

Origins, Journeys, Encounters: A Cultural Analysis of Wayang Performances in North America

By

Sutrisno Setya Hartana

Bachelor of Performing Arts, the Indonesian Institute of Arts, Yogyakarta, Indonesia,
1992.

Master of Fine Arts, the University of British Columbia, Canada, 2006.

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Doctor of Philosophy

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Supervisory Committee

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Outside Member

Abstract

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This dissertation examines an Indonesian-North American version of an evolving, transnational and hybrid multimedia art form which has come about through forty years of adaptations made by cross-culturally located artists in creative conversation with Indonesian performers involved in the Javanese and Balinese forms of musical theatre known as wayang.

Wayang theatre employs puppets and other components including gamelan music (Indonesian percussion instruments, drums, flutes, strings and vocals). Given this complexity, there are many possibilities for variations, changes, and hybridization. In this research project, I analyze aspects of this hybrid performance by analyzing select Indonesian-North American wayang performances held in Seattle, WA, USA and Vancouver, BC, Canada, as case studies.

In order to isolate complex changes and various adaptations of Indonesian wayang elements that occur in the North American setting, I also analyze and contextualize the already hybrid form of authentic Javanese and Balinese wayang performances. As a performance art form, wayang has always been changing historically—at some points more quickly and dramatically than at other periods of time, thus resisting firm categorization that would provide a baseline for comparison. I have developed the *wahiyang* theoretical framework as an analytical tool to identify the influence of North American culture on the wayang performances in my case studies.

I argue that new genre of wayang is emerging, creating a hybridized form that I call *wahiyang gaya NA*. This process has progressed to the point that *wahiyang gaya NA* can be said to represent a new genre of multimedia world art, which combines elements of local and global artistic practises, making the form even more flexible and adaptable than its original forms in Indonesia.

The gradual spread and popularization of wayang in North America has definite historical contexts, namely the early 19th-to-mid 20th century conjunction of decolonization and Third World nationalism, with the more recent decades' layering of multiculturalism and push towards conscious cultural responses to economic globalization. This developing continuum of new hybrid forms spans a spectrum of cultural inclusion and expansion of wayang and new components. At times these may be seen as wayang influence upon Western performance practice; at other times an entire Indonesian wayang production with additional elements added from Western music, theater, and other disciplines may be presented. These developments signify an enhanced and expanded exchange of cultural products between the nations of the world, taking place in an expanded space for dialogue between the artists of the developed and developing countries.

I will show, using case studies, how this process has produced and is producing a

new branch of wayang as part of a continuum of hybridized wayang forms. By examining selected performance collaborations that have taken place over the last 40 years, I will provide a detailed analysis, which for the first time, lays out the components that constitute the variation of wayang art performance that has developed in response to geographical and cultural contexts of the Pacific Northwest of USA and Westcoast Canada.

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Definition of Terms

This dissertation deals with a number of definitions and concepts that have required the development of terms in English. Some of these terms are interpretations of wayang concepts and ideas, and others are adaptations of existing terminology adapted from works by the large number of scholars who have written about wayang. Many of the wayang terms were developed from concepts explained to me in interviews with transcultural dalang and artists or taken from my own experiences as a dalang. In each case, I have assigned specific meanings to these terms for the purposes of this dissertation and include this brief explanation to assist the reader in understanding this document.

Wayang here refers to a very broad collection of performance styles that originate in different areas of Indonesia, especially in Java, Sunda and Bali. In Chapter II there are many examples of different genres of wayang included in my discussion of naming conventions, and I am aware of many more types that could be included in a comprehensive overview of wayang styles in Indonesia, many of which are described by other scholars. Wayang in Indonesia is a diverse and continuously evolving form that includes shadow puppet plays, human performances, the display of images on an unrolling scroll and other diverse visual elements usually accompanied by music, dialogue, or chanting. This dissertation does not attempt to comment on wayang performance in Indonesia other than to give a brief historical background and short description of selected wayang types for the convenience of my readers.

The case study area for this dissertation is limited to wayang performances in North America, so it includes few wayang performance styles. The types of wayang analyzed in this work are: Javanese *wayang kulit*, *wayang padat*, and *wayang kontemporer*; Sundanese *wayang golek*; Balinese *wayang tantri*; and hybrid performances blending wayang components with North American culture that I call *wahiyang gaya NA*.

Authentic is a term used by Richard Schechner to describe the usual performance practices of a specific dalang in their home territory within Indonesia. In this dissertation, I applied this meaning of the term to create a normative baseline for comparison between a wayang performance by the same dalang or lead artist in Indonesia and North America. Thus, I consider the performance history of each dalang as defining a unique creative style that can be used to categorize the influences from the presenting culture as they alter the original normative baseline wayang performance. It is significant that the normative baseline performance may range from classical to contemporary (*kontemporer*) depending on an examination of the *biasa* performance history of each dalang or lead artist.

Biasa can be translated into English from *Bahasa* Indonesia or the Javanese language as “usual”, “routine” or “expected”. Thus, the term *biasa* is used to specify the type of artistic work that an individual who is acting as a transcultural dalang or artist would be engaged in within their home territory in Indonesia. In this dissertation, I adapted the word *biasa* as a term in my English language dissertation because this word is commonly used to describe such wayang performances in the areas of Indonesia where wayang is

frequently performed.

In my dissertation, I use the term *biasa* to indicate the following types of performance:

1. The usual performance style of a dalang that would be well accepted in their home territory within Indonesia. For example, I Wayan Wija presented *wayang tantri* in Vancouver, which is an innovative style that he pioneered in Bali, where it is now well accepted. Therefore, I classify this performance style as *biasa*, even though *wayang tantri* is not a traditional Balinese style. The wayang he performed in Vancouver is classified as authentic wayang because it is as close as possible to a wayang performance by this specific dalang presented in Bali. Even though Wija's performance style is not traditional, his *biasa* performance was not altered by North American cultural expectations or influences.
2. The usual performance practice of an Indonesian artist is also considered as *biasa*. An example from my case studies is artist Heri Dono, who would not be considered a dalang in his home territory, but generally classified as visual artists. Another example is Goenewan Mohammad, who is a well-accepted poet and writer. These examples are important because these individuals take on some of the roles of the dalang in *wahiyang gaya NA* performances analyzed in my case studies.
3. In the case of Type III dalang, I will consider their home territory in Indonesia to be the place where their training was completed. For example, Kathy Foley performs *wayang golek* that originated in West Java, so her *biasa* performance for wayang would follow the usual expectations for a well-accepted West Javanese wayang performance.

Dalang Types I-IV is the categorization of dalang and artists into four types (I-IV) based on the type of early training that they received; a factor that will not change throughout their lives (see Chapter III Figure 6. List Defining Dalang Types, and Figure 7. Examples of Dalang By Type). This categorization was created because many of the dalang and artists in my examples received similar training and thus, experience similar challenges when performing in North American. Organizing the many dalang who perform in my case studies or contributed information to my research into Type I-IV provides a short reference to reduce duplicate explanations. The categorization is an important one, developed specifically for my dissertation to include artists who are taking on the tasks that are usually part of the work of a dalang. This system may not be applicable within Indonesian cultural areas where an indigenous categorization system to describe dalang has already been developed.

Hibrida is a word used in *bahasa* Indonesia (Indonesian national language) that has the same meaning to English word hybridity. It has a specific meaning for the purposes of this dissertation as defined by Sumarsam in his book *Javanese Gamelan and The West* (p.1). He uses the term 'hybrid' or 'hybridity': "to denote contact between cultures that bring about a wide register of multiple identity experiences and intensive cultural communication." I consider wayang performances that I classify as *wahiyang gaya NA* to be the result of what he calls "intercultural encounters" and collaboration involving practitioners of Javanese, Sundanese or Balinese wayang and elements of performance in

the culture of the hosting location.

Traditional wayang is a form that is seen as carrying cultural heritage, locally, and is studied from masters, but that is never static, always adapting and changing, “traditionally evolving” one might say, within the given parameters and sometimes beyond it. It is an identifiable form that is well known in the areas of Indonesia where wayang is popular and usually associated with well-defined wayang styles that have developed in a certain geographical area and have a continuing history of performance. These styles use identifiable stylistic elements and display continuity in the components of wayang. Examples include *wayang purwa* in Bali and Sundanese *wayang golek*. More information on traditional forms of wayang can be found in Chapter II.

Transcultural dalang and artists is a term adapted from the work of Kathy Foley who defines “transcultural dalangs” as two different groups of individuals who are combining wayang with North American cultural influences. According to Foley, the first group consists of “important Indonesians who were essential as performers in interpreting [wayang] material to western audience via performances on tour”. The second group are Western university trained individuals who later travelled to Indonesia to complete their training. See Kathy Foley, “Wayang and Public Life” in *Ritual to Performance and Back: Wayang in the West*, (un-published draft paper delivered at Wesleyan University conference, (2013), pp. 9).

The first modification to this definition I made is the use of the word dalang to indicate singular and plural, similar to the English word ‘sheep’.

For the purpose of my analysis, I broaden her categories to include artists who are involved in wayang production in North America. This expansion of the categorization is required to include artists such as Heri Dono or Deborah Zick, who would not be considered as dalang within their home territory, although for the purposes of this dissertation, I classify them as Type IV dalang.

The *wahiyang* theoretical framework is a set of analytical tools, which can be used to analyze and categorize wayang performances. The end result of applying the tool set is to determine as objectively as possible if a performance qualifies to be categorized as either:

- 1) authentic wayang
- 2) *wahiyang*
- 3) influenced by wayang

Wahiyang Theoretical Framework Component Requirements for details. See Chapter VII Figure 33.

The first step when beginning a ‘Performance Classification’ is to define the *biasa* performance style of the dalang or lead artist by researching the style they usually use within their home territory in Indonesia. This becomes the normative baseline performance style used for comparison and is the source for the entries in the ‘Origin’ column of the ‘Performance Classification Chart’.

Secondly, the analysis process identifies the four simplified components of wayang suggested by Purbo Asmoro within each performance (story, puppet manipulations, narration and dialogue, and musical accompaniment; see details in Chapter III, Figure 4. Contrasting Traditional Wayang with *Wahiyang gaya NA* Performance). The ‘Component’ column of the chart provides the basis for the analysis.

Thirdly, the degree of hybridity is assessed using a system based on the work of Jody Diamond (emulate, interpret, modify, or embellish/acknowledge; see details in Chapter IV, Figure 5. Analytical Approach to Wayang Performance). The result of this analysis is entered as the ‘Performance Class’ for each Component.

The information collected from completing these three steps is contained in the ‘Performance Classification Chart’ included with the analysis of each performance in my dissertation in Chapter V and VI. The final column, ‘Modification’, lists the result of the previous evaluation.

In many cases, the ‘Performance Classification Chart’ will give enough information to classify a performance as either *wahiyang* or influenced by wayang. However, in some cases, particularly when categorizing a performance that may be classified as an authentic wayang performance, additional factors must be considered. One of the most important additional factors to consider is the intention of the dalang or lead artist to create either a *biasa* performance or a performance influenced by North American culture. For more information about other significant factors and how they are used to categorize these performances see the case study examples in Chapter V and VI.

Wahiyang gaya NA is the term I have developed to describe a hybridized wayang performance that I have classified as *wahiyang*, by using the *wahiyang* theoretical framework described in the definition above. The term *gaya* indicates the location of the performance followed by the initials NA to indicate North America. I use NA as an abbreviation for North America because in further research I, or possibly other scholars, may apply the *wahiyang* theoretical framework to performances located in other areas; then they may use the two letter country codes of that location (for example UK, NZ, US). An interpretation of how I use the term *gaya* and a detailed explanation of how I developed this naming convention is included in Chapter II.

Wayang kontemporer (contemporary wayang) is an innovative interdisciplinary performing art that has developed and continues to evolve in Indonesia, particularly in Java and Bali. This style of wayang is diverse and may include new stories and puppets with multi-media and global pop music influence, some of which will be outlined at the end of Chapter II in Section 8. Although these developments in Indonesia are outside of the scope of my dissertation, many of the transcultural dalang and artists in my case studies are involved in *wayang kontemporer* productions in their home territories in Indonesia.

Chapter I. Introduction

I. 1. Project and Argument

I. 1a. Thesis Statement

This dissertation examines an Indonesian-North American version of an evolving, transnational and hybrid multimedia art form which has come about through forty years of adaptations made by cross-culturally located artists in creative conversation with Indonesian performers involved in the traditional¹ (and always evolving) Javanese and Balinese forms of musical theatre known as wayang. Wayang theatre—whether *wayang kulit* (shadow puppet) or *wayang golek* (rod puppet)—employs puppets and other components and tools used by dalang,² who is responsible for multitasking duties such as: to manipulate the puppets, deliver all the dialogue in many different character voices, describe the scenes, comment on the meaning, provide sung texts, and conduct gamelan music (Indonesian percussion instruments, drums, flutes, strings and vocals).

The analysis presented here is a result of my long-time personal study and professional musical practice of wayang, as well as my five years of academic research into both traditional Indonesian gamelan-wayang arts and North American adaptations thereof. In this research project,³ I analyze wayang performances that occurred in Seattle

¹ When I use the word “traditional” in relation to wayang, I always imply that it is a form that is seen as carrying cultural heritage, locally, and is studied from masters, but that is never static, always adapting and changing, “traditionally evolving” one might say, within the given parameters and sometimes beyond it. For a further discussion of this topic, see Chapter II and III. See also Kathryn Emerson, “Transforming wayang for contemporary audiences: dramatic expression in Purbo Asmoro’s style, 1989-2015” (unpublished Ph.D. dissertation, Universiteit Leiden, 2016.), p. 27-37.

² The dalang (puppeteer) is the puppet master of Indonesian traditional wayang performance. I use the word dalang to indicate both singular and plural and do not italicized because I use this term through out the dissertation and I assume readers will understand it.

³ This dissertation is intended to be a preliminary discussion/dialogue and analysis related to the complexities of cross-cultural collaboration based on gamelan and wayang performances held in North America.

(USA) and Vancouver (Canada) between 1970 to 2010, as my case studies. My analysis seeks to examine wayang performance collaborations that I have categorized as *wahiyang gaya* North America, hereafter *wahiyang gaya NA*⁴ (abbreviated from North America) to describe a unique blend of cultural influences led by “transcultural dalangs”⁵ and artists. I also seek to define and classify select performances held in the Pacific Northwest of America and Westcoast Canada as an emerging genre separate from the mainstream of wayang that continues to develop in Indonesia, particularly in Java and Bali, where wayang is a popular art form and has been for centuries, perhaps millennia (see chapter II).

I argue that new genre of wayang is emerging, creating a hybridized form that I call *wahiyang gaya NA*. This process has progressed to the point that *wahiyang gaya NA* can be said to represent a new genre of multimedia world art, which combines elements of local and global artistic practises, making the form even more flexible and adaptable than its original forms in Indonesia.

As a performance art form, wayang has always been changing historically—at some points more quickly and dramatically than at other periods of time, a characteristic of hybridized form; thus continuing to evolve and resist firm categorization that would

⁴ See Chapter II for a detailed explanation of how I developed the term *wahiyang gaya NA* and the significance of the Javanese word *gaya* as a modifier that refers to the location of the event.

⁵ The term “transcultural dalangs” was first used by Kathy Foley to describe two different groups of individuals who are combining wayang with North American cultural influences. See Kathy Foley, “Wayang and Public Life” in *Ritual to Performance and Back: Wayang in the West*, (un-published draft paper delivered at Wesleyan University conference, 2013), pp. 9. She defines the first group as “important Indonesians who were essential as performers in interpreting [wayang] material to western audience via performances on tour”, and the second group is Western university trained individuals who later travelled to Indonesia to complete their training. For the purpose of my analysis, I divide transcultural dalang and artists into four types (I-IV) and based on the type of early training that they received; a factor that will not change throughout their lives (see Chapter III). These categorizations may not be applicable within Indonesian cultural areas where an indigenous categorization system to describe dalang has already been developed. The categorization is an important one for my dissertation, because each type of dalang will encounter similar challenges in North American performance.

provide a baseline for comparison. I offer my *wahiyang* theoretical framework to define specific anatomy, collaborative process, and the creative spirit of transcultural dalang and artists as indicated in their performance practice, which itself may not parallel Indonesian creative methods (i.e. the art form and the artists themselves) seen in more tradition-inspired wayang.

In this dissertation, I will show, using case studies, how this process has produced and is producing a new branch as part of a continuum of hybridized wayang forms, and I will provide a detailed analysis which, for the first time, lays out the components which constitute this variation of wayang art performance.

I. 1b. Research Focus

In this dissertation, I focus my analysis on the artistic practices of emerging wayang performance collaborations held in Seattle (USA) between 1970 and 2009 and similar wayang performances held in Vancouver (Canada) between 1986 and 2010 as case studies (see Chapter V and VI respectively). Selected performances from the Seattle based Gamelan Pacifica ensemble and the Vancouver Community Gamelan Society (VCGS) group were chosen because they have three major areas in common. A direct comparison can be made because both ensembles; a) play on Central Javanese gamelan instruments, b) accompany traditional or contemporary wayang presentations, and c) develop and perform new works through their performance collaborations. Many transcultural dalang and artists who participated in these performance collaborations may have done similar productions elsewhere, including in Indonesia. I outline the historical background relating to the performances, then conduct analysis from the perspective of

cultural studies, art history and performance practice (see Chapter II and III).

In order to isolate complex changes and various adaptations of Indonesian wayang elements that occur in the North American setting, I also analyze and contextualize other factors such as the emergence of well established gamelan groups and art studios that are interested in wayang. The artistic director and members of these gamelan groups often worked together with the event organizers and curators who have sufficient knowledge and skill in the management of performing arts, as well as sponsors that have developed an interest in world music and world theatre.

The topic of wayang performance collaborations in North America that I identified as *wahiyang gaya NA* have not been much researched by scholars to date. Traditional Indonesian gamelan-wayang arts, on the other hand, have been accorded significant scholarship over the last decades. Yet, the North American hybrid variations of wayang have begun to garner interest in the last few years.⁶

Information gathered from my own research (see Chapter II & III) contains evidence of the growing awareness of wayang among a small but growing sector of Indonesian and North American transcultural dalang and artists, art collectors, and scholars from the 1950s onwards. Gamelan orchestral performances, however, which may be presented without a wayang component, but in support of dance or for musical enjoyment, have been and remain much more popular in the West than wayang.

According to Barbara Benary, who collected information for the purpose of compiling international gamelan lists; there are more than 110 gamelan groups in North America

⁶ See Matthew Isaac Cohen, "Contemporary Wayang in Global Contexts", in *Asian Theatre Journal*, vol 24, no 2 (Hawaii: University of Hawaii Press, 2007), pp. 351-369. See also Kathy Foley, "Wayang and Public Life" in *Ritual to Performance and Back: Wayang in the West*" (un-published draft paper delivered at Wesleyan University conference, 2013), pp. 10. For more information on Cohen and Foley's relevance to my thesis development see the Literature Review Section I.3a.

(Canada, USA and Mexico). She estimated a total of 10 gamelan ensembles in Canada, including 4 active gamelan groups in Vancouver; in addition, there are about 90 active gamelan groups in Europe, 14 in Australia, and 47 in Asia outside Indonesia.⁷ In my case studies, there are examples of performance collaborations that are the result of invitations to dalang to visit and work with North American gamelan orchestras that usually do not have the opportunity to accompany wayang, but which perform for musical pleasure, and sometimes also include Javanese or Balinese dances. Hence, the establishment of a gamelan orchestra can potentially lead to participation accompanying a wayang performance but such performances require the participation of an expert dalang and so, are optional.

From the information above, it appears that the Indonesian gamelan orchestral music (the music component present in wayang performances which is known as *iringan* in Javanese) is now relatively well-known and being taught in many North American and European institutions for higher learning.⁸ Graduates of these programs and other individuals who are interested in playing gamelan instruments may form community gamelan organizations in many cities across the continent.

Upon its gradual popularization, Euro-American composers and performers began adapting the gamelan (and sometimes wayang) musical traditions and instrumentation for use in new works in contemporary classical, jazz, and fusion genres.⁹ This advance

⁷ See Barbara Benary, 'International Gamelan Directories', 1983, with updates by Sharon Millman in 2013, <<http://www.gamelan.org>>, 24 May 2015. Many of gamelan groups are associated with universities and Indonesian consulates, and some group maintain their organizations as a community that may host a gamelan orchestra.

⁸ Sumarsam, 'Opportunity and Interaction: The Gamelan from Java to Wesleyan', in *Performing Ethnomusicology: Teaching and Representation in World Music Ensemble*, edited by Ted Solis (Berkeley, Los Angeles, London: University of California Press, 2004). See also Susilo (2005); Hartana (2006); and Brinner (2008).

⁹ Mervyn Cooke, 'The East in the West': Evocations of the Gamelan in Western Music'. In *The Exotic in*

coincided with the appearance of a new era of intercultural communication, which has since continued, being spurred on by recent trends and developments in Asian Studies, Art History of Southeast Asia, and Ethnomusicology programs,¹⁰ as well as in the global economy.¹¹

This process has progressed to the point that *wahiyang gaya NA* can be said to represent a new genre of multimedia world art, which interestingly and uniquely combines elements of local¹² and global¹³ artistic practices. Performances in North America are liberated from the cultural expectations of Indonesian audiences, which make the form even more flexible and adaptable than its original form in Indonesia. These circumstances have provided the necessary conditions for an enhanced and expanded exchange of cultural products between the nations of the world, and have opened a space for dialogue between the artists of the developed and developing countries.¹⁴ Thus, it can be said that the gradual spread and popularization of wayang

Western Music, ed. Jonathan Bellman (Boston: Northeastern University Press, 1998). See also Peter M. Steele, 'Balinese Hybridities: Balinese Music as Global Phenomena' (unpublished Ph.D. dissertation, Wesleyan University, 2013).

¹⁰ The emphasis in Ethnomusicology is on learning the artistic and musical traditions of other cultures, which is invaluable because it enables one to understand and appreciate the variety of human experience. Just as being bilingual gives one a better understanding of language, being bi-musical and bi-cultural deepens one's appreciation of the arts (see Hood 1960; see also Diamond 1987).

¹¹ According to Appadurai (1996), the current and ongoing globalization and the emerging of a global cultural economy have been facilitated by the flow of information, ideas, ideologies, and technologies that would easily affect social ties, "altering complex relationships and creating novel cultural topographies" which he describes as *ethnoscapes*, *financescapes*, *technoscapes*, *mediascapes* and *ideoscapes*. These are marked by the flow of information, ideas, and political/economic ideologies (such as the "master term" of democracy and its related terms), which have become quite global, although the interpretations can vary according to local cultural metaphors. For more detailed information on global cultural economy, see Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996).

¹² When I use the term "local" in reference to this research, I am referring to the Pacific Northwest of the USA as my case study research areas, where transcultural dalang and artists made performance collaborations for *wahiyang gaya NA*.

¹³ When I use the term "global" in reference to this research, I am referring to the defining point when the new art form/artists/performers transcend the local cultural area of influence and begin to influence cultures in more than a single geographical area.

¹⁴ Kathy Foley, "Shakespeare-Asian Theatre Fusion: 'Globalization' of Naked Masks (Bangkok),

performance in North America, including those that may be identified as *wahiyang gaya NA* performances, has definite historical contexts, namely the early to mid 20th century conjunction of decolonization and Third World nationalism and new nations' independence, with the more recent decades' layering of multiculturalism coupled with a push towards conscious cultural responses to economic globalization. Here, I examine the effect of cross-cultural fertilization on the development of wayang and seek to establish parameters that define *wahiyang gaya NA*. The impact of North American culture has been dramatic as the artists of these art forms—both traditionalist artists and contemporary artists—exist side by side as their performances continue to be enjoyed by audiences.¹⁵

My analysis, based on significant differences between performances in North America and those located in Indonesia, begins with an examination of the training and intentions of the performers. I continue to examine the adaptations that have occurred due to the enculturation of the audience and the physical limitations of the venue in each location, and conclude with an analysis of the overall positioning of the event within the cultural landscape. I also examine what motivates the artists and collaborators of these North American wayang performances, as well as how they perform in a way that can appeal to members of other societies. These wayang performances held outside of Indonesia are viewed by audiences that don't have the cultural background that engenders the emotional or nostalgic connections that audiences respond to in their home territories. These transcultural dalang and artists have generously consented to interviews where

Shadowlight (San Francisco), and Setagaya Public Theatre (Tokyo)", in *Asian Theatre Journal* No. 28, Vol. 1 (2011), pp. 8-36.

¹⁵ See Matthew Isaac Cohen, *Performing Otherness: Java and Bali on International Stages, 1905-1952* (New York: Palgrave MacMillan, 2010), p. 36-47.

they discuss their activities and creativities. These interviews also provide valuable information for my analysis as they reveal their artistic intention and their personal process of blending wayang techniques that are consistent with their usual performance style (*biasa*) combined with innovations taken from North American theatre tradition, new media technology or other sources. These concepts often lead to adaptations that affect the four essential components of wayang shadow puppet theatre¹⁶ as analyzed in my case studies in Chapters V and VI.

Producing a wayang performance outside of Indonesia is more complex and challenging because there must be a set of puppets, a dalang (puppeteer) as well as a gamelan orchestra available to provide musical accompaniment in addition to screens, projections, staging and other physical manifestations. In addition, there are the intangible spiritual and artistic dimensions that are essential to the full realization of a wayang puppet performance, which can be difficult to define.

According to Richard Schechner (1990), it is essential to establish a “normative expectation” for wayang in Indonesia (primarily Java) so that a baseline for comparison with North American performance can be achieved. He rejects the widely accepted version of “traditional wayang” for reasons that I will expand upon below, in favour of a system that examines the performance practice of the individual performer.¹⁷

In post-colonial Indonesia, few students are educated using the traditional teacher/student (*guru/siswa*) apprenticeship relationship, but are instructed through

¹⁶ For more information on the four essential components of wayang identified by Purbo Asmoro, see p. 32, Footnote. See also Chapter II, pp. 74-77.

¹⁷ Richard Schechner, “*Wayang Kulit* in the Colonial Margin” in *The Drama Review* (1988), Vol. 34, No. 2 (Summer, 1990), pp. 32. The example that Schechner used to illustrate his points was the performance of a wayang event featuring Midiyanto, a Javanese dalang Type II (puppeteer) who performed a *wayang kulit* (Javanese shadow puppet play) at Rackham Auditorium, University of Michigan on April 1, 1988. See also Victoria M. Clara van Groenendaal (1985, 1987) and Sears (1989b:2, 6-7, 9-10) cited by Schechner.

formal institutions or the palace system. Schechner's analysis delves into the colonial influence on establishing the so-called "traditional" education system of Javanese wayang, which was originally based upon, and still remains centered around, the cultural activities held in the Javanese palaces. He also notes that the more recently established performing arts schools that are instructing students in "traditional art forms" are modeled after European educational institutions who favour a fixed, written, curriculum. Schechner explains:

The normative wayang so beloved today by connoisseurs both Javanese and Western is a product of the collaboration between the courts and colonial Dutch scholars; to be even more precise, this "ancient tradition" in the form so many now imagine, is a rather recent creation of the courts under the guidance of the colonialists. As mentioned before, in order to disseminate into the countryside what the scholars and court artists developed, schools were founded in the 1920s in Surakarta and Jogjakarta and in the 1930s at Mangkunagaran.¹⁸

Richard Schechner further explained that wayang is an evolving art form and defining a "traditional" fixed identity defeats the true spirit of wayang.¹⁹

Building upon Schechner's scholarship, I propose to establish a baseline for comparison that is not dependent on a fixed notion of "traditional" wayang but "welcomes the process of change" so that I can use it for my analysis. It is fortunate that most of the transcultural dalang and artists who perform in North America (especially in Seattle, USA and Vancouver, Canada) are well known in their home territory.²⁰ Easily accessible documentation of their work is available in scholarly publications, video recordings of performances, and even online streaming of events. Examination of these

¹⁸ Ibid, pp.34. See Secion I. 3a. Literature Review for more information about how Schechner's work relates to the development of the *wahiyang* theoretical framework.

¹⁹ Ibid, pp. 32.

²⁰ For the purposes of this dissertation the term "home territory" applied to a dalang from Indonesia would be defined as the geographical or cultural area where their performance is developed and well accepted. In the case of dalang *manca negara* or foreign-born dalang, the cultural area where they trained as dalang is used.

sources coupled with interviews of transcultural dalang and artists, enables me to establish a “normative expectation” that is as free as possible from “colonial influence”. This concept creates a baseline for comparison using performances by the same dalang presented in their home territory that I refer to by the Javanese term *biasa*, meaning “usual” or “as expected”.

Once I have established the normative baseline of performance for each individual dalang I can apply the *wahiyang* theoretical framework to analyze each performance in my case studies. In my analysis I will demonstrate how I have applied the *wahiyang* theoretical framework to each production in my case study chapters to reveal how North American cultural factors have influenced each collaborative performance and also shine light on the debate surrounding the emerging genre of wayang puppet theatre and its components.

In order to do that, it is important to show how the process of presenting wayang performance collaboration in North America has produced, and continues to produce a new continuum of hybridized forms. I will detail for the first time the specific influences on each of the essential components of wayang that constitute this North American variation of wayang art performance. By examining select wayang performances that have taken place over the last 40 years, I intend to precisely analyze the anatomy of this genre (*wahiyang gaya NA*) that has been developed in response to geographical and cultural contexts. Each collaborative wayang shadow puppet theatre performance analyzed in my case studies has evolved through both in-depth transmission of the creative traditions rooted in Javanese and Balinese philosophy, aesthetic theory, and

practice.²¹ My analysis shows how this already hybrid wayang genre is sometimes combined with innovative ‘New World’ style experimentation to create *wahiyang gaya NA* performances.

I. 1c. Research Questions

In order to support my thesis that *wahiyang gaya NA* is in fact distinct from the mainstream evolution that is common (*biasa*) within Indonesian wayang, I must first establish a baseline for comparison by examining the previous work presented in the home territory by the same dalang who was performing in the North American wayang performances. In my case studies I was able to interview performers and utilize the scholarship of others to define the usual (*biasa*) performance style of the dalang in their home territory in Indonesia, then compare this baseline with changes due to North American cultural influence. My dissertation research is guided by the following questions:

(1) What are the significant differences between wayang performance collaborations held in North America and performances by the same dalang in their home territory within Indonesia?

(2) What are the most important factors that define how a genre of wayang shadow puppet theatre is situated and identified?

(3) What features can be used to define this group of performances as a coherent genre?

(4) What theoretical frameworks, case studies, research methodologies support a

²¹ Felicia Hughes-Freeland, “Consciousness in performance: A Javanese theory”, in *The Journal of the European Association of Social Anthropologists*, Vol. 5, No. 1, (Swansea: Department of Sociology and Anthropology, University of Wales, 1997).

careful analysis that will successfully define viewing *wahiyang gaya NA* as a distinct, but wayang informed/related genre?

(5) What conditions and aspects of post-colonialism, intercultural communication, and globalization have enabled the transformation of wayang from its widely accepted local forms as practiced by dalang and artists in their home territory into its contemporary *wahiyang gaya NA* forms?

I. 2. Theoretical Frameworks

Globalization theory and hybridization related to post-colonial discourse are essential frameworks that must be addressed when considering wayang performance collaboration in general and *wahiyang gaya NA* specifically. In this regard, I use Homi Bhabha's book, *The Location of Culture* (1994), Hall's "Cultural Identity and Diaspora" (1996), and Sumarsam's book, *Javanese Gamelan and the West* (2013), all of which provide definitions of hybridity and globalization that have aided in providing tools to situate *wahiyang gaya NA* within the global context of hybrid performance.

Bhabha (1994) is particularly interested in the intersection points between "First" and "Third" world cultures and describes the resulting hybrid in terms that explore:

. . . a place of hybridity, figuratively speaking, where the construction of a political object that is new, *neither one nor the other*, properly alienates our political expectations, and changes as it must, the very forms of our recognition of the moment of politics.²²

From this perspective, the hybrid product (here, *wahiyang gaya NA*) can be seen as the product of a post-colonial culture that inhabits the liminal space between two cultures and appeals to a transcultural aesthetic. Even as the new "political object" of

²² Homi Bhabha, *The Location of Culture* (New York: Routledge, 1994), p. 37.

wahiyang gaya NA is presented, it may “alienate” the cultural/political expectations of a North American audience, but it also “alienates” those of the Indonesian performers, who are experienced in presenting to Indonesian audiences who are enculturated to understand the multiple layers of significance and respond to the performers interactively.

North American performers, who are collaborating with Indonesian transcultural *dalang* and artists, also have to adjust their cultural expectations and “form of recognition” to begin the process of understanding traditional Indonesian gamelan-wayang arts. Examining the “political expectations” of North American performers/audiences when experiencing a wayang performance, we can imagine that their “form of recognition” will originate from a process of enculturation that is very different from that of an Indonesian performer/audience. Even though both performers and audiences may enjoy the production, the “recognition of the moment of politics”, that I am interpreting to include the “politics” of cultural identity, will result in a completely different “recognition” and individual interpretation of the meaning of the performance. It is understood that wayang, as a product of hybridized cultures (or ‘cross-cultural hybridization’), continues to develop within the Indonesian context as an art form that contains metaphors related to morality and ethics that are relevant to their audiences, and delivered using themes developed within stories that are generally based on familiar traditional myths or legends, such as the Ramayana and Mahabharata, and historical or current events.²³

Stuart Hall (1996) recognizes the importance of these familiar stories when he

²³ For a detailed discussion of the early influence of the Hindu epics, Ramayana and Mahabharata, see Chapter II. See also Ward Keeler, *Javanese Shadow Plays, Javanese Selves* (Princeton, New Jersey: Princeton University Press, 1987), p. 14-15; as well as Hughes-Freeland’s “Consciousness in performance” (1997).

describes the product of hybrid culture: “It is always constructed through memory, fantasy, narrative and myth”.²⁴ This interpretation directly relates to the diverse cultural elements that contributed to the development of Indonesian wayang shadow puppet play during the gradual process of evolution in Indonesia, but is also relevant to the relatively recent development and rapid evolution of *wayang kontemporer* (contemporary wayang) and also *wahiyang gaya NA* as a distinct genre. Hall confirms the ephemeral nature of cross-cultural influence:

Cultural identities are the points of identification, the unstable points of identification or suture, which are made, within the discourses of history and culture. Not an essence but a *positioning*. Hence, there is always a politics of identity, a politics of position, which has no absolute guarantee in an unproblematic, transcendental ‘law of origin’.²⁵

Although a “fantasy, narrative” or “myth” can be transported from Indonesia for presentation abroad, the context and cultural framework in which it is presented prevent the “form of recognition” that is commonplace in Indonesia.²⁶

Sumarsam asserts that hybridity is an ambiguous state.²⁷ In his book *Gamelan and the West* (2013), he writes:

I would suggest that such significant transformations of religious and socio-political conventions must have carried with them a certain amount of uncertainty and delicate negotiation.²⁸

Although Sumarsam is discussing the evolution of gamelan both in Indonesia and in the West, with an emphasis on Hindu, Islamic, and colonial influences, his findings regarding hybridity are equally applicable to the cross-cultural object such as *wahiyang*

²⁴ Stuart Hall, “Cultural Identity and Diaspora”, in *Contemporary Postcolonial Theory: A Reader*, ed. by Padmini Mongia (London: Arnold, 1996). p. 226

²⁵ Ibid. p. 226.

²⁶ Ibid. p. 226.

²⁷ From personal communication with Sumarsan on July 2013 in Solo, Central Java, Indonesia; cited with permission.

²⁸ Sumarsam, *Gamelan and the West* (Rochester, NY: University of Rochester Press, 2013), p. 1.

gaya NA. This is particularly evident from the point of view of transcultural dalang and artists when considering the “uncertainty” of performing in an unknown cultural environment and the “delicate negotiations” that are required to collaborate across cultural boundaries.

Although wayang and gamelan arts are influential in the areas of Indonesia where wayang is popular, they are regarded as a community product that is assembled by those who are committed to sustain or develop the art form in the spirit of *gotong royong* (Javanese term for the etiquette of sharing). Working within the community, either individually or collectively, insures that the success of their production has an integrative relationship with the society in which it arose and developed.

In order to fully understand the development of *wahiyang gaya NA*, it is necessary to look at cultural theory. In this regard, I am applying the cultural analysis as described by Raymond Williams (2009) in his essay, “The Analysis of Culture”, where he divides culture into three different categories.²⁹ His first category in his definition is the “ideal” having a permanent reference to the universal human condition that is, in my opinion, directly relating to traditional wayang storytelling. The enduring appeal of the Indonesian wayang tradition can be directly related to “absolute or universal values”, that are the essential message of each presentation. In this way, wayang can be considered as constituting Javanese or Balinese social reality for audiences by creating a discourse around social, religious, political, and other issues, using basic messages that are

²⁹ Raymond Williams, “The Analysis of Culture” ed. by Storey, John, *Cultural Theory and Popular Culture: An Introduction*, fifth edition (Harlow: Pearson Education, 2009), pp. 48-56.
https://uniteyouthdublin.files.wordpress.com/2015/01/john_storey_cultural_theory_and_popular_culturebo-okzz-org.pdf.

delivered in an entertaining way.³⁰

Williams' second category of culture is understood as the process of creating a "documentary" record of cultural practice that can be applied to the wayang performance itself. Members of the community who involve in wayang activity can analyze, compare and contrast each performance within the contextual framework of their individual cultural experience; thus forming a critical assessment that can shape future performances. The transcultural dalang and artists, some audiences for a wayang performance in Indonesia (and North America) may be familiar with the framework and all of the elements of wayang cultural traditions that "constitute" a performance of Indonesian wayang shadow puppet theatre that meets acceptable artistic and cultural standards.

The third category within Williams' definition of culture as a way of life that "expresses certain meanings and values" is particularly applicable to the dalang (puppeteer) and members of the community who are seriously involved in wayang performance. In this regard, certain aspects of wayang performance may reflect their community conditions and standards, so that people might consider that any study of wayang may become a "study of relationships between elements in a whole way of life".³¹ In addition, the wayang production may also reflect the reality of the community even as it seeks to deliver a message and suggestions for improvement, by transporting the audience to a specific reality inhabited by gods, royalty and super hero characters.

It is a challenge for any scholar who is analyzing social behaviour to demystify a process in a way that can be easily understood without applying prejudice or activating

³⁰ See Umar Kayam, *Seni, Tradisi, Masyarakat* (Jakarta: Sinar Harapan, 1981), p. 129-135.

³¹ Williams, "The Analysis of Culture", pp. 48-56.

pre-determined conceptions. My solution is to apply an example of social interaction drawn from the neutral area of computer science using the concept of “hetero-compilation”³² (see Chapter III, p. 149-153). By adapting a term from computer software programming and testing, developed to identify the process of using a program that is developed to hetero-compilation run on systems where the computers are not identical and may run different operating systems. In my analysis, I compare the introduction of new cultural material to foreign individual artists or audiences to be similar to the hetero-compilation process and examine how a program consisting of a wayang story (*lakon*) may be compiled in a different way to run on a different operating system that represents the adaptation of each dalang when faced with the challenges of interpreting the material for a North American audience.

I have also adapted and expanded Jody Diamond’s ideas (1992) to analyze how transcultural dalang incorporate Indonesian tradition into *wahiyang gaya NA*. Although Diamond did not apply her techniques to wayang, she uses it to explain how American composers who write for gamelan, might “emulate, translate, modify, embellish, or acknowledge the Indonesian tradition” or even completely “by-pass Indonesian tradition”.³³ Her theoretical framework can be applied to *wahiyang gaya NA* especially when analyzing transcultural dalang and artists who were originally trained in other cultures or disciplines and then studied wayang techniques and incorporated them into their performances. Many transcultural dalang or artists, may participate in performance

³² Vivek Mhatre and Catherine Rosenberg, “Homogenous vs Heterogeneous Clustered Sensor Networks: A Comparative Study”, pp. 1-6. Published by School of Electrical and Computer Eng., (Indiana: n.d.), <<https://ece.uwaterloo.ca/~cath/icc04.pdf>>.

