] The Hindu view of the world is notable in Indian epics, and it provides major themes for the puppet theater, as well as mystic religious practices by puppeteers and musicians in puppet theater performances that are sometimes criticized from the standpoint of orthodox Islam. Under these circumstances, performers of the traditional performing arts show consideration for these views, for example, by discontinuing performances during prayer times

[5] When I visited Bandung for my research in 2012 and 2013, traveling by car within Bandung often took several hours; traffic jams have become a serious issue in major cities.

of the present nation-state built in colonial territory; rather, it will cover the group of islands and the peripheral areas. The activities of the association are listed below:

1) Research regarding the traditional performing arts and magazine publications: in addition to consolidating the various results of its activities concerning the performing arts through the publication of the art magazine *Gong*, it publishes an encyclopedia of the performing arts, articles on the performing arts, workshop plans and records, photos of various performing art forms, etc., on its website.

2) Documenting the performing arts and collecting media: it collects photos, videos, sound sources, books, etc., based on performances or publications.

3) Organizing art workshops: it holds art workshops primarily for schoolteachers and students, which include skills training as well as the construction of musical instruments. Additionally, it plans art performances and provides teachers and students with opportunities to watch and appreciate them.

4) Supporting the livelihood and activities of performers and supporting succession: it supports the work and activities of performers through providing medical care, house maintainence, building practice studios, etc. Further, it supports succession of the arts through education.

The association is unique in that its activities facilitate development of the traditional performing arts by supporting performers; additionally, it expands local audiences through publishing, preparing records, developing archives, and holding workshops. This lineup of activities indicates critical issues in the succession of the performing arts. For the survival of a traditional performing art, it is essential that there are successors to whom artistic skills are passed on, but that alone is not enough. It is also essential that performing artists can make a living by performing. Thus, it is essential there is an understanding in the society that artists are needed and there are audiences who recognize the values of the arts. The fact that people are becoming less and less aware of the importance of the performing arts because of thinning bonds between geographic locations and cultures, changes in the nature of local communities, and conflicts of values arising in modern society, makes it more difficult for the performing arts to survive. Based on this awareness, Tikar organizes many workshops for students and teachers to convey the values and meanings of the traditional performing arts (Photos 1–3).

PHOTO 1. Tikar's logo

PHOTO 2. View of the office

PHOTO 3. Equipment room in the office

The head of the association, Endo Suanda, is a researcher and dancer from West Java, Indonesia, who studied at the National Academy of Indonesian Dance in Bandung. He later went to the United States and researched ethnomusicology at Wesleyan University and the University of Washington. Taking advantage of his practical knowledge of the Indonesian performing arts and his abundant knowledge and experience in Western academia, he currently engages in many activities in and out of Indonesia, both as a researcher and an artist. Endo, who focuses on media in the many activities that Tikar engages in, aims to develop an archive of materials pertaining to the performing arts. Just as the title by which Tikar is also named, "Nusantara Art and Culture Digital Archive Center" suggests, the association aspires to be a center for archived materials pertaining to the performing arts. It declares its mission as follows on its website: "Building systems and forums that can improve public access to print and audiovisual media of art, which will deepen the knowledge, broaden horizons, develop understanding, and enhance public appreciation of cultural heritage to further develop the nation's multicultural attitude to a higher stage." (http://tikarmedia.or.id/about/Latest access on August 22, 2013)

The media presumed here include both printed media and audiovisual media. The former includes and organizes the results of academic activities. The audiovisual media are aimed to cover not only those recorded by Tikar, but also those recorded by other institutions and commercial media publications, including those marketed both now and in the past. The uniqueness of Tikar's activities is that it not only engages in activities pertaining to supporting artists' livelihoods and training successors, but it also aims to eventually establish an archive through the collection and organization of these media.

Before this organization started its activities, there was an organization named the "Nusantara Art Education Association" that was based in the capital city of Jakarta. This organization worked for the preservation of traditional culture. Even before heading Tikar, Endo was a key member of this association. The Nusantara Art Education Association, which focused on compiling textbooks and organizing workshops at schools, compiled 10 textbooks on culture for junior and senior high school students between 2002 and 2007.[6] These teaching materials included many photographs and a VCD containing sound and video clips of performances. Endo supervised the compilation of these textbooks. Though these textbooks are being used in only about 900 schools in 12 provinces of Indonesia because of copyright and portrait right concerns, their content is interesting. Furthermore, in workshops, students and teachers construct musical instruments using commonly available materials after holding performances at their schools. By 2007, a total of 1,300 teachers and approximately 100,000 students had participated in these workshops.

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[6] The following school textbooks have been published:
Tekstil (textile), 2005, 7th grade; *Gong*, 2006, 7th grade; *Tari Tontonan* (dance for appreciation), 2005, 8th grade; *Musik Populer* (popular music), 2006, 8th grade; *Pemukiman* (dwelling), 2007, 9th grade; *Alat Musik Dawai* (stringed instruments), 2005, high school freshmen; *Topeng* (mask), 2005, high school freshmen; *Tari Komunal* (folk dance or, literally, community dance), 2006, high school juniors; *Sistem Tulisan dan Kaligrafi* (the system of letters and calligraphy), 2006, high school seniors; *Teater* (theater), 2007, high school seniors.

Tikar has been influenced strongly by the Nusantara Art Education Association, and the two organizations still work jointly on many projects. Following the philosophy of the Nusantara Art Education Association, Endo established Tikar to focus on the regional characteristics of West Java and specialize in documenting activities.

4. Documenting puppet theater performances

The following sections will give an overview of a puppet theater performance with which I was involved; further, they describe its documentation. The documentation process was carried out in two sessions in conjunction with Tikar in March 2012 and March 2013. We had agreed in advance that the show would feature only main titles from the ancient Indian epic Mahabharata for relevance with the current theme of my research regarding comic books based on stories from the puppet theater repertoire. We selected artists through joint discussions and agreed to respect the puppeteer's wishes regarding intimate details of the program.

4.1. Documenting a puppet theater performance (the first session)

The first session was held for approximately three hours starting on the afternoon of March 19, 2012, at the Museum Sri Baduga in West Java. The show was performed by a troupe led by puppeteer Dadan Sunandar Sunarya (born in 1975). Dadan represents the third generation of the Giri Harja family of puppeteers from Jelekong in southeastern Bandung. The first generation puppeteer was A. Sunarya (1918–1988), who made brilliant contributions in this field after Indonesia achieved national independence and into the 1970s as a pioneer in the field (Weintraub 2004: 242). Among his children, who also became great puppeteers, Asep Sunandar Sunarya (1955–2014) is regarded as the most successful puppeteer in West Java. Dadan Sunarya, who conducted the performance for this study, is Asep Sunarya's son and A. Sunarya's grandson. Although he inherited his craft from his grandfather and father, he represents a new generation of puppeteers; he earned a degree from the Faculty of Letters at Padjadjaran University. His popularity is such that he receives offers to perform for two-thirds of every month during busy season.

For this study, the episode entitled "Jaya Sebitan", also referred to as "Death of Sangkuni (Shakuni)", was selected. This is one of the episodes depicting a great war from the epic Mahabharata. The five Pandava brothers and the 100 Kaurava brothers, who are cousins, fight in a great war lasting 18 days. Sangkuni serves as the advisor on the Kaurava side and conceives various plots to tempt Kaurava repeatedly. This episode is one that takes place toward the end of this great war. In the story, as the chief advisor to Kaurava, Sangkuni is attacked with a bow and arrow by Sahadeva, the fifth of the Pandava princes. Then, he is killed by the second prince of Pandava, Bhima, by having his mouth, deemed a gate of evil, torn off. As I have described the details of the story in my earlier article (Fukuoka 2013), this episode can be considered a

PHOTO 4. From "Death of Sangkuni" Bhima (left) and Sangkuni (right)

PHOTO 5. Audience sharing a photo opportunity with puppeteer Dadan

PHOTO 6. Audience 1

PHOTO 7. Audience 2

drama depicting the many highlights in the climax of the great war (photo 4).

Most of the audience was from nearby schools—including the faculty and students of National Art Institution (STSI) in Bandung—and from museums in West Java, local schools, and local residences (photos 5–7).