³³ Jody Diamond, “Making Choices: American Gamelan in Composition and Education (from the Java Jive to “Eine Kleine Gamelan Music”)” in *Essay on Southeast Asian Performing Arts: Local Manifestation and Cross-Cultural Implication*, ed. by Kathy Foley (Berkeley: Center for South and Southeast Asia Studies University of California at Berkeley, 1992), pp. 115-136.

collaborations that can be classified under several of these categories. In some cases, sometimes even within a single performance, categories may overlap or the production may change from one category to another. To precisely isolate these categories more efficiently, I have created a chart for each of the collaborative performances that I analyze in my case studies that lists the modifications to each of the essential components of wayang shadow puppet theatre individually.³⁴

In my view, *wahiyang gaya NA* is on its way to becoming an independent art form which could appeal to audiences across the world—as well as in Indonesia itself—holding its own with the products of other traditions without completely abandoning its formal and philosophical connection to Javanese, Sundanese or Balinese wayang tradition.

I. 2a. Methodologies

My main research focus in this dissertation spans a relatively short time period between 1970-2010, analyzing performances, audiences and performers located in the Pacific North-West of North America, in order to establish support for my theory of the emerging genre of *wahiyang gaya NA*. Although my research is concentrated on this limited geographical area during a specific time period, it has become necessary to proceed through several distinct research phases. In order to provide the cultural background and historical development of wayang that has resulted in the development of a distinct performance practice in North America, I first had to research the numerous secondary sources on the wayang-related performing arts of Java, Sunda, and Bali, the

³⁴ Examples that apply my modification of Jody Diamond's categorization system to specific components of wayang can be found in my case studies Chapter V and VI.

parts of present-day Indonesia where wayang developed and flourishes today. I also did a survey of existing literature on the theory and practice of both wayang and gamelan in the global arena.

In order to gather sufficient and accurate primary source data for this study, then to interpret and analyze it, in this study I employed a qualitative multiple case studies research methodology as suggested by Robert Yin (2003). He suggests that a set of qualitative multiple case studies is appropriate to be used by researchers—both novice and advanced—in order to better understand the dynamics of the human behavioural aspects within their respective performance organizations. As the performance production of *wahiyang gaya NA* is within a cultural domain that involved many individual and cross-cultural artists, this qualitative multiple case study methodology provides useful guidelines for my collection of data from interviews and for analyzing the resulting data.

In line with the contemporary and interdisciplinary nature of *wahiyang gaya NA*, some important research methodologies for this project include oral history (listening to and conducting interviews with musicians, visual artists, puppeteers, patrons, and so on) and online research into digitized archives and artists' websites. Primary sources relevant to this research include the information that has come directly from original sources, such as the information gathered from transcultural dalangs, artists, participants and audience members.

The most important primary sources are the transcultural dalang and artists themselves, who are direct participants in the collaborative performances examined in my case study chapters. One of the most significant contributions was the personal communication with Ki Purbo Asmoro, who shared the four essential components of

wayang performance that I used to develop the *wahiyang* theoretical framework. I am fortunate to be able to complete interviews and gather data directly from scholars who are expert on wayang and gamelan including Kathy Foley, Jan Mrázek, Matthew Cohen, Sumarsam, and Jody Diamond (among others) who provided a great deal of information based on their personal experience and scholarly writing. Interviews with dalang were required to determine their artistic intentions when presenting a performance in North America and to establish a baseline of the type of wayang that they usually perform in their home territory within Indonesia.

Other transcultural dalang and artists who were generous in granting interviews include the late Hardja Susilo, Heri Dono, Midiyanto, Kathryn Emerson, I Wayan Wija, I Dewa Berata, Larry Reed, Jarrad Powell, Henry [Hank] Bull, Kenneth Newby, and many others who are listed in Appendix I. This list includes individuals I contacted as primary sources through email correspondence, telephone or internet communications with the purpose of conducting interviews.

My research has required a broad search that encompasses many discrete fields of inquiry. For this purpose, I have selected secondary sources, which are the information that has been processed by authors, editors, publishers or other intermediaries. A more complete discussion of these sources may be explored in the following Literature Review section.

I. 3. Location of Research Project

I. 3a. Literature Review

I have found several very useful academic works about wayang and gamelan that

have aided me in my research. However, in each of the relatively few cases where there is documentation and analysis of wayang performances taking place outside Indonesia the authors may list the departures from traditional performance practice,³⁵ but do not identify these as defining an emerging new genre of wayang abroad. For instance, research and writings on gamelan and wayang that have focused on the history and practices of Indonesian performance art traditions including the probable origins and social purposes of these art forms can be seen in McPhee 1966, Kunst 1973, Lindsay 1979, Long 1979, Sutton 1991, and Becker 1993. Detailed studies of wayang that have focused on particular aspects of the tradition, providing descriptions of puppets, synopses of representative plots, and historical discussions of the origins of the tradition are available in Mangkunagoro VII 1957, Brandon 1970, Keeler 1987, Sears 1996, Irvine 1996, Djajasoebrata 1999, and Herbert 2002. Some more recent studies on wayang, such as those by Groenendael 1998, Kayam 2001, Mrázek 2002, 2005, Weintraub 2004, and Emerson 2016, have emphasized the performances, philosophy of the art form, and puppeteer techniques. Here, I will mention some of the most significant or prominent works that I use to support my research on North American wayang performances, and briefly outline the main points or perspectives of each of these works in the paragraphs below.

An article provided by Schechner (1990) that uses a wayang performance in

³⁵ For more information about publications of Indonesian wayang can be found in Victoria M. Clara van Groenendael's book, *Wayang Theatre in Indonesia: An Annotated Bibliography* (1987), which covers publications from 1767 up to 1983. According to her book, written materials on the subject of wayang number in the hundreds, which indicate the significance of Indonesian culture to scholars and researchers who are interested in undertaking analysis and study of the ongoing existence and development of wayang from historical to modern times. Her research is widely quoted by modern researchers as significant and seminal foundational information about Indonesian wayang. See Victoria M. Clara van Groenendael, *Wayang Theatre in Indonesia: An Annotated Bibliography*, KITLV Bibliography Series, no. 16 (Dordrech, the Netherlands, and Providence, RI: Foris, 1987).

North America as starting point to explore the effects of colonialism on Javanese wayang both in Java and in North America. His process gives an overview of historical performance practice that offers significant and useful insights for my research. His article “Wayang Kulit on the Colonial Margin” opens with a description of a wayang performance held at Rackham Hall at the University of Michigan on April 1, 1988 that he compares with similar performances he had experienced in Java. He analyzes the profound influence of colonialism on the development of wayang within Indonesia and argues that the Dutch worked to codify a fixed traditional form by notating the music and writing out the stories. Schechner also examines the effect of Western style formal education upon the training of young artists, musicians and dalang and their scholarly efforts. His critical writing and analysis is particularly valuable because he asserts that the colonial definition and scholarly accounts of “normative” must be rejected:

The normative expectation is an agreement, spoken and unspoken, among artists, scholars, publicists, bureaucrats, patrons, students, and spectators (some individuals belong in more than one category) to maintain a specific kind of performance. The Rackham wayang was a powerful example of such an agreement; all concerned were invested in demonstrating a correspondence between what they presumed to be an "authoritative Javanese original" and the University of Michigan performance.³⁶

The diversity of performances in modern Java makes establishing a clear definition of a “normative performance” difficult, but Schechner begins by examining the difference between colonial views of codified “traditional wayang” and the flourishing of new innovations that are occurring now. His research points out the difficulty in establishing a broad definition of wayang performance that would not be influenced by

³⁶ Richard Schechner, “*Wayang Kulit* in the Colonial Margin”, pp. 32.

colonialism or seek to freeze the art form in some imaginary traditional state.³⁷ He proceeds to expose the cleansing of political content, instigated by the Dutch, which according to Schechner was previously essential to popular wayang performance.

Aleksandra Dulic's Ph.D. dissertation (2006) "Fields of Interaction" is also valuable research concerning both traditional and contemporary Balinese wayang in Indonesia and abroad then forming a comparison with interactive media arts. Her analytical framework of "*desa, kala, patra*" that I translate as "appropriate place, time, and context", refers to a core Balinese philosophical concept.³⁸ I use this framework to analyze the production of wayang performance in North America in order to categorize the adaptations required to adjust to North American cultural performance expectations and define the boundaries of *wahiyang gaya NA*. Viewing these three categories: location of performance (*desa*), both real and imaginary, the timing (*kala*), and the circumstances of the event (*patra*) as flexible containers, an idea consistent with Balinese tradition. We can envision these containers as being stretched to contain the concepts that are considered "appropriate" in North American performance practice.

In addition, two of Matthew Isaac Cohen's works on wayang—"Contemporary Wayang in Global Contexts" (2007) and *Performing Otherness: Java and Bali on International Stages, 1905-1952* (2010)—provide significant information about the historical aspects of wayang moving into a global context. He includes background information and analysis of several artists who brought wayang performances to international stages, including Larry Reid, Kathy Foley, and other American scholars who trained as *dalang*. Cohen's documentation of wayang artists and their performance styles

³⁷ Ibid. pp. 25-46.

³⁸ Aleksandra Dulic, "Fields of Interaction: From Shadow Play Theatre to Media Performance" (unpublished Ph.D. dissertation, Simon Fraser University, 2006). See also Herbst (1997), and Gold (2005).

remain a very valuable contribution to not only my dissertation, but also to the historical context of Indonesian performing arts (including wayang) globally. Cohen is used as a reference in areas such as: European modern theatre practitioners in the first decades of the twentieth century, early developments in the USA, and contemporary Indonesian wayang. I will draw upon some of his documentation to support points gathered from my academic fieldwork that I use to develop my own analysis of the anatomy of *wahiyang gaya NA*.³⁹

Perhaps more than any of the other publications, Sumarsam's book *Javanese Gamelan and the West* (2013) provides very insightful work on globalization, post-colonialism, and hybridization, closely related and inspirational to my own analysis. Sumarsam's focus is researching and writing comprehensively about the meanings, forms, and traditions of Javanese performing arts—including wayang performance in Central Java. I obtained my definition of “hybrid culture” from the Sumarsam's 2013 work. Many of his publications were also influential in developing the concept of my *wahiyang* theoretical framework.⁴⁰

His work is also a significant source of information about the earliest wayang performances in North America during the Early Contact Period (1893 to 1960).⁴¹

Therefore, the most important aspect of his writing that influences and supports my own

³⁹ I have been discussing this subject with Matthew Cohen since 2010. At that time he (as a dalang *manca negara* [the Javanese term *manca* means “foreign” and *negara* means “country”]) was invited by the Vancouver Community Gamelan based in Vancouver, British Columbia, to perform and collaborate on a contemporary wayang show as part of the Gong Festival 2010 held in Vancouver, Canada. I was fortunate to be able to participate in this festival and I provided Cohen's musical accompaniment throughout the process of collaboration and the final performance (I will further discuss his wayang performance in Chapter VI). I also interviewed transcultural dalang who did performances and collaborations in North America including dalang Purbo Asmoro, Seno Nugroho, Midiyanto, I Wayan Wija, Kathy Foley, and Larry Reed, as well as other musicians/composers who were involved in these performances.

⁴⁰ See Chapter II for further exploration of the process of hybridization in relation to wayang performance in North America.

⁴¹ See Chapter III for details of wayang performances during the Early Contact Period (1893 to 1960). See also Sumarsam, *Gamelan and the West*, p. 77-114.

work is his musical analysis of the hybridity of Javanese culture, including wayang and gamelan music, which is often included in contemporary wayang performances.

Contemporary wayang performance styles continue to be developed in Central Java, as documented in *Kelir Tanpa Batas* (2001) (*Bahasa Indonesia* trans. *A Screen Without Limits*), one of Umar Kayam's books about wayang in Java, which focuses on the analytical perspective of Javanese wayang performances by many well-known dalang during the last decade of the new order era of Indonesia (1985-1995) in what he considers to be "the golden era of wayang." Kayam describes the significant developments and the various events related to wayang supported by both individuals and institutions during his research. He examines how the dalang and their wayang performances came to exist economically, politically, and culturally compared to the previous (Javanese) generations of dalang. This analysis of traditional performance is valuable because many of these dalang became transcultural performers who pioneered the development of *wahiyang gaya* in America and abroad, (although this is not mentioned in the book), and acted as mentors to the next generation of dalang in Indonesia.

Another book on Javanese wayang, written by several wayang scholars and practitioners in Central Java— including Bambang Murtiyoso, Waridi, Suyanto, Kuwato, and Harijadi Tri Putranto—has also contributed theoretical points of historical, technical, and analytical aspects of wayang performances in Java that are important to my studies. Their book, titled *Pertumbuhan dan Perkembangan Seni Pertunjukan Wayang* (The Growth and the Development of Wayang Performing Arts, published in 2004), can be considered as a in-depth and up-dated continuation of Kayam's work: some of the material overlaps, but the newer book contains more modern examples covering the

period between 1995 and 2004. It is written from the viewpoint of performing dalang, educators and researchers and covers many technical concepts and historical aspects of wayang performances held in Java and Bali from a first person perspective. Kayam's book is different in that it focuses on dalang, including some of those who are the authors of the other book, and the state of the wayang tradition from the perspective of cultural studies.

A new unpublished dissertation that became available in 2016 was written by Kathryn (Kitsie) Emerson about "Transforming wayang for contemporary audiences: dramatic expression in Purbo Asmoro's style, 1989-2015". Her analysis traces historical and contemporary influences, including brief biographies of other dalang active in the area of Solo where Purbo Asmoro lives and teaches. Her dissertation contains a brief historical background of wayang activities in Central Java, with the main focus being on Solo, a small city in the area. Emerson provides authoritative definitions of wayang terminology, and her concise description of the differences between "classical" (*klasik*), "condensed" (*padat*) and "all night interpretive" (*garapan*) styles, which was essential to provide a baseline for comparison with North American performances. In addition, she corroborates and expands upon the definition of the essential components of wayang that were described to me in a direct interview with Ki Purbo Asmoro. The identification of these components became the basis of the chart used for analyzing each of the performances in my case study chapters.

Another set of important works is by Jan Mrázek (2002 and 2005), an art historian and non-Indonesian dalang who clearly analyzes and describes wayang performances in Java in his newest book *Phenomenology of Puppet Theatre: Contemplations on the Art of*

Javanese Wayang Kulit. This book gives such a detailed description of wayang performances in Central Java that a Western reader who may not have the opportunity to observe a real performance there can create a picture in their imagination of an actual wayang performance. Mrázek uses his training and performance experiences to paint a vivid picture of the evolution of contemporary *wayang kulit* in Central Java and includes many details from actual performance practice in his books. Another book that Mrázek contributed to and edited; *Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events*, which provides very valuable information for my research as it outlines and explains many wayang genres. Although Mrázek grew up in the Czech Republic, he received some of his academic training at Cornell University, then trained in Indonesia as a dalang. Later, he performed extensively in North America, Europe and Asia, and is now a Professor of Art History at the National University of Singapore (NUS). His work contributed important background information to my research because he analyzes many performances and documents the details extensively to create an overview of the state of contemporary performance in Central Java, while including selected essays by wayang scholars and dalang, some of whom are also involved in wayang performances in North America that may be classified as *wahiyang gaya NA*.

In relation to the history of art in Indonesia, I am inspired by the detailed work of Claire Holt, *Art in Indonesia: Continuities and Change*, which provides valuable information related to the chronological aspect of Indonesian arts from the prehistory of the archipelago (the Stone Age through the Bronze Age), to the importance of Indian influences, with the emergence of syncretic kingdoms in Sumatra and later Java, as well as the colonial and post-colonial periods. Holt's work assisted me in understanding the

historical progression of wayang, including an overview of different genres specific to certain areas of Indonesia where wayang occurs, particularly Java and Bali. The visual arts aspect of wayang is traced from the earliest examples of prehistoric stone carvings to examples of contemporary art. In addition to this, I am also indebted to Astri Wright's, *Soul, Spirit, and Mountain: Preoccupations of Contemporary Indonesian Painters*, which provides an interesting analytical approach to the Indonesian development of modernism, itself a hybrid, post-colonial period in art. She offers detailed information and analysis of (for the first time in English) many contemporary Indonesian artists and their works, including Heri Dono, whose hybrid wayang I discuss below.

The contemporary artists and their creations described throughout Wright's book (along with complex narrations and pictures) has been a tremendous inspiration for my studies because she compares and contrasts the separate and intertwining worlds of European and Indonesian artistic development. My core training is in performance, so the study of contemporary visual art provided by these publications, added greatly to my ability to view *wahiyang gaya NA* from a visual arts perspective. Part of Wright's analysis is related to an early intersection of modern-contemporary art and experimental wayang, for example, the 1988 production "Wayang Legenda", by Heri Dono, who is today well known as one of Indonesia's most celebrated, established, avant-garde artists. This, and other examples of analysis, provided a framework that I could use as a guideline for my own visual arts critiques and definitions. In addition, Tim Behrend's article "The Millennial Esc(h)atology of Heri Dono: 'Semar Farts' First in Auckland, New Zealand", adds more information on Dono's later performance work which helped me outline the progression of his career.

The exposure to traditional and contemporary gamelan performance in the USA and Canada has inspired many North American composers, musicians, and ethnomusicologists to further develop both traditional and contemporary music for gamelan (and for wayang), as is evident in examples in a 1992 article by Jody Diamond, which offers insight into categories of North American gamelan composers' works. Diamond's analytical framework proved valuable not only to categorizing music, but I found that it could also be applied to an analysis of the creativity of wayang artists. In order to clarify my definition of *wahiyang gaya NA* performance style, I have adapted her categories of North American composers of gamelan music either to "emulate, translate, modify, embellish, or acknowledge", while recognizing that some, who are not listed, may even "by-pass" Indonesian tradition.

Dancing Across Borders by Anthony Shay is a good book focusing on the cross-cultural phenomena related to the internationalization of dance and music in America from the perspective of exoticism. Similar to Shay's works is Barbara Kirshenblatt-Gimblett's *Destination Culture: Tourism, Museum, and Heritage* (1998), which provides significant information and historical points related to an international festival held in Los Angeles in 1994, where wayang and gamelan were part of the festival. These last two books provide a great deal of valuable information for my research, especially in the way exoticism and cross-cultural exchange happened during international festival programs in North America.

For the perspective of globalization theory and hybridization related to post-colonial discourse, I am indebted to Homi Bhabha's book, *The Location of Culture* (1994). This book helps me to look widely at how the aspects of post-colonialism and

globalization contribute to the significant points of cultural hybridization. His exploration that locates hybridity as the liminal space between two cultures is part of the section above discussing Theoretical Frameworks that contributed to my dissertation.

I. 3b. Geographical Constraints on Research Area

This dissertation is the result of extensive research undertaken to support my argument that a new genre of wayang is developing in North America that I call *wahiyang gaya NA*. This new genre is following a distinct path that is separate from the continuing traditional and experimental Indonesian wayang traditions in Indonesia, which inspired these performances. Limiting my analysis to performances produced by two non-profit societies in the Pacific Northwest, I endeavor to use a representative example of each of these multiple countries (the USA, Canada, and Indonesia) without meaning to detract attention or importance from the groups in other locales across North America.⁴² In addition to my primary case studies, I have included some secondary investigations into the performances of transcultural dalang in selected areas in North America, Europe, and Indonesia to support the hypothesis that I developed from my analysis of events within the primary areas. These additional examples are included to demonstrate that my conclusions may be applied outside of the primary research area. My analysis is based on significant differences between performances in North America and performances by the same dalang in their home territory located in Indonesia that begin with the enculturation of the audience in each location, continue through the training and attitudes of the

⁴² It is beyond the scope of this dissertation to delve in depth into the development and growth of wayang and gamelan groups outside of the primary research area, although I have some experience and familiarity with those groups, and do discuss some developments in Indonesia, Europe and Asia that have a direct influence or connection to *wahiyang gaya NA*.

performers and conclude with the overall positioning of the event within the cultural landscape of each location.

I. 4. Contribution

Although I have extensively reviewed the literature and interviewed many experts involved in different aspects of Indonesian performance in North America, I have found no evidence that other scholars are working to identify these wayang performances, as a distinct, diverse genre that has specific elements whether or not containing substantial Indonesian influences. Although Aleksandra Dulic (2006), Matthew Isaac Cohen (2007), and Kathy Foley (2013) provide valuable documentation of North American performances during the time period covered by my dissertation (1970-2010), they are not seeking to define the performances as an identifiable genre of its own. Therefore, I draw on their research to assist me in establishing the boundaries for my proposed genre, *wahiyang gaya NA*.

One of the difficulties in defining the boundaries of *wahiyang gaya NA* as a newly emerging coherent genre of wayang is that the performances in North America are so diverse and often experimental. It became necessary to develop new analytical tools that could identify if a performance could be categorized as 1) authentic wayang, 2) *wahiyang gaya NA* or 3) other performance type influenced by wayang. I developed the *wahiyang* theoretical framework to achieve this categorization by creating a checklist that may be used to analyze a wayang performance.

My contribution to the advancement of wayang scholarship is the development of the *wahiyang* theoretical framework that provides a new analytical tool for scholars and

researchers. The *wahiyang* framework considers not only how the essential components of wayang⁴³ have been influenced by North American culture, but also the enculturation of audiences' in North America, the performers' training, and their cultural attitude combined with the adaptations required because of the venue design and presenter expectations. The analysis in my case study chapters (Chapters V and VI), provide examples of how the *wahiyang* framework can be used to examine and categorize wayang performances held outside of Indonesia in general, and those in Seattle, WA, USA and Vancouver, BC, Canada; specifically. In these chapters I categorize several wayang performances as *wahiyang gaya NA* then use further analysis to begin to identify common features that may assist in defining this as a coherent genre. It is my hope that the *wahiyang* theoretical framework will contribute to a better understanding of the important points of transcultural collaborative wayang performances and enrich the methodologies of other scholars doing similar research.

1.5. Research and Fieldwork

This dissertation is a result of my long-time personal study and professional musical practice of wayang performances held in North America. Originally I was planning to take about one or maximum two years to complete my fieldwork (2011-2012), however, I spent almost five years collecting data and completing interviews (2011-2016).

⁴³ Four essential components of wayang were identified by Ki Purbo Asmoro and confirmed in the work of Kathryn Emerson (2016) as mentioned in the Literature Review above. In order to properly define the components of *wahiyang gaya NA*, I must list what I consider to be the most essential traditional elements of Indonesian wayang i.e.: storyline or plot (*lakon*), puppets and its manipulation (*sabet*), narration/dialogue (*catur*), music and song (*iringan*). Without exception, every traditional Indonesian wayang performance contains at least these four elements as essential components and optionally, a much longer list of usual traditions and components will be listed in Chapter II.

I feel very fortunate to be able to focus some of my time on my studies while teaching gamelan at Simon Fraser University School for the Contemporary Arts (SFU). I was hired by SFU as a sessional instructor in 1999 and continue to be employed part-time as I write this in the Spring Term of 2017.⁴⁴

I began my fieldwork in November 29th, 2011, soon after I obtained a letter of approval from the office of Human Research Ethics at the University of Victoria. In consultation with my committee, I selected and contacted many people (especially transcultural dalang and artists) who consented to be interviewed. I chose to contact these individuals because they have personal experience in the development of wayang performances, with a special focus on those held in North America (particularly in the area of Seattle, WA, USA, and Vancouver, BC, Canada). Interviews were conducted through internet communication (e-mail, Face Book, Skype), telephone, and in direct personal meetings.

I interviewed 25 people, including transcultural dalang and artists, curators, sponsors, and members of the audiences from the various wayang and gamelan performance productions held in North America. Many of these interview subjects are living in various locations in the USA or Indonesia, and some are located in British Columbia, Canada.

From December 2011 to April 2012, I concentrated on completing interviews with informants who live in British Columbia. It was especially important to collect data from composers and musicians from the Vancouver Community Gamelan Society, the

⁴⁴ Sometimes I also perform gamelan and wayang with the members of the Vancouver Community Gamelan Society. The Consulate General of Indonesia in Vancouver has often generously invited me to help with their cultural programs such as: to teach gamelan and perform dance, and rarely wayang. I used to work full time in for the Consulate of Indonesia (1995-1997) with the recommendation from Ibu Sukartini Sabekti, a former Consul of Indonesia in Vancouver in 1991-1995.

curator from Western Front studio in Vancouver, and to conduct a survey of audience members during a wayang event held at Simon Fraser University in Vancouver. At that time, I had to travel back and forth between Victoria and Vancouver, BC, because my family and I were living in family housing at University of Victoria, BC.

My interviews continued with transcultural dalang and artists who live in the USA, including Jarrad Powell, the artistic director of Pacifica Gamelan in Seattle; Christina Sunardi, a professor of ethnomusicology at the University of Washington; Kathy Foley, an American dalang and professor of theatre at the University of California, Santa Cruz; and Larry Reed, an American dalang and artistic director of ShadowLight Productions. I also interviewed Jan Mrázek, professor of Southeast Asian history and culture at the University of Singapore (NUS) and leader of the university's Javanese gamelan and Thai music ensembles; Matthew Isaac Cohen, professor in the Department of Drama and Theatre at Royal Holloway University of London, UK, among others. These interviews were mostly between May to June 2012, via the Skype computer program, telephone conference, and e-mail correspondence. After this period, I have corresponded with several of these individuals to clarify their interview statements or confirm details that were not available in their publications, as I have worked on my dissertation.

Since there were many dalang and artists from Indonesia (especially from Java and Bali) who performed and collaborated in North America, it was important for me to interview some of them in person.

In the Summer 2012, I was fortunate to receive the invitation of Dr. Yu Hui, the Dean of the College of Arts at Ningbo University in China who had purchased a complete

set of Javanese gamelan from Solo, Central Java, Indonesia in early 2012. Dr. Yu Hui wanted me to help to set up the instruments and develop a gamelan program at Ningbo University.⁴⁵ I planned to interview individuals in Indonesia as part of my research and as China is closer to Indonesia than Canada, and many flights are available on a daily basis, I accepted the invitation of Dr. Yu Hui. Eventually, I was teaching gamelan at this College of Arts for two consecutive academic years (i.e. from September 10, 2012 to June 2013, and during the Fall semester 2013 and Spring semester 2014). I was teaching the second and third year music students every Tuesday to Friday, so that every night and the full day during the weekend I could focus on my research. While I was in China, I took time to visit several museums and Arts education institutions including the Conservatory of Music in Beijing, and the Music Conservatory in Shanghai. This research gave me the opportunity to examine ancient Chinese shadow puppets that had been collected and sometimes I also watched as they were performed.

During the summer time of 2012 and 2013, and during the Chinese New Year (February 2014), there were no gamelan courses offered in the College of Arts at Ningbo University, so I spent most of my time dedicated to my academic research.

Due to the break in my duties as a gamelan instructor, I was able to travel to Bali and Java from July to August 2013 to visit and interview *dalang* and artists from these two islands of Indonesia. In Bali I interviewed I Wayan Wija, a famous Balinese *dalang* who is included in my case study; I Dewa Berata, composer and collaborator for *wayang listrik* and I Nyoman Wenten, professor of music and chair of world music at California Institute of the Arts in Valencia, USA.

⁴⁵ Special thanks to Dr. Alan Thrasher, one of my former music professors from the University of British Columbia who generously introduced me to Dr. Yu Hui.

On August 21 to 25, 2013, I attended the Wayang Congress II held at the Gadjah Mada University in Yogyakarta, Java, where I participated in discussions with many Javanese dalang and artists. During this Wayang Congress II, which according to Dr. Ida Rochani Adi, the Chairperson/Committee, of the event, was attended by academics, central and local government officials of Indonesia, members of puppeteer schools, wayang associations, and cultural communities from the neighbouring cities of Yogyakarta. Included in the program of this Wayang Congress II are: international discussions about wayang, wayang performance festivals, exhibitions, workshops and bazar, wayang making demonstration, and a competition judging methods of colouring wayang puppets. This was an excellent opportunity for me to make and renew connections with wayang experts, observe different types of wayang performance and arrange additional interviews. After the conference experience, I reflected on the different opinions expressed by the participants and considered how their ideas and concerns could be related to my research. It occurred to me that with further research, the *wahiyang* theoretical framework that I developed to analyze performances in North America could be useful when applied to wayang performances in other countries outside of Indonesia. The basic function of the *wahiyang* theoretical framework is to provide a checklist that will determine if a performance is merely influenced by wayang or if it is a type of wayang. Further analysis isolates the cultural influence from the host country to discover if the wayang performance has been modified enough to be classified as a *wahiyang* performance. The extension *gaya* signifies the geographical location of the influencing culture, in the case of my research: *wahiyang gaya NA* (North America), but in other regions the extension would reflect the presenting cultural area, such as: *wahiyang gaya*

UK.

In Java (Yogyakarta city) I interviewed Heri Dono, an Indonesian avant-garde artist; Seno Nugroho, popular dalang from Yogyakarta. I also traveled to Solo to interview both Purbo Asmoro and Blacius Subono who are well-known dalang and professors of wayang arts from the Indonesian Institute of Arts in Surakarta, Central Java. I also interviewed Kathryn Emerson, an American music teacher and wayang researcher who lives in Solo, Central Java. Coincidentally, Dr. Sumarsam, a professor of ethnomusicology from Wesleyan University was conducting research in his hometown of Solo, so I was able to interview him as well. I also had the opportunity to interview Midiyanto, who was on vacation at his home in Wonogiri, Central Java.

I returned to China in September 2013 to continue my teaching of gamelan students until June 2014. During this time I worked to transcribe and analyze data that I gathered from my previous interviews with participants held in Java and Bali. I was able to write the first and second draft of my dissertation during the Fall and Spring semester of my visiting professorship at the College of Arts in Ningbo University in China.

In July 2014, I returned to Victoria, BC, and continued to work on my dissertation draft with the continued support and guidance from the committee members Dr. Astri Wright, Dr. Michael Bodden, and Dr. Robert Dalton. I currently live with my family in Richmond, BC after moving in December of 2015 to be closer to my teaching position at Simon Fraser University.

I. 6. Chapter Summaries

Chapter II. A Brief History, Anatomy and Naming of Wayang

This chapter contains a brief historical review of the development of traditional wayang arts in Indonesia from the eighth century to the first decade of the current millennia. I examine how wayang fits into the Indonesian cultural landscape where it is part of the fabric of life. This is necessary background for understanding the basis of the development of my work examining North American wayang performances and to give sufficient information to familiarize the reader with the naming conventions used in wayang. A brief outline of the role of the dalang and their training methods is important to identify the differences between wayang performances in their home territory and those analyzed in my case study examples.

Throughout my dissertation I emphasize that wayang is a hybrid art form that does not remain static, even in Indonesia. In the final segment of this chapter I identify the two streams of wayang that are popular in Indonesia during the period of my case studies (1970-2010). The first stream follows the wayang traditions and develops new forms that are closely related to historical wayang performances; while the second stream embraces innovation and seeks to attract younger audiences.

Chapter III. Wayang Performance in North America

In this chapter, I examine a historical view of North American performances of wayang beginning with the first contact and introducing concepts that are relevant to my case studies. Initial contact was followed by a period called the “new wave of puppetry”, a term introduced by Matthew Cohen (2007) where gamelan ensembles (and sometimes

includes wayang) became part of programs of instruction at North American academic institutions. This is the era of globalization and an enthusiasm for world music and culture, which contributed to the on-going popularity of gamelan and wayang as a form of entertainment in North America. This is the period when most of my case studies took place (1970-2010), a time that I dedicated to my academic research on *wahiyang gaya NA* performances, a new genre that developed by transcultural dalang and artists.

Chapter IV. Introducing Classification and Analysis Tools for the *Wahiyang*

Theoretical Framework

In this chapter I examine performance styles and classification of transcultural dalang and artists who commonly performed in North America. Using the classification of transcultural dalang that I previously developed in Chapter II, I continue by touching upon the major areas of wayang performances where adaptation and modifications have consistently occurred within different North American performances including a section on overcoming the language barrier using simultaneous translation technologies. I introduce the analytical tools of Balinese philosophical concept *desa, kala, patra* (place, time, and context) and describe how I will use a metaphorical analysis using computer networking to increase objectivity. These tools are used in Chapter V and VI as part of my case study analysis. A special discussion about music is included because of the vital importance of this component to the performance.

Chapter V. Case Study of Wayang Performances in Seattle, Washington

In this chapter, I examine how transcultural dalang and artists have created and

presented selected performances in collaboration with the Gamelan Pacifica group based at Cornish College of the Arts in Seattle, Washington. I apply the *wahiyang* theoretical framework to analyze each performance held during my case study period from 1982-2009. Gamelan Pacifica plays on a set of Central Javanese gamelan instruments to accompany these performances, which have often been in collaboration with many transcultural dalang and artists from both Indonesia and America. In addition to this individual analysis, I grouped together three of the performances that used the same story, *Ciptoning, the story of Arjuna's Deep Meditation* taken from the *Mahabharata*, to compare and contrast the approach of different dalang.

Chapter VI. Case Studies of Wayang Performances in Vancouver, British Columbia

This chapter examines selected wayang performances in Vancouver, particularly those produced by the Vancouver Community Gamelan Society (VCGS). In my analysis I show how *wahiyang gaya NA* is defined by modifications in response to North American cultural influences. In order to define the difference between wayang, as it would be performed in the home territory of the dalang (*biasa*), and *wahiyang gaya NA*, it is essential to isolate the components of wayang, as identified by experts within the tradition, then list additional factors that may be modified using criteria supported by scholars from a variety of fields.

The *wahiyang* theoretical framework that I have designed for comparing performances is designed to point out the degree, or extent of innovation caused by North American cultural influence when compared to a performance by the same dalang in their home territory. This method of comparison recognizes that some innovative wayang

types may already be well established (*biasa*) in their home territories within Indonesia before being exposed to influences from being transplanted to a North American environment. The more collaborative nature of the process in North America can become important as the artistic control of the *dalang* may become diluted when a North American artistic director becomes the decision maker. The artistic intention of the director is crucial to the classification of the performance as either a wayang performance or as an experimental North American entertainment.

Chapter VII. Conclusion: The Ever-Changing Genre of Wayang

The concluding chapter of this dissertation opens with an explanation of the methodology used to apply the *wahiyang* theoretical framework illustrated with examples taken from the case study analysis in Chapter V and VI. The *wahiyang* theoretical framework is a method that I use to classify a performance as "influenced by wayang" if it contains two or fewer of the essential components of wayang. If a performance contains three out of four of the components, then it can be classified as *wahiyang*, with the geographical locator *gaya*, in my case studies indicating the influence of North American culture signified by the initials *NA*.

The classification of an "authentic" wayang performance is more complex, which includes the combination of four essential components of wayang, and the additional criteria that are commonly required in Java and Bali including *sanggit* (story detail), and *tokoh* (selected of wayang characters), examining the artistic intentions of the *dalang* or the North American collaborators and assessing the spiritual aspects or ceremonial function of the event. As a result of the careful application of the *wahiyang* theoretical

framework to analyze my case studies, I can conclude that there is an emerging genre of wayang in North America , although closely related to the mainstream of wayang development in Indonesia. I would like to end with the hypothesis that in terms of *wahiyang gaya NA*, wayang as a form may continue its existence with open-ended possibilities, depending not only on the transcultural dalang and artists, but also collaborators, and other aspects.

Chapter II. A Brief History, Anatomy, and Naming of Wayang

This chapter begins with a brief historical overview of wayang that will situate the art form within the cultural landscape of Indonesia, from the eighth century Shaka era⁴⁶ to the first decade of the current millennium. The chapter continues with a description of the various, complex and multilayered components of wayang, so that the reader has the basic tools with which to appreciate the changes that occur when the art form migrates and transforms further, overseas.

Although a detailed description of wayang's history, anatomy and meaning in Indonesia is beyond the scope of this dissertation,⁴⁷ it is important to give a basic description of the various types of wayang, its components, developments, and hybridization.⁴⁸ This information will be the basis for comparison in my analysis of the impact wayang has made on parts of the cultural landscape in North America. In order to analyze *wahiyang gaya NA*, I have to seek the new object that inhabits the liminal space of cultural hybridity between Indonesian origins and North American productions. In addition, this chapter also examines the training and cultural significance of the dalang, the puppeteer who manipulates the wayang puppets and conducts the gamelan orchestra,

⁴⁶ Ancient Javanese counted years in accordance with the Shaka era named after the Shaka Dynasty; Shaka year one is equivalent to 78 A.D. See Claire Holt, *Art in Indonesia: continuities and change* (Ithaca, N.Y.: Cornell University Press, 1967), p.56. See also Ulbricht, 1987, p. 30 footnote

⁴⁷ Wayang has been much researched and discussed in Indonesia and remains a topic of interest and debate among scholars, government agents, dalang, musicians, and students. See Umar Kayam, *Kelir Tanpa Batas [A Screen without Limits]* (Yogyakarta: Gama Media untuk Pusat Studi Kebudayaan [Center of Culture Study] UGM, with the support of The Toyota Foundation, 2001), p. 1. For a list of significant books that focus on the details of wayang history, development and performance in Indonesia, see Chapter I, p. 6 footnote.

⁴⁸ An excellent analysis of the components, structure, and development of traditional Central Javanese wayang performance can be found in Kathryn Emerson, "Transforming wayang for contemporary audiences: dramatic expression in Purbo Asmoro's style, 1989-2015" (unpublished Ph.D. dissertation, Universiteit Leiden, 2016). In her analysis, she uses extensive case studies of wayang performances by dalang Purbo Asmoro to examine the development of Javanese wayang that are popular in the Central Java area. Her analysis assists me to provide taxonomies and classifications in categorizing both traditional and contemporary wayang for my case studies chapter.

who also often collaborates with other artists and sponsors. This brief historical overview, anatomy, and meaning of wayang in Indonesia should be sufficient to show the diversity of presentation types and performance aspects, which can then be compared with the innovations made abroad.

II. 1. Situating Wayang Within the Indonesian Cultural Landscape

Wayang, shadow puppet theatre, is a traditional Indonesian art form that is based on themes that contain social, religious, political, and other basic messages. These themes are delivered in an entertaining way using interdisciplinary presentations that may include language and literature, theatrical presentation, visual arts, musical accompaniment, and drama. In areas of Indonesia where wayang is most frequently presented, such as Java and Bali, it remains deeply significant as a media that goes far beyond mere entertainment with strong links to philosophy, religion and traditional culture.⁴⁹ For instance, in terms of language, Alton Becker (1995) discusses the different languages used in a wayang performance by the dalang, then concludes:

One could even say that the content of wayang is the languages of the past and the present, a means for contextualizing the past in the present and the present in the past, hence preserving the expanding text that is the culture.⁵⁰

In certain areas of Indonesia (especially Java, Bali, and Lombok), wayang performances have been customary and usually are employed to mark and celebrate significant milestones in the lives of individuals and communities. Generations of Indonesians (especially people from Java and Bali) would sponsor a wayang performance

⁴⁹ Ward Keeler, *Javanese Shadow Plays, Javanese Selves* (Princeton, New Jersey: Princeton University Press, 1987), p. 15.

⁵⁰ Alton L. Becker, *Beyond Translation: Essay toward a Modern Phylology* (Ann Arbor: University of Michigan Press, 1995), p. 51.

that would continue from dusk until the following dawn to celebrate many seasonal village events such as, the time of *panen* (harvest), *bersih desa* (village cleansing/village purification), or *upacara* or *kaulan* (a celebration after the completion of certain tasks). Another traditional performance opportunity is during ceremonies marking rites of passage, such as *perkawinan* (wedding ceremony), *kelahiran bayi* (birth of a baby), and other events since time immemorial.⁵¹ The wayang shadow puppet theatre (*wayang kulit*), especially the iconic puppet characters and the well-known stories, are woven into the fabric of everyday life, embedded into many more contexts than the actual performances.⁵²

Due to the importance of wayang in Indonesia, on November 7th, 2003, UNESCO proclaimed this art form as a “World Masterpiece of Oral and Intangible Heritage of Humanity.”⁵³ The number of events and variety of organizations, government agencies, educational institutions and stakeholders listed below confirm that wayang is a vital

⁵¹ Brandon, *On Thrones of Gold*, p. 14-15; See also Kayam, *Kelir Tanpa Batas*, p. 1; and Emerson, “Transforming wayang for contemporary audiences”, p. 1-3. All of these authors discuss how wayang is used to mark rites of passage in Java and the integration of wayang into the social fabric of everyday life. The continuing relevance of wayang in geographical areas within Indonesia where it is traditionally significant is confirmed in these sources that cover the date range from Brandon in 1970 to Emerson in 2016.