Regarding the arrangement for video recording, I recorded the stage performance with a camcorder from the front, still photographs, and backstage views of the musicians (playing their instruments) and the puppeteer. Meanwhile, the Tikar staff also filmed the stage performance with a camcorder and took still photographs of various scenes onstage and backstage. Important elements of a puppet theater stage include the movements of puppets, backstage work (including musical performances and the puppeteer's work), and the story, including narrations and lines delivered by the puppeteer. In addition to documenting the entire scene, we attempted to record as much of each respective key element as possible. The Tikar staff also made a sound recording of the narration delivered by the puppeteer. In a puppet theater performance, the puppeteer sings, narrates, and speaks the lines of all of the characters as the band plays music backstage. In recent venues, the loud speakers are so effective that the stage sounds become quite loud. Because the sounds of the performance—music, narration, lines, and various sound effects—are amplified together through a loudspeaker during the puppet theater performance, ordinary sound recordings occasionally mix up the sounds of the puppeteer's narrations and music (songs). In consideration of this situation, Endo Suanda, founder of Tikar, decided to arrange for clear recordings of the narration details. The documentations from this event have been shared by the two parties

through mutual provision of the copies. I prepared the copies of my photographs and videos and sent them to Tikar, Dadan the puppeteer, the West Java Tourism and Culture Office, the Museum of West Java, and the Indonesian Art Institute in Bandung, and the Tikar side provided them with copies of their photographs and sound recordings.

The result of the first performance session and corresponding documentation are summarized as follows: a performance of the puppet theater unique to West Java was documented in a concise format lasting approximately three hours. The performance by puppeteer Dadan Sunandar Sunarya (1975–present), the puppeteer successor from Jelekong, was documented. Regarding the story, an episode from the Mahabharata—"Death of Sangkuni (*jaya sebitan*)"—that depicts the great war was documented.

This performance was realized through the cooperation of various local organizations. The venue, Museum Sri Baduga, in the province of West Java, offered cooperation in many aspects such as setting up, conducting publicity, and making arrangements for meals for performers and other staff. Because the performance took place during the rainy season, the museum prepared an outdoor stage and spectator seating under a roof of plastic sheets. This stage was not only useful for the puppet theater performance, but it was also utilized later for musical concerts sponsored by the museum. Furthermore, thanks to the cooperation of the West Java Tourism and Culture Office, the event was held as part of a provincial government event, with cooperation from the museum and National Art Institution (STSI) Bandung. From STSI Bandung, many faculty members and students came to watch the performance. Regarding video recordings, we aimed to document the performance in a format as close to the traditional local style as possible; additionally, we arranged an environment suitable for video recordings. To secure conditions similar to those of a typical performance, the performance needed to be outdoors with most of the audience around the stage. A sound system typically used for performances was also necessary. Concerning the sound system, Endo from Tikar chose to use it as it was configured by the performers, noting that "the considerable loudness of the sound from the loudspeakers is a sort of essential culture required for modern performances."

To facilitate attendance by schoolteachers and students, and to secure ease of recording, the performance was staged to last approximately three hours during the daytime (afternoon); unlike typical performances that last through the night, this one started at 1:00 p.m. and ended at approximately 4:30 p.m. (with an intermission including a break for prayer at 3:00 p.m.).[7] Scheduling the event in the daytime was effective for attracting a bigger audience, mainly from the school sector, but the time limit of three hours was perceived to be somewhat short for a performance with so many engaging highlights.

[7] As mentioned earlier, in consideration of Islamic doctrines, if the performance falls during an Islamic prayer time, it is customary to interrupt the performance for an intermission.

4.2. Documenting a puppet theater performance (the second session)

The second session was held on March 17, 2013, at an art center in West Java named Taman Budaya Bandung. The puppet theater was performed by Giri Komara, a troupe led by puppeteer Apep Hudaya. Unlike the puppeteer from the first session who was from a traditional family of puppeteers, Apep is not from a family of such traditions. He studied the skills essential for a puppeteer under Cecep Supriadi, a famous puppeteer from Karawang Regency, on the northern coast of West Java. Like Dadan, he earned a degree from the Faculty of Social and Political Sciences at the University of Padjadjaran.

Not being restricted by a particular family tradition, Apep has incorporated puppet manipulation techniques from many different puppeteers into his performances, which are characterized by his unique interpretation of stories. Furthermore, because many of his musicians were from Karawang Regency, some elements of the musical performance were also unique.[8)]

Based on the experience from the previous year, we made some changes to the format of the performance after discussions with Endo. Specifically, the show was divided into two parts: the day program and the night program. The day program featured a lecture and a demonstration for students that lasted approximately two hours, and the night program featured a night performance characteristic of a regular puppet theater show.