⁵² During my academic field work in Java in 2012 (especially in Yogyakarta and Surakarta) and Bali in 2013, I witnessed rapid development of commercial and touristic uses of wayang themes and images on items used in everyday life, ranging from the visual arts such as, paintings, decorations, T-shirt, clothes, caricatures, souvenirs, and other ornaments for public purchase. In addition, wayang characters are used to name streets, temples, and museums, and other businesses, such as restaurants, transportations, etc. In many music stores people can buy cassettes and DVD recordings about wayang. Many galleries and art stores also sell wayang puppets and other arts equipment, which sometimes are also available through E-bay. From the perspective of performing arts and entertainment, wayang is broadcast by many radio stations, television programs, and other electronic devices via the online internet. For more information about wayang in radio broadcasting, see Bernard Arps, “The Sound of Space: How to Hear Mise en Scene in Audio Wayang” in *Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events*, ed. by Mrazek, Jan (USA: University of Michigan Centers for South and Southeast Asian Studies, 2002). For more information about wayang in the television broadcasting, see Mrazek, “To Be or Not to Be There”, pp. 333-365.

⁵³ Hardja Susilo, “Simultaneous Translation in Cross-Cultural Wayang Kulit Presentation: A Personal Account,” in *Between Tongues: Translation and/of/in Performance in Asia*, ed. by Jennifer Lindsay (Singapore: Singapore University Press, 2006) p. 116. See also the UNESCO (2004) at <http://www.unesco.org/culture/intangible-heritage/masterpiece.php?id=67&lg=en>

cultural force within Indonesia.⁵⁴ Some examples of these organizations include, the court school for dalang in Surakarta called PDMN or *Pasinaon Dhalang ing Mangkunegaran*, the court school for dalang in Sultan palace of Yogyakarta called *Habirandha* or *Hanindakake Biwara Rancangan Dalang*, the Indonesian Institute of Arts and public school, as well as many *sanggar wayang* (a name for traditional wayang training centres), *Pepadi* (*Persatuan Dalang Indonesia* or Association of Indonesian Puppeteers), *Ganasidi* (*Lembaga Pembinaan Seni Pedalangan* or Institution for Fostering the Art of Puppetry), *Sena Wangi* (*Sekretariat Nasional Pewayangan Indonesia* or Indonesian Wayang Secretariat), proudly accept the recognition and promotion of wayang by UNESCO.

There are two streams of wayang currently co-existing in Indonesia; the first stream includes the classical forms such as *wayang kulit* (wayang puppets made of buffalo hide), *wayang golek* (three-dimensional puppets carved from wood), *wayang wong* (people dancing like puppets), and other historical forms that may be based on local stories or legends. The other stream is the avant-garde contemporary wayang (*wayang kontemporer*) that is influenced by globalization, technology and modern trends in performing arts.

Using metaphor, humour and other literary and theatrical methods to illuminate aspects of culture, with topics that range from the scandals of the elite to the domestic struggles of the villagers, both streams of wayang are strongly influenced by society while acting as a major source of wisdom and advice.

⁵⁴ Indonesian culture is diverse, although there have been attempts to develop a national culture and under certain political regimes, and wayang was part of the cultural package that became involved in what Claire Holt (1967) calls “The Great Debate” (p. 211-254) and Sumarsam (2013, *Gamelan and the West*, p. 3-8) discusses as the “Indonesianization” of the Javanese cultural tradition. Wayang remains a popular tool in Indonesian cultural diplomacy and so, in certain situations can be representative of a broader Indonesian agenda. However, the development of wayang occurred in specific areas of Indonesia and remains most active in those geographical locations.

The cultural expectations of the Indonesian audience when attending a wayang performance, is that the dalang who are often highly respected and well accepted by the society, will be giving them wise and well considered advice. Therefore, the political use of wayang as a tool for communication between the governing authorities and the general public has been extensively used in the past. For instance, during the Old Order of Indonesia (1945-1966) when Soekarno, became the first president of independent Indonesia, wayang was promoted heavily as an indigenous, traditional art form and was used to deliver government approved messages. Soekarno himself greatly enjoyed watching wayang, and often used wayang symbolism and metaphors in his charismatic and rousing speeches.⁵⁵

The significant development of wayang is continued during the second phase of the Indonesian New Order (1966-1998), a time when many contemporary modifications of wayang and gamelan arts were developed in Indonesia. During this era, Suharto's party (*Golongan Karya*, hereafter Golkar, the ruling party in a pseudo-democratic political system) and other political parties continued the practice of using wayang presentations as a tool to spread their own ideology. For example, Golkar used public art and music presentations to popularize concepts that facilitated the goals of nation-building and social development, such as birth control and personal hygiene in local communities. Umar Kayam (2001), a former Indonesian scholar, sociologist, and novelist, refers to the relatively stable political-economic conditions of the New Order (particularly from 1976 to 1995) as an advantageous time (*saat keberuntungan*) for the development of wayang, due to the notable amount of funding that these traditions

⁵⁵ Laurie J. Sears, *Shadow of Empire: Colonial Discourse and Javanese Tales* (Durham and London: Duke University Press, 1996), pp. 218-225.

received.⁵⁶ As a result, the traditional forms of wayang flourished, which affected the art, as practitioners within these disciplines had more opportunities to perform.

From the example above, it can be noted that wayang is popular culture, which connects it to discussions of cultural “discourse”, as suggested in John Storey (2009) after Foucault (1989). In this regard, wayang as one of the traditions of Indonesian popular culture is not only enabling society to view itself, offering a critique, but also suggesting possible future directions.⁵⁷ Many people involved in wayang performance—including the dalang (puppet master), the inner circle of dalang support staff, the stage crews, the musicians, the sponsors who made the presentation agreement with the dalang, and the audiences are important contributors to cultural “discourse”. Usually, the dalang is a member of the local community, but assumes additional responsibility to “enable” the performance by accepting the “constraints” of presenting the wayang within the framework of traditional expectations while considering the additional “constraints” of social, political and philosophical obligations. This “discourse” is one of the reasons that wayang shadow play is so significant, especially within Indonesian culture and society, as Foucault says:

Discourse transmits and produces power; it reinforces it, but also undermines it and exposes it, renders it fragile and makes it possible to thwart it.⁵⁸

However, since the widespread use of internet and other technologies,

⁵⁶ Kayam, *Kelir Tanpa Batas (A Screen Without Limits)*, p. 2-26.

⁵⁷ John Storey, *Cultural Theory and Popular Culture: An Introduction*, fifth edition (Harlow: Pearson Education, 2009), p.128-130. He discusses the definition of “discourse” after Michel Foucault (1989, p. 49) where it “works in three ways: they enable, they constrain, and they constitute”. With his three examples about “discourse” including “(members of a language community; student of film; [and] netball player)” are relevant to describe the transcultural dalang who committed to practice/perform Indonesian wayang as a specific reality; in order to be called a dalang, they must know about wayang and other components: “it is enabled, constrained and constituted in discourse”.

⁵⁸ Michel Foucault’s definition of “discourse”, as discussed in Storey (2009) can be used to explore the factors that “enable”, “constrain” and “constitute” the practice of Indonesian wayang performances as a specific reality. See Michel Foucault, *The Archaeology of Knowledge* (London: Routledge, 1989), pp. 318.

government funding for promotional campaigns delivered by wayang may be waning as mass media and technology are gaining importance. In addition, the cross-fertilization of westernized theatre techniques and technologies at this time resulted in hybrid performances within Indonesia that clearly reflects the influence of globalization and contributes to the diversity of wayang types.

While modern techniques are popular among both dalang and audience, many traditional wayang enthusiasts look back with nostalgia at the golden age of wayang and gamelan and sometimes restage a traditional performance using antique wayang puppets with period gamelan instruments to reconstruct how a performance might have been then. This is a longing for the past that recalls the suggestion stated in Wright (1994) when she considers,

Self-conscious reconstructions of the past have accompanied the search for a definition of the present. [However] ... Indonesians have attempted to create a better platform from which to meet the challenges of an increasingly complicated and anxiety-provoking future.⁵⁹

In my opinion, wayang is part of a cultural evolution that does not simply mark the return to a previous cultural civilization, although the historical forms and tradition is still extant, but instead is defined by the production of something quite new and very vibrant.

Since the time of Wright's observations, many Indonesian artists influenced by wayang have developed contemporary wayang (*wayang kontemporer*). This innovative interdisciplinary form may include new stories and puppets with multi-media and global pop music influence some of which will be outlined at the end of this chapter, particularly those that are relevant to my case studies. First, I will briefly outline the historical

⁵⁹ Astri Wright, *Soul, spirit, and mountain: preoccupations of contemporary Indonesian painters* (Kuala Lumpur; New York: Oxford University Press, 1994), p. 3.

development of the wayang arts to trace the successive waves of influences that have shaped the evolution of this hybrid interdisciplinary art form since ancient times.

II. 2. Development of Hybrid Wayang Arts: Brief History

There is a general lack of agreement among scholars regarding the origins of Indonesian wayang. The influence of Hindu culture from India and technologies from both India and China acting on local animism and supporting performance practices did influence the development of the wayang shadow puppet plays.⁶⁰ Although the exact origins of wayang shadow puppetry remain in doubt, the continued development in different areas of Indonesia has been well documented.

There is some evidence that early contact with Hindu and Buddhist culture, possibly as early as 400CE, because of artifacts found in Borneo, but there is no evidence of a relationship to wayang development.⁶¹ The first evidence of the existence of wayang and gamelan from the time after contact with Hindu and Buddhist culture can be seen from many artifacts, such as temple reliefs from the 8th and 13th centuries A.D. including Borobudur and Prambanan temples in Central Java, and Penataran temple in East Java. Brandon (1970) cites evidence of the existence of shadow puppet plays dating from as early as 840 C.E. has been discovered in Java inscribed on copper plates. His investigations brought forward evidence found in the elegant court literature written between the eleventh and fifteenth centuries and he quotes their descriptions of wayang performances. He disputes the idea that wayang originated in India with the following

⁶⁰ See Holt, *Art in Indonesia: continuities and change*, p. 123-150. See also Victor H Mair, *Painting and Performance: Chinese Picture Recitation and its Indian Genesis* (United States of America: University of Hawai'i Press, 1988), p. 56.

⁶¹ *Ibid*, p. 35-37. Claire Holt asserts the earliest physical evidence of contact with Hindu and Buddhist cultures can be seen from a stone inscription found in East Borneo dating from 400 CE.

statement:

Not until a full century after the first reference to wayang in Java [840 C.E.] is positive evidence of a shadow theatre found in India. Showmen of leather puppets (*camma rupa*) are described as being employed as spies in Ceylon in the twelfth century.⁶²

Attestations about wayang also occur in some ancient poems in Sanskrit writings that were written on palm leaves (*lontar*) and on other objects. One of the earliest examples is found in Laurie J. Sears (1994), who asserts that the Indian epics (especially Ramayana⁶³ and Mahabharata⁶⁴) have been included in many different forms, such as “oral presentation of written or oral poetic and dramatic text” both in the old Javanese courts (beginning 900 CE) and their societies.⁶⁵

Many Javanese and Balinese dalang/wayang artists have been practicing, performing, and sharing the arts of wayang through the adoption and adaptation of the Indian epic stories the Mahabharata and Ramayana for many centuries. However, the adoption of these Indian epics was neither done instantly nor directly. Rather, it happened through a non-linear process of historic assimilation, as a part of general cultural evolution and gradual development of Javanese and Balinese arts and traditions. In

⁶² See Brandon, *On Thrones of Gold*, p. 2-4.

⁶³ The Ramayana is pan-Asian story cycle, dating from ca. 200 B.C.E., about the noble prince Rama, whose wife Sita is stolen by the demon king Rahwana. The stories are known in countless oral and written tellings throughout South and Southeast Asia.

⁶⁴ The Mahabharata is pan-Asian story cycle, which centres on an epic and prolonged political rivalry between two ruling families, the Pandawa (a family of five brothers) and the Kurawa (a family of ninety-nine boys and one girl). The fathers of the two rival families were actually brothers, sons of the previous king, and they were each vying for control of the vast, prosperous, and powerful Astina Kingdom. The Pandawa and Kurawa feud, which is essentially a civil war of the ancient kingdom, eventually erupts into irreconcilable differences, which the events leading up to and including the Bharatayuda War over the rights to the kingdom of Astina. See Laurie J. Sears (1996). *Shadow of Empire: Colonial Discourse and Javanese Tales*. Durham, NC: Duke University Press.

⁶⁵ Laurie J. Sears. “Rethinking Indian Influence in Javanese Shadow Theatre Tradition”. In *Comparative Drama*, Vol. 28, No. 1, Early and Traditional Drama (Spring 1994), pp. 90-114.

relation to this, many of my informants (transcultural dalang⁶⁶ and wayang/music collaborators from Java and Bali) assured me that they prefer to use the word adaptation rather than adoption or colonization when referring to the influence of Indian culture on both Javanese and Balinese culture, because cultural influence was limited to certain points such as literary forms, theatrical concepts, and artistic performances. In addition, they told me that not all attitudes and behaviours from the original scripts of Mahabharata and Ramayana are usually applied literally in local presentations, as some Indian traditions were never well accepted in Indonesia. For instance, some of the stories in these epics were written about an India that is in the ancient past; in the Mahabharata, for example, the five Pandawa brothers share one woman as their wife, but this could never be accepted in India today, or in Java or Bali at any time. In order to make the story of the Pandawa brothers fit with the typical characters, behaviours, and moralistic values of the audience, the story is usually changed so that the wife is married to the oldest brother only. Another major modification to the Mahabharata epic that is common in Java is that one of the main characters, Srikandi, who was male (Shikhandi) in the original Indian version, became a female warrior character.⁶⁷ These types of modifications are part of minor adaptations of the Indian epics to conform to Indonesian local morality especially referring to Javanese and Balinese traditions.⁶⁸

⁶⁶ “transcultural dalang” is a term developed by Kathy Foley, professor of theatre, wayang scholar, and women dalang from America, to describe dalang (puppeteers) that perform or teach internationally and are influenced by their experiences.

⁶⁷ Personal communication from Astri Wright in December 2016, who reports: “This [change of gender] was seen as ‘absolutely reprehensible’ by a high-ranking Brahmin I spoke with in Pune, Maharashtra, in July 1988”; cited with permission.

⁶⁸ From my personal communications and e-mail correspondences with Javanese dalang, including Purbo Asmoro, Blacius Subono, and Midiyanto, as well as Balinese musician/composer/collaborator I Dewa Berata, and Balinese dalang I Wayan Wija between July 2012 and August 2014. For more information related to adaptation of source material from India to wayang performance, see Bambang Murtiyoso, “Kebebasan dan Keterikatan Estetis Dalam Pakem Pedalangan”, in *Pepadi* (Jawa Tengah: 2015),

Due to the turbulent nature of Indonesian politics and social organization, influenced by waves of cultural change that have swept over the area; starting with Indianization, then Islamization, followed by colonialization, invasion, and the struggles of becoming an independent nation.⁶⁹ Many cultural influences have become an on-going part of Indonesian life, and have affected the development of wayang presentation concepts either traditional or contemporary, or the mix between both. For instance, political or sponsorship directives often shape creative decision making, religion has played a part in theme and story development, technology has become more of an influence in recent times, and globalization—including hybridization with forms from the West—continues to shape the direction of wayang performances.

Sumarsam, when discussing the cultural influences that have shaped contemporary wayang, asserts that such changes in philosophical perspective and the artistic performance of gamelan and wayang can be considered as the formation of a “hybrid culture”. This process of hybridization may occur as part of the long process of interaction between diverse cultures including Indian, Islamic, and Western cultures.⁷⁰ In addition, “religious tolerance”⁷¹ was a common practice in Indonesia where adherents of Hinduism, Buddhism, Christianity, Islam, and animism followed practices that were often syncretically developed while maintaining a tight cultural connection through wayang traditions. Wayang may be part of celebrations for communities that hold different

<<http://pepadijateng.com/article/163696/kebebasan-vs-pakem.html>>

⁶⁹ Cultural influences include Hinduism and Buddhism c. 1st or 2nd century A.D. Islamization c. 1250 -, Colonialism 16th century to 1945, Japanese Occupation 1942-1945, Indonesian Independence proclaimed August 1945. See Holt, *Art in Indonesia: continuities and change*, p. 4-5.

⁷⁰ Sumarsam, *Gamelan and the West*, p. 1.

⁷¹ For more information about religious tolerance in Indonesia, see Benedict Anderson, *Mythology and Tolerance of the Javanese* (Ithaca: Cornell University, Modern Indonesia Project, Southeast Asia Program, 1965). See also Clifford Geertz, *The Religion of Java* (London: The Free Press of Glencoe, 1960), p. 121-147.

religious beliefs, for example, one dalang in Java may perform wayang during the Christmas celebration, while at other times performing at a Hindu/Buddhist temple or as part of a Muslim celebration. Wayang performances have become common as part of many traditions in certain areas of Indonesia (especially Java and Bali), and many dalang will adjust some of the content of time-honoured stories, to suit the occasion and compliment the sponsors of the wayang and the historical-political moment. These improvised adaptations and adjustments can also influence the hybridization of gamelan and wayang arts in future performances, thus potentially influencing changes in philosophical perspectives and the artistic performances of wayang.

Although Sumarsam mostly focuses on the hybridization of Indonesian music, especially gamelan, in my opinion his comments may be extended to include wayang as well, because gamelan music (*iringan*) is an essential component of traditional Indonesian shadow puppet presentations.⁷² Sumarsam uses the words “hybrid” and “hybridity” “to denote contact between cultures that bring about a wide register of multiple identity experiences and intensive cultural communications.”⁷³ He states:

Hybridity is concerned with intercultural encounters in which people from different traditions or worldviews come into contact with one another, followed by the changing hands of cultural artifacts.⁷⁴

In regard to Indonesian syncretism and amalgamation with foreign cultural aspects, Sumarsam suggests that:

. . . such significant transformation of religious and socio-political conventions must have carried with them a certain amount of uncertainty and delicate

⁷² For more information on the four essential components of wayang identified by Purbo Asmoro, that includes gamelan music, see Chapter III. Personal communication with Purbo Asmoro in his house in Solo, Central Java, on August 2013; cited with permission.

⁷³ Sumarsam, *Gamelan and the West*, p. 1.

⁷⁴ *Ibid*, p. 1.

negotiation.⁷⁵

From the information above, it is clear that the hybridization of gamelan and wayang in various parts of Indonesia and abroad can be viewed as a process of gradual absorption into the existing spectrum of multi-cultural practices. According to White (2012) as quoted in Sumarsam, these are natural discourses of:

. . . change and continuity [that] will lead the tradition, not only to a happy fusion and synthesis, but also to ambiguity and ambivalence; hence the dynamic of hybridity.”⁷⁶

It is important to recognize that wayang shadow puppetry is not a static art form, but even in the home territories of Indonesia, particularly Java, Bali and Lombok, there is continuous evolution.⁷⁷ Hybridity and innovation are accepted within wayang tradition throughout the history of the genre, but distinct identifiable forms do emerge and continue. I outlined the development of diverse styles of wayang, which can be used to trace the hybridization of wayang in Indonesia. The next section will describe selected examples of different forms of wayang and the naming conventions that are used to identify them.

II. 3. The Naming Conventions of Wayang

Tracing the history of wayang is to follow a process of cultural absorption and adaptation that has flowed from the past into the present. This dissertation seeks to

⁷⁵ Ibid, p. 1.

⁷⁶ Bob W. White, “Introduction: Rethinking Globalization through Music”, in *Music and Globalization: Critical Encounters*, ed. by Bob W. White (Bloomington: Indiana University Press, 2012), p. 1.

⁷⁷ During my research (2010-2013), I have found that currently there are more than fifty types of wayang in Indonesia. For more information on different types of wayang in Indonesia see Ulbright (1970), p.1; Mair (1988), p. 55-79; Mrazek (2002), p. 1-4; and Murtiyoso et.al. (2004).

identify and name a new genre that is emerging as the result of wayang becoming further hybridized by exposure to other cultures through the process of presenting wayang performances abroad. Although I have limited the geographical area of my case study analysis to an area in North America, my goal is to develop a theoretical framework that can be used to identify and categorize the degree of hybridity in a wayang event that is influenced by the culture of any presenting location outside of the territory where the form originated in Indonesia. In order to develop a name for this genre of wayang, it is necessary to examine and analyze naming conventions for genres of wayang that have become established and recognized. It may seem unusual to explain the types of wayang puppetry that were developed in specific areas of Indonesia by analyzing how each was named, but this process will aid in understanding the methodology that led to the creation of the name that I developed.⁷⁸ I identify several different branches that have diverged from the mainstream of wayang through the centuries and describe the tradition of naming conventions for wayang forms.

This section describes the naming conventions used to identify diverse wayang types, either by: 1) material used in construction of the puppets, 2) using the theme of the stories that make up the repertoire, 3) appearance of the puppets, or in rare cases, 4) some other factor in the presentation. The section closes with a brief explanation of the naming styles used in contemporary Indonesian wayang that do not always follow these precedents. Finally, I include an introduction to the concept of the term *gaya* that is used in the names of some wayang types.

The first example of a type of wayang named after the main material used in

⁷⁸ A full explanation of the process of developing the name *wahiyang gaya NA* to identify the genre that I am describing in this dissertation, following these traditional naming conventions, can be found in later in this chapter.

construction, is *wayang kulit*, in reference to the *kulit* (buffalo hide) that the puppets are made from; so in the Javanese language, *wayang kulit* can be translated to puppet made of leather. Similarly, if the main material to make the wayang puppet is paper or cardboard (Javanese: *kardus*), the resulting performance is called *wayang kardus*. *Wayang kardus* puppets are not often used for professional traditional performances in Indonesia, but were considered children's toys or craft items. In more recent times, contemporary artists have begun to use puppets made of cardboard and paper as part of innovative wayang performances in Java or Bali, as well as in North America.⁷⁹



Figure 1. Performance of Wayang Beber, nd. nn. Photograph: Sutrisno Hartana (2013)
Figure 2. Interrogation (2002). A postcard made by Heri Dono and re-printed by the Western Front, Vancouver.

An unusual type of wayang that does not use puppets is *wayang bèbèr*. A *wayang bèbèr* presentation consists of unrolling a picture scroll, similar to a screen, but with sequential pictures that tell the story recited or chanted by the narrator.⁸⁰ In the Javanese

⁷⁹ An example of the use of cardboard or paper puppets (*wayang kardus*) can be found in my Chapter VI case study of Heri Dono's Vancouver performances, where he also included puppets made of plastic and other materials.

⁸⁰ See Holt, *Art in Indonesia: continuities and change*, (p. 126-127. Holt provides a detailed description of

language *bèbèr* can be translated as “unroll” or “unfold”, a term directly related to the method used in the presentation.⁸¹ Examples of contemporary applications of the *wayang bèbèr* style include comic books or other visual art that use wayang characters and stories. In my Chapter VI case study of Heri Dono’s events in Vancouver, he created postcards to advertise “Interrogation”, a performance at the Western Front in 2002 that reminded me of this *wayang bèbèr* style.

The second most common method of naming wayang, not by the material that the puppets are made from, but by the theme of the story, brings us to *wayang purwa*. In spite of the fact that almost identical *wayang kulit* puppets are used for *wayang purwa* in a nearly identical performance style; the name is changed to reflect the subject matter of the story that is being produced. In this case, the name *purwa* refers to wayang using stories from the well-known Indian epics of the Ramayana and Mahabharata, although extra material is commonly included in Java.⁸² Usually the same stories from these Hindu epics are used in Java and Bali, although the name is often spelled differently in Javanese and Balinese: *purwa/parwa* (Javanese/Balinese trans. “chapter” or “volume” referring to a section of a book or a book that is part of a series).⁸³

In Bali, for instance, wayang performances usually use the same *wayang kulit* puppets and characters, so most of their wayang performance types are differentiated

wayang *bèbèr* with an image of a scroll. See also Angela Hobart, *Dancing Shadows of Bali: Theatre and Myth* (London and New York: KPI Limited, 1987), p. 22. She provides a detailed listing of Balinese stories and the resulting names of their wayang types.

⁸¹ Ibid. See also Victor H. Mair, *Painting and Performance: Chinese Picture Recitation and its Indian Genesis* (United States of America: University of Hawai’i Press, 1988), p. 55-79.

⁸² See Emerson (2016). She defines *purwa* for the purposes of her dissertation on Central Javanese *wayang kulit purwa* as: “Purwa” refers to the body of stories told in this art form, based on the *Mahabharata* and *Ramayana* epics, as well as the *Jawa Déwa*, *Lokapala*, and *Arjunasrabau* story cycles.” p.16.

⁸³ The word *purwa* also means ancient, primeval or original in Javanese. Wayang *purwa* uses a repertoire based on the Javanese prose translation that divided the Mahabharata into four sections. Balinese *parwa* is possibly connected with the *parwan*, a main division of the Mahabharata. See Holt, *Art in Indonesia: continuities and change*, p. 123-131. See also Hobart, *Dancing Shadows*, p. 38 and Emerson, “Transforming Wayang”, p. 378

using the repertoire of stories they present. In Balinese wayang, where *wayang parwa* is the dominant popular form, other stories are given their own wayang names. In Chapter VI, there is an excellent example of this practice by I Wayan Wija, a Balinese dalang who created the genre *wayang tantri*. The 1995 *wayang tantri* performance in Vancouver was closely related to *wayang parwa*, but it is based on Hindu stories that are taken from other sources.

Not surprisingly, given the majority religious tradition on the island, Balinese wayang evolution is much more tied into Hindu religious practice than in other areas of Indonesia.⁸⁴ Some sacred types of wayang include *wayang lemah* that is not used as entertainment, but as a ritualistic sacrifice at the *odalan* ceremony, an annual Hindu tradition in Bali.⁸⁵ These sacred ceremonies that are held in the temple are performed not only for the humans in the temple, who are usually distracted and busy with other ceremonial activities during the performance, but primarily for the gods.⁸⁶

Another example of a Hindu cultural practice that endures in Java, despite the influence of Islam, is called *ruwatan*. *Ruwatan* is the name of a ceremony that uses a ritual *wayang kulit* performance to appease *Kala*, a bloodthirsty Hindu god who is permitted to eat certain children, if the proper *ruwatan* ritual is not performed.⁸⁷ Many Javanese believe that by sponsoring this wayang performance an individual can provide protection for, or ward off danger from, their family. An example of the text from the

⁸⁴ Ibid., p. 123-131.

⁸⁵ See Lisa Gold, "The Gender Wayang Repertoire in Theater and Ritual: A Study of Balinese Musical Meaning" (unpublished Ph.D. dissertation, University of California, Berkeley, 1998), p. 4-8.

⁸⁶ Colin McPhee, *The Balinese Wayang Kulit and its Music* (New York: AMS Press, 1981. Reprint from the original book published in Dutch, Overdruk Uit Djawa No. 1, 16e. Jaargang, 1936). See also Angela Hobart (1987); Lisa Gold (2005), p. 73-92. Lisa Gold witnessed a *wayang lemah* performance as part of an *odalan* ritual and describes it in her book.

⁸⁷ James Brandon, *On Thrones of Gold: Three Javanese Shadow Plays* (Cambridge: Harvard University Press, 1970), p. 10.

wayang kulit play *Dandang Rubuh* (Rice Steamer Falls) that is often used for a ceremonial ritual wayang performance can be found in Becker (1995).⁸⁸ The *lakon* tells the story of an orphan boy being pursued by *Kala*, and Becker translates it into the English language for his purpose of demonstrating the difficulty of interpreting Javanese text. However, it serves my purposes as an example of a Javanese ritual story that is not sourced from the Ramayana or Mahabharata and thus, is identified by the name *ruwatan* instead of the more common *wayang purwa*.

Human performers are often included in North American wayang performances, so it is important to mention that there are some forms of traditional wayang in Java or Bali where humans replace puppets to take on the roles of wayang characters. *Wayang topeng* and *wayang klitik*, are not typical wayang performances using carved puppets, but they are classified as a form of wayang because they use a similar repertoire of stories as *wayang parwa* in Bali. *Wayang topeng*, (trans. “masked dance play”) is a danced drama where human actors replace puppets to enact the storylines as in wayang. The masks worn by the *wayang topeng* actors resemble the exaggerated facial forms of the wayang *kulit* puppets. Note that *wayang topeng* is different from the much later *wayang wong* form, even though both are dance dramas that use human actors who represent puppets. In *wayang wong* (“wong” Javanese trans. “human”) few masks are worn and actors use makeup instead of masks to imitate puppet characteristics.⁸⁹ My personal experience of performing in *wayang wong* and Javanese dance drama using masks was in the Yogyakarta Sultan palace, in Java. Our performing group enacted traditional

⁸⁸ Alton L. Becker, *Beyond Translation* (1995), p. 74-87.

⁸⁹ For detailed information about *Wayang Wong*, see Soedarsono, *Wayang Wong: The State Ritual Dance in the Court of Yogyakarta* (Yogyakarta: Gadjah Mada University Press, 1984). For information on Balinese *wayang wong* see Tenzer, *Balinese Music* (1998) p. 99.

Mahabharata and *Ramayana* stories. In other areas of Java, these *wayang purwa* stories are supplemented with the addition of Javanese stories about the hero Prince Panji.⁹⁰

Another naming convention is introduced with *wayang golek*, popular in West Java, where *golek* may be translated as “doll”, but also some Javanese claim that the word means “look” or “search”. The puppets used in *wayang golek* are three-dimensional puppets carved from wood, but they still retain slender wooden rods connected to their hands and other moving parts, similar in construction to the two-dimensional *wayang kulit* puppets, to allow control by the dalang. In this form of wayang the dalang is clearly visible to the audience and banter between the dalang and the puppets or audience may be part of the performance.⁹¹ This style of *wayang golek* is often presented in North America by transcultural dalang, Kathy Foley, and her performances in Seattle are part of my case studies in Chapter V.

An example of a wayang form that is named after the technology that is used during the performance, *wayang listrik* was developed in Bali by the well-known dalang I Wayan Wija after he travelled abroad to be involved in collaborations with other transcultural dalang such as Larry Reed (an American dalang and producer), I Wayan Mardika (Balinese Dalang), and I Dewa Berata (Balinese composer and wayang collaborator). Larry Reed creates elaborate theatrical productions that make use of projections and other cinematic techniques that may have influenced Wija.⁹² The word *listrik* in the Indonesian language refers to the electrical lighting that is commonly used in

⁹⁰ Information about *topeng* can be found on the website of the Field Museum of Chicago who hold the collection of Javanese masks brought for display at the Worlds Fair in 1893.
<<https://www.fieldmuseum.org/wayang-topeng-performance>>

⁹¹ Cohen, Matthew Isaac, *Performing Otherness: Java and Bali on International Stages, 1905-1952* (New York: Palgrave Macmillan, 2010). Pg 46.

⁹² See more details about Larry Reed in Chapter III, p. 92-94. See also Catherine Diamond, “*Wayang listrik: Dalang Larry Reed’s shadow bridge between Bali and San Francisco*”, in *Theatre Research International* 26 (3) (2001), pp. 257-76.

Western theatre production, as it is adapted by the Balinese to create the lighting for the shadow play.⁹³ Thus, the introduction of electric lights and dramatic projection effects created the hybrid of wayang arts called *Wayang Listrik*, a genre of wayang named after a technology, although unrelated to the materials used for puppet construction. *Wayang Listrik* goes far beyond replacing the oil lamp with an electric light bulb by exploring computer generated graphics and cinematic techniques, including many theatrical effects developed for *wahiyang gaya NA* productions by North American dalang such as Larry Reed. It is interesting to note that when I Wayan Wija performed at the Western Front, Vancouver in 1995, he performed in his own innovative style, *wayang tantri*, which I already mentioned above. The analysis of his performance, *Sang Aji Dharma Kepastu*, is part of my Chapter VI case studies.

II. 4. Interpretation of the Term *Gaya*

In addition to the variety of names given to the types of wayang that we have outlined in this chapter, there is an additional descriptive term that is often applied to denote the stylistic characteristics of a wayang performance or other artistic endeavor. The term *gaya* refers to a kind of standard pattern or style of wayang developed and sustained by local artists that is well-accepted by their societies in a certain area of Indonesia or identified with an individual dalang. The term *gaya* also carries some cultural significance as denoting a certain spiritual devotion to the uniqueness of their

⁹³ Traditionally, Balinese and Javanese wayang performance use the *blencong* (traditional lighting for wayang that consists of a lamp filled with coconut oil that has a wick that is lit, providing lighting by an open flame that is hung above the dalang's head) so that the natural flickering light from the flame provides light for the wayang. The flame can animate the shadow of wayang image in a lifelike way that modern lights fail to rival. In contrast, *wayang listrik* uses the electric light bulb and other modern light as their lighting sources including halogen lights, slide projectors, computers, and so on.

techniques making *gaya* a difficult term to translate into English.

The inclusion of a geographical location name located away from the performance location can lead to confusion for readers; for instance, a *wayang golek* performance may be described as having West Java *gaya* or Central Java *gaya*, depending on the geographical area style conventions that are being followed in the production. The *gaya* of a district may be performed by a group from that district or the stylistic characteristics may be copied by another *dalang* to the degree that the audience would comment that the *gaya* was noticeably different. The style of the puppets, the narration, the musical arrangement or other factors would identify a certain area where the style or *gaya* originated. However, *gaya* can be transported to other locations as stylistic identity moves with the group or is adopted by others.

One of the difficulties is the underlying cultural understanding that is common in Indonesia so that a term such as *gaya* can be inferred rather than included. For example, there are certain districts in Indonesia that have different types of wayang styles or *gaya*, such as *wayang Banyumas*,⁹⁴ *wayang Kedu*,⁹⁵ and *wayang Sasak*,⁹⁶ for example.⁹⁷ In proper, formal writing these styles would include the word *gaya* and be written as:

⁹⁴ Banyumas is the name of a district in Central Java. Many *dalang* and musicians who live in this district have a specific dialect or *gaya* (especially referring to their local language and the gamelan music) that is uniquely used, arranged, and accepted by the local society in Banyumas and the neighbouring areas. Due to this specification, people from outside of this district refer to a *dalang* Banyumasan, meaning a *dalang* from Banyumas who performs wayang Banyumas or gamelan Banyumas.

⁹⁵ Administratively, Kedu is the name of a sub-district area located in Temanggung district in Central Java (northwest of Yogyakarta city). Due to the geographical location, which is closer to the Yogyakarta Palace rather than Surakarta Palace, the wayang tradition in this area is very similar to the Yogyakarta style (*gaya* Yogyakarta). For more information about wayang Kedu, see Penitiwayanggamelan <<http://penitiwayanggamelan.blogspot.ca>>.

⁹⁶ Sasak is the name of a sub-district in Lombok where local people and their society often involved in the wayang Sasak tradition. Similarly, different wayang traditions can be found from other areas in Indonesia such as Palembang (south Sumatera) and Banjar (South Kalimantan).

⁹⁷ For more detailed information about the different styles of wayang such as wayang Bali, wayang Java, and wayang Sasak, see Christian Hooykaas (1973), Mary Sabina Zurbuchen (1987), and H.I.R. Hinzler (1981), respectively.

wayang gaya Banyumas, *wayang gaya Kedu* or *wayang gaya Sasak*, but in casual conversation or communication between community members, this identifying term, *gaya*, can be eliminated as already understood. The term *gaya* may cover large or small geographical areas, so it may be equally correct to describe a Balinese wayang performance as *wayang (gaya) Bali* as it is to specify the specific small district, as in the three examples above.

As formal institutions such as Indonesian Institute of Arts (or *Institut Seni Indonesia*) in Surakarta, Java began to develop course materials, textbooks from the Department of *Pedalangan* (studies related to wayang) often contained the term *gaya* in the title. Examples of this use include: the textbook “*Buku Petunjuk Praktikum Pakeliran Gaya Surakarta*” translated as the “Guidebook for the Study of Surakarta-style Wayang Performance Practice” or a course might be called “*Praktek Gaya Pokok*” (Primary Style Practicum). In these examples translated by Emerson (2016), the single word “*gaya*” covers both the basic style elements of wayang performance practice and the array of differences that separate one geographical performance style from another.⁹⁸

In Indonesia, *gaya* also refers to the individual characteristics of a person, such as mannerisms, accent, vocal quality or even physical movement that defines their individual identity. In relation to the art of wayang, one *dalang* may emulate the characteristics of a popular *dalang*, using their stylistic identity. Many *dalang* are so well known that members of the audience may recognize the imitation and say that the copier used the *gaya* of the popular *dalang*. Similarly, in North America, a comedian, such as Billy Crystal can imitate the boxer Mohammed Ali, and even though the imitation is not perfect, as Billy Crystal is different physically, he could be said to take on the *gaya* of the

⁹⁸ See Emerson, “Transforming Wayang”, pp. 12, 31 and 378.

popular boxer as he imitates his voice and mannerisms.

Although the term *gaya* defines a style that involves a specific set of characteristics, exactly like the dictionary definition of the English word “genre”, it is not an equivalent because “*gaya*” is a modifier that denotes stylistic influences within a form rather than specifying the divisions between distinctly different forms. It becomes necessary to establish a meaning for the word “genre” so that a clear comparison can be made. In North America film may be considered a genre of art, separate from live theatre, painting or other artistic pursuits, but there are also genres within the category of film. These categories that further subdivide the category of “film” into film genres (or sub-genres), such as comedy, drama or documentary, reveal the difficulty of defining the limitations of the term. We can state that the story, or *lakon* does not determine genre because the same story of “Romeo and Juliet” or “Rama Rescues Sita” can be produced as a book, a film, a play or opera although these art forms are clearly different genres.

According to Daniel Chandler:

“The genre may be considered as a practical device for helping any mass medium to produce consistently and efficiently and to relate its production to the expectations of its customers. Since it is also a practical device for enabling individual media users to plan their choices, it can be considered as a mechanism for ordering the relations between the two main parties to mass communication.”⁹⁹

The mechanism of defining the boundaries of a specific genre is based upon the discourse between the artist and the audience member, remaining open to negotiation, interpretation and adjustment. Development of a mutually agreed upon generic model depends on experience from a repeated social occasion with characteristic participants

⁹⁹ Daniel Chandler, pp. 5 “An Introduction to Genre Theory”
http://www.aber.ac.uk/media/Documents/intgenre/chandler_genre_theory.pdf, <July 23, 2016>.

involved in their usual purposes.¹⁰⁰

In contrast, *gaya* is not generic, but identifies characteristics specific to a particular person or region. An example can be found in Emerson (2016) as she analyzes the famous Javanese dalang Purbo Asmoro performing the same *lakon* (story) using *wayang kulit* puppets, but changing the genre of the performance. If we call *wayang kulit* a genre of wayang, then we can define the three performance types he used as sub-genres; the first was a classical (as defined by Emerson) Central Javanese wayang performance and the second a contemporary-interpretive wayang, both performances lasted all night, but the final *padat* (condensed) performance was only one or two hours. Despite the change of sub-genre, Purbo Asmoro's stylistic individuality, or *gaya*, remained consistent throughout as he performed as the dalang. Purbo Asmoro has performed wayang in North America and I include two of his *wayang* performances based on *garapan padat* in my case studies.¹⁰¹ It has been important to explain the concept of *gaya* here, to elucidate the naming convention that I followed for the purpose of assigning a name to the emerging genre that is the topic of my research. The development of the name *wahiyang gaya NA* is discussed in detail in the next section of this chapter.

II. 5. Using Wayang Naming Conventions to Create the term *Wahiyang Gaya NA*

How did I arrive at the name *wahiyang gaya* North America? By examining the examples taken from the many varieties of traditional wayang, I seek to analyze the usual naming conventions and emulate tradition, while identifying a new form. After reviewing

¹⁰⁰ Ibid. pp 5.

¹⁰¹ Purbo Asmoro is documented in my case studies performing a version of *garapan padat wayang* in both Vancouver and Seattle. For more details on the history of *wayang padat* and Purbo Asmoro see Emerson, "Transforming Wayang".

the traditions in depth, a puzzle was presented because the performances in North America are so diverse including puppets made of many different materials, stories from both traditional and non-traditional sources, human actors with leather or paper puppets, and different staging and lighting ranging from traditional *blencong* (oil lamp) to computer projections. To create a term that would properly describe this diverse and hybrid form, I turned to a method that builds on ancient traditions while still being used in contemporary wayang. That is, to work with the words themselves to develop a name that will be as widely descriptive as possible.

The word “wayang” has the same etymological root as *bayang* in Bahasa Indonesia (Indonesian language), which may be translated as “shadow.” The analysis of words can be an interesting area of study within the topic of wayang because there is room for interpretation in the meaning and philosophical significance of names in the many languages used in wayang performance.¹⁰²

Many concepts that are part of the philosophy of wayang are not easily translated into equivalent words in English, but must be carefully explained and interpreted. This is because there is often no direct translation from a Javanese, Balinese or Sundanese word to an equivalent word in the English language that will convey the subtlety of the concept or explain the cultural connotations of the expression. This is an important point to keep in mind when planning to create the name for a genre that should be understandable by both Indonesians and the foreign location (in my case, North America), which is providing the cultural influence to create the hybrid.

However, language can illuminate differences in culture, as extensively explored

¹⁰² From my personal communications and e-mail correspondences with Jan Mrazek on August 2011; cited with permission. For more detail information about his responses on the meaning and philosophical concept of wayang, see Chapter V of this dissertation.

by philologist Alton L. Becker, who explains:

Etymologizing about names is not unknown in our culture [Western academic], of course, but it is not particularly valued as a way of understanding people and places.”¹⁰³

In contrast, Becker’s study of Javanese culture reveals that their society values etymology as an important strategy to: . . . discover the ‘intrinsic properties’ of the letters, syllables and finally, whole words.”¹⁰⁴

Wahiyang gaya NA is a naming convention that relates directly to the cultural product of a continuing collaborative practice based on wayang performances. These hybrid performances are developed by transcultural dalang and artists, which I analyze, using examples within the limits of the geographical area of my academic research in North America (especially Seattle, USA, and Vancouver, Canada). It is my personal idea to create a new term that is based on etymology to differentiate the name of hybrid North American wayang performances as being separate from existing wayang genres that were developed in Java, Bali or other areas of Indonesia.

Why do I use the word *wahiyang* instead of wayang to describe my theoretical framework? I use it as a modification of the English phrase ‘hybrid wayang of’. The modification process of these words can be traced in the following steps. First, I translated the English word ‘hybrid’ to *hibrida* in *bahasa* Indonesia (Indonesian national language, pronounced hee-bree-da). Secondly, I took the first syllable of each word (wayang + hibrida = *wa* + *hi*). To denote the geographical location where the hybrid form is developing, I added the conjunction ‘yang’ (*bahasa* Indonesia), which has the same meaning as the word ‘of’ (in English), to make a new hybrid word *wahiyang* (*wa* + *hi* +

¹⁰³ Alton L. Becker, *Beyond Translation: Essay toward a Modern Phylology* (Ann Arbor: University of Michigan Press, 1995), p. 56

¹⁰⁴ *Ibid.* p. 55.

yang). Coincidentally, these three syllables *wa-hi-yang* sound like the word ‘wayang’ with infix *hi* (pronounced “hee”) in between, which offers new meanings and additional considerations, similar to a pun in English. Thus, the syllable *hi* in word *wahiyang*, I would consider as a ‘plus’ or ‘extra’ meaning.

Although word modification by the insertion of syllables into words to emphasize or enhance their meaning is rare in the English language (English linguistics term: infixation¹⁰⁵), it is quite common in some local areas of Java (especially in East and Central Java). For example, when people want to express their interest or to call attention to some extra-ordinary things related to what they see, eat, or do, etc.; they will often add a syllable within the word to express their interest. The word *bagus*, for instance, which in the Javanese language means handsome, if it added with the infix “*uw*” between “*b*” and “*a*” on it so that become “*buwagus*” (with three syllables), now the meaning is “very handsome” instead of just “handsome” or *bagus* with two syllabus.

As part of my analysis of naming conventions to use in the development of *wahiyang gaya NA*, I have included a section describing the usual application of the term *gaya*, as it is used by Indonesians (including myself). The geographically descriptive meaning of the term, *gaya*, which can be applied to many different types of wayang performance styles to define the area where the style originated, as outlined above.

I argue in this dissertation that *wahiyang gaya NA* is a hybrid of Indonesian wayang within a North American context. If my case study examples had been limited to a single country (either Canada or USA), or a single city, I would be more specific and use the name of the country or city. However, my studies span the border to include both North American countries and two different cities, so I chose to use a more generally

¹⁰⁵ <https://en.wikipedia.org/wiki/Infix>

inclusive geographical identification. I use an English language portion for the last section of the name to make the location easier to identify, although in future applications of the *wahiyang* analytical framework in different geographical locations other languages may be used (in single countries: FR, DE, CN etc.¹⁰⁶). In my opinion, most Indonesians would be familiar with the name North America, or NA, to signify the location of the performance drawing on the Javanese naming convention that refers to the location where the style is developed and performed. It is my intention to show how my new term was developed from traditional naming conventions used to differentiate forms of wayang, however, if I created a name that is completely in *Bahasa* Indonesia, few individuals outside of Indonesia would understand the name *Amerika Utara* as a translation of the English name for North America.

Thus, the naming conventions of selected traditional forms of wayang developed in areas of Indonesia have been described. After considering these traditions, the method for developing the new name of *wahiyang gaya NA* was developed for use in this dissertation.

II. 6. The Dalang

The role of the dalang in wayang performances held in those areas of Indonesia where wayang evolved and is commonly produced, have been discussed by many scholars from both Indonesia and abroad.¹⁰⁷ However, in order to analyze the diverse role

¹⁰⁶ There are official two-letter country codes assigned that could be used as extensions to denote the appropriate country. A list may be found at the following URL <http://data.okfn.org/data/core/country-list>

¹⁰⁷ For more detailed information about traditional dalang's roles and duties, see Victoria M. Clara Groenendaal, *The Dalang Behind the Wayang* (Dordrecht-Holland and Cinnaminson-USA: Foris Publication Holland, 1985). See also Murtiyoso et.al, *Pertumbuhan & Perkembangan Seni Pertunjukan*

of transcultural dalang (TCD) within the cross-cultural context of *wahiyang gaya NA* performance, it has become necessary to develop a system of classification. To achieve that goal, I have developed a method to categorize individual dalang into groups numbered from I-IV (see figure 3). Before I continue to introduce this classification system, it is worth while to provide a brief outline about dalang and the most common aspects and components of their roles within a generically described Indonesian wayang performance context, of a type that most dalang would have been exposed to during their training.¹⁰⁸

During a traditional Javanese or Balinese *wayang kulit* performance, the dalang (puppeteer) holds the intricately carved leather puppets up against a white cloth screen in front of where they are sitting, and a bright lamp above their head forms shadows of the puppets on the screen.¹⁰⁹ The audience views the portrayal of the story with the shadows

Wayang, ed. by Saddhono, Kunderu (Surakarta: Citra Etnika Surakarta, 2004); as well as I Nyoman Sedana, "Collaborative Music in Performance of the Balinese Shadow" (Texas: University of Texas Press, 2005), pp. 44-59.

¹⁰⁸ In my case studies, the most frequent type of wayang performed is *wayang kulit*, followed by *wayang golek* and rarely, *wayang wong*. Although there are more than forty types of wayang in Indonesia, I am limiting my description of the role of the dalang to the three types of wayang that relate to the performances in my case study Chapters IV, V, and VI. However, Indonesian performance practice may be quite different from that observed in North America due to the diversity of styles in Java and Bali compared to the limited number usually performed overseas. .

¹⁰⁹ Historically, most professional dalang have been men, rarely women. However, according to Wirapramudja (1972), there was a time during the 17th century Mataram kingdom in Java, when Nyi Andjangmas, a wife of dalang Kyahi Lebdadjiwa, became a well-known female dalang. Furthermore, he reports that many dalang from Java have their family roots in this couple (see U.J. Katidja Wirapramudja, "Wayang dan Alam Pembangunan: Naskah Tjeramah Diskusi Pewayangan," Yogyakarta: Panitia Pameran Wajang, 1972, pp.8). Although Katidja did not specifically mention the names of the various dalang from Yogyakarta and Surakarta who descended from Nyi Andjangmas (perhaps due to the difficulties of finding the proper data), many of my informants (Javanese dalang) agreed, while others just smiled when I asked them about this. Due to the popularity of wayang and the existence of formal arts education in Indonesia, such as the conservatory of dance, conservatory *karawitan* (the arts of gamelan performance), as well as the arts academies which began in the 1950s (several of these academies merged into Institute Seni Indonesia (ISI), the Indonesian Institute of Arts in Yogyakarta, and others like it in Surakarta, and Bali), many women have also been performing wayang in recent decades. One example of a female dalang who received traditional training in Bali is described in the documentary film, "Three Worlds of Bali". The young woman, referred to as "Badung" in the film, is the sister of I Wayan Wija who instructed her in the art of wayang after her husband, who was also a famous Balinese dalang, was killed in a motorcycle accident. In the film, she explains that she had asked a powerful priest why her husband had died. His reply was the

from the other side of the screen, or they can enjoy the puppet show from the dalang's side. In contrast, *wayang golek* does not use a screen, so both the dalang and the three dimensional, carved wooden rod puppets are visible to the audience from both sides of the stage. The dalang is in complete charge of the performance in both of these wayang genres, (he or she manipulates the puppets, delivers all the dialogue in many different character voices, describes the scenes, comments on the meaning, and signals the orchestra what and when to play) so they require training in many artistic disciplines. These tasks reflect the interdisciplinary nature of wayang arts because the dalang must have proficiency in not only one aspect of art, but also other disciplines that support the success of their performance such as: playing gamelan instruments and understanding musical form and composition.

Traditionally, each dalang must be able to coordinate several physical movements simultaneously while remaining in control as the conductor of the action. In addition, narration performed in the dalang's natural voice describes the plot and explains the significance of events to the audience; all of these skills are constrained by traditional usage that has created customary methodology (*pakem*). For any performance of wayang, the dalang develops the moral theme and the supporting story to reflect the occasion, place, and time as requested by the sponsor within the community.

gods had called him to perform for them during the important Balinese Hindu ceremony of Eka Dasa Rudra, an event that is only held once every hundred years. <https://vimeo.com/63799631> See also Body of Tradition: Becoming a Woman *Dalang* in Bali a dissertation by Jennifer L. Goodlander 2010 who examines the training and careers of five female Balinese dalang. https://etd.ohiolink.edu/!etd.send_file?accession=ohiou1276100866&disposition=inline



Figure 3. Dalang Ki Sutar Cermocarito

Dalang Ki Sutar Cermocarito, 2010, is holding two *kayons* (trees of life) to symbolize the opening of a wayang at the beginning of his performance held in his village event (Photograph: Sutrisno Hartana)

Through the dalang, a viewer is initiated into the secrets of earthly existence and educated in the Javanese or Balinese philosophical and mystical composition of life, such as the nature of order in the world, of cosmic justice, and the laws of the universe. The stories that puppeteers choose provide endless opportunities to explore various philosophical, ethical, and psychological concepts. Each dalang usually knows the stories and characters of more than two hundred puppets from memory.¹¹⁰ The dalang usually chooses a story or situation from the traditional Indian Hindu epic narratives, the Mahabharata and Ramayana as outlined earlier.¹¹¹ These stories are known in countless

¹¹⁰ A good dalang may be able to perform as many as two hundred *lakon* (wayang episodes). He is often sought out for his deep understanding of life and his role as a teacher and spiritual guide. For more detailed information about dalang, see Victoria M. Clara Van Groenendael, *The Dalang Behind the Wayang* (Dordrecht-Holland and Cinnaminson-USA: Foris Publication Holland, 1985); see also Pausacker (1996).

¹¹¹ A list of forty *lakon* titles used in Central Javanese wayang kulit performance analyzed by Kathryn Emerson is an excellent example of the types of stories from the Hindu epics used in that area. See Emerson, "Transforming Wayang", pp. 391-392.

oral and written forms throughout South and Southeast Asia.¹¹² The dalang elaborates the story through improvisation, providing the community with an opportunity to reflect on their experience from a wider perspective.

II. 6a. Dalang's Training Methods

Long before a formal traditional arts school was founded in Indonesia in 1950s, several forms of traditional arts education were used in Java and Bali. For instance, in the 1920's, Yogyakarta palace offered the studies of traditional wayang called *Habirandha* (*Hanindakke Biwara Rancangan Dalang*), which means, to disseminate the plans of a dalang. Similarly, in Surakarta or Solo, Central Java, there is also a court school for dalang called PDMN or *Pasinaon Dhalang ing Mangkunegaran* and a dalang's club who called themselves *Padhasuka* (*Paguyuban Dalang Surakarta*) meaning, "a Solonese dalang association" (most of their members are dalang).¹¹³ In addition, there are many informal places to study wayang, where the learner can approach the dalang directly, or by self-study/autodidact, join in to private school programs called *sanggar*, or *padepokan* that are available in almost every major city in Java, Bali, and Sumatera.¹¹⁴

It is important to be note that individual instruction in wayang is less formal than the school's educational setting, because the students are given more freedom and opportunities to deepen their skill, along with instruction on the philosophical concept of wayang and traditional Javanese culture. These included *nyantrik*¹¹⁵ (studying with a

¹¹² Sears "Rethinking Indian Influence in Javanese Shadow Theatre Tradition", pp. 51-70.

¹¹³ Emerson, "Transforming Wayang", p. 30-31. Additional detail on the educational institutions developed in Solo, Central Java are described.

¹¹⁴ See the list of Indonesian institutions supporting wayang education and production in Section I or this chapter for more information.

¹¹⁵ The word *nyantrik* in the Javanese tradition usually describes a person called *cantrik*. *Cantrik* can be a student, servant or assistant of priest who works, studies, and learns about social, cultural, and daily life in a

private guru in the guru's house), *nyecep*¹¹⁶ (studying directly with an older relative or community elder), and self-study. These learning methods were common through the family of dalang.¹¹⁷ In my own experience, when I was studying wayang with a dalang at his house, he did not ask me for money or anything else in exchange for his time and expertise. He generously introduced me to his family, his neighbours, and his other students. Sometimes he asked me to stay for dinner with his family. In return, before or after the practice, I helped him set up the puppets and instruments and also helped with the housework, such as cleaning dishes or sweeping the yard. This method may be used as an example of the concept of *gotong royong* commonly practiced in Java (similar to *ngayah* in Balinese tradition), which is based on an ethic of co-operation whereby individuals and cultural groups form communities in which they share not only their day-to-day physical realities, but also mental, spiritual, and emotional realities. This experience of directly learning from a community of family member in a master-student apprenticeship or guru-disciple relationship is not unique to my personal education, but common throughout Asia.¹¹⁸

*Sekolah Menengah Karawitan Indonesian*¹¹⁹ or the School of Indonesian Performing Arts and the Indonesian Institute of Arts located in Yogyakarta and Surakarta are among two of the most well recognized schools of traditional performing arts who

special place called *padhepokan*.

¹¹⁶ *Nyecep* in the Javanese language means: "to suck." It suggests a baby nursing.

¹¹⁷ Traditionally, children of dalang were encouraged to follow their parent or other close relative into the family business and were more easily accepted for training.

¹¹⁸ Email correspondence with Astri Wright; cited with permission. She said that this is an example of, "a master-student apprenticeship and a guru-disciple relationship very common throughout Asia, you see it even in Chinese kung-fu movies! Where the student learning humility is a big part of learning the art or skillset that is the 'main focus'."

¹¹⁹ Formerly this school was called the *Konsevatori Tari Indonesia (Konri)* or Indonesian Conservatory of Dance, but it has changed its name to, however its instructional program remains more or less the same.

offer academic training for students to study the art of wayang (*pedhalangan*), where many of their alumni (including myself) became well known dalang in their areas. There are similar schools located in different areas of Indonesia (mostly in Java, Bali, and Sumatra) which also offers Indonesian traditional performing arts program, including wayang and gamelan. For instance, there are also colleges (including *Akademi Seni Tari Indonesia* [ASTI] or Indonesian Dance Academy, *Akademi Seni Karawitan Indonesia* [ASKI] or Indonesian Performing Arts Academy) and other universities, such as the Indonesian Institute of Arts in Yogyakarta, Surakarta, and Bali, all of which have been teaching wayang and gamelan as part of their academic programs.¹²⁰ Recently, Gadjahmada University in Yogyakarta also offers the philosophical concept of wayang as part of its curriculum in the psychology faculty.¹²¹ These institutes were organized and modeled after their Western counterparts, with an emphasis on linear teaching methods. Many well-known Indonesian dalang began their training in their home community, but then continued to deepen their expertise with a program of formal study at one of these institutes. The majority of dalang interviewed and analyzed in my case studies followed this path to become well-accepted, professional dalang.

The consolidation of smaller specialized schools into a more western-style educational system typified by ISI (Indonesian Institute of Arts) located in Yogyakarta, Surakarta, and Bali, attracted numbers of foreign students to study in Indonesia to become wayang practitioners. After completing their program of study, these dalang

¹²⁰ For more information on these schools see I Nyoman Wenten, "The Creative World of Ki Wasitodipuro: The Life and Work of a Javanese Composer" (unpublished Ph.D. dissertation in Ethnomusicology, University of California, 1996); See also Hartana (2006), p. 16-17.

¹²¹ Ana (2011), "Fakultas Filsafat UGM Resmikan Mata Kuliah Bidang Studi Filsafat Wayang". <http://www.ugm.ac.id/id/berita/3195-fakultas.filsafat.ugm.resmikan.mata.kuliah.bidang.studi.filsafat.wayang>

perform and teach, both within Indonesia and after returning to their home countries abroad. Some of the foreign students who visited Indonesia became performers of *wahiyang gaya NA* and will be part of my case studies, including Kathy Foley, and Matthew Isaac Cohen. These two are examples of the many transcultural dalang and artists involved in creating *wahiyang gaya NA* who continue to tour, teach and perform both nationally and internationally.

The diversity of training methods now available both in Indonesia and at universities abroad all have merit and traditional methods have proven their value through centuries of use. Each dalang must find their own path through the training process; but however they learn, their original training remains unchanged through their lives. The permanence of this initial training is the reason why I chose it as the main factor in a system of classification for dalang that will be discussed in Chapter IV. This system is required to provide a shorthand method to identify the initial training and cultural conditioning of each dalang to avoid repetition in describing similar challenges they have encountered when performing in North America.¹²²

II. 7. The Components of a Wayang Kulit Performance

The many varied components of a wayang performance will often overlap, and while each branch supports the other, all are required to make a successful wayang performance.¹²³ Each of the components of wayang may be subdivided into sub-branches

¹²² My classification system is not intended to replace the methods currently in use within Indonesia where a dalang may be classified not only by their training but also by their heritage. My system is designed to group dalang who would face similar challenges when performing in North America to avoid repetition of similar experiences.

¹²³ For more detailed information about the traditional components of wayang, see Brandon, *On Thrones of Gold*, p. 10 - 84. See also Emerson, "Transforming Wayang". p. 37- 64.

that must be mastered by an individual before they can become a recognized traditional dalang. However, for the purposes of my case study analysis, I have taken the advice of Purbo Asmoro and simplified the categories into four major subdivisions. He identified four elements as essential to a traditional wayang performance that are: story (*lakon*), puppet manipulations (*sabet*), dialogue (*catur*), and gamelan music (*iringan*).¹²⁴

In order to explain how these components work together to create a cohesive single structure, I would like to introduce the metaphor of the components that are used to construct a house. Hopefully, this will enable readers who are not familiar with wayang to create a mental picture of the essential nature of each structural element and envision how they are inter-connected.

The first part of house construction is building the foundation because all the remaining parts will rest upon this structure. In wayang, the *lakon*, the name used to describe the story that is chosen by the dalang, is the foundation of the performance. In performance a dalang will recite or improvise story details (*sanggit*) that can be considered as an architectural design, or the application of an individual style, to continue the house metaphor.

Next, the structure of the walls and support for the roof of the house are constructed. To build strong supports, the dalang requires tools. These tools include the wayang puppets¹²⁵, the screen (*kelir*), and the accessories required to signal the musicians

¹²⁴ Other scholars have defined the components into six categories because they have further broken down the *lakon* element into the three components of *adegan* (dramatic structure), *tokoh* (characterizations) and *sanggit* (story details). My simplified categorization is based on personal communication with Purbo Asmoro in his house in Solo, Central Java, on August 2013; cited with permission. See also Emerson, "Transforming Wayang". pg. 37.

¹²⁵ The selection of the wayang puppets may be considered as a subdivision within my analysis, but this is more important within performances held in the areas of Indonesia where the style developed. There, the dalang is concerned with the characterization that is, choosing the wayang characters that are correct for the story (*tokoh*) and selecting the appropriate puppets for their performance.

and create appropriate sound effects for the play. Once the tools are assembled, the technical skill of the dalang (*sabet*) becomes important. *Sabet* may be defined as the skills required to handle, operate, and manipulate each wayang puppet according to the form, characters, and gestures of the wayang tradition.

The structure of the metaphorical house is beginning to emerge, but the *lakon* foundation and *sabet* structure are not enough to be considered as a complete wayang performance yet. The house construction metaphor may be continued by picturing building the roof of the house, which I designate to represent the narration, dialogue or monologue (*catur*) delivered by a dalang. *Catur* is the fluency and versatility of the dalang used to recite the dialogue of wayang, to narrate the play, and to choose the appropriate words according to the characters, gestures, and the stories of the wayang.

Finally, in order to be considered as a good dalang, one must also know the concept of *iringan*, the musical accompaniment, including gamelan orchestra and other vocal parts such as *suluk*, *pathetan*, *lagon*, *ada-ada*, *sendon*, etc.¹²⁶ Using the metaphor of house construction, the music can be compared to finishing the walls and completing the doors and windows so that the house can be occupied.

The house is not completely finished until it is ready to host guests, in this regard, the traditional role of the dalang is to be aware of, and understand all of their own limitations. These limitations are similar to those involved in hosting a party, such as how to deal with the time for preparation and maintain the communication with collaborating

¹²⁶ For detailed information about musical analysis in Javanese multimedia production, see Brinner (1995), p. 268 – 284. Balinese information can be found in I Nyoman Sedana, “Collaborative Music in Performance of the Balinese Shadow” (Texas: University of Texas Press, 2005), pp. 44-59. Each author explains not only the function of gamelan orchestra for their type of classical wayang performance, the musical interaction between dalang and musicians, but also discusses most of the important vocal parts that are sung by dalang.

hosts as well as guests. To create a satisfactory event, the dalang, with their co-hosts, the crew and their gamelan musicians, then combine their knowledge and skill to control the balance of performance by managing the components of wayang.

As I explore the ideas in this section, the additional components mentioned above (*adegan, tokoh* and *sanggit*) may be considered as important aspects of theoretical frameworks that are usually used by the dalang in their home country (Indonesia), but may not be applicable to the situation in North America. Thus, it requires immediate adaptive action by individual dalang to recognize which of the components of wayang must be changed to adapt their wayang performances to suit North American expectations. It is these changes that modify or hybridize the wayang performances within my case studies that are the focus of my analysis.

In most of my case studies, it is not necessary to go beyond an analysis of the four basic components of wayang because the extent of hybridity is immediately obvious. However, in some cases when identifying events that may be classified as traditional wayang performances, the additional components must be considered. More details about these components and how I use these categories in my analysis may be found in Chapter III.

It is important to note that these components are essential to traditional wayang performance. However, as I briefly outline in the next section, even in Java, Bali and other areas of Indonesia where wayang is performed, contemporary artists and dalang may depart from the mainstream of traditional wayang. These innovative individuals may also be performing in the area of North America that is the focus of my dissertation and so their activities become part of my case study documentation and analysis.

II. 8. *Wayang Kontemporer* (Contemporary Wayang) and Experimental Forms in Indonesia

Classical wayang performances, as described earlier in this chapter, continue to exist as the most widely accepted and popular styles of wayang performance. However, a separate stream of contemporary wayang performances has also developed that co-exists in the geographical areas of Indonesia where wayang is popularly performed. Some innovations developed within the educational systems that teach Indonesian Arts during the period of my case studies (1970-2010), while others were the result of the influence of traditional wayang arts on contemporary visual artists or writers.¹²⁷

Although many new innovations were already included in wayang performances previously (1970s), more innovation became popular during the 1980s, which highlighted many *dalang* such as Anom Suroto, Manteb Soedarsono, Purbo Asmoro, and later Seno Nugroho, followed by many younger *dalang* including Susmono himself, who became star *dalang*. In addition, there was Asep Sunandar Sunarya, one of the famous *dalang* from West Java who performed *wayang golek* not only locally but also internationally.¹²⁸ In Bali, I Wayan Wija and I Made Sidia¹²⁹, are well-known *dalang*, who often incorporate elements from both Indonesian culture and from Western traditions in their wayang performance. These innovative practices have raised their status and assisted them to promote themselves to become important *dalang*.

¹²⁷ Examples of artists from other disciplines can be found in Chapter VI of my case studies where I analyze performances of Heri Dono, who was trained as an Indonesian visual artist, and in Chapter V, the work of Goenawan Mohammed, an established Indonesian writer who created a libretto for a *wahiyang gaya NA* performance in Seattle, is examined.

¹²⁸ Andrew N. Weintraub, "New Order Politic and Popular Entertainment in Sundanese Wayang Golek Purwa" in *Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events*, ed. by Jan Mrázek (USA: University of Michigan Centers for South and Southeast Asian Studies, 2002), p. 124-135. Andrew N. Weintraub, *Power Play: Wayang Golek Puppet Theatre of West Java* (Athens: Ohio University Press, 2004).

¹²⁹ Pronounced not like English "I made" but rather *yi ma day*.

On the one hand, the more traditionally minded might complain that these contemporary/innovative dalang are watering down the older traditions, catering to material culture and foreign tastes, and showing preference of form over substance. I even heard such critiques during my fieldwork that include using the emotionally laden and pejorative term “bastardization” when referring to variations upon classical forms of wayang. In this case, excited fans of traditional wayang dream of a return to the golden age of oil lamps (*blencong*) with classical structure of dramatic and philosophical myths. On the other hand, many contemporary wayang artists have been developing new innovations and creations, which according to them are more acceptable for younger generations; thus supporting the continuation and the development of contemporary wayang performance.

I also argue, that the nostalgia for a lost “golden era” is clearly just a reflection of a similar type of change/dynamic that has been happening in the presentation of art and entertainment in the West. This trend includes re-makes of old movies that give preference to form over substance (more visually stimulating special effects, but less powerful drama or story) or music that has more glitz or bling than meaning.

Meanwhile, we see that some popular Javanese and Balinese dalang mentioned above, who are making modifications to the traditional performing arts according to the changing times, are attracting the attention and interest of younger generations and larger crowds. Many of these are not only well-known in Indonesia, but also known in North America and other countries where many of them have been performing and collaborating with other transcultural artists from across the continents. Some of these individuals will be further discussed in relation to their influence on the development of

wahiyang gaya NA in Chapter V and Chapter VI.

An influential example of the hybridity and innovations of wayang in Java is *Wayang Ukur* (Bahasa Indonesia, “measured puppets”), an Indonesian contemporary wayang that begins to add live performers as part of the wayang developed by the late Sukasman.¹³⁰ Using both traditional and newly created stories presented with puppets he designed and made himself, the late Sukasman combined both Javanese and Western style theatrical production to introduce multi-media innovations in wayang performance. He re-organized the visual artistic performance including the wayang stage design. He was adept at applying technical advances in staging to create the appearance of multi-dimensional puppetry, using a special stage, transparent screen, and modern lighting to support the performance.¹³¹ According to Hardja Susilo (2002), Sukasman’s *Wayang Ukur* is not as popular as classical *wayang Kulit*, which is often well accepted and attended by the general public.¹³² Following Susilo (2002), Haryadi states: “Even though in reality [Indonesian] people were not interested in *Wayang Ukur*, Sukasman held out”¹³³ but, other dalang did not follow his ideas. Although *Wayang Ukur*, inspired many

¹³⁰ Sukasman was known as a puppet maker and contemporary artist from Yogyakarta, Java, who developed what he called *Wayang Ukur* that highlight not only dalang (two or more dalang) and their puppet-manipulation, but also several dancers, narrators, performance stages, and his own unique wayang creations. For more information about Sukasman’s *Wayang Ukur* see Hardja Susilo, “The Personalization of Tradition: The Case of Sukasman’s *Wayang Ukur*”, in *Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events*, ed. by Jan Mrazek (USA: University of Michigan Centers for South and Southeast Asian Studies, 2002), p. 179-185. See also Dimas Raditya Arisandi, “Memayu Hayuning Bawana (a documentary about Ki Sigit Sukasman, a maestro of *Wayang Ukur*)”, (Yogyakarta: Sarang Ide Production, 2012). <<https://youtu.be/7jUyv7jRF64>>

¹³¹ Personal communication with the late of Sukasman in his house, Yogyakarta, in July 2008; cited with permission.

¹³² See Hardja Susilo (2002), p. 179-185.

¹³³ Hariyadi, “Editor’s addendum: Excerpts from the newspaper article “wayang ukur, Sukasman’s Mistress,” in in *Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events*, ed. by Mrazek, Jan (USA: University of Michigan Centers for South and Southeast Asian Studies, 2002), p. 187.

younger dalang and visual artists, including Heri Dono,¹³⁴ the innovations were more accepted by foreigners than by Javanese dalang.

Like Sukasman, who was trained as a puppet maker and a visual artist, Heri Dono, who studied with Sukasman, became an influential figure in contemporary art in Indonesia, including involvement in *wayang kontemporer*. Neither of these contemporary avant-garde artists were formally trained in the dalang tradition, but were visual artists who expanded their practice to include performance. Heri Dono, internationally known but still based in Yogyakarta, has created important work abroad, but his work is also important nationally, so must be included in the history of Indonesian innovation. He is significant as part of my research focus as an Indonesian artist showing work both nationally and internationally and, most important to this research, some of his North American productions will be discussed in later chapters as part of my case study analysis (see Chapter VI).

One of Heri Dono's early contemporary wayang creations, shown in Indonesia in 1988, called *Wayang Legenda* was inspired by a local Sumateran legend. This early work was influential, particularly on the younger generation of dalang. In this production, Dono uses his own Indonesian influenced puppet model and combines it with Western contemporary art forms to express his criticism of, or commentary upon, political or social issues. The message is included in the narration and the puppets' dialogue and carried in the symbolic visual forms that he uses.

¹³⁴ For more detailed information about Heri Dono and his early works (including *Wayang Legenda*), see Astri Wright, *Soul, spirit, and mountain: preoccupations of contemporary Indonesian painters* (Kuala Lumpur; New York: Oxford University Press, 1994), p. 232-239.



Figure 4. Heri Dono “Wayang Legenda” 1988 reconstructed for 2015 exhibit at the National Gallery Singapore. “Behind the Screen”. Photograph: Dr. Astri Wright (2016)

Although *Wayang Legenda* is not as popular as *wayang kulit* in Indonesia today, it was a good showcase for Dono and provided inspiration to other wayang artists who wanted to copy his style. “Heri is not worried about copyright or about being copied,” reports Astri Wright (1988) then quotes Heri Dono directly,

I don’t want to claim things, and say that other people cannot express themselves through this style. It belongs to everyone (Heri Dono 1997).¹³⁵

Many traditionally trained dalang also developed their creativity and popularity during this New Order era. Certain new terms and nicknames were coined by audiences to describe the behaviour or the performance style of some star dalang, such as dalang *edan* (crazy dalang), dalang *setan* (satan dalang), and SLENK (pronounced similar to the English word “slang”), which is an abbreviation of *Saya Lebih Enak Nonton Kamu*

¹³⁵ Astri Wright, “Heri Dono, Indonesia: A Rebel’s Playground,” in Valentine Willie, Ed. by, *12 ASEAN Artists* (Kuala Lumpur: Balai Seni Lukis Negara, 2000), pp.86-95. Astri Wright has written numerous articles and scholarly publications where her “art historically trained eye” (to borrow one of her terms) has focussed on Indonesian contemporary artists, including Heri Dono. For more information on Heri Dono and other Indonesian contemporary artists see the listing of her publications in my bibliography.

(meaning “I would prefer to watch you”) and also connotes an easy-going person who is connected to, or appeals to, the common people of the new generation, not the elite or those who consider their taste to be restricted to classical wayang performances.¹³⁶ There were also some more radical transcultural artists who gained popularity, but they did not perform in the limited geographical area covered by my case study, so are excluded from this brief overview, but could be an interesting subject area for future research and analysis.

One interesting comment about the struggle of the development and the departures from traditional wayang performance in Indonesia was made by Susmono, who commented on the abstract nature of Javanese wayang by claiming that classical wayang performance does not fit the tastes of the current Indonesian audience. He believes that his audiences prefer to experience stories and characters that reflect contemporary events and varied cultural situations.¹³⁷ In order to cater to his audiences’ preferences, he often includes new innovations: adopting both fictional Western characters like Batman and Teletubbies, as well as international political characters, such as the late Saddam Hussein, former president of Iraq, and former president of the USA, George Bush; to make puppets that appear in his wayang performances.¹³⁸ He uses these new puppets to replace abstract mythical characters with contemporary newsmakers in

¹³⁶ Suratno. “Ki Slenk (*Saya lebih Enak Nonton Kamu*): The Tactics of a Best-Selling Puppeteer” in *Puppet Theatre in Contemporary Indonesia: New Approaches to Performance Event*, ed. by Jan Mrázek (Ann Arbor, MI: Center for South and Southeast Asian Studies, University of Michigan, 2002), pp. 153-168.

¹³⁷ Susmono is now the Head of the District of Tegal, a political post that he was elected to in 2013. His activist views and high profile due to his popularity as a dalang may have contributed to his electoral success.

¹³⁸ An inclusion of popular political characters and cartoon characters as part of the wayang performance inspired artists and wayang makers such as Ki Fathur Gamblang and Ledjar Subroto (for example) to challenge themselves and to maintain their relationship to dalang. For example, even Obama has appeared as a wayang character in one of Asmoro’s performances held in the USA. See Howard Mandel. “Obama at Javanese Shadow Puppet Show, Asia Society, in Arts Journal blogs (2012). <http://www.artsjournal.com/jazzbeyondjazz/2012/03/obama-at-javanese-shadow-puppet-show-asia-society.html>.

order to make wayang more in tune with today's realities and less abstract. In addition, he also creates new wayang puppet characters that have different iconography, such as the shape of the eyes and mouth, the skin color, and the draping of the clothing that are more realistic than the encoded design of the traditional mythological puppets.¹³⁹

Since the beginning of Indonesia's Reform Era (*Era Reformasi*), starting in 1998, areas where wayang originated and remains popular, such as Bali and Java, continue to present dalangs who are working to preserve traditional wayang, including the styles described above; while other dalang develop new forms that have become more numerous and diverse.¹⁴⁰ Some of these performances may be relevant to my dissertation because many of the dalang who are analyzed in my case study examples are influenced by North American culture to become transcultural dalang, who may introduce these influences into performances in their home territories. However, observations about this cross-pollination are speculation on my part, yet may be a fruitful topic for further research and analysis. At this time, my analysis is based on events that take place in North America between 1970-2010, so it is beyond the scope of my brief historical overview to examine the recent developments in Indonesian wayang performance in detail.

¹³⁹ Tropenmuseum (2009) "Youtube - Wayang Superstar," <http://www.youtube.com/watch?v=Gf8_x41MRE4&feature=related>, see also <<http://www.youtube.com/watch?v=Owk7kEdOKA0>>

¹⁴⁰ My personal observations confirm the on-going evolution of style in contemporary performance as I saw the performance of *Wayang Milehnum Wae* developed by young Javanese contemporary artist/performer Ki Mujar Sangkerta during the Wayang Congress II held in Yogyakarta, Java in August 2013. According to the leader of the ensemble, Ki Mujar Sangkerta, the name of *Wayang Milehnum Wae* is taken from the main material that he used to make his wayang i.e. aluminum (Bahasa Indonesia: *aluminium*) instead of leather (*kulit*) or paper (*kertas*). It very improvisational and theatrical, and the puppets may be painted pictures or pasted cut-outs of a contemporary personage, and the topics of his stories are very current and controversial. He also told me that this type of performance is a good way to provide a contemporary medium that the younger generation can use to express themselves, while at the same time remaining connected to Javanese traditional art and wayang performance (from personal communication with Ki Mujar Sangkerta in Yogyakarta in August 2013; cited with permission).

II. 9. Summary

The historical timeline and development of wayang in Indonesia has established that there have been a multitude of cultural, political and social influences through the centuries. Wayang has always been ready to adapt to new influences from the first encounter with Hindu mythology to the present day influence of global pop music and media performance. Significant factors in defining the differences between wayang performances in North America and wayang presented in Indonesia are related to the cultural positioning of wayang in each location. A brief outline of the cultural attitudes in Indonesia and explanation of the accompanying philosophical and cultural aspects that inform audiences is required to compare the emerging *wahiyang gaya NA* genre in North America with Indonesian traditional and contemporary gamelan-wayang arts.

The importance of wayang, shadow puppet plays, to the audience-community is strongly inter-related with, and depending upon, the situation and circumstances of people who attended or participated in the performance.¹⁴¹ This concept is expressed in the local Javanese expression, “*manut jaman kelakone*”¹⁴² (my translation):

. . . the existence of the art form depends on it remaining responsive and adaptable to the cultural, political and social values of the host community.

The interdisciplinary nature of wayang facilitates this responsiveness and has led to many rich variations in visual forms, story lines, music and styles. This brief overview of changes and adaptations in Indonesia prepares the ground for my analysis of *wahiyang gaya NA* in Canada and the American Pacific Northwest.

¹⁴¹ My translation of the Javanese quote of Walujo’s colloquial expression that interprets the subtle cultural meaning.

¹⁴² From personal observation with Djoko Walujo in 2012; cited with permission. Djoko Walujo is a former director of *Karawitan* (traditional Javanese performing arts) at the Indonesian Institute of Arts in Yogyakarta who has been participating in gamelan and wayang performances both in Java and North America. Currently he is teaching gamelan at California Institute of the Arts in Valencia, USA.

Chapter III: Wayang Performance in North America

This chapter outlines a brief historical overview of the introduction and development of wayang in North America, including some of the challenges faced in adapting wayang performances to take place in this location. I divide this historical development of wayang in North America into three distinct sections called, early contact (1893 to 1960), the new wave of wayang (1960-1980), and transcultural encounters (1980 -). I use the term early contact to describe the time period when wayang was introduced to North American audiences. Early contact was followed by other cross-cultural activities during the 1960s through 1980's, which Cohen (2007) considers "the new wave of puppetry".¹⁴³ During this time period (1960-1980), wayang inspired academics and travellers, many of whom later visited Indonesia to document the culture—from both a Western and Indonesian (especially Javanese and Balinese) perspective.

The research period of my dissertation spans four decades, from 1970-2010; this date range begins in the second half of what Cohen has called "the new wave of puppetry" and continues into the next phase of development, which I have named "transcultural encounters" (1980 -). I chose this term because of Kathy Foley's use of the term "transcultural dalangs" to identify dalang who are fluent in both North American and Indonesian cultures. This is a period when what I analyze as *wahiyang gaya NA* is emerging. Following this is a discussion of the main factors that I have identified that separate wayang performances in North America from the mainstream of Indonesian

¹⁴³ See Cohen, "Contemporary Wayang in Global Contexts", pp. 337-369. Cohen here provides detailed information about collections of Indonesian cultural objects found in Europe and elsewhere, where some of the European-Indonesian contacts began before the North American time period that I call the early contact time period. Although Cohen's term includes a broader geographical area and includes theatrical and dance performances beyond my research focus, I am adapting his phrase "the new wave of puppetry" by changing it to "new wave of wayang" to refer to the same time period in North America that Cohen described and I limit the use of the phrase to describe the cultural practices of wayang exclusively. See also Cohen, *Performing Otherness*, p. 36-47.

wayang development i.e.: *wayang tradisi* (traditional wayang) and *wayang kontemporer* (contemporary wayang). I also examine the historical progression of collaborations and adaptations that, when analyzed using the *wahiyang* theoretical framework (in Chapter V and VI), lead me to conclude that certain performances belong to this new hybrid form that I call *wahiyang gaya NA*.

III. 1. Brief Historical Overview of North American Contact with Traditional Indonesian Gamelan-Wayang Arts

Although the early contact time period (1893 to 1960) is much earlier than my research focus, it is significant to discuss it because this is when the seeds of interest in Indonesian traditional gamelan-wayang arts were planted, which would later take root and grow. Early contact in North America occurred at a time when wayang was already known to audiences in Europe as discussed in detail by Cohen (2010).¹⁴⁴ One factor that may have contributed to Indonesian arts being performed later in North America than in Europe would be the lack of direct connections between North America and the Dutch East Indies (now Indonesia). Another factor might be that North America did not host World's Fair Exhibitions as early as European countries did.¹⁴⁵

Although there are historical accounts of wayang performance at the 1889 Paris Exposition, the gamelan music was more widely noticed and reported upon than the wayang performance.¹⁴⁶ It is interesting to speculate on the reasons why; in both

¹⁴⁴ See Cohen, *Performing Otherness*, p. 36-47. He examines several historic collections and wayang events in Europe as well as in North America. See also Jeune Scott-Kemal, *Javanese Shadow Puppets: Raffles Collection in the British Museum* (London: The Trustees of the British Museum, 1990), p. 10.