In the day program, I also gave a short lecture on the relations between epic comic books and puppet theaters, which is my current area of research.[9)] After that, Apep gave a lecture about the episode he would perform and his performance in it, and this was followed by an expressive performance of "The Tale of Hanuman the Messenger"(Hanuman Duta) from the epic Ramayana (photos 8–11). The theme is the battles fought between Rama, the prince of Ayodhya, and the demon king Ravana. Hanuman is a monkey general on Rama's side who flies to Ravana's kingdom, Lanka, to see if Sita—Rama's wife who has been kidnapped by the demon king—is

PHOTO 8. Audience

PHOTO 9. Hanuman, the monkey general (center)

8) Karawang, in the northern part of West Java, is characterized by musical traditions, such as vocal styles with unique intonations and dynamic ways of playing percussion instruments.

9) This study pertains to the connections between the works of R. A. Kosasih (1919–2012), who created many comic works based on Indian epics associated with puppet theater and shadow puppet theater performances. Though many of Kosasih's works are based on the Ramayana and the Mahabharata, this study focuses on the Mahabharata, from which he produced numerous works.

Photo 10. lecture of Endo, representative of Tikar

Photo 11. lecture of Apep, the puppeteer

alive. After Hanuman tells Sita about Rama's plans to rescue her, Hanuman sets the demon's kingdom on fire. The story is about the adventure of the monkey general; in the dance theater the story has been popularized for its acrobatic performances by the dancer playing Hanuman, who actually sets fire to the stage (Fukuoka 2009a: 108; 2009b: 112–116). Among the repertoires within the puppet theater, this story, which is full of entertainment focusing on the heroic adventures of Hanuman, was ideal for familiarizing beginners with the puppet theater.

In the night program, the "Death of Ghatotkacha," an episode about the great war from the epic Mahabharata, was performed. Ghatotkacha was born to Bhima, the second of the five Pandava princes, and a monster princess. The superhero inherits the ability to fly and manipulate wind from his father and the ability to see through darkness from his mother. Bhima repeatedly plays key roles in the victory of the Pandava army. In this episode, Ghatotkacha is killed by his uncle Karna, a general on the Kaurava side, who was forced to employ a secret one-time weapon for the assassination. In return, he loses to the general Arjuna in the next battle. The sacrifice of Ghatotkacha, as a result, brings victory to the Pandava army. As a general sacrificing himself to bring victory to Pandava, Ghatotkacha is so popular in Indonesia that his name is often cited in daily discourses beyond the realm of the performing arts. Of these discourses, the speech by the Republic of Indonesia's first President Sukarno is especially well-known; in it he exalted young heroes who sacrificed their lives in the nation's battle for independence by comparing them to Ghatotkacha. This character is particularly beloved in West Java, so much so that there are many stories, unique to the region, concerning his birth and biography. In that sense, the choice to perform this scene from the repertoire of the puppet theater may be considered a choice that characterized West Java accurately.

This time, the audience attending the daytime program was mostly students and pupils from elementary to high school age in West Java, and the audience at the night program were the general public attracted to it through extensive promotional activities. One problem was that it was held on a Sunday (March 17). Particularly for the night program, fewer people stayed to watch the performance through to the end—until dawn—because of work or school obligations on the following weekday. The performance also happened to be during the rainy season, and because of the geographical location of the venue, which was rather far from the center of

northern Bandung, difficulty in traveling by car prevented many people from attending.

The video was recorded much like that in the first session, using a camcorder at the front of the stage. I also took still photographs and recorded video backstage from time to time. Meanwhile, the Tikar staff recorded video at the front of the stage and sound from backstage, and they took some photographs. Following the procedures from the first session, we tried, as much as possible, to record different elements of the stage performance, such as narrations and songs by the puppeteer, the musical performance, puppet manipulation, and onstage activities.

Regarding the results of the documentation, we have not yet prepared or mutually shared copies of all the materials recorded because the performance was very long. From my end, I have just sent only my copies of the video and photographs from the night program to Tikar, Apep, and the West Java Tourism and Culture Office.[10)]

Endo has posted an article regarding this performance on the event schedule section of Tikar's website (E. Suanda, March 13, 2013; http://tikarmedia.or.id/jadwal/jadwal_detail/17, accessed August 21, 2013). In the article, he mentions this event as follows:

> We organizers consider this event to be very important for people living in the modern world, for the understanding and appreciation of traditional arts as something valuable both aesthetically and intellectually. In consideration of this, the performances in this event contained of both "regular" and "irregular" elements. The "regular" element was that the audience was allowed to be close to the stage as they watched the performance, while the "irregular" element was the audience could ask questions and have discussions with the puppeteer prior to and after the performance.

As mentioned here, the second session was characterized by incorporating both regular and irregular elements. The details are described below.