¹⁴⁵ For more details about historical aspects of gamelan performance in early World's Fair Exhibitions, see Sumarsam (2013) p. 77-114. Sumarsam explains that several gamelan performances had been held previously in Europe, such as in the 1879 National and Colonial Industrial Exhibition at Arnhem, the Amsterdam Exhibition in 1883, as well as at the Exposition held in Paris in 1889.

¹⁴⁶ Ibid. p. 77-114. Gamelan music received considerable interest; famous audience members included

European and American locations, wayang shadow puppet performance was not only introduced later than gamelan and dance/dance drama performance, but continues to be presented less frequently even during my research period. Perhaps it is because the technical and personnel demands of a wayang performance are more expensive and complex to arrange. In contrast to presenting a musical performance, wayang requires importing a native Javanese or Balinese dalang with their collection of puppets, in addition to the instruments and musicians required to provide appropriate gamelan music. An opportunity to fund this type of exhibit of traditional gamelan-wayang arts was provided in both Europe and North America with the presentation at World's Fair Exhibitions. During my research period, the number of gamelan instrument sets available abroad have increased and some gamelan groups in North America and Europe have existed for long enough that the players have developed sufficient skill to accompany wayang, particularly if the dalang brings some of the players from their home territory. However, during the early contact period usually the entire performance company, including dalang and gamelan players would have to be transported with their instruments to realize a wayang performance.

III. 1a. Early Contact with Traditional Indonesian Gamelan-Wayang Arts in North America (1893 to 1960)

Traditional Indonesian gamelan-wayang arts were first introduced on North American soil in 1893 at the Chicago Columbian Exhibition (Chicago World's Fair) that was intended to host various trade exhibitions, which are open to the public and involve a

Camille Saint-Saëns and Claude Debussy, who enjoyed the beauty of Indonesian arts and culture (including gamelan music, dance, and excerpts of wayang) performed by Javanese artists. See also Marieke Bloembergen, *Colonial Spectacles*, p. 134-7.

wide variety of participants from many different ethno-cultural and linguistic backgrounds.¹⁴⁷ Sumarsam writes, “the performances of gamelan, wayang, and dance were some of the most popular attractions in Chicago.”¹⁴⁸ He also points out that during this 1893 Chicago Columbian Exhibition, the program was strongly related to the previous Exposition held in Paris in 1889, though, unlike the Javanese village (*kampong*) replica that was constructed in Paris,¹⁴⁹ a special European-style stage was built for the Chicago presentation.

Sumarsam explains that: “Enhancing industry and trade was one of the main objectives of all Worlds Fairs.” The Java Chicago Exhibition Syndicate, the organization responsible for the Javanese performances at the 1893 World’s Columbian Exposition held in Chicago was no exception. The other major factor he identifies is “to introduce the colonies and its people to Europeans” and that may remain valid in the American context. The exhibit concentrated on the villagers who produced the trade goods and their performing arts as part of their “primitive life style”.¹⁵⁰

There is some information about wayang performances at the Chicago event, but initial evidence is ambiguous. For instance, the program notes distributed to visitors “With the compliments of the Java Chicago Exhibition Syndicate”, describe the performance as:

¹⁴⁷ Sumarsam, “*Gamelan dan Barat: Interaksi Musik dan Budaya*” (“Gamelan and the West: Music Interaction and Culture”) in *Keragaman & Budaya: Dialog Art-Summit* (Bandung: Masyarakat Seni Pertunjukan Indonesia (the Society for Indonesian Performing Arts, 1999). See also Sumarsam, *Gamelan and the West*, p. 104-106.

¹⁴⁸ Sumarsam, *Gamelan and the West*, p. 104-106.

¹⁴⁹ Ibid. p. 104-106. Traditional Indonesian performing arts (including gamelan, dance, and wayang) stunned the Western world with its uniqueness of temperament, formation, and artistic concepts. A “certificate of honour” was awarded to the popular Paris *kampong* exhibit that was viewed by 875,000 people. See also Marieke Bloembergen, *Colonial Spectacles: The Netherlands and the Dutch East Indies at the World Exhibition, 1880-1931* (Singapore: University Press, 2006) p. 134-7.

¹⁵⁰ Ibid. p. 88

The wajang [sic] is the pantomime which represents a part of the mythical history of Java, in which Kings, Princes, Gods and Devils fight terrible battles about some lovely princess.¹⁵¹

In my opinion, the word “pantomime” in the program notes indicates that live actors were involved and not wayang puppets. Sumarsam also disputes the accuracy of a report from Benjamin Gilman, who made the wax cylinder recordings for the Harvard Peabody Museum to document the “Java Village” exhibit.¹⁵² According to Sumarsam, who listened carefully to the recordings, the music seems to be for dance drama and not for wayang musical accompaniment, as the labeling indicates. Further research led to the discovery of musical analysis by Henry Spiller who identified the Chicago performances as *wayang topeng* (with masks) or *wayang wong* or *wayang orang* (without masks), after listening to the same recording that was labeled “wayang” by Benjamin Gilman.¹⁵³ Thus, Henry Spiller and Sumarsam basically agree that human actors and not wayang puppets performed in Chicago, even though it is difficult to distinguish between *wayang orang* and dance drama without a more expert eyewitness account.¹⁵⁴

The myriad cultural treasures that remained in America following the World's Columbian Exposition, including the gamelan instruments, are housed in the Field Museum of Chicago, which was founded specifically to preserve, catalog, and exhibit artifacts from the 1893 World's Fair. There is a significant collection of materials from

¹⁵¹ The Java village Midway plaisance, “World's Columbian exposition Chicago Ill 1893”, program for visitors to the Chicago World's Fair Java Village Exhibit. Library of Congress website <<http://hdl.loc.gov/loc.rbc/rbpe.01803700>>.

¹⁵² Ibid, pp. 1-3.

¹⁵³ Henry Spiller, “Continuity in Sundanese Dance Drumming: Clues from the 1893 Chicago Exposition” in *The World of Music*, Vol. 38, No. 2, Historical Performance Practices Across the Pacific (1996), pp. 23-40. <http://www.jstor.org.ezproxy.library.uvic.ca/stable/41699092?seq=4#page_scan_tab_contents>.

¹⁵⁴ According to Soedarsono, a professor of dance at Gadjah Mada University, dance drama is very similar to *wayang orang* (known in Javanese as *wayang wong*) or *wayang topeng* because these types of wayang performances are enacted by humans instead of puppets. For more detail information about these genres, see Soedarsono, *Wayang Wong*.

the Java Village World's Fair Exhibit remaining in Chicago, including a collection of about eighty Javanese masks. It is interesting to note that *wayang topeng* masks are among those preserved at the museum, but a personal visit may be required to unearth evidence that proves they were part of a performance and not displayed as an example of visual arts.

Kathy Foley and Wright Parson investigated further and found *wayang golek* puppets at the American Museum of Natural History (AMNH) located in New York as part of the Asian Ethnographic Collection¹⁵⁵ that could have been included in the 1893 Java Village exhibit.¹⁵⁶ According to Kathy Foley (2004), several hundred Javanese and Balinese shadow puppets and puppets from West Java (both *wayang golek* rod puppets and *wayang kulit* shadow puppets) have been held by the Department of Anthropology since 1894, a year after the World's Fair was held in Chicago and are now housed in the AMNH. Given the expert evidence already discussed, and the evidence presented by Foley, it seems likely that these puppets were exhibited in Chicago and not used in performance.

Significant information related to traditional Indonesian gamelan-wayang arts in North America can be traced from the Indonesian wayang puppet collections, such as the one located at the Field Museum of Chicago and at the AMNH. These puppets are often collected and exhibited without any reference to their cultural context, but may nonetheless be the first point of contact between traditional Indonesian gamelan-wayang arts and foreign individuals. The establishment of a permanent wayang puppet collection

¹⁵⁵ Some of this Indonesian puppet collection is now available online and can be viewed by searching "puppet" from the URL <<https://anthro.amnh.org/collections>>

¹⁵⁶ See Kathy Foley and Wright-Parson, "The Puppet Collection of the American Museum of Natural History" in *American Puppetry*, ed. by Phyllis T. Dircks (Jefferson, North Carolina, and London: McFarland & Company, Inc. 2004), pp. 155-172.

in New York and a set of gamelan instruments in Chicago in 1893-4 mark the beginning of Indonesian cultural contact with North America and established a legacy that continues until the present day, over 120 years later.¹⁵⁷ The Chicago performances and legacy of cultural artifacts may also be considered as the starting point for the long series of adaptations and modifications to Indonesian cultural performances in North America.

Wayang performances during the early contact period (1893-1960) in North America were very rare¹⁵⁸ when compared to the number of performances in Europe.¹⁵⁹ There are few detailed reports about wayang performances held in North America between 1893 and 1960 that could be included in my analysis; however, the Worlds Fair in Chicago is relatively well documented example of the period and a legacy of cultural artifacts remain in collections within the USA. Historical collections and audience reaction remain relevant to my research, but are somewhat outside the scope of the present research-focus. During the early contact period, documents written by colonial administrators, or their close associates, which at times provide eyewitness accounts of wayang performances, both in Indonesia and abroad could be useful to a more in depth

¹⁵⁷ The gamelan is still being used as part of the academic and community program at The Field Museum of Chicago where it is played and cared for by the non-profit society Friends of the Gamelan. <<http://www.chicagogamelan.org>>.

¹⁵⁸ The rarity of Indonesian wayang performance in North America from 1893 to the 1960s was influenced mainly by world wars and political struggles in Indonesia. Touring from Indonesia was limited due to local rebellions and unstable political conditions. The West was involved in WWI and other military actions, then Indonesia experienced turbulence before and during World War II, which culminated in the independence of Indonesia. After Independence, other circumstances described by Claire Holt (1967) as the “great debate” prevented cultural presentations abroad. In this debate, there was cultural struggle and conflict of interest among Indonesian elites and traditionalists regarding Indonesian national culture. For more information about Indonesian art and the “great debate” among Indonesian nationalists, see Claire Holt, *Art in Indonesia: Continuities and Change* (Ithaca, N.Y.: Cornell University Press, 1967), p. 211-254. See also Michael H. Bodden, “Tradition’, ‘Modernism’, and the Struggle for Cultural Hegemony in Indonesian National Art Theatre” in *Indonesian and the Malay World* Vol. 35, No. 101 (Routledge: Editors, Indonesian and the Malay World, March 2007), pp. 63-91.

¹⁵⁹ Matthew Cohen provides detailed information about collection of Indonesian’s cultural objects found in Europe. See Cohen, “Contemporary Wayang in Global Context”, pp. 351-269. Some of the information from this article also included in his newest book *Performing Otherness: Java and Bali on International Stages, 1905-1952* (New York: Palgrave Macmillan, 2010), p. 36-47.

study.¹⁶⁰

The adaptations and modifications of Indonesian wayang puppets in the global context are expertly analyzed in Matthew Cohen (2007 and 2010).¹⁶¹ In my opinion, whether the adaptation and modification is done while considering the original cultural meaning and significance or not, it can be considered part of the usual practice of collecting souvenirs and cultural artifacts, especially during the colonial era. In addition, the writings of Anthony Shay (2008), who classifies these practices as “cultural exoticism”, provides good analysis of this practice.¹⁶² According to Shay, the term “exotic”

... tends to connote the positive aspect of an exciting, unknown, and foreign quality of an object, a person, or a dance. There lurks within its meaning an allure and an attraction for something that is strangely beautiful: an exotic flower or movie star with exotic looks; ... [Similarly] “cultural exoticism” is to mean the beautiful, unknown, and the desirable.¹⁶³

From reading Shay (2008), I have learned that the phenomena of “cultural exoticism” may also be applied to the dissemination of wayang in the West. A similar analysis by Barbara Kirshenblatt-Gimblett (1998) supports the opinions of Antony Shay (2008). She created another expression, “confusing pleasure” which describes the reaction of audiences attending international performing arts festivals and international

¹⁶⁰ Such documents may have reinforced the power imbalance between the cultures, and in some cases, even functioned as colonial propaganda.

¹⁶¹ According to Cohen (2007), Western theatre practitioners had contact with Indonesian wayang arts since the early 20th century, when many Indonesian cultural objects, including wayang puppets, gamelan instruments, masks and theatrical accessories were taken to Europe in “a pattern of colonial exploitation ... wayang [materials, as a visual art form] were alienated from their producers and transported to Europe as a form of technology stripped of direct connections to the people and cultural conditions from which they arose.” See Cohen, “Contemporary Wayang in Global Context”, pp. 340-350. Some of the information from this article also included in his newest book *Performing Otherness: Java and Bali on International Stages, 1905-1952* (New York: Palgrave Macmillan, 2010), p. 36-47.

¹⁶² Anthony Shay, *Dancing Across Borders: The American Fascination with Exotic Dance Forms*. (Jefferson, North Carolina, and London: McFarland & Company, Inc. 2008), p. 5-40.

¹⁶³ *Ibid.*, p.5.

arts/trade exhibitions that involve a wide variety of participants from different ethno-cultural and linguistic backgrounds.¹⁶⁴ According to Kirshenblatt-Gimblett, people may enjoy a performance, or examine unknown cultural objects, even with little understanding of the cultural background or the original artistic message, and this pleasure at a distance without insight becomes this experience of “confusing pleasure.” Perhaps this is one of the reasons that the idea of international festivals has been adopted, adapted, and repeated from time to time since the early European Worlds Fair to the Expo ’86 held in Vancouver, partly because of the positive impact upon the audience. These world festivals and international events are not only held for cultural cooperation and enjoyable dialogue, but usually, they are also intended as engines that can drive economic growth resulting in the expansion of trade, tourism, and education, etc.¹⁶⁵

My own observations, in relation to wayang performances in North America confirm that the initial confusing excitement and/or attraction to the exotic can affect individuals to different degrees; some may enjoy a single performance, while others may be more interested in pursuing the subject with a deeper appreciation, even to the point that they commit to long-term study of the arts presented. As Shay (2008) asserts:

. . . millions of mainstream Americans . . . sought these new, exotic identities momentarily, through stage performances or social dance activities, and sometimes on a long-term basis, that lead to the professional immersion in scholarly or performance careers.¹⁶⁶

Hence, “cultural exoticism” and “confusing pleasure” can be considered as valid

¹⁶⁴ Barbara Kirshenblatt-Gimblett, *Destination Culture: Tourism, Museum, and Heritage* (California: University of California Press Berkeley and Los Angeles, 1998), p. 203-247.

¹⁶⁵ An international festival is assumed to be not only culturally and politically important, but can also be considered as an agent of global economic promotion because many commercial products are also introduced during the entire festival. For more information about World Fair and international festival, see Cooke, “‘The East in the West’: Evocations of the gamelan in western music”. In *The Exotic in Western Music*, ed. by Jonathan Bellman (Boston: Northeastern University Press, 1998). See also Sumarsam (1995).

¹⁶⁶ Anthony Shay, *Dancing Across Borders*, p. 5.

descriptions of the determinant factors in the early stages of Western exposure to Indonesian arts, including wayang, but these terms do not necessarily remain valid for deeper immersion and engagement with the foreign art form, as it becomes familiar and possibly also hybridized.

III. 1b. Gamelan and the “New Wave of Wayang” (1960-1980) in North America

Cross-cultural exchange between North America and Indonesia has increased exponentially since the 1950's, when the instruction of Indonesian gamelan-wayang arts was introduced into the curriculum of universities and colleges. However, it was not until the 1960s that North American interest in various forms of Indonesian gamelan began to grow and become more widespread through some universities and other educational programs, with some institutions also supporting wayang. At that time, there was (and still is) an increased demand for gamelan instruments (Indonesian percussion instruments, drums, flutes, strings and vocals) worldwide under the growing popularity of world music or ethnomusicology programs. Gamelan is also known as a rich music system with deep expressive roots and a refined structure that is suitable to accompany wayang performance.¹⁶⁷ It is worth providing a brief discussion of the development of gamelan orchestras in North America under the influence of the ethnomusicology programs, because these sometimes also include wayang performance within both academic and community programs.

Gamelan as part of North American and European universities' Ethnomusicology

¹⁶⁷ For a more detailed analysis about gamelan music for musical accompaniment of wayang, see Benjamin Brinner (1995). *Knowing Music, Making Music*. Chicago and London: The University of Chicago Press. see also I Nyoman Sedana, “Collaborative Music in Performance of the Balinese Shadow” (Texas: University of Texas Press, 2005), pp. 44-59.

programs was originally developed and introduced during the early post-World War II era by Jaap Kunst, who became a member of the faculty of the University of Amsterdam in 1942.¹⁶⁸ Mantle Hood, one of Kunst's students from America, introduced the program into the United States, first teaching during the 1950's (as described later in this section), then founding the Institute of Ethnomusicology at the University of California in Los Angeles (UCLA) in 1960.¹⁶⁹

After several years studying gamelan, Mantle Hood went to Java to deepen his knowledge and engage in research. In Indonesia, Hood met many Indonesian musicians and dalang, including the late Hardja Susilo (at that time, a young Javanese musician, dancer, and English teacher) from Yogyakarta, Java. In 1956, Mantle Hood, later the director of the Institute for Ethnomusicology at UCLA, purchased a complete Central Javanese gamelan¹⁷⁰ and brought over the first resident Javanese gamelan teacher, Hardja Susilo to study with him and teach gamelan in America. Hood motivated graduate students in the ethnomusicology program to become "bi-musical" in the same way that people can be "bi-lingual."¹⁷¹ His program of study was not restricted to music alone, but fostered:

¹⁶⁸ The Encyclopedia Britannica entry on Jap Kunst gives details about his career as a musicologist hired by the Dutch government to work in the Dutch East Indies (later Indonesia) while collecting instruments and cultural information. He returned to the Netherlands in 1934 to establish one of the greatest musicological collections in Europe at the Royal Tropical Institute of Amsterdam. Kunst was an acknowledged expert who lectured in Europe and the USA. His publications became the standard reference works and he is credited with inventing the term ethnomusicology to describe his field of research.
<https://www.britannica.com/biography/Jaap-Kunst>

¹⁶⁹ According to the UCLA Herb Alpert School of Music, Department of Ethnomusicology website, the present educational program grew out of the former Institute of Ethnomusicology, established by Mantle Hood at UCLA in 1960. When Mantle Hood was the Director, in the 1960s, Ethnomusicology was a program within the Department of Music, part of the College of Fine Arts.
<<https://www.ethnomusic.ucla.edu/history-of-the-department>>

¹⁷⁰ The Javanese gamelan was from Surakarta, named *Kyai Mendhung* (Venerable Dark Cloud). For ore information on this gamelan orchestra, see Sumarsam (1995), p. 109-110.

¹⁷¹ Mantle Hood, *Music of the Venerable Dark Cloud: the Javanese gamelan Khjai Mendung* (Los Angeles: UCLA, Institute of Ethnomusicology, 1967).

... understanding of, and an insight into not only music and the related arts, but also language, religion, customs, history – in other words, the whole identity of the society of which music is only one, but one very important part.¹⁷²

Hood credits the study of non-Western music with increasing a person's musicality, particularly noting that it "sharpens aural perception, develops tonal memory" and "begins to release the conditioned Western musician", specifically in the development of "fluency in the art of improvisation".¹⁷³ Mantle Hood was followed by other American music scholars including Alan Merriam, who spent the majority of his career at Indiana University; Robert Brown, the founder of the gamelan program in Wesleyan University; William Malm, University of Michigan in Ann Arbor; and Lois Anderson, music professor at University of Wisconsin in Madison; and many others who have made their own contributions to the field.¹⁷⁴

Judith Becker, an American music educator and ethno-musicologist who studied gamelan with both Hood and Susilo, asserts that the development and the dissemination of gamelan in North America is not only determined by the existence of educational institutions, but also depends on the "seriousness of composers" to the subject. According to Becker:

... the availability of frequent live gamelan performances on many college campuses ... influenced compositions, and compositional techniques composed for Western instruments.¹⁷⁵

¹⁷² "The Challenge of Bi-Musicality", in *Ethnomusicology*, Volume 4, No. 2 (May, 1960), pp. 58.

<<https://www.ethnomusic.ucla.edu/the-challenge-of-bi-musicality>>

¹⁷³ *Ibid.*, pp. 58.

¹⁷⁴ For more information related to gamelan group all over the world can be seen in

<http://gamelan.org/directories/directoryusa/us_by-location.html>.

¹⁷⁵ Judith Becker, "One Perspective on Gamelan in America", in *Asian Music*, Vol. 15, No. 1. (1983), pp. 82-89. Becker indicates the seriousness and enthusiasm of composers and members of gamelan groups from both current and former university students who participated in gamelan performances, contributes to the development and dissemination of gamelan performance in the West.

Jody Diamond, an Indonesia-focused American ethnomusicologist, says that students may be interested in taking gamelan class because of their academic requirements for an ethnomusicology program or world music class. In this program, as described by Diamond, students are encouraged to:

. . . replicate Indonesian traditions; to develop their artistic skills by deepening their musical understanding from different cultural backgrounds; and to develop their own cross cultural creativity.¹⁷⁶

She also points out that the “basic human ability, musical talent, and creativity” can be considered as a good reason or motivation for students who study gamelan. Regarding the effect of becoming “bi-musical”, Diamond asserts that some contemporary music and gamelan compositions composed by American composers and music educators such as Lou Harrison, Jeff Morris, Dennis Murphy, Michael Tenzer and Jarrad Powell (to name but a few) can be categorized as a genre of new music for, or within gamelan. In this regard, as Jody Diamond has said, “composers might emulate, interpret, embellish, modify, acknowledge, or by-pass the Indonesian tradition.”¹⁷⁷ Some of these composers at times also collaborated with transcultural dalang and artists, including with the late Pak Cokro (or KPH Notoprojo), I Nyoman Wenten, Kathy Foley, Larry Reed, and Dennis Murphy (among others) to perform wayang and/or dance drama performance.

Sumarsam, a Javanese ethno-musicologist and long-standing musicology professor at Wesleyan University in America, asserts that one of the purposes of teaching gamelan in American University should not be simply to emphasize the quantity of world musical genres, but rather to focus on how to teach students to learn a new musical approach. Developing skills playing world music instruments, such as gamelan, can help

¹⁷⁶ Jody Diamond (1992). “Making Choices”, pp. 115-136.

¹⁷⁷ Ibid. 191-131.

students learn to communicate with other musicians who have different musical perspectives.¹⁷⁸ His suggestion refers to the many students who took gamelan program classes in America for different purposes depending on their interests.

During my research into wayang performance in North America, I found that many North American students went to Indonesia (especially in Java and Bali) not only to learn about ethnomusicology, but also for other purposes such as tourism, language, business, and cultural studies, which sometimes included wayang. More recently, some students have decided to visit Indonesia after watching wayang performances online that sparked their interest in learning about the subject more closely. In some rare cases, some of these wayang fans decided to become a dalang as their prospective career.

During the decades following the establishment of UCLA's first gamelan program in the late 1950's, this continued cross-cultural interest led to the development of academic programs in universities around the world that brought many of the most well-known performers and artists from Indonesia abroad to teach and collaborate at prestigious academic institutions.

The new wave of wayang, beginning in the 1960s, a time when many artists became interested in world culture leading to new performance styles refers to what Diamond (1992) called "cross-cultural creativity" that resulted from the fusion of Indonesian and North American culture.¹⁷⁹ My interest is examining how this fusion has merged elements of wayang with traditions of the host country or culture to create various syncretic hybrids. This was period of expansion for wayang in North America,

¹⁷⁸ Sumarsam (1998/1999). "Gamelan dan Barat: Interaksi Musik dan Budaya" ("Gamelan and the West: Music Interaction and Culture") in *Keragaman & Budaya: Dialog Art-Summit*. Bandung: Masyarakat Seni Pertunjukan Indonesia (the Society for Indonesian Performing Arts, pp. 119.

¹⁷⁹ Jody Diamond, "Making Choices", pp. 115-136.

particularly in academic settings. At that time, several gamelan teachers, dancers, and dalang from Indonesia were invited to perform and teach Westerners interested in Indonesian traditional performing arts. Many participants from the 1970s summer training program at UCLA and the American Society for Eastern Arts (ASEA)¹⁸⁰ were more involved with the practitioners and some of them continued to learn about traditional Indonesian gamelan-wayang arts. These participants might expand their interest beyond the arts, to study Indonesian culture as a whole: its content, context, structure, and meaning in the larger framework of philosophy, traditional practice, and religion.¹⁸¹ Kathy Foley told me that many participants (including herself) have past experience and skill in North American theatre and in some cases, a specialization in puppetry. They may also have prior knowledge about Indonesian theatre production that may help them to learn the Indonesian art form. She said that Julie Taymor, an American choreographer, Broadway artist, and designer; Larry Reed, Producer and American dalang; and Mark Hoffman, American dalang; received some of their initial training in Indonesia Arts in the USA as part of this program before travelling to Indonesia for additional instruction.¹⁸²

A prominent example of the influence of ASEA on the development of wayang performance in North America is the case of Larry Reed. Reed studied at ASEA, first, in Javanese *wayang kulit* in 1972 with Dalang Oemartopo and then, in 1973 a workshop located in Seattle¹⁸³ on the topic of Balinese *wayang* with I Nyoman Sumandhi.

¹⁸⁰ There was a name change and after 1974, the organization is called the Center for World Music (CWM). See Kathy Foley, "Wayang and Public Life", pp. 10.

¹⁸¹ Mimi Herbert, 'American pioneer: Kathy Foley', in *Voices of the Puppet Masters: The Wayang Golek Theater of Indonesia* (Honolulu: University of Hawai'i Press, 2002), p. 208-219.

¹⁸² From e-mail correspondence with Kathy Foley on January 2013; cited with permission.

¹⁸³ Although the CWM building is now located in Berkley, USA and many of the workshops were held in California, Larry Reed told me that one of the workshops he attended was located in Seattle. Personal

Larry Reed is an American dalang who performs both traditional and contemporary Balinese wayang with his company ShadowLight Productions, based in San Francisco, USA. In his performances, he and his crew often span a spectrum of cultural inclusions and expansions of wayang elements (including literature, theatre, visual art, music, drama, philosophy, and cinematography) added on to Western performance practice, or it may include the entire wayang production with additional elements taken from Western music, theater, and other disciplines.¹⁸⁴ He often combines (mostly) Balinese wayang, video, and other shadow images with either traditional or contemporary gamelan orchestra as its musical accompaniment. Several of his contemporary wayang performances/collaborations called “*Wayang Listrik*” (electric shadow play) received strong positive responses from the audiences and wayang scholars both in Indonesia and abroad. These performances include: *Sidha Karya* (1995), *Mayadanava* (1996), and *Electric Shadow of Bali* (1998), the trilogy of *wayang listrik*, where Reed collaborated with Balinese dalang and artists including I Wayan Wija, I Dewa Berata, I Wayan Mardika, Nyoman Sumandi and others.¹⁸⁵

I Dewa Berata, composer and director of Çudamani gamelan group in Ubud, Bali, who collaborated with Larry Reed, told me that they worked together and maintained their commitment to attend every rehearsal four times a week until the day of the

communication with Larry Reed on July 27, 2015; cited with permission.

¹⁸⁴ From interviews and e-mail correspondence with Larry Reed and Shadow Light Production between November 2014 to January 2015. He acknowledges that his performance not only challenge him to combine many elements of wayang tradition but also how to expand it with Western modern technology. See Larry Reed, ‘Evolution of a Shadow Master’, Unima-USA, n.d., <<http://www.unima-usa.org/publications/shadow/pdfs/Reed.pdf>>, 15 July 2014.

¹⁸⁵ In these performances, Larry Reed hired many dancers as actors of wayang, and gamelan musicians to play a full set of Balinese gamelan gong kebyar instead of typical Balinese gender wayang, with the help of a stage manager and technical assistants. He and his company, Shadow Light Production, also expands Balinese wayang tradition in to North American context with larger, wider, and taller screen (compared to the screen for traditional Balinese wayang performance) as well as using many halogen lamps. For more information about Larry Reed and his Shadow Light Production, see <<http://www.shadowlight.org/>>. See also Dulic, “Field of Interaction”, p. 143-168; and Foley, “Shakespeare-Asian Theatre Fusions”, pp. 8-36.

performance. Berata felt that the most challenging parts in these collaborations was the coordination among artists (including musicians, dancers, and puppeteers) who were involved in the productions. They were encouraged to share their skills, energy, and time with limited direction, while supporting Reed's vision or concepts. After participating in these collaborations, Berata and members of the Çudamani gamelan group told me they were satisfied with the process of the production because they were given the opportunity to learn new materials and collaborate with an American professional artist, while also receiving an honorarium.¹⁸⁶ Berata adds:

...Reed is a professional Western theatrical producer who has realized many complex Western stage and film productions, so some of his technical points and strategy were applied in every rehearsal. Since the participants were mostly local Balinese dancers, *dalang*, and musicians, their discipline during the rehearsal was mixed between local Balinese and Western style.¹⁸⁷

Kathy Foley confirmed that the relationship between Larry Reid and the Balinese group was a positive experience:

“What makes Reed's art highly supported by Balinese is that he gives back, developing funding for projects that bring Balinese collaborators like Wija and others to work with him in San Francisco or taking his performances back to Bali to present for Balinese audiences (*Mayadenawa* a project done in collaboration with members of the noted Balinese group Cudamani). He may, in his Balinese *Tempest*, turn to Shakespeare give audiences stories that seem more familiar, but Reed is always operating as a *dalang* in developing his work.”¹⁸⁸

III. 1c. Transcultural Encounters (1980 – present)

My research and case studies focus on the years 1970 to 2010, but greater emphasis is given to the latter part of that period, to the time that I have called the

¹⁸⁶ Personal communication with Dewa Berata in his house Ubud, Bali on August 2012; cited with permission.

¹⁸⁷ Ibid.

¹⁸⁸ Kathy Foley, “Wayang and Public Life”, pp. 12-15.

Transcultural Encounters period, which features some of the dalang and artists already mentioned or cited earlier. A new development that occurred in North America during the 1980's was the founding or expansion of community gamelan ensembles, many of which retain some association with their academic institutional roots. Some of these community gamelan groups also occasionally include wayang in their performances. For instance Gamelan Pacifica, established in 1980 as an outreach of Cornish College of Arts in Seattle and the Vancouver Community Gamelan Society using the Gamelan Kyahi Madusari (Venerable Essence of Honey), founded in 1986, were among the earliest examples of community gamelan ensembles that began to commission wayang performances.¹⁸⁹

Before I analyze their wayang performance collaborations in the case study chapters, it is important to discuss the historical background of both the Pacifica Gamelan group and the Vancouver Community Gamelan. By looking at their historical background and initial productions, my aim is to assess the degree or extent of hybridity that occurs when transcultural dalang and artists perform and collaborate with one of these two gamelan ensembles.¹⁹⁰

III. 1c. 1. The Pacifica Gamelan Group

The Pacifica Gamelan group was formed in 1980 by members of the Cornish College Community and the Seattle community at large after they attended “The

¹⁸⁹ I discuss each of these groups in more detail in separate case study chapters (see Chapter V and VI) where I analyse their differences as well as the similar challenges and obstacles they worked to overcome when producing wayang performance collaborations.

¹⁹⁰ Although these gamelan groups are located in different countries, they are both situated on the Pacific coast. Vancouver and Seattle are only separated by 227 km, which constitutes an easy 2-1/2 to 3 hour drive, depending on the duration of the wait at the US-Canadian border.

Instrument Building Workshop” by Daniel Schmidt, composer and director of the Berkeley Gamelan. Under the direction of Stanley Hoffman, one of the composers based at the Cornish College of Arts,¹⁹¹ the group practiced music on instruments made of various materials such as aluminum with other forms of percussion, to make their new music for gamelan, resulting in what they called “American Gamelan”.¹⁹² In 1987, they bought a set of traditional Javanese gamelan instruments from the late Suhirdjan, a well-known gamelan maker in Yogyakarta, Java. Since then, the group has continued to grow under the direction of Jarrad Powell, a music professor at the Cornish College of the Arts. Powell and members of Gamelan Pacifica participated in many music activities and performances held in Seattle and other locations in North America (including in Vancouver, Canada during the first international gamelan festival in 1986).

Gamelan Pacifica began commissioning wayang performances by bringing over dalang, Sri Djoko Rahardja and I Made Sidia, from Indonesia in 1985.¹⁹³ In the following years they invited other transcultural dalang from Java including Midiyanto and Purbo Asmoro, and American dalang, Kathy Foley. In order to accurately and objectively assess their performance collaboration, I have developed the *wahiyang* theoretical framework that will be discussed later (see Chapter IV) and applied in my case study chapters (see Chapters V and VI).

¹⁹¹ Seen from their official website, the Cornish College of Arts in Seattle, WA. USA, is one of the top visual arts and performing arts colleges in the nation offering BFA degrees in Art, Dance, Design, Music, Performance Production, and Theater. See <<http://www.cornish.edu>>

¹⁹² The American Gamelan is an orchestra named after the development of music percussion ensemble, similar to Indonesian gamelan ensemble developed by the late Lou Harrison and William Colvic in 1971, American composer and musical instrument builder, respectively. For more detailed information about the American Gamelan, see Leta E. Miller and Fredric Lieberman, “Lou Harrison and the American Gamelan” in *American Music*, Vol. 17, No. 2 (Summer, 1999), pp. 146-178. Published by University of Illinois Press, Stable URL: <http://www.jstor.org/stable/3052712>. Accessed: 14-12-2015 02:47 UTC.

¹⁹³ Kent Devereaux and Deborah Zick, *Wayang Purwa: An American Adaptation of a Javanese Shadow Play* (Calcutta: A Writer Workshop Publication, 1985, 1986, 1989). Facing page.

III. 1c. 2. Activities Resulting in Founding the Vancouver Community Gamelan Group

In 1974, Henry [‘Hank’] Bull and several of his friends, including Patrick Ready, Kate Craig, and Martin Bartlett, in collaboration with other local individuals, worked together to make shadow play called “HP Shadow Play” (Hank and Patrick Shadow Play) and even made several performances throughout Canada from 1976 to 1978.¹⁹⁴ Although Bull and Ready did not know much about Indonesian shadow plays, they created their own version of the genre, which was based on Western theatrical concepts. They incorporated many different objects and created narration for puppet characters that were projected onto the screen with an electric lamp in order to make shadows. After struggling with some technical and financial problems, eventually in 1980, Bull and his partner, Kate Craig, came to Bali, where they met dalang I Wayan Wija in Sukawati village.

Bull told me that when he first attended Wija’s wayang performance in Bali, he was intrigued by not only the uniqueness of wayang and the interdisciplinary nature of its performance including musical and theatrical communication. He was also attracted by its visual artistry, the overall entertainment value and creativity combined with the political commentary. The social gathering around the wayang performance included local businesses, and even gambling activities, all of which were happening during the entire performance. Hank Bull explained:

...it was like a spontaneous night market, where hundreds of people—men and women, young and old—came to the event to socialize and to enjoy the

¹⁹⁴ Henry Bull often used a stage name, Hank Bull, when he performed his shadow play and many of his friends/audiences also call him Hank Bull. Personal communication with Hank Bull in Western Front, Vancouver, in July 2012; cited with permission.

atmosphere...¹⁹⁵

Inspired by this new experience, he completed a course of study that included the basic knowledge of how to make wayang puppets, after which he brought some tools from Bali to Vancouver. With their experience of observing wayang performances in Bali and different types of local contemporary theatrical works, Bull and his group decided to continue to develop their Canada Shadow Play group with more focus on artistic development; expanding on their existing shadow puppetry using many theatrical and musical objects from different countries including Balinese wayang, Nangtalung from Thailand, and Bunraku from Japan.¹⁹⁶

During Vancouver's first Asia Pacific Festival in 1985,¹⁹⁷ where dalang Wija and other Balinese dancers and musicians were invited to perform, Bull introduced his Canada Shadow Play group to them. In this event, Bull and Wija met again but did not perform together nor collaborate; rather, they discussed and shared ideas.¹⁹⁸ One of the topics in their discussion was to send one or two SFU students to Java and Bali so that they can study gamelan and wayang.¹⁹⁹ Hank Bull and his friends (including the late Martin Bartlett, a former music professor at Simon Fraser University (SFU), and Kenneth Newby, former student at SFU) were aware that the Indonesian government was

¹⁹⁵ Ibid.

¹⁹⁶ Before coming back to Canada, Bull and Craig went to Thailand and Japan for another research project on theatrical production related to wayang. In Thailand, they watched the performance of Nangtalung, a typical traditional shadow puppet theatre in Thailand, but did not spend much time there. Instead, they went to Japan mainly to see Bunraku, a traditional Japanese puppet performance. For more information about Canada Shadow Play and some of Bull and Craig's performance, see Western Front, "World Shadow", 1981, <<http://front.bc.ca/events/world-shadows/>>, 26 July 2012

¹⁹⁷ See Eileen Blumenthal, "Vancouver's First Asia Pacific Festival", *Asian Theatre Journal*, Vol. 3, No. 2 (Autum, 1986), pp. 270-274.

¹⁹⁸ I Wayan Wija, a well-known Balinese dalang, came back for his second visit in 1995 to perform wayang at the Western Front in Vancouver and in Victoria, BC. I discussed his performance in Chapter VI.

¹⁹⁹ Since then, Bull and his group often discuss gamelan and wayang projects in Canada.

preparing to participate in the Expo '86 held in Vancouver.²⁰⁰ They understood that the Consulate of Indonesia in Vancouver owned the Javanese gamelan *slendro*, but it had never been used to teach students in the academic setting.²⁰¹ So they planned to borrow the Javanese gamelan from the Consulate of Indonesia to be used for teaching music.

The following year, when Expo '86 was held in Vancouver, wayang, dance, and gamelan became major attractions during the festival. Bull and his group not only went to see many performances in the Indonesian pavilion and met some Indonesian artists—including dalang and musicians, but also invited some of them to the Western Front for informal wayang practice.

It is worth looking at the history of the Javanese gamelan instruments named Gamelan Kyahi Madusari (Venerable Essence of Honey), and the founding and operation of the Vancouver Community Gamelan Society. This gamelan group has been actively performing and collaborating with many dalang from both Indonesia (Java and Bali) and also foreign dalang (dalang *manca negara*), and has thus been one of the cultural determinants to the dissemination and continuation of wayang performances in Vancouver, some of which I identify as *wahiyang gaya NA* in my case studies.²⁰²

III. 1c. 3. The Vancouver Community Gamelan Society (VCGS)

When the international exposition known as Expo '86 was held in Vancouver, it included an arts festival that brought together nearly 200 scholars, dancers, and

²⁰⁰ Personal communication with Hank Bull in the Western Front, Vancouver, in July 2012; cited with permission.

²⁰¹ This gamelan was brought to Vancouver in 1974.

²⁰² The Gamelan Madusari group based in Vancouver, Canada, was also able to work with master Javanese dalang Subono during the Expo '86 and then, brought him back in 1990. Later on the Gamelan Madusari group also collaborated with Indonesian contemporary artists Heri Dono and dalang Seno Nugroho, as well as with Matthew Cohen, to work on contemporary wayang performances. I will discuss their performance collaboration further in Chapter VI.

performers from Europe, North America, Japan, and Indonesia. Many selected Gamelan orchestra music and dance presentations, both traditional and contemporary, were performed on a daily basis for six months throughout the festival. One of the gamelan events, known as the first International Gamelan Festival, was well attended. There had been previous gamelan festivals in Indonesia and elsewhere, but this gamelan festival held in Vancouver was recognized by gamelan scholars as the first to explicitly recognize the international gamelan movement and the new gamelan music composed and performed by many gamelan groups throughout the world. Indicative of the importance of this event was, at the end of the festival, Blacius Subono, a well-known Javanese dalang and wayang professor at the Indonesian Institute of Arts in Solo, Central Java performed an all-night Javanese wayang performance of an episode from the Ramayana.

He was chosen to be the dalang for this rare all-night performance by the Cultural Organizers of the Indonesian Pavilion after they received a request for it, from North American scholars and musicians who attended Expo '86. According to John H. Chalmers who documented both the symposium and the performance events during the first international gamelan festival, "The audience response was enthusiastic and the performance itself was an inspiration to all".²⁰³

As a multi-talented artist, Subono was honoured to fulfill the request and was able to successfully produce a traditional Javanese wayang performance, providing a rare opportunity for visitors to the Exposition to see such an authentic performance outside of Java. According to Subono, the performance succeeded in creating a link between Javanese culture and North America, thereby giving a happy ending to the event and the

²⁰³ For more information about the Expo '86 and the first international gamelan festival in Vancouver, see John H. Chalmers Jr., "the First International Gamelan Festival and Symposium". In *Balungan II No. 3*. Dec. 1986. pp. 3. <[http://www.gamelan.org/balungan/back_issues/balungan2\(3\).pdf](http://www.gamelan.org/balungan/back_issues/balungan2(3).pdf)>.

visit by this illustrious troop of Indonesian performers.²⁰⁴

Sardono W. Kusumo, a Javanese dancer and choreographer, was one of the members of the steering committee, and the concert coordinator, who brought together an international community of artists and scholars at the first International Gamelan Festival in Vancouver during Expo '86.²⁰⁵ During the festival, the members of the Indonesian Expo group stayed in Vancouver as artists in residence for the entire six months. Jody Diamond describes these approximately seventy Indonesian artists belonging to three groups [representing the cultures of Java, Bali and Sumatra] as extremely talented and hardworking artists. These artists presented several well-attended shows of traditional music and dance representing the many islands and culture areas of Indonesia each day.²⁰⁶

One of the Indonesian leaders, Sumarlin, a former Indonesian Minister of the National Development Plan and one of Suharto's ministers who was responsible for the Indonesian group in Expo '86, stated that "it was economically, culturally, and politically a positive impact, not only for those Indonesian artists who participated in the expo, but also for both the Indonesian and Canadian governments, as well as the many individuals and groups who were involved in Expo 1986." He further writes:

...berdasarkan pertimbangan bahwa Expo dapat merupakan sarana dan kesempatan untuk: (1) Menjalin persahabatan antara Pemerintah Canada dan Indonesia pada khususnya, dan rakyat Canada dan Indonesia pada umumnya, dan (2) memperkenalkan hasil-hasil dan perkembangan pembangunan Indonesia yang telah dicapai selama ini serta potensi yang ada bagi peningkatan kerjasama di bidang ekonomi dan bidang-bidang lain termasuk seni budaya, pariwisata dan

²⁰⁴ Personal communication with Subono in his office at the Indonesian Institute of Arts in Solo, Central Java, on August 2013; cited with permission.

²⁰⁵ Jody Diamond, "An Interview with Sardono Kusumo: A World Without Boundaries". In *Balungan III*. No. 1. Nov. 1987. pp. 3-10. <[http://www.gamelan.org/balungan/back_issues/balungan3\(1\).pdf](http://www.gamelan.org/balungan/back_issues/balungan3(1).pdf)> 3. March, 2014.

²⁰⁶ *Ibid.* pp. 3-10.

perhubungan yang dapat menunjang pembangunan Indonesia... (Sumarlin, J.B. 1987).

[translation:

...based upon the consideration that Expo can be the means and the opportunity to: guarantee the friendship between the respective governments of Canada and Indonesia especially, and the societies of Canada and Indonesia in general, and introduce the products of and the ever unfolding development of Indonesia as achieved to date, along with the potential of the growing cooperation in economic and other fields, including arts, tourism, and transportation that can support the development of Indonesia...]

Since Expo 86, Greater Vancouver has been comprehensively developing its arts scene, including the arts of gamelan. The set of gamelan orchestra instruments from the Indonesian pavilion was donated to the School of Contemporary Arts at Simon Fraser University (SFU), thus forming the foundation and impetus for the Vancouver Community Gamelan Society (VCGS), and for official gamelan classes at SFU.²⁰⁷ The Indonesian Consulate General in Vancouver has often invited the Indonesian community in British Columbia to practice gamelan (and other art forms) using their own set of Javanese gamelan.²⁰⁸ Later, in 1996, The University of British Columbia (UBC) and in 1999, Vancouver Community College (VCC) also began to offer gamelan courses as part of their music programs.²⁰⁹ Since then, several dalang, dancers, and gamelan teachers

²⁰⁷ When I started teaching gamelan in Vancouver in 1995, the gamelan program at the School for the Contemporary Arts at SFU had existed for almost a decade. At that time I worked as a staff member in the Cultural Department at the Consulate General of the Republic of Indonesia in Vancouver. As part my job, I was given some opportunities to teach Javanese gamelan and dance not only at the Consulate of Indonesia, but also for the members of the Vancouver Community Gamelan Society, and students at the School of Music at the UBC.

²⁰⁸ The official name of the gamelan owned by the Consulate of Indonesia in Vancouver is *Nyai Larasati* (Peaceful Mind). The name was chosen by Ibu Sukartini Sabekti, a former consul of Indonesia in Vancouver from 1991-1995. I was working there (while teaching gamelan that provided for both Indonesian community and local community members who may be interested to participate) when gamelan was given the name marked with traditional Javanese ceremonial (*selamatan*) and yellow rice (*nasi kuning*).

²⁰⁹ The Vancouver Community College houses a set of Sundanese instruments owned by the instructor, Jon

have made guest appearances or held special workshops and performances, and local groups have been involved in many performances in Vancouver, Canada. I will discuss further their performance collaborations in relation to *wahiyang gaya NA* in Chapter VI.

III. 2. Challenges in Transplanting Wayang to North America

Many factors have affected the overall look and feel of each wayang performance in North America. The form of performance within the genre of wayang itself is already diverse and complex because of the variety of adaptations and modernizations that are creating this exciting North American performance style.

My research has led me to identify three areas that I analyze in my case studies to show how they clearly separate wayang performance in North America into a distinct performance genre separate from the diverse mainstream of Indonesian wayang. These factors are:

1. The physical adaptations that are required due to the venue and other performance requirements that are specific to the North American environment
2. Performers and collaborations
3. Audience enculturation, including their expectations of, and experience with, wayang.

The first factor is the adjustment of wayang's components required by the dalang and performance group to comply with North American expectations of venues, times, and contexts, including the many adaptations that must be completed to realize a successful performance in an unfamiliar environment. This adjustment is necessary because in North American wayang collaboration, the usual Indonesian cultural expectations may not be completely understood or desired by the hosts and audiences. In

Sidall. Although the ensemble plays on a traditional set of instruments, called *Si Pawit*, their repertoire consists of 'new music' compositions.

addition, the understanding of the cultural background of a wayang performance may not be fully present in North America or in other foreign countries, so there is a significant difference in audience comprehension of the potential sacred significance encapsulated in the legends and stories of traditional wayang. Matthew Cohen explains in a recent publication that in Indonesia, wayang is arranged to help celebrate an event, such as a wedding or community festival, but in foreign performances wayang *is* the event.²¹⁰ An Indonesian dalang who always performs wayang all night long in their home country, but who may only be given a very short time (between 30 minutes to an hour duration for each performance) in a North American venue, is faced with the challenge of including some or most of the important points of an authentic wayang performance into a highly compressed North American time frame. In this regard, to borrow the words of Scott-Kemball, “the dalang’s pacing feel of the night hours”²¹¹ in which certain characters and actions must only appear at proscribed times during the night, must be completely disrupted to shorten the performance so drastically. The main areas of adaptation that I have observed during my experiences as a dalang and observer of North American wayang performance are listed in the following chart (Figure 4). As seen from the table, for instance, in relation to the source material of the stories (*lakon*), usually traditional wayang stories are based on the Mahabharata and Ramayana epics (Hindu scriptures) and local Javanese and Balinese legends. In contrast, North American wayng performance often uses original scripts by modern authors, which may be based on traditional tales, novels, movies, or YouTube videos.

²¹⁰ Matthew Isaac Cohen, “Performing Wayang Internationally: One Dalang’s Perspective” in *Puppetry International* 38 (2015), pp. 8-11.

²¹¹ Jeune Scott-Kemball, *Javanese Shadow Puppets: The Raffles Collection in the British Museum* (Great Britain: Shenvall Press 1970), p. 36.

Components	Traditional Wayang	North American Wayang Performance	Examples
Story (<i>lakon</i>)	<p>- mainly based on the Hindu epic either Mahabharata, Ramayana, local Javanese/ Balinese legends, or other traditional scriptures</p> <p>- The props that characters use includes sword (<i>pedang</i>), bow (<i>gandhewa</i>), arrow (<i>panah</i>), dagger (<i>kris</i>), and other traditional weapons.</p>	<p>- can be drawn from Mahabharata, Ramayana, or legends, but often uses original scripts by modern (of any nationality, in NA, often non-Indonesian, non-Asian American) authors, often based on novels, movies, or YouTube videos</p> <p>- the props that characters use may be replaced by a machine gun, or a science-fiction ray gun, and the use of a cell phone puppet, etc.</p>	<p>In North America, dalang often borrows characters from <i>wayang kulit</i> but they have given different names to the puppet characters (see for example “Wayang Esther: A Javanese Purimspiel” in DVD by Barbara Benary (2001)</p>
Puppet manipulations (<i>sabet</i>)	<p>- the single dalang sits cross-legged while manipulating the puppets, singing, performing all the voices for dialogue, tapping the tools (<i>cempala</i>), etc.</p> <p>- characters of wayang are mainly based on the Hindu epic either Mahabharata, Ramayana, local legends, or scriptures</p>	<p>- the dalang may manipulate puppets while standing up and without using the <i>cempala</i>. The dalang may also have much more assistance by crew members and equipment</p> <p>- characters of wayang can be drawn from Mahabharata or Ramayana, contemporary real, or fictional figures, or personification or abstractions of modern life</p>	<p>Examples of multiple dalang working together are explained in detail in the case studies, see Heri Dono and Seno Nugroho in <i>Semar’s Journey</i></p>
dialogue (<i>catur</i>)	<p>- includes Kawi language (old Javanese</p>	<p>- often use English or mixed languages</p>	<p>Examples from the case studies</p>

	language), Javanese or Balinese language, and lots of <i>tembang/kidung</i> (traditional solo vocals with specific musical structure and stanzas)	(Javanese, Balinese, Bahasa Indonesia, and other foreign languages), and less <i>tembang/kidung</i>	include performances by Matthew Cohen, Kathy Foley and Larry Reed
Music accompaniments (<i>iringan</i>)	- uses gamelan orchestra (either Javanese, Sundanese, or Balinese pentatonic scales) with traditional musical repertoires.	- usually uses gamelan orchestra, but with less traditional musical repertoires. The musicians may incorporate Western diatonic scales and other percussion instruments, synthesizers, brass instruments, etc; the influence of jazz, rock, reggae, hip-hop and other Western styles is also strongly evident.	Case study examples include: Seno Nugroho in <i>Semar's Journey with Gamelan Madusari</i> and Heri Dono
Props and stagecraft	- uses banana log (gedebog) and traditional designed screen (<i>kelir</i>) - use the <i>blencong</i> (either with oil lamp or electric light bulb) hung above the dalang to cast the shadow of each puppet he manipulates onto the screen in front of him	- uses styrofoam and simple/temporary screen (<i>kelir</i>). -not only use an electric light bulb, but sometimes also a computer and digital projector, which permits coloured imagery and gives much more complex visual effects	Electric light is used in almost every <i>wahiyang gaya NA</i> performance and computer controlled projectors are common. Case study examples include: <i>Semar's Journey</i> , both productions by Heri Dono

Figure 5. Contrasting Traditional Wayang with North American Wayang Performance

Each of the wayang characters is traditionally drawn from either of the two main popular Indian epics Mahabharata or Ramayana, or from local legends or scriptures, but in North America characters can be drawn from contemporary real and fictional figures such as superheroes, dinosaurs, politicians, celebrities, or even personifications or

abstractions of modern life.

In terms of the puppet manipulations (*sabet*), especially for the puppet's movements, historically wayang puppets were moved mostly horizontally across the shadow screen; now they often move both horizontally and vertically. Traditional puppets could move only their arms, while contemporary North American ones can often move all four limbs and their heads as well. Puppet motion can now include kung fu-style movements and modern dance movements that would not have been considered during the early contact period. In addition, the props that the wayang puppet characters use are also different. For example, wayang props used in shadow plays based on the Ramayana or Mahabharata epics might include a sword or bow and arrow; in contemporary North American wayang productions this might be replaced by a machine gun, or a science-fiction ray gun, and the use of a cell phone puppet, etc. Some puppet constructions used in wayang may be made of leather from a buffalo hide (*kulit*) or wood (for the *wayang golek* three-dimensional wood puppets)²¹², but in contemporary wayang, particularly in North America puppets can be made of plastic or cardboard and sometimes also include images from computer animation. Usually moveable parts are manipulated with metal rods, but in North American performances puppets can be worn by actors as costumes or controlled in different ways.

Stagecraft is an important aspect to support wayang performance. Traditionally, *wayang kulit* performance uses the *blencong* (oil lamp) hung above the dalang to cast a shadow of the puppets he manipulates onto the screen in front of him. Creators of contemporary wayang, often use a computer and digital projector, which permits colored

²¹² See Chapter II for an outline of Wayang Naming Conventions including a description of materials used in construction.

imagery and gives much more complex visual effects; but it also means that the dalang needs to learn about computer technology. In a traditional wayang performance, the dalang sits cross-legged while manipulating the puppets, singing, performing all the voices for dialogue, playing the *cempala*, etc. But in the North American productions of contemporary wayang, the dalang may manipulate their puppets while standing up and without using the *cempala*. He may also have much more assistance by crew members and use more equipment.

The language, narration, and vocals are important parts for traditional wayang performance. Usually, wayang performances are performed in the local language depending on the background of the dalang and wayang style, mixed with Old Javanese (*kawi*), Sanskrit and sometimes including Bahasa Indonesia.²¹³

In North America it has become common for performances to include, or sometimes be totally performed in English, if the dalang is fluent in the language. In many cases, simultaneous translations (as discussed in Chapter IV and V) provide valuable support for the dalang to pass on his messages to the audience. Some dalang and their academic colleagues will give a talk before or after the performance where the message of the play is explained. The dalang may speak in their native language with a translation offered to the audience by their academic colleague or a student who can speak both languages. In addition, dalang usually try to refer to cultural concepts or political events to make jokes that may or may not be understood. Question and answer periods are common to clarify areas that the audience may not fully understand.

In terms of the musical accompaniment (*iringan*), traditional wayang music uses

²¹³ Alton L. Becker. *Beyond Translation: Essay toward a Modern Philology* (Ann Arbor: University of Michigan Press, 1995), p. 49.

either Javanese or Balinese pentatonic scales, but wayang performances in North American productions may incorporate Western diatonic scales; meanwhile, the influence of jazz, rock, reggae, hip-hop and other Western styles is also strongly evident. In regard to the instrumentation, traditional wayang music uses gamelan instruments; modern productions incorporate many Western percussion instruments, synthesizers, brass instruments, etc.

The second factor relates to the performers and their collaborations. In the North American context, dalang and performers rely on the support and cooperation of presenters or sponsors, and usually, local musicians or other artists who will participate in the production. Sponsors or presenters in Indonesia are usually individuals or a community representative, who deal respectfully with the dalang, using well-established cultural procedures that recognize the status and importance of the wayang arts and the dalang within their society. In contrast, North American universities, cultural societies, large festivals or other institutions arrange the performances contacting dalang through administrative channels, using representatives who may not be familiar with the established reputation or social status of any particular dalang or ensemble. When planning a performance in Indonesia, dalang are the artistic directors and have complete control over all aspects of production. They may be interested in preparing the presentation to satisfy ceremonial requirements or the desires of sponsors, but the dalang will decide how to achieve that goal. When presenters or collaborators bring a dalang to North America, they often have their own agenda and strong ideas about many aspects of the production. There are interesting dynamics behind the scenes when a collaborator or presenter is also a performing artist who wants to have artistic control, but hired the

dalang to lend their expertise in a more limited role. In addition, there are some changes in the organizational and managerial structure when a production is located in North America, that is: the management of wayang moves away from being a predominantly one-man authoritarian management by the dalang to include more cooperative teamwork. Thus changing the role of the dalang, one individual as lead artist and production manager, into a collegial group effort where different individuals assume important roles in the production. Each collaborator may have a different perspective and set of interests, but for the purpose of creating North American wayang, good teamwork is extremely important.. Reaching a better result when developing a new collaborative wayang production requires much serious consideration, as many individual artists may participate and contribute ideas during the preparation process to improve the performance or collaboration. In other words, wayang performance in North America is most meaningful if not only seen from one single point but, taking a wider view and looking at it from alternative viewpoints. An inclusive view requires a more holistic approach including the importance of collaboration along with many other factors.

To illustrate this, the following examples are included to explain some of the distinct points that demonstrate difficulties and customizations by the dalang that are required to overcome them. For instance, in their home country Indonesia, dalang would have a number of experienced gamelan players, who know the usual musical repertoire, so that the dalang could choose to perform the certain pieces from the repertoire. However, in North America, students, community members and volunteers from all walks of life may be part of the gamelan and usually will not be familiar with this standard repertoire. These inexperienced players may not understand the method that the

dalang uses to communicate with the musicians, particularly the drummer, including a combination of taps produced by the *cempala*, a crafted small wooden mallet used by the dalang to knock on the puppet box and subtle cues given by the use of phrases or metaphors that make up a secret language (*sasmita*). Usually traditional audiences and trained musicians within the inner circle of dalang understand about this *sasmita*, so that they can respond appropriately to the dalang's action. When working with North Americans, it becomes much more difficult for the dalang to communicate the desired change in the music to follow the action of the puppets; often the dalang must break with tradition and create obvious clues that will be easily understood by the players. Contrary to the discreet, secret cues in traditional practice, many dalang resort to announcing the next piece, similar to the way a popular music band might introduce a song in their repertoire.

The third factor is audience enculturation—including their expectations of, and experience with wayang—the degree and type of which will completely transform the experience of a wayang performance. Related to this are the atmosphere, venue, and settings where North American expectations are profoundly different from Indonesian tradition. For instance, any wayang performance in North America is presented to an audience that has expectations about performance venues, concert duration and polite behaviour that are different from an Indonesian audience; the relaxed social atmosphere expected by traditional Indonesian audiences is a sharp contrast with the formal theatre setting that the dalang must adapt to in North America. Further, an Indonesian audience is completely familiar with the legends and traditional stories that make up most of the wayang repertoire, including stories from the Ramayana and Mahabharata and they

understand the native language of the dalang, even though some of the Sanskrit or ancient Javanese references may escape them.²¹⁴ In North America, there are major complexities that need to be considered, such as the language barrier faced by English speaking audiences and fellow artists. Although many Indonesian dalang who perform in North America learn to speak English, many have limited abilities to convey complex concepts. Sometimes, their skills are compromised by having to adapt to working with individuals who may not completely understand translated instructions and cause delays during performance, as they may be waiting for a translation before they react. No matter how good a translation may be, some words are not easily interpreted. Therefore, different perceptions related to cultural backgrounds remain another factor to consider, as audiences are diverse and many may have not attended a wayang performance before.

III. 3. Summary

In Chapter III, I have introduced the major factors that influenced my decision to identify and label *wahiyang gaya NA* as a separate genre that is distinctly different from the mainstream of Indonesian wayang innovation, although they are both based upon classical Indonesian gamelan-wayang arts. My research has supported my theory that North American wayang productions are sufficiently different from the situation of performances held in Java and Bali in fundamental ways that I will support with analysis in my case study chapters. I assert that certain wayang performances held in North America should be defined under a unique classification as discussed in this chapter based on the three major factors that I have discussed. These factors are: 1) the

²¹⁴ See Alton L. Becker, *Beyond Translation*, p. 51, for details regarding the significance of the use of ancient languages in wayang performance. See also Chapter I and II.

adaptations required in production, 2) the diverse nature of the support crew and collaborators combined with 3) audience enculturation and cultural expectations. This initial information will be supported by further methods of categorization and analysis in Chapter IV followed by a review of selected wayang performances, some of which are classified as *wahiyang gaya NA* performance collaborations from Seattle in Chapter V and Vancouver in Chapter VI.

Chapter IV: Introducing Classification and Analytical Tools for the *Wahiyang* Theoretical Framework

In this chapter I examine performance styles and classification of transcultural dalang and artists who performed in North America, the major areas of where adaptation and modifications have consistently occurred. In order to illustrate the systems of classification, as well as illuminating the importance of their collaboration and performance style, I use the analytical tools of the Balinese concepts *desa, kala, patra* (place, time, and context). I also compare different aspects of wayang performance using a metaphorical analysis based on computer networking. A special discussion of music is included because of the vital importance of this component to the performance.²¹⁵ This discussion leads me to introduce the *wahiyang* theoretical framework that will be used as a method of analysis in the following chapters that focus on performance collaborations within my case study areas of Seattle, WA, USA, and Vancouver, BC, Canada.

IV. 1. Defining Categories of Performance Class in North American Wayang

As discussed in the previous chapter, the continuation and dissemination of gamelan and wayang performance in North America have been developed and maintained mainly by transcultural dalang and artists who are affiliated with others, including gamelan musicians, music students, composers, ethnomusicologists, theatre producers, professors of theatre, art historians, and anthropologists. Other artists could be puppet makers, Javanese singers (*sinden*), or visual artists collaborating with the dalang to create the production. In addition, the availability of formal and informal institutions

²¹⁵ A successful wayang performance requires musical accompaniment performed by an ensemble of individuals who join the dalang. This ensemble may consist of music/theater students, musicians, composers, dancers, visual artists, and technicians.

which provide sponsorship for the continuation of wayang and gamelan activities in North America not only provide a real contribution to the dissemination of the subject, but also help the practitioners to develop their links globally.²¹⁶

Even though many of the transcultural dalang and artists who are involved in wayang performance in North America might have a considerable cultural background in the traditional meanings and forms—either Javanese, Sundanese, or Balinese—they may, or may not, restrict themselves to purist traditions of the place of origin of these performing arts. They have much freedom to determine the shape and form of their endeavor, working with and choosing among a rich variety of wayang components. In this regard, many transcultural dalang involved in wayang performance collaborations in North America understand that innovation and improvisation are commonly used to support their artistic wayang performances. During my fieldwork, interviewees also discussed innovation in every wayang performance quite consistently, which led me to conclude that it would be extremely challenging to predict or assess “how much innovation” that transcultural dalang or artists may apply to a single performance. This challenge would apply in each component of wayang performance as described in the following chart “Analytical Approach to Wayang Performance”. In my case studies there is a chart for each individual case because each of them is different, so I provide many examples of analysis for various wayang performances.

Since so much of the interpretation and innovation contained in each performance

²¹⁶ Many transcultural dalang and artists continue to develop a good mutual friendship after their performance production. I have noted that even if artists/collaborators can never again be as close as they were during the process of collaboration, their collaborative experience continues to benefit their careers. Other informants compared their experience to the connection of an invisible magnet that can help them communicate with their former collaborator. Thus, such a high level of communication and interaction between them—whether directly or indirectly—can be continued, not only from their direct meeting face-to-face, but also from sharing their concepts and ideas.

depends on the dalang, who are engaged in promoting their stylistic identity, every wayang presentation is a unique event. Therefore, each dalang or artist, no matter how traditional or contemporary their performance may be, will have the option to place their own personal stylistic signature on each presentation. They may challenge themselves by customizing the elements and improvising in performance. After the chart below is a brief introduction to the Javanese term *sanggit* that can be considered as the category for this signature customization of wayang performance by each individual dalang. In my case studies, *sanggit* is only considered as a factor in analysis when the wayang is eligible to be included the “authentic wayang” classification. The term *sanggit* is not generally used when examining contemporary wayang, however this would be an interesting topic for future research and study.

Using the analytical framework developed by Jody Diamond for the purpose of understanding American composers of gamelan music,²¹⁷ I would like to offer some examples, which clarify how the adaptation and modification of wayang in North America can be formulated and categorized into creative works that are distinct from the main stream of Javanese and Balinese wayang tradition.²¹⁸ I have listed the types I have come up with in the chart following this section.

Figure 5, Analytical Approach to Performance Style is a categorization tool with examples of transcultural dalang based on specific North American wayang performances, some of which are classified as *wahiyang gaya NA*, that will be analyzed

²¹⁷ Jody Diamond, “Making Choices”, pp. 115-136.

²¹⁸ Some of the adaptations of wayang to North American conditions remove the presentation from the usual Indonesian expectations. It becomes interesting because there are diverse emerging styles of wayang, which can be defined as *wahiyang gaya NA*. Even though a dalang trained in Indonesian cultural practices (Type I or II) will try to preserve and convey as much of the tradition as possible, they are limited because ideal conditions that allow the creation of an authentic traditional performance are rare, as described above.

in my case studies (see chapter V and VI). The Performance Class categories A-D will be referenced in my analysis as each is used as part of the *wahiyang* theoretical framework. Please note that in this chart, I have placed “Embellish” and “Acknowledge” in the same category “D” because, even though it may be possible to separate these categories when analyzing Western compositions influenced by gamelan music, it is impossible to isolate these factors effectively when analyzing wayang performance. The interdisciplinary nature of wayang itself combines several aspects of musical, visual, and physical performance with social and philosophical elements that occur simultaneously, often as part of the same scene. In addition, although Diamond’s analytical framework for performance styles does not include a category for innovation, I want to stress that every category of performance style in wayang always includes an expectation that the dalang will innovate.²¹⁹

The major influences on innovation and improvisation can be identified from the personal style of each dalang that includes their interpretation of the story details (*sanggit*), dramatic structure (*adegan*), and characterization (*tokoh*), as well as the ability of the dalang to modify the story (*lakon*) to relate the ancient story to events in the present moment. In this regard, Kathryn Emerson (2016) defines the Javanese term *sanggit* as “the *dhalang*’s individual interpretation of the whys and hows of character behavior or plotline.”²²⁰ She explains that the subtle differences and the attention to detail

²¹⁹ During my consultations with Astri Wright, she suggests that I include “Innovate” as a category in the chart to classify the innovation made by transcultural dalang and artists in each of their artistic performances. I am in agreement with Dr. Wright when she states that innovation is an important factor in each wayang performance. However, for the purpose of this dissertation, I consider innovation as part of the normative baseline of wayang performance that occurs routinely in wayang performances no matter where they are held. I want to stress that my *wahiyang* theoretical framework was designed to reveal the amount of North American cultural influence on each wayang performance.

²²⁰ Emerson, “Transforming Wayang”, p. 411. Emerson uses Javanese spelling of the word “*dhalang*” primarily because her work focuses on Central Java, but she also refers to *EYD Bahasa Jawa (Ejaan*

in *sanggit* are what make the difference between a simple storyteller and a master *dhalang*.”²²¹ The Javanese term *sanggit* is used by the general population to discuss: “interpretation details specific to one *dhalang*” but in academic study (particularly at the Indonesian Institute of Arts in Surakarta, Java), their definition “is more deliberate, and breaks the element of wayang into these six areas [below] to be consciously crafted.”²²²

Performance Class	Jody Diamond Analysis	Performance Style	Example
A	Emulate	Contains most of the essential Indonesian wayang components listed: (dramatic structure or <i>adegan</i> , puppet movement techniques or <i>sabet</i> , narration, dialogue, monologue or <i>catur</i> , musical accompaniment or <i>iringan</i> , characterization or <i>tokoh</i> , and story details or <i>sanggit</i>) ²²³	Purbo Asmoro Subono Seno Nugroho I Wayan Wija I Made Sidia Midiyanto Joko Susilo Kathy Foley Larry Reed Matthew Cohen
B	Interpret	Contains at least four Indonesian components of wayang listed	I Wayan Wija Midiyanto Joko Susilo Kathy Foley Matthew Cohen Larry Reed Kent Devereaux & Deborah Zick

Bahasa Jawa Yang Disempurnakan), a guide to consistency in Javanese orthography developed by the Indonesian government in the 1980s. In my dissertation, I have chosen to use the more widely applicable *Bahasa Indonesia* spelling of “dalang”.

²²¹ Ibid. p. 80-81.

²²² For a detailed analysis of *sanggit* used in performance by one specific dalang, Purbo Asmoro in Central Javanese wayang performances, see Emerson, “Transforming Wayang”, p. 57-58; and 94. In Emerson’s dissertation, she is able to measure the degree of innovation by comparing three different stories (*lakon*) performed in three different styles by a single dalang. In contrast, my dissertation examines performances by many different dalang, who each have their own individual stylistic signature.

²²³ Note: For the purposes of this chart, the abbreviated form of “Indonesian wayang components” is used to refer to the major areas of Indonesia where wayang is popular, particularly Java, Bali and Sunda. These are the three types of wayang commonly presented in North America. The translation of the wayang elements is Javanese to allow cross-referencing with scholars such as James Brandon, Alton L Becker, Ward Keeler, Kathryn Emerson, among others.

			Barbara Benary & Joko Susilo
C	Modify	Combines some Indonesian wayang components with a larger proportion of Western production or elements from other cultural groups.	Larry Reed Seno Nugroho I Made Sidia Kent Devereaux & Deborah Zick Matthew Cohen Heri Dono
D	Embellish/ Acknowledge	Combines a few Indonesian wayang components or influences with performance art, installation, film or other performance/media	Heri Dono Larry Reed

Figure 6. Analytical Approach to Wayang Performance

In Chapter II, p. 74-77, I outlined how I have simplified these six areas described by Emerson into four, consisting of story (*lakon*)—that I define as including the three components of *adegan* (dramatic structure), *tokoh* (characterizations) and *sanggit* (story details)—, puppet manipulations (*sabet*), narration, dialogue and monologue (*catur*), and gamelan music (*iringan*). Part of the process of analyzing North American wayang performance style is identifying these areas where subtle divisions, that may be important in Indonesian educational institutions or to sophisticated audiences, may be simplified. According to my informants, including Purbo Asmoro, Midiyanto, Seno Nugroho, I Wayan Wija, Kathy Foley, and Matthew Cohen, the efforts to adapt and contextualize Indonesian wayang performance for North American audiences and performance conditions has led to the changes noted in the table “Contrasting Traditional Wayang with North American Wayang Performance” in Chapter III (see page 114-115).

In addition, the effort made by the *dalang* to contextualize the *lakon* to make it more relevant to the “intended audience” may also influence innovation. In this regard,

Becker writes:

. . . one may borrow from wayang promptbooks called *pakem* (at the risk of being known condescendingly as a “book” dalang). A book dalang is insufficient for most Javanese because he fails to perform one of the most important functions of a good dalang, contextualizing (the present in the past and the past in the present).²²⁴

This effort to contextualize wayang performance is an important consideration for any dalang preparing a wayang presentation leading to the creation of innovative modifications to each wayang component.

IV. 2. Describing the Analysis of Wayang in North America using “desa, kala, patra”

Each wayang performance occurs within unique circumstances and the differences between those surrounding each North American production of wayang, when compared to wayang performances presented in Indonesia, can be difficult to describe. However, by referencing the significant points of “*desa, kala, patra*” or “appropriate place, time, and context,” I want to clarify some of the more abstract concepts that lead me to define some performances of wayang as *wahiyang gaya NA*, a newly emerging sub-genre of wayang. These unwritten guidelines are followed as they help “maintain Balinese cultural identity” within daily activities for centuries.²²⁵ According to Gold, the complexities of knowing yourself and your place within society are deeply tied to the knowledge of “where you stand in relation to place, time, circumstance and the rest of the community”.²²⁶ Although my research is not intended to be focused on Bali or Java in particular, this concept can be used to analyze the production of wayang performance in

²²⁴ Becker. *Beyond Translation*, p. 57, and end note p. 66.

²²⁵ Gold, *Music in Bali*, p. 6.

²²⁶ Gold, *Music in Bali*, p. 6.

North America in relation to the location of performance (*desa*), the timing (*kala*), and the circumstances of the event (*patra*).²²⁷

According to Dulic (2006), the concept behind the three-part traditional Balinese philosophy of “*desa kala patra*” may be summarized as an “aesthetic social model of integrated space-time and context—the place of the community.”²²⁸ This pre-modern concept of *desa kala patra* is very important, especially for Balinese and Javanese because it not only refers to “geographical space and measurable time, but also connects significantly to the spiritual, environmental, and communal purpose”.²²⁹ The Javanese version of this concept was encapsulated by the late Hardja Susilo, who said: “we must be able to determine between ‘what is enough’ and ‘what is too much’ when preparing to present gamelan or wayang production/collaboration in North America.”²³⁰

I Wayan Wija, a well-known dalang from Bali, told me that many dalang and musicians who have had experience collaborating and performing wayang or gamelan, either in Bali or abroad, may develop their physical playing or performance skill of gamelan and wayang arts. However, when they need to absorb deeper cultural knowledge and understand the philosophical significance of that art form, perhaps the concept of space-time-context *desa kala patra* can be used as a conceptual guideline.²³¹

My analysis seeks to identify the genre *wahiyang gaya NA* in relation to “points of place” or *desa* refers to the geographical location where the art form is presented.

²²⁷ See the analysis using *desa, kala, patra* in Chapter V. 2d. *Arjuna becomes a Professor: the Great War Between Good and Evil* (2002) by Jan Mrázek.

²²⁸ Aleksandra Dulic, “Fields of Interaction: From Shadow Play Theatre to Media Performance” (unpublished Ph.D. dissertation, Simon Fraser University, 2006), p. 14-15. See also Herbst (1997).

²²⁹ Ibid. p.15.

²³⁰ Personal communication with the late Hardja Susilo in his house in Hawai’i July 2010; cited with permission.

²³¹ From personal communication with I Wayan Wija in his house, Ubud, Bali on July 2013; cited with permission.

Indonesia, located near the equator, where the sun rises at approximately 6 a.m. and sets 12 hours later throughout the year, contrasts with Vancouver or Seattle in North America, where daylight hours range from 16 hours in summer to as few as 8 hours in winter. In northern locations sunrise and sunset times change by a few minutes every day throughout the year.

The regularity of 12 hours of daylight in Indonesia allows scheduling of outdoor events to occur at the same hour in summer or winter with the expectation that the same amount of light will be available during the year. In Vancouver or Seattle, outdoor events must be scheduled according to the season and may not be able to occur at all during winter months. These simple facts immediately require a cultural adjustment, as the environment for presentation in North America will be different than in Indonesia based on a difference in latitude. This obvious example is used to demonstrate one of the many ways that the “points of place” differ between the two locations.

Wayang performance includes many multimedia aspects—musical, theatrical, literary, and visual—there are both actual and imaginary places depicted in the many stories. In fact, in order to meet with the context and goals of the specific event, the audience is transported on a journey to places—both realistic and imaginative—that are well known to wayang audiences in Indonesia, but strange and foreign to North Americans.

When examining a point in time, or *kala*, my analysis refers to the proper time that is chosen by the artists/collaborators. In this regard, each artist or collaborator might have different ideas and opinions regarding the timing of musical rehearsals, production meetings, specific times that are suitable for their final performance etc. As a result, a

workable compromise must be found based on mutual agreement during the process of collaboration. In this sense, *kala* not only refers to the time specified for the performance, but also how the social situation occurring at that time may affect the contents of the performance.²³² Other important factors such as the venue, logistics, and the availability of performers can also affect the success of presentation.²³³

In addition, the musical accompaniment for wayang during the performance requires good (if not perfect) timing because every wayang performance always includes musical aspects (instrumentation, tempo, dynamics, rhythm, and mood) combined with theatrical aspects. There are many theatrical aspects, such as: story details, which are expressed in dialogue, narration and monologue; design of the visual plot scenario, and dramatic progression. A good example of this type of group coordination can be observed during a battle scene that happens during almost every wayang performance. These scenes have quick movements and changes when the dalang and the drummer (the leader of the gamelan orchestra) must cooperate. The dalang must provide appropriate dialogue for the wayang characters. Dalang and drummer must be able to communicate at least musically, and hopefully theatrically, so as to provide “musical cues” during the entire performance.

The usual procedure is for the cue to originate with the dalang, but it must be accepted and delivered to the other musicians by the drummer, so that the musical

²³² The social aspect of wayang performance between Indonesia and North America is different. In Indonesia audiences who attend wayang performance tend to consider it a casual, family or social gathering where they would feel free to walk around, eat snacks, interact with other audience members etc. An exception to this is the ancient ritual wayang performance held in the past, as Brandon (1970: 10) noted. Kala refers to the name of a bloodthirsty god in the Hindu pantheon who always is looking for vulnerable children to eat. Legend allows certain children to be eaten by Kala, unless the parents of the children sponsor a ritual wayang performance called “*ruwatan*”.

²³³ See case study Chapters V and VI for examples of performances and how they are affected by North American venues, logistics, and the availability of performers.

response to the appearance/movement of one wayang character and other characters mesh perfectly. The goal is to synchronize the music and puppet actions with the aim of visual and audio artistic simultaneity. This communication between dalang and musicians in relation to the musical and visual artistic aesthetic is an important factor for the success of the performance.²³⁴ The more accurate the communication (musically, visually, and aesthetically) that is developed and maintained during the wayang performance by everyone involved, the more artistically fulfilling the outcome will be for the performers. The split-second timing of an experienced gamelan orchestra as it synchronizes with the puppet movements is most likely to be appreciated by informed audiences who are aware of the complexity of this interaction.

The importance of “context”(patra) cannot be overrated because of the multiplicity of cultural and geographical factors that are part of this hybrid form. Context includes factors such as: the theme, action, a certain type of movement, or specific development of the subject chosen, based on the expected audience, the venue, and many other items. There are some challenges for artists and collaborators involved in North American wayang performances — not only should they be able to motivate and challenge themselves, but also to perform in a way that can appeal to members of other societies. In North American performances, the audience members usually do not have the cultural background that engenders emotional/nostalgic connection and the knowledge to understand cultural references specific to Indonesia.

Hardja Susilo told me that it is important for artists, when working to maintain

²³⁴ For more detailed analysis about communication and interaction of Javanese gamelan music and wayang see Benjamin Brinner, *Knowing Music, Making Music* (Chicago and London: The University of Chicago Press, 1995). For more information on Balinese wayang see I Nyoman Sedana, “Collaborative Music in Performance of the Balinese Shadow” (Texas: University of Texas Press, 2005), pp. 44-59.

their artistic integrity and core aesthetic, to remember to compromise on less important details and remain flexible to reduce artistic differences and maintain harmony within the ensemble.²³⁵ Hence, some important aspects that may reveal cultural influences upon wayang in North America and thus assist in defining *wahiyang gaya NA* performance, are collectively determined during the process of rehearsal. These preliminary meetings are when essential elements, including the stage setup, sound system, and other materials needed for performance, would need to be anticipated and acquired by the dalang and collaborators.

IV. 3. Introduction to Transcultural Dalang and Artists

I interviewed many dalang, artists and administrators even though they were located outside of the geographical area of my case studies in an effort to identify experiences that may indicate that the results that I obtain from my limited case study may be more generally relevant. Their explanations and examples are included in my dissertation because they provide evidence of similar experiences when presenting performances in North America.²³⁶ The basis of mutual understanding that must be made by transcultural dalang and artists to present a wayang performance collaboration in North America includes everyone who is involved in the production. It is common that participants are seen as having a contribution to make, not only of their time, energy and

²³⁵ From personal communication with the late Hardja Susilo in his house in Hawai'i July 2010; cited with permission.

²³⁶ Although my primary focus is about wayang performances held in the geographical area that includes the cities of Seattle, USA and Vancouver, Canada, it is important to include a broader vision of the changes and adaptations that are made in order to present Indonesian culture presentations in North America. There are a number of dalang and artists who experienced similar cultural adaptations, equipment modifications, and musical compromises in their performances within North America and other locations outside of Indonesia.

skill, but sometimes even financial support that is required for the success of the performance.