First, by utilizing a lecture-demonstration format, the performance provided an opportunity for elementary, junior high, and senior high school students in West Java to deepen their understanding of the puppet theater. Apep is a puppeteer of a new generation, distinguished by his own unique interpretation of stories; he is also adept at providing interpretations regarding what is being performed onstage. In short, he was an ideal individual for conducting a lecture-demonstration. The episode performed in the daytime program, "The Tale of Hanuman the Messenger," is a famous and entertaining episode from the epic Ramayana; it was ideal for conveying the appeal of puppet theater to students. The event was unique in that it was performed as a demonstration accompanied by professional interpretation, whereas regular performances are usually conducted without any accompanying explanations. Advance of this performance,

[10)] In consideration of the fact that the overnight performance lasted for many hours, and for the convenience of future editorial work, I plan to send a hard disc copy of the video to Indonesia.

Photo 12. Gatotkacha, the hero, flying through the sky

Photo 13. *Gamelan* performance (the instruments combining two musical scales)

Endo, the puppeteer; Apep; and Lili Suparli, the musician, held a press conference, which generated numerous media reports about the event, the puppeteer, and the musicians. Because my paper had already been sent to Indonesia when the press conference took place, the topic of my lecture was also mentioned, even though I was still in Japan at the time. Considering that a variety of information was available to members of the general public who did not attend the performance through media reports, we believe that important attempts were made to cultivate future audiences.

Second, in the nighttime program, we documented a puppet theater performance of the same duration and content as a regular puppet theater performance. As Endo mentioned on his website, the setup was similar to that for a regular performance in that the audience was able to see the performance from a position close to the stage under temporary roofs made of plastic sheets placed over and around it. In addition to the stage setup, there were similarities with customary performances in terms of content and time. The performance was one of the most important episodes from Mahabharata, and the event was a valuable opportunity to document an entire overnight performance. Moreover, as musical director, a teacher Lili Suparli from the Music Department of STSI Bandung was in charge of the configuration and arrangement, this made it a uniquely creative event, especially from the musical perspective. Though two types of musical instruments are usually used for the two types of musical scales featured in typical performances, recently, instruments have been improved upon to combine two musical scales in one instrument. This improved type was used for the event. Thus, the second session was unique in that it featured new attempts in addition to the traditional format of performances, and a prior workshop explained these changes to the participating audience (Photos12–13).

5. Conclusion

In the following paragraphs, we will consider the possibilities for collaboration with local NGOs and future challenges based on an examination of the two video documentation activities. One of the significant points in conducting a survey involving cooperation from local researchers

and organizations and participating in their efforts for preservation is that the two parties can jointly consider what to record and in what format. I would like to consider the following item regarding the two performance documentations that have been discussed in this paper.

Regarding the performers, we called upon a successor of a famous puppeteer family for the first session; for the second session, we called on a talented puppeteer not belonging to a family of performers but with a reputation for originality. Both puppeteers who were overwhelmingly popular in West Java adeptly demonstrated various characteristics that represented the genre of the puppet theater in terms of puppet manipulation, narration, and music. The performances by the puppeteers who made original attempts, yet who observed local tradition, suggested a diversity of possibilities for puppet theater performances in terms of musical experimentation and unique interpretations of the story. We believe that these two cases presented valuable opportunities for documenting.

Regarding the scenes that were chosen for each of the two sessions, both were taken from episodes in the great war of Bharatayuda, which is the climax of the Mahabharata. The first session depicts the adventure of Bhima, the Pandava hero, and the second session depicts the bravery of the hero Ghatotkacha and his tragic end. In typical performances, puppeteers choose scenes that are appropriate for the type of ceremony that is taking place. Thus, war episodes are not often performed on occasions such as childbirth or weddings.[11] It was because of the special arrangement that was discussed beforehand that we were able to document performances of scenes from the climax in the Mahabharata on both occasions. Furthermore, the scene from the Ramayana that was performed during the demonstration in the daytime program of the second session made for a valuable documentation of introductory material for familiarizing beginners with the puppet theater; it was a concise recording of a famous title for tourists. Endo stated that it was the first time that he had seen a performance of “The Death of Ghatotkacha” from the Mahabharata. He seemed to have been impressed by the quality of the performance and the originality of its interpretation. Though it is essential to document performances on the occasion of local rites, making requests for performances for special filming opportunities enables us to learn about rarely performed scenes.

Regarding affiliated institutions, both sessions were held with the cooperation of the co-sponsor, West Java Tourism and Culture Office. The venue for the first session was a museum in the southern part of the city, and the second session was held at an art center in the northern part of the city. These institutions are involved with succession activities for the traditional performing arts in various ways. Although we often have opportunities to talk with individuals

[11] People tend to avoid episodes from the great war for occasions such as weddings or circumcisions because they include scenes depicting the deaths of leading characters. Aside from these reasons, scenes to be performed are usually selected by the puppeteer and rarely by the client. Even though the stories of scenes about the great war are widely known among people through daily conversation, opportunities to see these scenes performed are not so frequent.

from these institutions during routine research activities, involving them in organizing these events enabled us to learn more profoundly about how people from these institutions can take part in succession efforts.[12)]

As for audiences, the first session mostly drew students and staff from STSI, students from nearby schools, and local residents. The second session mostly drew students from elementary to high schools, as well as the general public. Endo stated that he wished to film (document) live performances that included interactions with audience by gathering as many onlookers as possible. In puppet theater performances, audience laughter and cheers are indispensable for enlivening a show. Moreover, the audience can have conversations with puppets and give the monetary tips.[13)] Popular songs are sung during the intermissions; on this occasion, Japanese songs were included. For both sessions, the atmosphere of a live performance in the presence of the audience was thoroughly documented.

Regarding the schedule, the first session continued for three hours in the afternoon, and the second session consisted of a two-hour daytime show and one lasting through the night. Through the two filming opportunities, we were able to document both a relatively concise performance and a full night performance that was similar in duration to that of a regular show.

In documenting these sessions, we emphasized both video and sound. We shot video from the front of the stage, backstage, and other points as we simultaneously took many still photographs. Particularly for the second session, in addition to shooting the stage from the front, we concurrently recorded the backstage view from the puppeteer's side in consideration of future possibilities for utilizing the videos in editorial work. Such video recording arrangements may be possible when more than one individual can film at the same time.

During the second performance session, I gave a lecture on epic comic books and the puppet theater, which are my current themes of research, to students. It was a valuable experience for me to share my views with local students. This was the first opportunity for me to get involved in the activity of audience development, which is one of the pillars of Tikar's activities. My paper (in Indonesian) for this lecture is posted on Tikar's website ("Reading comics and seeing *wayang*": http://tikarmedia.or.id, accessed August 21, 2013). The experience prompted me to reflect upon how to share the results of my research in Indonesia with young local people. I also covered current situations in Japan, and in particular, mentioned the case of reduced funds from the government of Osaka City toward the Bunraku-Kyokai (Bunraku Association), which

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[12)] Both sessions documented were attended by Nunung Sobali as the director of the West Java Tourism and Culture Office, who gave an opening remark and watched the performances. Since a local language magazine from West Java covered the event during the first session, I had the interview along with Nunung. He told the reporter that, in addition to publishing books on art, his department intended to increase opportunities such as these for performance and filming and would try to work in coordination with an NGO. He also stated that his department was searching for possibilities to offer information on culture to people in other countries, including Japan. It happened to be a valuable opportunity for me to learn about the formal intentions of an art-related institution.

[13)] On puppet theater stages, invited guests go up to the stage quite often to hand monetary tips to a puppet. On such occasions, a puppet and guest may speak to each other.

was a popular topic in the news in 2012. I also presented sample cases pertaining to similar topics (cf. *Kamigatageinou* 2012). I believe that it is also necessary to share through these opportunities the issues surrounding the succession of regional traditional cultures in different parts of the world, including Japan, with local people.

Finally, I would like to discuss how the completed video materials should be utilized in the future. These video materials have the possibility to not only be stored in archives, but also to be utilized for occasions such as lectures or workshops. To do so, these materials should be preserved in various formats. Preserving the whole of the recorded material of an unedited performance (i.e., as it was recorded) is an important contribution for future generations as either as a documentary of a performance or as a facilitator for succession of these performances. On the other hand, editing work to serve a specific purpose may also be necessary in certain cases. Although documentations of puppet theater performances like these are valuable in terms of recording stories, merely watching a segment of a complicated story that was performed in a regional language may be difficult to understand without any sort of guidance. For this reason, Tikar also plans to compile subtitled versions of performances to help audiences understand the outline of the story. Although this undertaking will require much work based on the lengthiness of the videos of puppet theater performances, recent technological advancements have made it easier to edit them. We should continue to hold discussions to jointly consider the formats that should be used to facilitate broad utilization of materials by local people, which will be a key challenge to be faced in the future.

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