My interviews revealed that the visiting artists are prepared to share their cultural expertise with the hosts, but the extent of sharing can depend on attitudes encountered by the artists. According to the late Hardja Susilo, the visiting artist is just like a guest who is invited and given an opportunity to enter someone else's house. He discussed this metaphor to explain his experience as a guest artist in wayang performances held in the USA and elsewhere. He considered that even though a door is already opened to the visiting artists, they still might face difficulties. Susilo said:

Whether or not the guests can enter the house and develop a mutual interaction in that house would depend on both us, as the guest/visitor and people who live inside of the house. Sometimes the guests and the hosts are still required to follow certain rules designated by the neighbourhood in the local community where the house is located.²³⁷

Susilo's suggestion is addressed to guest artists, especially dalang, dancers, or musicians from Java/Bali, when they are invited to collaborate with gamelan groups in North America. It is common that the invited dalang or guest artists usually would be required to make some adjustments as outlined using the concept of *desa, kala, patra* in the previous section.²³⁸ The place, time and/or context may require the dalang to make adjustments to the components of wayang as analyzed in my case study chapters. These kinds of arrangements are very important and must be taken care of by the dalang and guest artists before the date of performance.

²³⁷ Personal Communication with the late Hardja Susilo at the University of Hawai'i on November 28, 2009; cited with permission. At that time, I was invited by the University of Hawai'i gamelan ensemble to perform with them to accompany dalang Midiyanto who performed Javanese *wayang kulit* in celebration of the 75th birthday of the ensemble's founding director, Pak Hardja Susilo.

²³⁸ See Chapter IV. 2. Describing the Analysis of Wayang in North America using "desa, kala, patra"

In Java and Bali, the dalang is a central figure who is highly respected in, and by his community. The dalang usually does not need to involve himself directly in common and menial labour tasks during the preparation and aftermath of his wayang show because other people are able to handle the tasks. There is a servant class in Indonesia to assist, but many students and community members are happy to work on behalf of the dalang. The distribution of labour can be done quite easily in Bali or Java, but in North America, even if a dalang can find many helpers, few of them would have the cultural familiarity to know what to do in order to help effectively, so they require basic instruction and close supervision.

In other words, in their home territory (*desa*), the dalang can focus on other fundamental aspects that are more important and relevant to their duty as a dalang, particularly the technical, artistic, philosophical, managerial, and theatrical skills.

From the local Balinese perspective, communicated to me by Balinese dalang, I Wayan Wija, a dalang is an individual who has the ability to teach and the specific power to make holy water for purification and ritual purposes, a task usually reserved for priests who are born a *brahmana*, a member of the highest Hindu caste.²³⁹ This is an example of an exception made to the Hindu caste system in Bali that recognizes the spiritual power granted to practitioners of a specific profession. In Bali, the Hindu caste system is a daily fact of life but a dalang may make holy water and invoke the gods before a wayang performance, without necessarily being born a *brahman* or being considered a priest.²⁴⁰

²³⁹ From personal communication with I Wayan Wija in his house, Ubud, Bali on July 2013; cited with permission.

²⁴⁰In Hindu Balinese tradition, there are four castes or kind of division that applied to the adherents, which can be simplified into four levels of duties such as *Brahmanas* to preach and teach, *Ksatriyas* to govern, *Weisyas* to do the trade, and *Sudra* refers to the people who work as a physical labourer. These castes are parts of a complex belief system according to Hindu Balinese tradition, which is described in Fred B Eiseman (1990) as “the manifestation of on an individual level of elaborate web of cultural organization in

According to Stanley J. O'Connor (1985), similar powers were granted to blacksmiths in pre-industrial Bali and Java: their ability to make holy water provides an example of another profession (also associated with metal instruments) being able to exercise spiritual power in similar way to a dalang.²⁴¹

However if we looked at dalang visiting North America with regards to professionalism and artistic practices, especially as it refers to the concept of *gotong royong* (working together or sharing the tasks), the dalang who is willing and able to provide everything that is required, including the marketing and labour, would be considered a good collaborator. In terms of *gotong royong*, it makes sense that the dalang shares the total work with their body and mind, showing a willingness to compromise and adapt to the North American context (*patra*).

IV. 3a. Classification of Transcultural Dalang and Artists

North American wayang performance rarely involves an entire group of performers from Indonesia, but rather relies on collaboration between visiting dalang and musicians and local North American artists and musicians. Due to the intensely collaborative nature of the resulting wayang productions and the extreme diversity of performance situations, and for the purpose of my analysis, I have created a chart to distinguish between the transcultural dalang and artists, (TCD) whom I have observed in

Hindu society wherein balance and propriety are privileged concepts. Caste is the social codification of dharma. Caste lies outside, or perhaps deeper than, political organization by government.” For more detail about Balinese caste, see Fred B Eiseman (1990) p. 25-37.

²⁴¹ For more information about the spiritual powers granted to blacksmiths, see Stanley J. O'Connor, “Metallurgy and Immortality at Candi Sukuh, Central Java”, in *Indonesia*, No. 39 (April, 1985), p. 52-70. He stated, “The smith in Java and Bali clearly traces his power to an ancient order of thought and social arrangements.” He continues to explain that blacksmiths prepare their own holy water and conduct their own rituals (p.54). It is interesting to note that the spiritual powers of a dalang are directly related to the ritual aspects of wayang performances that have been already discussed with reference to Becker (1995).

the Pacific North-West of the USA and in Vancouver, Canada. In ‘Figure 6: List Defining Transcultural Dalang Types’ (below), each category of dalang Type I-IV is outlined and described. Next, each TCD will be placed in one of the four categories depending on their original training. I chose this method of classification because the source of original training will not change during the course of a transcultural dalang’s career, even though their role and duties may be different in each North American wayang project.

Figure 7. List Defining Transcultural Dalang Types

- TCD Type I: trained in Indonesia to use traditional techniques and methods
 - continues to reside and work as a dalang in Indonesia
 - visits foreign countries to perform
 - immersed in the evolving Indonesian tradition while aware of local innovations in performance technique

- TCD Type II: trained in Indonesia to use traditional techniques and methods
 - now lives abroad, usually employed teaching Indonesian performing arts
 - adapting to North American performance traditions and audience expectations
 - in addition to traditional wayang, may also collaborate and perform *wahiyang gaya NA*
 - maintains contact with evolving Indonesian traditions

- TCD Type III: dalang who have trained in the Western academic system before undertaking further training in Indonesian wayang.
 - usually have a strong theatre or other performance background in another form
 - may work as instructors at the university level
 - often adapt Indonesian wayang techniques of storytelling to their own diverse cultural heritage of mythology and legend or create imaginative new fictional frameworks

- TCD Type IV: may not usually be considered as dalang in traditional wayang, because they do not have the required rigorous training, however in terms of *wahiyang gaya NA* performances, they are included because they perform some or all of the roles of the dalang in the production.

- diverse backgrounds in fine arts, dance, animation, performance art or other training.

This analytical model can also be applied to wayang performances of any type, in any location, to analyze and classify TCD because it is based on the type of original training that the dalang received. Some individuals, who may not be qualified to perform as traditional dalang in Indonesia, may be considered to be Type IV TCD when involved in *wahiyang gaya NA* performances because they fulfill some of the roles and duties that are traditionally the responsibility of the dalang. Defining TCD Types will enable me to compare and contrast the performance practice and adaptations made by different types of dalang in North America. See the chart below (Figure 7) for examples of how the selection of TCD in this dissertation could be placed in different performance style categories, depending on their situation. For instance, an Indonesian Type I dalang who performs wayang in North America may have struggles with language barriers, bureaucracy and unfamiliar negotiation methods that culminate in creating additional stress as they seek to position their work in an alien cultural landscape. Other dalang (Types II-IV), who are more familiar with the North American environment and cultural expectations, face similar challenges when situating their wayang performances within the existing multi-cultural framework of North America. However, they may not face the same level of challenge with communications, negotiations and the bureaucracy of large institutions as a Type I dalang, because of their previous experience within a North American performance context and their linguistic skills.

Although the TCD Type (I-IV) will remain consistent because it is based on their original training, it is important to note that each TCD Type can be placed in a different

performance category depending on their role in the production.

Type	Initial Training	Cultural Modality	Example
I	Indonesian Wayang	Indonesian	I Made Sidia I Wayan Wija Purbo Asmoro Seno Nugroho Subono
II	Indonesian Wayang (Optional Western Academic Training)	North American / Indonesian	Midiyanto Sumarsam Joko Susilo
III	Western Academic (Optional Indonesian Training)	North American/ Western	Matthew Isaac Cohen Kathy Foley Marc Hoffman Dennis Murphy
IV	Various	Indonesia- Connected/ Global Artist	Heri Dono Larry Reed

Figure 8. Examples of Transcultural Dalang by Type

In this section, I will examine the reasoning behind the classification of one or two examples from each category listed in Figure 7 above. In general, transcultural dalang are categorized by initial training in this dissertation to avoid reinforcing colonial and racial stereotypes that may be triggered by noting the ethnicity of the individual. In addition, many artists may change their citizenship during their lives, thus changing their nationality, making this categorization too vague.

- Type I: the Indonesian artists trained in traditional performance techniques, theory and practice, who must adapt their training to the conditions and cultural expectations of North American performance

Although Purbo Asmoro is classified as a Type I Transcultural dalang (TCD) and he would usually be involved in creating performances that emulate Indonesian tradition

falling within Class A, he may be part of a collaboration or be faced with a situation where he becomes involved in other types of wayang performance. Purbo Asmoro has performed in North America many times, he continues to maintain his home in Solo, Indonesia, where he teaches as a full time professor at ISI (the Indonesian Institute of Arts) in Solo, Central Java. As a result of his continued deep connection with Indonesian performance practice, he remains in touch with current wayang trends while supporting the continuation of traditional Javanese forms, thus maintaining his Javanese-Indonesian cultural modality.

- Type II: Indonesian artists with traditional training who now live abroad and have extensive experience adapting to Western production methods.

The initial training that these individuals received allows us to categorize them, however subsequent influence can also be important. An excellent example is the case of dalang Midiyanto, who received almost identical training to Purbo Asmoro, but I assign him to a different category as a Type II dalang because he moved to North America much earlier in his career, to complete his initial training by taking a master's degree²⁴² and has adopted more North American cultural influences. Midiyanto is much more fluent in English and often incorporates North American jokes and cultural references, especially during the clown scenes.²⁴³ This cross-cultural fluency places him in the category of Type II dalang because even when he returned to Indonesia to perform, he retained his North American influences, often using the English language if tourists or scholars attended

²⁴² Midiyanto was awarded his Masters Degree in Education after completing a course of study at Louis and Clark College located in Portland, Oregon, USA.

²⁴³ In one of his wayang performances held at the University of Hawai'i in November 2009, the positive audience reaction to his improvised jokes regarding the difficulty one clown character has in speaking, inspired Midiyanto to develop the scene further using more North American cultural references familiar to the audience, such as giving credit card numbers over the phone and other difficulties that such behavior would create.

performances. As a result he was referred to by the nickname “dalang Java-Amerika”. Midiyanto is generally involved in Performance Class B wayang presentations in North America because he interprets Indonesian concepts then translates them into English, and he uses many North American cultural references. I also include him in Class A due to his traditional cultural background and training; he is easily able to emulate Indonesian culture to create a performance that is as close as possible to replicating the original experience of wayang and gamelan practice in Indonesia.

- Type III: foreign-born artists who are usually trained in Western academic institutions before being exposed to Indonesian culture. They study to a greater or lesser degree with Indonesian experts in their field to absorb some idea of traditional wayang performance, but may incorporate only some elements into their usual performance practice, bypassing the theory and cultural relevance of the puppets, or they may try to emulate traditional performance practice after deeper levels of understanding have been reached through study.

Kathy Foley and Matthew Cohen are both examples of Type III transcultural dalang. They are both university professors who are expert in Western theatre techniques, but both have also studied traditional wayang forms to a very high level of theoretical understanding and performance skills. They have studied their discipline deeply enough to emulate or interpret Indonesian tradition to non-Indonesian audiences. Both performers often choose either the Ramayana or Mahabharata stories that are so often the basis of works performed in Indonesia for their source material when performing, because the stories are so adaptable. These two transcultural dalang have been performing and adapting the story of Hanuman, the monkey king, who is a major character in the Ramayana. Matthew Cohen specialized in Javanese *wayang kulit*, while Kathy Foley prefers *wayang golek*, but both have completed studies of the major types of wayang

available in Indonesia.

In one of her performances,²⁴⁴ Kathy Foley is clearly emulating and interpreting the traditional story (*lakon*) into English for this performance, while acknowledging the Indonesian tradition, although there are some modifications, such as the shorter time frame and the lack of subtlety in the dialogue between the gamelan musicians and the *dalang*. Kathy Foley's performance is a good example taken from my case studies using the *wahiyang* theoretical framework to classify this as Performance Class B Interpret. In my analysis I note that she includes at least four traditional Indonesian elements including: story (*lakon*), puppet manipulations (*sabet*), narration, dialogue and monologue (*catur*), with gamelan music (*iringan*).

Her performance was a critical success and well accepted in North America by the audience who understood the story and enjoyed the performance. However, if this type of performance was presented in Indonesia, most of the audience would not understand the English language. However, they might recognize the story and the characters and be able to follow the action because the characters and myths are so well known in their culture.²⁴⁵ Even in Indonesian local neighborhoods, audiences are accustomed to hearing *dalang* speaking in languages that they may not understand as part of each performance because there are at least three levels of ancient Javanese (*ngoko*, *krama inggil*, *Kawi*,) plus Sanskrit used to create the language of Javanese wayang called *basa*

²⁴⁴ See Freer Gallery of Art and Arthur M. Sackler Gallery, with the Embassy of the Republic of Indonesia in Washington, D.C, "Performing Indonesia: Music, Dance, and Theater from West Java" (Smithsonian: 5 November 2014). < <https://www.youtube.com/watch?v=xDiH8ktqZu8>>

²⁴⁵ In Java, Bali, or Sunda, where wayang is a well-known performance art, the local language, Javanese, Balinese or Sundanese, is used for the bulk of the performance. So even if I, as a Javanese speaker traveled to different provinces and see a Balinese or Sundanese wayang performance, I would not understand most of the dialogue. However, I would be able to follow the story, as I am familiar with most of the source material that the *dalang* would adapt to create the storyline and plot. It is common practice within Indonesian culture to use one's own imagination to connect the dots to form an individual picture of each wayang performance.

pedhalangan.²⁴⁶

According to Becker, the sections in ancient languages are part of the ritual function of wayang that seeks to maintain communication between the human and spirit worlds. He asks,

To whom does the dalang speak in Old Javanese and Sanskrit if not to those who understand these languages, which are unintelligible to the non-essential audience?²⁴⁷

In his opinion, the sections in ancient languages are directed toward the “essential audience” of gods and ancestors who are spoken to by the dalang in the languages they understand, even though the living, “non-essential” audience does not.²⁴⁸ Many audience members may not be aware of the deeper ritual meaning of the passages directed to the “essential audience”, but accept them as a usual and necessary part of wayang performance. For example, an invocation by the dalang held before a wayang performance is addressed to the “essential audience”, inviting their presence. This ritual is often eliminated in North American wayang, thus minimizing any ritual or spiritual significance when wayang is presented as an entertainment event.²⁴⁹ The presence of this “essential audience” at wayang performances maintains the spiritual and ritual aspects of wayang, an important factor that separates the mainstream development of wayang performance, including authentic wayang performances presented in North America,

²⁴⁶ The forms of Javanese language used in wayang performance, as defined by Emerson (2016) are: *ngoko* known in English as “low Javanese”, *krama inggil* known as “high Javanese” (English trans.), *Kawi* known as “Old Javanese” (English trans.), an archaic literary form. The combination of languages used in wayang performance is called *basa pedhalangan* throughout Indonesia by wayang practitioners, although there are different forms of language combination used in different localities. See Emerson, “Transforming wayang”, Glossary of Terms, pp. 400-409.

²⁴⁷ Alton L. Becker. *Beyond Translation: Essay toward a Modern Phylology* (Ann Arbor: University of Michigan Press, 1995), p. 49

²⁴⁸ Ibid. pp. 49-61.

²⁴⁹ Examples of wayang performances in North America that are analyzed in my case studies as “authentic” wayang include a spiritual aspect and/or fulfill a ritual purpose. See Chapter VI. 2a. Dalang Blacius Subono and 2b. Dalang I Wayang Wija for further analysis and discussion of ritual and spiritual aspects of wayang.

from the divergent stream of *wahiyang gaya NA*.

In my case study analysis, I examine the situation in North America where simultaneous translation or subtitles are often used to tell the story in English.²⁵⁰ For instance recent wayang performances by Purbo Asmoro are using the technique of simultaneous translation into English that was developed not only for North American audiences but also for audiences from other countries including Indonesia. I will discuss this use of simultaneous translation further, as it appears later in this chapter.

- Type IV: contemporary artists with global perspectives who often expand Indonesian cultural practices or select certain elements to use as influences on their existing art practices.

Larry Reed is an excellent example of an American born Type IV dalang who was originally trained in Western Theatre and Film before becoming interested in Balinese wayang tradition. He has trained to become an accepted Balinese dalang recognized in Indonesia as fully competent to perform wayang. However, when developing North American presentations in this style, he could be categorized Class A “performances that emulate tradition,” but, because he uses the English language primarily, he could also be included in Class B Interpret. Despite the fact that Larry Reed is capable of emulating Balinese tradition, he is best known for his highly complex *wayang listrik* (electric wayang) productions that blend traditional techniques with sophisticated technology and cinematography that must be classified as Class C or D performances. His performances contain a variety of influences, including input from collaborators, resulting in the many

²⁵⁰ The idea to transplant the simultaneous translations back to performances in Central Java and Bali was originally to assist foreigners and tourists to understand the wayang narration, dialogue and monologue. Since English is also being taught as the most common international language in public schools, this method benefited local people who want to learn about wayang while also improve their foreign language skill. For more detail information on simultaneous translation, see Kathryn Emerson, “Transforming Wayang”, pp. 12-15.

adaptations and innovations he has introduced into North American wayang with performances such as *Sidha Karya* (1995), *Mayadanava* (1996), and *Electric Shadow of Bali* (1998). Reed presents his performances internationally and often uses stories and themes that are outside of the mainstream of Indonesian traditions, so he fits into the classification of Type IV dalang because of his choice to create work that is part of globalized world culture.

IV. 4. Description of Using Computer Programming as a Metaphor to Analyze Wayang

In order to analyze the factors that contribute to realizing a wayang performance in North America, which are contextually inter-related to my analysis above, I will use computers and their programming as a metaphor. This section will outline the theory that I use in my analysis in Chapter V. 2h. Analysis of Arjuna's Story Performed by Three Different Dalang. General familiarity with computer systems and their differences may make it easier to understand why I chose to define *wahiyang gaya NA* as a sub-genre that has diverged from the mainstream of Indonesian wayang tradition. If we imagine each one of the four Dalang Types (I-IV) defined earlier, as computers running different operating systems, due to their training and experience and then, we picture the wayang tradition as being a program that will run on these systems, we can begin our analysis.

Each of the Dalang Types (I-IV) will read the program (wayang tradition) a bit differently to produce the Performance Classes (A-D) that I have defined using the framework developed by Jody Diamond (1992). Computers with different hardware and operating systems may A) Emulate, B) Interpret, C) Modify, D) Acknowledge or Bypass different instructions in the programming code depending on how their particular

hardware and software interprets the program.²⁵¹ Programmers (collaborators, sponsors or artistic directors) may introduce patches and modifications to the code, adapting it to each individual operating system so that it will run on a particular configuration or become more efficient, but these changes introduce alterations to the original program (classical wayang).

Continuing with this metaphor, each of the four different Dalang Types (I-IV) may experience crucial moments of mutual appreciation when artists share each others' strengths, talents, and creative ideas that can be considered as part of the original programming of wayang that emphasizes community and collaboration. Another aspect of the original wayang program is the inter-disciplinary nature of the art form and the ability to adapt to changing conditions. This ability to adapt may be a contributing factor to allow wayang to run on different system configurations, however, at some point the modifications to enable the process are so great that the resulting program must be considered a separate entity from the original wayang program.

When running the “wayang program” in North America, extensive programming modifications are required, particularly for Dalang Type I and II, who face additional challenges. These challenges are potential barriers to being truly understood such as finding common language for artistic expression, the misunderstandings and assumptions of what an artist's intent is, and how someone from another culture may understand that intent. The classic example is watching a dancer or an actor from culture X performing and intending a very specific emotion, and how it is read or perceived by someone from

²⁵¹ Note: Jody Diamond defines five categories, but in my case studies I do not analyze any North American wayang performances that completely bypass the tradition. Therefore, I modified her structure to include only four Performance Class categories.

another culture in a completely different way.²⁵²

To use a computer metaphor, the program may “hang” or stop running if the modifications are too drastic to be acceptable to the operating system that can run the authentic Indonesian wayang program flawlessly. Compromise and adaptations are required from both *dalang* (system) and collaborators (programmers) to enable the realization of a successful performance. These adaptations and additions to the original coding of the traditional wayang program to make it run in a North American context, then become the basis for the new *wahiyang gaya NA* program, which may be a good starting point for future projects/collaborations.

Obviously, the situation is much more complex because the inter-disciplinary nature of wayang and the diversity of wayang participants cause unique circumstances to develop. However, this is an attempt to provide a clear and objective method to analyze the process that has led to the development of *wahiyang gaya NA*. Using a computer metaphor to illustrate that modifications are required to make the program of a usually accepted (*biasa*) Indonesian wayang²⁵³ run in a North American environment may seem simplistic, but the complexity of hardware, operating systems and endless lines of code are similar in complexity to the personalities, layers of tradition and inter-disciplinary nature of wayang in many ways.

People who are interested in reconstructing a new form of wayang, using the

²⁵² From personal communication with Mark Parlett, a musician and composer based in Vancouver in July 2014; cited with permission. Parlett has been actively composing new music for gamelan and contemporary wayang performances including his collaboration with Seno Nugroho, Subono, and Heri Dono from Java, as well as performances with I Wayan Wija from Bali.

²⁵³ As the concept of “traditional” is very flexible within the Indonesian performance landscape, I use the term *biasa*, meaning “usual” or “normal” in both Javanese and Bahasa Indonesia to indicate a type of performance that would be generally accepted in the home territory of the *dalang* involved in the North American performance. This allows me to establish an Indonesian baseline performance for comparison between “*biasa*” or usual, and “*luar biasa*” or exceptional to define differences between performances held in different geographical locations.

wahiyang gaya NA adapted code, still might discover some challenges. As an insider of this art form I, along with many transcultural dalang and artists who are involved in both Indonesian *biasa* and contemporary gamelan, wayang, theatre, dance, and new media often discuss our experiences. Based on the amount of passionate informal discussion, I consider that reconstructing wayang components into this new form of wayang is one of the most interesting and challenging parts of their artistic practice. Based on the information I have collected during my field work—including interviews I conducted with transcultural dalang and artists who participated in wayang collaborations within North America—I have noted that the continuing process of refinement and adaptation combined with the process of cross-cultural collaboration seems to be extremely challenging to some of my informants, especially during the development of *wahiyang gaya NA*. A formal, academic assessment of this process of reconstruction and an analysis of the challenges faced by each dalang Type 1-IV would be an excellent area for future research.

In relation to this, as an experienced practitioner of gamelan and wayang myself, I wonder if perhaps transcultural dalang and artists (including myself) have an easier time when adapting from traditional modes of working when they are already accustomed to living in foreign places. In these places the differing cultures are in a prolonged and intimate mixing with one another. Some useful terms taken from computer software programming and testing, may be used as a metaphor here, specifically the formulation of either a homogeneous cluster or a heterogenous cluster through the process of heterocompilation.

This describes a situation where a homogenous cluster is a system of linked

computers in which every computer is the same and running the same operating system but a heterogeneous cluster is a system where the computers are not identical. Hetero-compilation is when code written on one type of computer can be run natively on other systems.²⁵⁴ Similarly, the wayang story (*lakon*) used in one performance can be compiled, imagined, and used again anywhere by an experienced dalang with his own unique cultural experience. Other individuals from any background (compared to computers running a different operating system) can learn and perform the same story (or run the program), linked into a homogeneous cluster by the wayang programming.

Audience members may also be compared to computers running a different operating system: they can experience the presentation through their own cultural lens, thus becoming linked as part of the wayang heterogeneous cluster. To illustrate this concept we can imagine that the programmer is creating a web page to be viewed on the internet by individuals who have devices with different operating systems and languages (heterogeneous cluster). Similarly, the dalang is creating a hybrid wayang performance that will be performed and viewed by individuals who have different cultural programming. Before sustained contact with European culture, colonialism and globalization (late 16th C.), there could have been homogeneous cluster performances in what would later become Indonesia, because the local population would all have similar cultural programming. Due to advanced technology in travel and globalization, which strongly influenced wayang performance (“*new wave*” of wayang, see Matthew Cohen 2007), it is now rare for a performance anywhere to enjoy this type of homogeneous audience.

²⁵⁴Vivek Mhatre and Catherine Rosenberg, “Homogenous vs Heterogeneous Clustered Sensor Networks: A Comparative Study”, pp. 1-6. Published by School of Electrical and Computer Eng., (Indiana: n.d.), <<https://ece.uwaterloo.ca/~cath/icc04.pdf>>.



Wayang kulit stage made of floral foam instead of banana log (*gedebog*) used at the bottom of wayang screen (*kelir*) with simple wooden frame (2010). This kind of simple *kelir* is often used in North America. (Photograph: Tim Gosley)

Figure 9. Modified Wayang Kulit Stage

In Chapter V of my case study analysis, I compare the performances of three different dalang who each interpreted the story (*lakon*) of *Ciptoning* for separate events held in Seattle at different times.²⁵⁵ The example in Chapter V applies the computer metaphor discussed here to describe how each dalang responded to the constraints imposed by the North American concert format and audience.

IV. 5. The Importance of Translation in North American Wayang Performance

One of the differences between a Western audience and an Indonesian audience

²⁵⁵ See Chapter V. 2h. pp. 196-202, for an example of three different dalang performing the story of *Ciptoning* in Seattle analyzed using the metaphor of computer software and hardware. This metaphor compares the same story (*lakon*) to the software and each dalang to an operating system that interprets it differently.

can be described in terms of their cultural familiarity with a wayang performance. An Indonesian audience might already understand implicitly and explicitly the dialogue between dalang and drummer, so they focus on the story on the screen, whereas a Western audience, unfamiliar with this type of dialogue, tends to focus on watching the drummer and dalang—in effect moving their head back and forth like they are watching a tennis match, in a form of “confusing pleasure”. One can imagine the internal monologue of an audience member: “What’s he doing? What is that? What’s going on? Who is that character? What is he talking about?” But there is no one to answer their questions.

Indeed, even the Indonesian performers, who are naturally already very familiar with both the content and form of the storyline and performance, are sometimes entertained by watching Western audience respond quizzically to the performance. Similarly, an Indonesian audience, that would normally be quite familiar with the characters and storyline, would comprehend the nuances, references, and inside jokes, as well as the jokes being made between performers, and be fully entertained. Many can even leave the scene temporarily to get some refreshments, as they know what will be happening next, and when a key event or scene will occur, so they can come back before that time. In contrast, a typical Western audience would naturally be less familiar with the storyline, and would be uncomfortable with the idea of leaving and coming back, of wandering around, or chatting during a performance, but would rather sit quietly, comprehending or not, reluctant to interrupt, disturb or insult the performers, and finally applaud politely at the end.

Interestingly, due to technology and communication, and the use of other languages, many wayang performances held abroad (and several performances in

Indonesia), provide simultaneous translation projected onto a secondary screen so the audience, unfamiliar with the story, characters and dialogue, can then digest what the dalang is saying. Naturally, with greater understanding comes greater appreciation of the art form. According to Hardja Susilo who provided this simultaneous translation for several wayang performances by Javanese dalang in the USA including the one held at Los Angeles Festival in 1990 performed by dalang Radyo Harsono with full gamelan accompaniment played by the court musicians from Yogyakarta Palace. Susilo also assisted dalang performing in other countries, such as in Australia during the Adelaide Festival in 1994, performed by a well-known dalang, Anom Suroto from Central Java, — this translation helped Western audiences understand the context of wayang.²⁵⁶ In this regard Susilo considered himself as a host of the dalang and a bridge between the Western audience and Javanese dalang.²⁵⁷

Emerson has made significant contributions to Asmoro's recent published books about wayang for education package, which are very much taken from her saved translated transcripts of live performances. These books are rather different from the previous published books about wayang, in which the books explain the prepared materials of narration and guidelines, not the result of the actual performance.²⁵⁸

²⁵⁶ Personal communication with Hardja Susilo in his house, Hawai'i in October, 2010; cited with permission.

²⁵⁷ Jennifer Lindsay, *Between Tongues: Translation and/of/in Performance in Asia* (Singapore: Singapore University Press, 2006), p. xi.

²⁵⁸ Kindra Cooper (2013), "Out of the Shadow". Posted on December 22nd, 2013. <http://jakplus.com/?p=597>. Assesed February 27, 2014.



Figure 10. Projected Simultaneous Translation showing Obama Puppet, 1

Dalang Purbo Asmoro performed wayang at Asia Society in New York in 2012. In this performance, he used some of his wayang puppets brought from Java with musical accompaniment by a mixed Javanese and American gamelan group. At the top-left (a video projection seen from the shadow screen) Obama puppet appeared and had dialogues with Gareng and Bagong puppets as seen in the top-right video projection; the simultaneous translation provided by Kathryn Emerson was based on the conversations of puppets characters. At the bottom is the wayang stage and gamelan orchestra where the dalang and gamelan musicians are performing together. Photograph: Meniek Soerjosoetanto.

These written and translated transcripts of live performances are a good example and the result of a long process of wayang collaboration, which can be used by academics and researchers to analyze the actual performance afterwards. In fact, from my correspondence with her, she reports that many people and universities abroad have ordered these books for the purpose of wayang education.²⁵⁹

There is another important type of translation—i.e.: when the translation is typed, and the transcript is projected onto a secondary screen, to be read by the audience during the performance, some interesting points are identified during this production with simultaneous translation. For example, when the character dialogue includes some sort of

²⁵⁹ Personal communications and e-mail correspondences with Kathryn Emerson from 2011 to 2013.

joke, the audience response will be delayed, as the translation needs to be typed and then appear on the secondary screen, and then the audience needs to actually read it and then comprehend it. Thus, by the time the audience responds with laughter, the scene may have already changed, so the laughter will come at the wrong time, which may distract or amuse the dalang. However, the idea to include this simultaneous translation part of live wayang performance received much appreciation and attention by North American audiences (and also in Indonesia, especially by younger audiences).²⁶⁰ These translation methods allow the audience members who are not familiar with the concept of wayang performance to follow the story from the simultaneous translation provided by the translator during live wayang performance. Therefore, for the purpose of academic analysis, this concept of translation also inspired Indonesian artists and writers as well as the younger generation, who may not usually understand all of the dialogue delivered in ancient languages (*basa pedhalangan*) to think critically—linguistically, transculturally, and technologically.

Credit should be given to this particular transcript translator, Kathryn Emerson or mbak Kitsie—as dalang Purbo Asmoro and Midiyanto call her, who has become rather well-known after completing many simultaneous translations for Javanese wayang kulit performances. She creates as much of a draw as does the name of the dalang, as audiences have come to appreciate her translations, which greatly enhance their understanding and thus their enjoyment of the performance.

²⁶⁰ After the wayang performance held in Seattle in June 13th, 2006, Purbo Asmoro and his Javanese crews (Wakidi Dwidjomartono [kendhang player], Djoko Walujo [gender player], Sudi Rahayu [a solo Javanese singer who is also Asmoro's wife]) and Kathryn Emerson continued to tour and travel to the USA. For more information about Asmoro toured see <http://www.purboasmoro.com/International.html>.



Figure 11. Kathryn Emerson, Simultaneous Translator

Kathryn Emerson provides simultaneous translation during the wayang performance (2012)
(Photograph: Courtesy of Kathryn Emerson)

IV. 6. Musical Development During North American Wayang Collaborations

Music (usually created by the gamelan orchestra) is very important for wayang performance especially to support the dalang to provide the specific musical elements to accompany the action of the puppets.²⁶¹ Music can also indicate the character of a

²⁶¹ For a more detailed discussion of musical accompaniment of traditional Javanese wayang performance see Benjamin Brinner, *Knowing Music, Making Music* (Chicago: University of Chicago Press, 1995, p. 268-284). He discusses not only the use of gamelan for the musical accompaniment of wayang (*musik iringan*) but also the interactions between the dalang and musicians during the Javanese wayang performance, which can be considered as inseparable unity. He also provides an excellent analysis of gamelan music for the purpose of musical pleasure (*klenengan*). For information about Balinese gamelan music in relation to Balinese wayang performance, see I Nyoman Sedana, "Collaborative Music in Performance of the Balinese Shadow" In *Asian Music* Vol 36. No.1 Winter-Spring 2005. (Texas: University of Texas Press, 2005), pp. 44-59.

wayang puppet, for example, the refined character usually is accompanied with soft, slow, and calm music (*alus*), while the strong character is usually accompanied with fast and loud music (*soran*). In addition to music, the gamelan can provide sound effects that accent the actions of the puppets and emphasize important moments. Music helps to provide the overall mood when accompanying specific scenes (including battle scenes [*perang*] and transitions between scenes), supporting the melodic contours sung by the dalang. To illustrate the importance of gamelan music to wayang within the Indonesian context, I compare it with a Hollywood movie: how could you imagine watching the film *Titanic* without Celine Dion’s “My Heart Will Go On”? Similarly, people would be very surprised to watch a musical movie like *The Sound of Music* or *Les Miserables* without the music and singing?

In other words, the musical accompaniment is very important to create the emotional involvement of the audience for wayang performance. In most cases, the budget does not allow the dalang to bring their entire gamelan group to accompany the wayang event abroad. However, if trained gamelan musicians and instruments are not available, the dalang and his crew can use something else to accompany the wayang performance. In the Indonesian context, wayang musical accompaniment can be as simple as a vocal chant by the dalang or as complex as an entire gamelan orchestra²⁶² with many singers. In some North American performances dalang have used pre-recorded music—either with gamelan or non-gamelan music or live performance with percussion

²⁶² In Java and Bali, the musical accompaniment for wayang performances are different and in each case the size of the gamelan orchestra can vary depending on the situation. A full Javanese gamelan orchestra can range in size from 8 to 60 musicians in their home territory in Java. Balinese groups are generally smaller consisting of 4 to 8 musicians using gender wayang instruments. For more detailed information on Javanese gamelan used for wayang accompaniment see Brinner, *Knowing Music, Making Music*. For Balinese gender wayang accompaniment, see I Nyoman Sedana, “Collaborative Music” In *Asian Music*.

instruments, and other types of music that would be considered exceptional in Indonesia.

In my case studies, most of the dalang were invited by North American gamelan groups to collaborate with them. The North American gamelan wanted to expand their repertoire to include accompanying wayang performance. The dalang may not only be asked to direct the gamelan orchestra, but also to teach the musicians to respond to the cues and perhaps improve on their technique of playing their gamelan instrument.

During the course of my research interviews, many Indonesian dalang and dalang *manca negara* (foreign dalang) who have been performing with these groups agreed that, when they were invited to perform or collaborate, they preferred not to ask for selections from the usually extensive repertoire or request difficult musical requirements that are not available in the destination area. Instead, the dalang would, firstly, simply listen and see how well the musicians can accompany the wayang. After that, the dalang might say “*monggo mawon*” or “*terserah*” or “*yang penting bisa jalan baik*”, which means, “it’s ok”, or “whatever” or “as long as it can work well.” In this way, the dalang would adapt the performance to fit with whatever the gamelan could play, rather than selecting appropriate music from the library that most gamelan groups are capable of playing in Indonesia. A similar method is described in Matthew Cohen’s recent article where he describes adaptation in his own performance: “It also means discovering and exploiting the distinctive pieces in a group’s repertoire and building scenes and plays around these.”²⁶³

During a usual (*biasa*) wayang performance within the dalang’s home territory, verbal and non-verbal communication are essential within the domain of the internal

²⁶³ Matthew Cohen, “Performing Wayang Internationally”, pp. 3. See Chapter VI, p. 227 for further explanation related to his Vancouver performance held in 2011.

circle (wayang performers and crew). This communication is presented with subtlety and artistically through the visual, musical or hidden keywords (*sasmita*) within elements of the performance itself, such as puppet and dialogue or narration by the dalang, rather than by speaking directly to the musicians.²⁶⁴ These spontaneous communications and improvisations between the dalang and musicians can only really be experienced in a live performance, because of the anticipation and tension created as the audience discovers the next action and accompanying music. This excitement is not present in a recorded and re-broadcast audio or video medium, such as on TV or the Internet because the script and progression are fixed. In contrast, performances with North American gamelan orchestra often lack the subtle cues and communications that are expected in Java or Bali and dalang must introduce the music by announcing the next piece.

From my conversation with Purbo Asmoro (and also Midiyanto) it is clear that the musical standard for wayang performance/collaboration in North America was (and in certain conditions still is) not as strict as traditional wayang performances held in Java.²⁶⁵ In this regard, both the dalang and the musicians may have made some arrangements for musical adjustments during the group rehearsal, before the performance.

IV. 7. Stories or Themes that Inspire North American Wayang Production

The stories or themes of wayang performance collaborations held in North America are usually taken from or inspired by Indonesian traditional sources and undergo

²⁶⁴ For more detailed information about musical communication related to this point, see Brinner, *Knowing Music, Making Music*, p. 268-295.

²⁶⁵ Asmoro himself performed wayang in America with pre-recorded gamelan music. This option was not his preference, but due to certain conditions, such as the lack of gamelan instruments and musicians, the space, financial constraints, etc., some compromises between the dalang and collaborators become necessary to achieve wayang performances in North America. Personal communication with Purbo Asmoro and Midiyanto in Solo, Central Java in August, 2012; cited with permission.

a similar process of selection common in traditional wayang performances in Indonesia.²⁶⁶

The Ramayana epic is one of the most popular sources of themes in North American wayang productions, as examined in more depth in my case study examples of Matthew Cohen (Chapter VI) who performed a story about the Mission of Anoman (Java: *Anoman Duta*) in his role as a dalang in Vancouver in 2011. Kathy Foley also performed *wayang golek* using a story from the Ramayana epic, the Birth of Anoman story, or *Anoman lahir*.²⁶⁷ Another appearance of the story of Anoman from the Ramayana was in 1986, as the theme of a Javanese wayang that was held in Vancouver performed by Subono, a Javanese dalang and wayang professor at Indonesian Institute of Arts in Central Java. As already mentioned in Chapter III, the performance was the closing event of Expo '86 that succeeded in creating a link between Javanese culture and North America to give a happy ending to the event and the visit by this illustrious troupe of Indonesian performers.²⁶⁸

The Mahabharata is another popular source of themes as examined in my case study in Chapter VI, giving an overview of Subono's Class A "emulating" production that was as close to traditional wayang as possible. The performance held in Vancouver, in 1990, where he chose a theme based on the Hindu epic, but featuring the Javanese character Bima, who met with Dewa Ruci. Contemporary wayang performances may also

²⁶⁶ Details theme of wayang selection process may be found in Brandon (1970) and Keeler (1987).

²⁶⁷ Kathy Foley's performance can be seen at <https://www.youtube.com/watch?v=xDiH8ktqZu8>. See Freer Gallery of Art and Arthur M. Sackler Gallery, with the Embassy of the Republic of Indonesia in Washington, D.C., "Performing Indonesia: Music, Dance, and Theater from West Java" (Smithsonian: 5 November 2014).

²⁶⁸ Personal communication with Subono in his office at the Indonesian Institute of Arts in Solo, Central Java, on August 2013; cited with permission. For more information on the gamelan program (including wayang performance by Subono) during the Expo '86, see Chalmers, "the First International Gamelan Festival and Symposium". See also the analysis in Chapter VI. 2a. *The Anoman Story* (1986) for more details.

draw upon traditional themes, with an excellent example of this adaptation discussed in Chapter V case studies. Gamelan Pacifica collaborated with Kent Devereaux, composer and performance artist and Deborah Zick, visual and performance artist, under the direction of Jarrad Powell, based in Cornish College of the Arts in Seattle. In this Class C “modified” performance, called “Visible Religion” by Kent Devereaux and Deborah Zick inspired by the traditional Javanese wayang play from the Mahabharata epic called “*Pandawa Dhadhu*” or “The Pandawa Fatal Dice Game”.²⁶⁹ This story was adjusted to create a critically acclaimed wayang performance in Seattle in December 1982.

In addition to these major categories, other themes may be chosen as examined in the case studies about the works of Heri Dono, I Wayan Wija, and I Made Sidia who each made a unique artistic contribution to the development of wayang in North America that I call *wahiyang gaya NA*.

IV. 8. Summary

The essential task of this chapter is to define terms and classification methods that I will use in my case study analysis and to clarify the process that led me to develop the *wahiyang* theoretical framework. This framework was developed to solve the challenging puzzle of isolating North American cultural influence on an Indonesian performance style, known as wayang, which is continuously evolving and changing in the territory where it is usually performed.

The next area of difficulty was to establish the normative performance from

²⁶⁹ In this contemporary wayang performance, the Pandawa brothers made a fatal error during a dice game with the Kurawa brothers. This production was re-developed and performed again three years later for three days performances (May 25 to 27, 1985) held in Seattle. For more information about this wayang performance, see Kent Devereaux and Deborah Zick, *Wayang Purwa: An American Adaptation of a Javanese Shadow Play* (Calcutta: Chakraborty Enterprise Press, 1985, 1986, 1989).

Indonesia that the North American performance could be compared with. My solution was inspired by the work of Richard Schechner who faced the exact problem when attempting to analyze North American wayang performance in 1988. He suggested, based on conversations with Alton Becker, that an authentic wayang performance could be defined by examining the work of the same dalang in their home territory within Indonesia. I call this performance *biasa*, meaning usual, normal or routine in *Bahasa* Indonesia and Javanese languages. With the aid of current technologies in performance documentation coupled with interviews with the dalang who were involved in my case study wayang performances, I was able to establish a baseline of comparison.

Through my research and participation in North American performances I have observed that there are essential elements of wayang that define the art form despite this history of change. This observation was corroborated early on by Purbo Asmoro and Kathryn Emerson and became the foundation for the initial analysis of each of my case studies. I prepared a chart for each performance that contains information about each of the essential elements of wayang. Building on the work of Jody Diamond, who developed a system to categorize North American composers of gamelan music, I proceeded to create a method to indicate the degree of North American cultural influence on each performance in the chart.

Chapter V: Case Study of Wayang Performances in Seattle, WA, USA.

In this chapter, I discuss a selection of case studies of wayang collaborations held in Seattle, Washington.²⁷⁰ Many transcultural dalang and artists who performed in this geographical area have generously granted me interviews that contributed to my research (sadly several of them have already passed away). My aim is to explore some of their wayang performance collaborations and to examine the components of wayang by applying the *wahiyang* theoretical framework that I have described previously in Chapter I and Chapter IV. The purpose of this analysis is to begin to draw the boundaries between performances that are modified by the influence of North American culture and those that would meet the usual expectations of a wayang performance by the same dalang in their home territory in Indonesia (*biasa*). This distinction must be made in order to support my theory that *wahiyang gaya NA* is a divergent stream of wayang that has separated from the mainstream of Indonesian wayang development.

In my analysis, I list the components of wayang performance used as examples, referring to charts that include the simplified categories of essential elements that constitute classical wayang performance.²⁷¹ Further, I categorize these dalang by Type (I-IV) as defined earlier in this dissertation (see Chapter II, pp. 29-65) I discuss how their training impacts the performance and how they are able to interact with collaborators. The geographical area and style that the dalang usually performs is considered the “origin” of the components in the chart categories. The intention of the dalang or the

²⁷⁰ I have limited the scope of my discussion to events that occurred in Seattle, Washington, USA and Vancouver, British Columbia, Canada because they are representative of their respective countries and they were among the first to have resident gamelan groups that brought many transcultural dalang and artists to collaborate for performances in these areas. My case studies of wayang performances presented in Vancouver will be discussed in the following chapter (Chapter VI), which will cover material that was not already discussed in this Chapter.

²⁷¹ The four essential wayang components, as defined by Purbo Asmoro see Chapter III, p. 96-112) are: story (*lakon*), puppet manipulations (*sabet*), dialogue (*catur*), and gamelan music (*iringan*).

artistic director is a significant factor when defining the boundaries that separate and identify the divergent stream of *wahiyang gaya NA* from the mainstream of a usual performance by the same dalang.

Then, I will analyze each performance to assign a performance class based on the categories proposed by Jody Diamond (1992) to analyze North American gamelan music composers and refined by myself (see chart and outline in Chapter IV, pp. 118-122). Diamond explains that “composers might emulate, interpret, embellish, modify, acknowledge, or by-pass the Indonesian tradition.”²⁷² The last category in the chart “Modifications” lists the North American cultural influence on each of the wayang components.

Finally, I shall examine some of the challenges and experiences the gamelan group, trans-cultural dalang and artists have encountered during the process of developing and presenting the performance collaborations.

V. 1. Gamelan and Wayang in the Pacific Northwest of the USA

Gamelan and wayang programs in America’s Pacific Northwest developed in the last few decades due to the efforts of musicians, composers, scholars, transcultural dalang and artists who are involved either in university programs or community gamelan groups. One of the active groups is the Gamelan Pacifica based at the Cornish College of the Arts in Seattle.²⁷³ This group often performs wayang and gamelan orchestra in collaboration with transcultural dalang and artists, local musicians, students and composers from other neighboring universities, such as Seattle Pacific University and the University of

²⁷² Jody Diamond, “Making Choices”, pp. 191-131.

²⁷³ See Chapter III, pp. 84-86.

Washington who also own a complete set of gamelan instruments.²⁷⁴ There is also an active gamelan group based at the Louis and Clark College in Portland called Gamelan Kyai Guntursari (the Venerable Showers of Beauty), where some of the students and alumni have participated in performing gamelan and wayang.²⁷⁵ Through their outreach and performances these groups have made a significant contribution to the dissemination of gamelan and wayang information in the Pacific Northwest.

During my research from 2011 to 2014, I noted that the Pacifica Gamelan group completed at least seven wayang performance collaborations with several transcultural dalang and artists from Java, Bali, and the USA, representing all four categories of dalang (Types I-IV) referred to earlier. All of these transcultural dalang and artists came to Seattle to create wayang collaborations. I will describe and analyze selected examples later in this chapter. By looking at their artistic performance productions, my aim is to analyze their performances in order to see what characteristics define *wahiyang gaya NA*, including the strength of their musical ensemble for wayang accompaniment (*iringan*). One of the major factors in the effectiveness of a gamelan ensemble before and during a

²⁷⁴ The Javanese gamelan at Seattle Pacific University is a gift from the Surabaya city government in East Java to mark the sister city relationship between Surabaya and Seattle. The government of these cities have been developing a mutual understanding especially focusing on economics, trade, culture and education since the 1990s. Many cross-cultural events, trade, and educational initiatives have been made including for example, the exchange students/youth program between Seattle and Surabaya, trade exhibitions, gamelan, dance, and wayang performances. Christina Sunardi, one of the music professors at the University of Washington (UW) who often performed gamelan and dance programs in Seattle, told me that the Music Department at UW also bought a complete set of Javanese gamelan from Java in 2013, which has been used for both music courses and public performance. Personal communication with Christina Sunardi via Skype on May 16th, 2015; cited with permission.

²⁷⁵ This gamelan group was formed in 1970s by the late Vincent McDermott, an ethnomusicologist and composer. With the support of Loraine Fenwich, a former faculty member of this College, McDermott (who was also former Dean), bought a complete set of Javanese gamelan from Central Java. McDermott also invited several gamelan teachers/dalang and composers from Java including Sumarsam (a current professor of ethnomusicology at Wesleyan University), Midiyanto (a well known dalang and gamelan teacher at University of California Berkeley), and Supanggih (musician, composer, and former director of Indonesian Institute of arts in Solo, Central Java), among others. For more information about this gamelan group, see <http://www.vsbgamelan.org>.

wayang performance is the dedication of the musicians who must devote sufficient time to rehearse the musical repertoires. Even in Java, if experienced musicians will be working with new collaborators or a different dalang, they will have to attend rehearsals and become familiar with the dalang's style and repertoire to be able to respond quickly in performance. They work before the performance, driven by an ethic of professionalism, to learn challenging musical repertoire and subtle signaling that is appreciated by Javanese audiences. In contrast, North American gamelan groups may contain musicians that are less familiar with musical repertoire for wayang performance, or may not have developed playing skill, or an understanding of communication methods used by dalang and drummers. In order to learn the variety of required skills and to maintain the ensemble they must attend some (if not regular) rehearsals and receive instruction while keeping in mind the expected performance standards. In my case studies, I evaluate the effectiveness of the gamelan program by two different gamelan groups in achieving communication with the dalang during the accompaniment rehearsal process and resulting performance, as part of the outline of the challenges they encountered when transcultural dalang and artists performed/collaborated either in Seattle or Vancouver.²⁷⁶

Jarrad Powell is the director of Gamelan Pacifica and a music professor at Cornish College of the Arts, as well as a composer who has created works for gamelan and wayang. According to Powell, by participating in the wayang collaborations, members of Pacifica Gamelan not only challenged themselves in terms of their musical

²⁷⁶ Although I will outline and discuss some of their wayang collaborations and artistic productions, I am neither intending to compare and contrast their wayang performances beyond the areas of my case studies, nor discuss other wayang performances held in Java or Bali. Rather, I offer my analysis within the scope of my case studies of *wahiyang gaya NA*, art historical, cultural study, and globalization perspectives.

skills, they also developed friendships and mutual relationships through this cross-cultural interaction. The audiences also enjoyed the performances, with some experiencing wayang for the first time and others already being familiar with Indonesian arts from other sources, Powell said.²⁷⁷ In regards to wayang performances held in Seattle, Powell told me that his group encountered many problems, ranging from the minor technical and instrumental issues to the major problems such as lack of financial support, travel arrangements for the guest artists, the wayang puppets and other equipment, all of which greatly influenced the success of performances. However, he and his group considered all of the deficiencies as positive challenges that needed to be taken care of together during the process of collaboration.

In order to collect detailed information related to their performance collaborations held in Seattle, I interviewed Jarrad Powell and other transcultural dalang and artists who were involved in these projects. Following the interview process and list of major collaboration projects that Gamelan Pacifica were involved in producing, I continue my analysis supported by the information from these interviews.

V. 1a. Interview Process and Research Questions

It is always a challenging process for a scholar to determine what aspects should be emphasized and what should be filtered out when examining case study data. As Robert Stake (2005) suggests, all researchers have “the privilege to pay attention to what they consider worthy of attention and the obligation to make conclusions drawn from

²⁷⁷ Personal communication with Jarrad Powell via Skype in May 15th, 2012; cited with permission. For more information about Gamelan Pacifica, see Chapter III, pp. 104-105. See also http://www.gamelanpacific.org/gamelan/narrative_history.html.

those choices meaningful to colleagues and clients.”²⁷⁸ As an observer/practitioner of gamelan and wayang arts, I must always consider the perspective of colleagues who are well established in the field, as well as those who are engaged in their first explorations, when I am making these decisions. Stake continues, “Added to the experience of ordinary looking and thinking, the experience of the qualitative researcher is one of knowing what leads to significant understanding, recognizing good sources of data, and consciously testing out the veracity of their eyes and the robustness of their interpretation.”²⁷⁹ Taking my cues from Stake (2005), I give serious attention to methodological research procedures in a careful and coherent scholarly manner for this investigation, while considering the data provided by primary and secondary interview subjects, verified as far as possible, and augmented by the documentary evidence that I have collected.

The individuals I interviewed are adults and considered legally competent to agree to be subjects of my research. These individuals include transcultural dalang, artists, composers, sponsors, and audiences located in my case study areas of Vancouver, Canada or Seattle, USA. In addition, I interviewed several individuals who were involved in collaborative performances in North America outside of the area of my research. I followed up their initial acceptance by sending my research questions to them as a potential interview subject, who may be willing to participate in this research.²⁸⁰ The questions that I sent covered all aspects of wayang performance, collaboration, audience response and venue or equipment presentation issues. In addition, on-going e-mail

²⁷⁸ Robert Stake, “The art of case study research” (Thousand Oaks, CA: Sage, 1995) pp. 49-68. <<http://legacy.oise.utoronto.ca/research/field-centres/ross/ctl1014/Stake1995.pdf>>

²⁷⁹ Ibid. pp. 49-68.

²⁸⁰ For detailed lists of my research questions, see Appendix II of this dissertation. I also prepared and distributed an audience survey to members of the audience at a wayang performance held in Vancouver in 2011. The responses were collected at the performance and the questions are included in the Appendix III.

discussions and informative on-line exchanges continued through social media channels with many of the individuals I interviewed.

V. 2. Wayang Collaboration in Seattle (1982 – 2009)

My selection of wayang performances held in Seattle from 1982 to 2009, performed by transcultural dalang and artists in collaboration with Pacifica Gamelan group, are representative of the kinds of collaborations with both traditional and contemporary wayang with significant individuals who have diverse training and cultural backgrounds.

The following is a chronological list of their performance collaborations:

1. *Visible Religion*, a wayang collaboration created by transcultural dalang and artists including Sri Djoko Rahardjo (Type 1, dalang from Central Java) and I Made Sidia (Type 1, dalang from Bali), as well as Kent Devereaux, Jarrad Powell, Tony Prabowo, and John Boesche. The performance was held in a Seattle theatre called “On the Boards” on September 22-25, 1994.
2. *Kali: A Libretto*, a musical theatre contained strong wayang influences and political protest created by Goenawan Mohamad. A performance accompanied by members of the New Jakarta Ensemble was staged in Seattle, June 2000 with music by Jarrad Powell and Tony Prabowo, produced and directed by Kent Devereaux with stage direction by Melissa Weaver.
3. *Arjuna becomes a Professor: the Great War Between Good and Evil* (Javanese wayang kulit) with Jan Mrázek as dalang performed in the Faculty Center at the University of Washington, Seattle, in April 12, 2002.
4. *Ciptoning* (Arjuna’s Deep Meditation)²⁸¹, Javanese wayang kulit, with Ki Purbo Asmoro as dalang. In this performance, Gamelan Pacifica also invited special guests musician Djoko Walujo (playing *gender*, an instrument with twelve to fourteen thin keys mounted over the resonators played with mallets that are padded disks mounted on straight sticks), Wakidi Dwidjomartono (playing *kendhang* or drums), and Sudi Rahayu as a *sinden* (solo singer), as well as Kathryn (Kitsie) Emerson as a tour leader and translator who provided

²⁸¹ See Section 2b of this chapter. “Analysis of Three Versions of Arjuna’s Story performed by Three Different Dalang in Seattle” for a description and comparative analysis of how each dalang interprets the same story.

- simultaneous translation from Javanese language to English. The performance was held at Ethnic Cultural Center, Seattle, in June 13, 2006.
5. *The Ghostly Goddess and the Sinner Saint*, Sundanese wayang golek, with Kathy Foley as dalang, and Undang Sumarna as a guest musician who played *kendhang* (drum). The performance was held in Bainbridge Performing Arts, Bainbridge Island, Washington, in March 19 & 21, 2007.
 6. *Ciptoning* (Arjuna's Deep Meditation), Javanese wayang kulit, with Midiyanto as dalang and myself as a guest musician playing *kendhang* (drums). The performance was held at Meany Hall, University of Washington, Seattle, in February 20, 2009.

V. 2a. Visible Religion: Wayang Collaboration with Multiple Transcultural Dalang and Artists (1994)

In this collaboration, the Pacifica Gamelan group invited three different artists from Indonesia i.e.: Sri Djoko Rahardjo (Type I Javanese dalang), Tony Prabowo (Indonesian [non-gamelan] composer/transcultural artist), and I Made Sidia (Type I Balinese dalang and wayang educator) for three months from July to September in 1994. The performance was held in a Seattle theatre as part of a series called "On the Boards" on September 22-25, 1994. Although these three Indonesian wayang collaborators were coming from the same country of origin, each of them had a different orientation and cultural background. Sri Djoko Rahardjo was a purely classical dalang from Central Java who was strongly influenced by the Javanese tradition (Type I). He had never visited North America or met with members of the group nor the other two collaborators. Tony Prabowo is a composer²⁸², but has mostly composed Western influenced Indonesian contemporary music, while I Made Sidia is a dalang, wayang artist, and educator from a family of Balinese dalang (Type I). Thus, none of the visitors had ever met with each other before the day they arrived in Seattle and met with the members of Gamelan

²⁸² For more information on Tony Prabowo, see Simanjutak, 2015.

Pacifica and their North American collaborators Kent Devereaux (Type III) and Deborah Zick (transcultural artist). Therefore, the entire group of collaborators had to become acquainted with each other because they were required to develop a performance program and maintain continued cultural interactions together during this collaboration.

In order to achieve their goal, they made decisions related to the repertoire, including music, theatre, and art performance with musicians who have different skills and musical backgrounds. After preparations, discussions, and rehearsals during the collaboration, eventually they developed methods of musical experimentation and explored many different aspects of their contemporary wayang production.

I was fortunate to be able to obtain permission to view a documentary a video and archive of news clippings and other materials that Powell had collected online. I interviewed Jarrad Powell, the Artistic Director of Gamelan Pacifica by Skype several times to hear an eyewitness account of the production.²⁸³ In essence, he told me that this production was intended to develop something new by combining many different influences. This project was conceived as a collaboration, which from the beginning relied on the cooperation and flexibility of the artists involved to realize a combined vision.²⁸⁴ This strong statement of intention by the Artistic Director already places this wayang collaboration in the category of *wahiyang gaya NA*: the production was intended from the outset to diverge from the mainstream of wayang development. Powell wanted to develop something new and so brought together collaborators who were willing to blend their expertise with elements of North American culture.

Gamelan Pacifica already had some familiarity with a Mahabharata story about

²⁸³ I interviewed Jarrad Powell by Skype, telephone and email correspondence. This communication is ongoing and has contributed greatly to my fieldwork. All materials cited with permission.

²⁸⁴ From interview with Jarrad Powell via Skype in May 15th, 2012; cited with permission.

the Pandawa brothers from the previous production *Pandawa Dhadhu* (The Pandawa Play Dice), by Kent Devereaux in collaboration with Deborah Zick, and Gamelan Pacifica.²⁸⁵ The collaborators decided that in their new performance they would use the ancient legends of the adventures of the Pandawa brothers as a means of connection; because all of the collaborators knew the stories. To make this production different from the first, however, the collaborators decided to focus on the second of the Pandawa brothers, named Bima. In Javanese wayang, Bima confronts his own inner reality in the form of a Javanese god, who is not part of the pantheon of Indic gods, but a Javanese pre-Hindu deity, called Dewa Ruci. In Java wayang stories featuring Dewa Ruci are commonly presented, but the Seattle based group created their own script based on the well-known legend.

Visible Religion: a shadow play, a collaborative piece for gamelan with electronic instrumentation accompanying dance and wayang is loosely based on a combination of Javanese and Balinese traditions combined with North American cultural influences. For the 1994 performance of *Visible Religion: a shadow play* the technology used was quite

²⁸⁵ The script from this previous performance was published as a hardcover book in 1989, titled *Wayang Purwa: An American Adaptation of a Javanese Shadow Play* by Kent Devereaux and Deborah Zick, (Calcutta: A Writer Workshop Publication, 1985, 1986, 1989). This book contains all of the script used for the performance—including narration and lyrics inspired by Brandon's book (1970), dialogue of the wayang puppets both Mahabharata and American characters and lists of traditional gamelan music selections. The story is about two rival kingdoms, Amarta, the home of the five Pandawa brothers, and Astina, home of Duryudana, the eldest of one hundred Kurawa brothers. Although Astina is a more established kingdom, Duryudana became jealous of the new kingdom of Amarta and developed a plot against the Pandawa brothers. Pretending an offer of friendship, Duryudana invites the Pandawa brothers to a play a game of dice at the Astina kingdom. Sangkuni, the uncle of the Kurawa brothers, plays representing Astina, because he is an expert dice player. Yudistira, the oldest Pandawa brother, plays representing their interests, however he is a novice player who is quickly defeated. Each defeat requires Yudistira to raise the stakes, but he keeps playing until he has lost everything, including his freedom. As a result of these losses, the Pandawa brothers are banished to live in the forest for twelve years, plus an additional year of hiding. If they are discovered during this final year, they must remain banished for another twelve years; but if they succeed in hiding, then their kingdom will be restored to them. Fortunately, with the help of Matwaspati, the king of Wirata, the Pandawa brothers successfully completed their banishment.

advanced, including images projected on the wayang screen and electronic music.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Javanese Wayang Kulit	Class B Interpret Class C Modify	English Shortened and Edited
puppet manipulations (<i>sabet</i>)	Javanese Wayang Kulit Balinese Wayang Purwa NA Contemporary Art	Class C Modify Class D Embellish	Mixed Balinese and Javanese traditional wayang characters with new NA puppets
dialogue (<i>catur</i>)	Javanese, Balinese, Sanskrit, Kawi	Class B Interpret Class C Modify	English
gamelan music (<i>iringan</i>)	Javanese, Balinese	Class C Modify	Javanese Gamelan with Contemporary New Music violin and soprano voice

Figure 12. Performance Classification of *Visible Religion* (1994)

Using the *wahiyang* theoretical framework to examine this performance, I confirm that the four components of wayang are present, but the performance class category reveals substantial modification. The intention of the producer, Jarrad Powell, was to create an innovative blend of cultures, including North American and two cultural areas of Indonesia. This production can be classified an example of *wahiyang gaya NA* because it is an exploration of many ideas and cross-cultural compromises that was intended to be a fusion of creative concepts into a contemporary interdisciplinary performance.

V. 2b. *Kali: A Libretto* (2000) by Goenawan Mohamad

Goenawan Mohamad was born in north central Java in 1941, as the Japanese occupation that was part of WWII was about to dominate the political and social lives of

Indonesians. When WWII ended, the Japanese occupation was over, but Dutch soldiers continued to suppress Indonesians who were seeking independence. When he was six, Dutch soldiers arrested Goenawan's father, which led to his death. The violent struggle for independence was successful, but violence and death continued to stalk Indonesia as suppression of dissent prevailed. Mohamad writes: "...In mid 1947, the Dutch troops who entered our town came to arrest Father, and about five days later Mother was told that they had executed him. A firing squad took his life on a soccer field near the military barracks, after five days of interrogation".²⁸⁶

The situation was even worse during the politically chaotic era of Indonesia (1950s to the mid-1960s), a time of turbulent transition from Soekarno's leadership to that of Soeharto's, which also "created rifts within the practices and ideas of the cultural communities".²⁸⁷ At that time wayang was often used by opposing political parties, especially in the mounting conflict between PKI (the Indonesian Communist Party) and PNI (the Nationalist Party of Indonesia, led by Soekarno), which culminated in the bloody coup of 1965 that brought an end to the Soekarno era, which had lasted 20 years, and ushered in the New Order under Soeharto, which would last 32 years.²⁸⁸ As a result, any action or opinion that could be interpreted as being counter to government propaganda could result in imprisonment or death.

In 1964 Goenawan Mohamad signed a Cultural Manifesto (*Manikebu, Manifesto Kebudayaan*) proclaiming the right to artistic freedom, but then found himself shunned

²⁸⁶ See Goenawan Mohamad, "Kali: A Libretto", in *Beginning to Remember: The Past in the Indonesian Present*, ed. by Mary S. Zurbuchen (Singapore: Singapore University Press, in associate with University of Washington Press, Seattle, 2005), pp. 49.

²⁸⁷ See Michael H. Bodden, "Tradition", 'Modernism', and the Struggle for Cultural Hegemony in Indonesian National Art Theatre" in *Indonesian and the Malay World* Vol. 35, No. 101 (Routledge: Editors, Indonesian and the Malay World, March 2007), pp. 63-91.

²⁸⁸ See Laurie J. Sears (2005), pp. 74-98.

because others were afraid to be associated with dissent. He then traveled to Belgium to study and returned to Indonesia in 1967 to find many of his friends and associates had been imprisoned, killed or exiled. Despite the danger, Goenawan became a journalist and later, the editor of TEMPO magazine that published controversial stories and brought atrocities to the attention of the people.²⁸⁹

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Mahabarata Javanese Poetry	Class B Interpret Class C Modify	English Political Metaphor
puppet manipulations (<i>sabet</i>)	Indonesian <i>teater moderen</i> (modern theater of Indonesia)	Class C Modify	No traditional <i>wayang</i> puppets were used in the libretto. Original giant puppet figures were manipulated in an innovative way Human actors were used adding a strong North American cultural influence
dialogue (<i>catur</i>)	Javanese, Sanskrit, Kawi	Class B Interpret	English with some Javanese and Bahasa Indonesia
gamelan music (<i>iringan</i>)	Javanese <i>Suluk</i> ¹ Western Opera Western Musical Theatre	Class A Emulate Class C Modify	New Jakarta Ensemble from Java Strong Western influences in music composition and performance with violinist Stephanie Griffin with additional Western vocalists

Figure 13. Performance Classification of *Kali* (2000) libretto by Goenawan Mohamad

²⁸⁹ Goenawan Mohamad is a well-known writer and editor of the popular TEMPO magazine that was banned for the second time in 1994 for publishing political views during the Suharto regime. He writes about his concern for victims of violence and his fear of repercussions from any protest he may publish, and his search for a way to bring these events into a public forum, “I started to think about a way to confront the fear and forced silence.” See Goenawan Mohamad, “*Kali: A Libretto*”, in *Beginning to Remember: The Past in the Indonesian Present*, ed. by Mary S. Zurbuchen (Singapore: Singapore University Press, in association with University of Washington Press, Seattle, 2005), pp. 49.

In 1995, Goenawan Mohamad was invited to collaborate with Kent Deveraux, Jarrad Powell and Tony Prabowo to create a contemporary opera with the goal of producing a performance in Seattle. The result of this collaboration was a performance script for *Kali*, a poem with musical theatre that used a traditional wayang story from the *Mahabharata* as a metaphor referencing recent violent events in Indonesia.²⁹⁰

Goenawan Mohamad chose the character of Drupadi from the *Mahabharata* epic as the focus of his political commentary. Echoing the recent Gamelan Pacifica productions *Pandawa Dhadhu* and “Visible Religion,” Goenawan Mohamad chose the character of Drupadi from the *Mahabharata* epic as the focus of his political commentary.²⁹¹ These previous productions involved both Jarrad Powell and Kent Deveraux and were based on different aspects of the Pandawa brothers story. By superimposing the present political situation and tension in contemporary Indonesia on to the violent and politically tense ancient legend, Goenawan was able to produce a ‘dramatic poem’ that became the libretto for a North American ‘musical theatre’ presentation.

The result of this collaboration was published in a collection of essays about Indonesia edited by Mary S. Zurbuchen (2005) as “*Kali: A Libretto*”, a musical theatre work that contained strong wayang influences expressing political protest.²⁹² The

²⁹⁰ There was another workshop performance held in Seattle in the year 2000, before the performance, as documented in Sears (2005) where “*Kali: A Libretto*” was read and enacted using the text included in this published version. See Goenawan Mohamad, “*Kali: A Libretto*”, p. 73.

²⁹¹ See Chapter I for more information. See also Kayam, *Seni, Tradisi, Masyarakat*, p. 129-135. He discusses how wayang can be considered as a method for creating a discourse around social, political and other issues in Java and Bali. as a vehicle for political commentary. See also Schechner, “*Wayang Kulit in the Colonial Margin*”, pp. 32. He explains how Dutch colonial authority were threatened by political content in wayang and sought to control it. From these and other examples of historical use of political content in wayang, I can confirm that delivering political messages using wayang is not new nor is it specific to *wahiyang gaya NA*.

²⁹² In ancient times, Javanese poetry was preserved by writing on to *lontar* (almost like paper made of

publication of the performance text for *Kali* included an excellent analysis by Laurie J.

Sears (2005), who writes:

Goenawan's text of *Kali* uses the ancient Indic and Javanese *Bharatayuddha* story . . . as a way of remembering the violence that has haunted Indonesian history since the rise to power of the New Order government.²⁹³

Kali gives a valuable resource to wayang lovers who are interested in the artistic exploration of the turbulent and violent times of Suharto's New Order (beginning 1965-6) and the fate of the vanquished communists with reports of killings from as late as 1998 woven into the narration. Sears writes: "Current events are inserted into ancient stories. Characters from the past sit next to political figures from the present."²⁹⁴ The life of a performance text is well described by Sears: "Poems become dramas and dramas change the words of the poems."²⁹⁵ This endnote describes the 'dramatic poem' that is Goenawan's work and discusses the published text that served as the basis for the libretto of the performance, promoting the understanding that the narrative is continuously being revised in the malleable tradition of Javanese poetry.²⁹⁶

The event in Seattle that used the performance text published in *Beginning to Remember: The Past in the Indonesian Present*, is one example of *wahiyang gaya NA*, where the classification remains debatable. Jarrad Powell told me that he considered this production to be strongly influenced by wayang, although it did not contain any traditional wayang puppets, but they created giant puppet forms inspired by the

palm leaves), but it is only recently (estimation from 1970's) that wayang scripts would be published in collections of essays, comics or magazines so that they would reach a larger audience than a live performance.

²⁹³ Laurie J. Sears, "The Persistence of Evil and the Impossibility of Truth in Goenawan Mohammad's *Kali*", pp. 74-98.

²⁹⁴ *Ibid.* pp. 96

²⁹⁵ *Ibid.* pp. 96, endnote 1.

²⁹⁶ *Ibid.* pp. 96

traditional Javanese or Balinese *kayon* (tree of life). I examined the puppet and watched a documentary video of the Seattle production of *Kali*. I observed that their giant puppet was made with a bamboo frame with a white cloth screen stretched over it. Human actors replaced puppets to make shadows using the screen, then, they would manipulate the giant puppet in a similar fashion to the much smaller traditional *kayon* puppet. The shadow effects made by human actors and dancers moving the giant puppet screen were combining wayang influences with elements of Western opera or musical theatre.²⁹⁷

I would particularly like to emphasize that the production values of the play were completely those of a North American stage production held in a conventional theatre. Although this could be considered a North American opera or musical theatre influenced by wayang, the analysis using the *wahiyang* theoretical framework supports the classification of *Kali* as a *wahiyang gaya NA* production. This classification is justified because all four of the components of wayang are included, even though several are modified substantially.

Mohamad chose to write an interpretation of the story of Drupadi, a Mahabharata character that is commonly featured in wayang performances that provides one wayang component (*lakon*) for inclusion in the performance analysis chart. The story (*lakon*), “*Kali: A Libretto*”, is an excellent example of a *wahiyang gaya NA* fusion of Western opera libretto traditions combined with wayang components and Javanese poetry.

Although the story (*lakon*) is based on material from the *Mahabharata*, it was modified in his original libretto by Goenawan to be a metaphor for political tension in

²⁹⁷ Indonesian *teater moderen* (modern theater of Indonesia) as an art form may have also provided some influence but, is outside the scope of this dissertation. However some of the influences on the *Kali* performance are closer to *Wayang Wong*. For more detailed information about *Wayang Wong*, see Soedarsono, *Wayang Wong*. See also Chapter II, p. 57 of this dissertation.

Indonesia. Strong influences from Western opera traditions are fused with the acting styles commonly used in Indonesian *teater moderen* (modern theater of Indonesia) and opera vocal styles and instruments are accompanied with gamelan music (*iringan*) as I have already mentioned. The extensive influence from North American culture permeates the music theatre work and places it outside of the mainstream of Javanese performance practice (*biasa*). Based on an analysis using the *wahiyang* theoretical framework, I have no hesitation in categorizing this work as *wahiyang gaya NA*. However, the intention of the collaborators was to create a contemporary opera. Although the influence of wayang is clearly shown in the analysis, if the intention of the artists is considered the most important factor, then the work must be classified as “influenced by wayang”, but if the analysis is the most significant, then the categorization must be *wahiyang gaya NA*.

V. 2c. *Arjuna* becomes a Professor: the Great War Between Good and Evil (Javanese *wayang kulit*) with Jan Mrázek as dalang (2002)

Jan Mrázek is a Professor at the University of Singapore (NUS) who teaches Southeast Asian history and culture and leads the university’s Javanese gamelan and Thai music ensembles. He is an accomplished (Type III), dalang *manca negara* (non Indonesian dalang),²⁹⁸ who is also a scholar on the topic of wayang art and history. Born in the Czech Republic, he trained in the USA before completing his apprenticeship in Java. His Ph.D. dissertation on the topic of Central Javanese puppet theatre was later published as a book called *Phenomenology of a Puppet Theatre: Contemplations on the Art of Javanese Wayang Kulit*. He is so fluent in the traditions of that style that he can perform stories using *basa pedhalangan*, defined by Emerson (2016) as “the unique mix

²⁹⁸ dalang *manca negara* is the Javanese language translation for the English “foreign born dalang”.

of Javanese language levels, vocabulary sets, archaic language, stylized greetings, puns, metaphors, and figures of speech used in wayang”.²⁹⁹ Mrázek remains fascinated by wayang and Indonesian arts and enjoys creating performances using elements of wayang combined with other traditions in his own original productions.

Gamelan Pacifica collaborated with Jan Mrázek several times; one of their wayang performances is called *Arjuna becomes a Professor: the Great War Between Good and Evil (wayang kulit)*, which was performed in the Faculty Center at the University of Washington, Seattle, in April 12, 2002. The performance program notes that were included as part of my e-mail correspondence with him, describes the puppets used in the performance as:

. . . splendid traditional puppets made by one of the best Javanese puppet-makers, Ki Naryocarito, as well as new puppets created especially for the performance by the University of Washington students. These new puppets enrich Javanese mythology with Seattlese legendary figures and structures.³⁰⁰

Jan Mrázek explains further:

I did two performances and the other one was also about Arjuna (*Ciptoning*). Both basically wayang *mbeiling* (political or social satire), and this was around the Gulf War time, so there was quite a lot of anti-war and anti-Bush [a former US president] propaganda; and there was also a commentary on university issues (class struggle, cutting of funding for students, etc.).³⁰¹

In this performance, Mrázek used Arjuna, a popular character in the Mahabharata epic, but in order to create a story that would be relevant to university faculty and students in Seattle, he had to consider *desa, kala, patra* (the place, time and context) of

²⁹⁹ Emerson, ‘Transforming Wayang’, p. 400.

³⁰⁰ Jan Mrázek “*Arjuna becomes a Professor: the Great War Between Good and Evil*”, performance program notes (Seattle: The University of Washington, 2002).

³⁰¹ From email correspondence with Jan Mrazek on August 07, 2011; cited with permission.

his performance.³⁰² Mrázek gave Arjuna, who is usually a prince, the role of a professor to fit the intended story into the place and context of the performance. This transformation is an alteration that retains the status and refined nature of the character, but gives North American audiences, who are not familiar with Javanese wayang traditions, a role that they can identify instantly. Jan Mrázek informed me by email, that two of his Seattle performances were based on the story of Arjuna’s Deep Meditation or *Ciptoning*, but he only used excerpts of the story and not the complete outline in his adaptations.³⁰³ Following this section, I will compare three different treatments of the same story by different dalang.³⁰⁴

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Mahabharata	Class B Interpret Class C Modify	English Political Metaphor
puppet manipulations (<i>sabet</i>)	Central Javanese Wayang Kulit	Class A Emulate Class D Embellish	As close as possible to tradition New puppet characters
dialogue (<i>catur</i>)	Javanese, Balinese, Sanskrit, Kawi	Class B Interpret	English
gamelan music (<i>iringan</i>)	Javanese	Class A Emulate	Simplified with smaller repertoire

Figure 14. Performance Classification of *Arjuna becomes a Professor: the Great War Between Good and Evil* (2002) by Jan Mrázek

Kala or time can be used to refer to the length of time allotted to the performance among other time related concepts such as timing of gamelan orchestra in coordination

³⁰² See Chapter IV. 2. Describing the Analysis of Wayang in North America using “desa, kala, patra” for an explanation of the Balinese terms.

³⁰³ Ibid.

³⁰⁴ An outline of the traditional *Ciptoning* story can be found in the next section describing Purbo Asmoro, who based his wayang performances with the Gamelan Pacifica group on the same ancient legend. (see, p. 151). The final dalang in this section of case studies, Midiyanto, also used the same story. (see, p. 157-158)

with the dalang who manipulated the puppets during battle scene. The most significant adaptation relating to time for this performance is that in Java, the wayang would be scheduled to begin at approximately 9 p.m. and continue until dawn. Often, Arjuna will not appear in a traditional wayang performance until after midnight, depending on the story development. The story of *Arjuna becomes a Professor: the Great War Between Good and Evil* is an original adaptation of a traditional *wayang kulit* from the Mahabharata epic. Mrázek's wayang would be only a few scenes in a multi-scene production, but for the North American audience expectations of a theatre experience that would last between 1.5 and 3 hours, a condensed version of the excerpted scenes would seem long enough.

In Indonesia, Jan Mrázek studied many forms of wayang, so he had several choices of story and format that he could use to present his chosen theme. He decided to create this Seattle performance using the structure of wayang *mbebing* (political or social satire) because he wanted to use the wayang traditions to illuminate issues that would be well understood in North America while remaining within the framework of Indonesian traditions.

In many ways, it is easier to describe and define the physical aspects that define *wahiyang gaya NA* performances than the spiritual or artistic motivations (*patra* or context) that underlie the dalang's choices when developing a wayang production. In our email conversations, Jan Mrázek discussed many important factors from the wayang performance that pertained to both the artists (including himself) and the audience. He provides insights into the spiritual concepts that define wayang performance by using it

as a metaphor for our inner struggles as human beings.³⁰⁵ “When we watch wayang kulit, we also watch our own inner drama.”³⁰⁶ Mrazek states that wayang both encourages self-reflection and sparks the imagination of audience members. In North American performance, many audience members may miss the spiritual aspects, whereas in Java and Bali, the narratives of the wayang are familiar and the symbolism and spiritual significance is immediately recognized. The difference in spiritual attitude between North American and Javanese or Balinese audiences when considering the philosophical aspects of wayang is a key point within this dissertation that has been discussed previously with reference to Alton Becker.³⁰⁷ Using Jan Mrázek’s description of wayang and the elusive spiritual and psychological communication that the dalang intends to convey, the contrast between the North American performance experience and that of the Indonesian audience becomes evident.

Mrázek further discussed the inner drama that can be used as an expression of our emotional lives to create a metaphor between the actions of the puppets on the screen and our personal inner lives. He writes:

. . . a wayang kulit performance can be connected to our inner struggles as a human being, where, inside each of us there are many characters, and many qualities that are all struggling with each other. However, in order to observe this inner drama, we can externalize them by watching them being played out, as a wayang performance provides many images and dramatic scenarios, both internally and externally.”³⁰⁸

In the spirit of wayang *mbeling*, Mrázek plays with the interpretation of the word “wayang” in the programs notes, observing that:

³⁰⁵ From Email correspondence with Jan Mrazek in October 2014, permitted to be cited. See also Jan Mrazek, *Phenomenology of a Puppet Theater: Contemplation on the Performance Technique of Contemporary Javanese Wayang Kulit* (Leiden: KITLV Press. 2005).

³⁰⁶ From Email correspondence with Jan Mrazek in October 2014; cited with permission.

³⁰⁷ See Chapter III page 104-106. See also Becker, ‘Beyond Translation’ pg. 49.

³⁰⁸ From Email correspondence with Jan Mrazek in October 2014; cited with permission.

Wayang also means an image, but does not force a single interpretation of itself and of the world on people and does not pretend to provide us with information. Instead, it stirs the imagination (for the word wayang also means ‘imagination’) and encourages reflection. After all, wayang also means ‘reflection’.³⁰⁹

Arjuna becomes a Professor: the Great War Between Good and Evil is a *wahiyang gaya NA* performance that includes all four of the wayang components listed in the chart and structure from Indonesian areas where Jan Mrázek trained. However, these components have been translated, modified and embellished to adapt to the expectations of North American audiences. Using the analytical framework of *desa, kala, patra*, the elements of place, time and context that are most relevant to the definition of *wahiyang gaya NA* have been discussed.

V. 2d. *Ciptoning* (Arjuna’s Deep Meditation), Javanese *wayang kulit*, with Ki Purbo Asmoro as dalang (2006)

Ki Purbo Asmoro is a well-known dalang from Central Java (Type I dalang) who has been performing Javanese *wayang kulit* throughout Indonesia and abroad, including many trips to North America. He is one of the most popular performing arts personalities in Central Java, and one of the most intellectually revered innovators in the *pedhalangan* (art of wayang puppetry) today. One of the strongest aspects of his performance is to emphasize moral standards, etiquette and education using the wayang, this supports his respected position as a puppetry instructor at the Indonesian Institute of Arts in Surakarta, Central Java.

According to Kathryn Emerson, he is fluent in three performance styles of

³⁰⁹ From Email correspondence with Jan Mrazek in October 2014; cited with permission.

wayang, two of which are considered innovative forms. Those three styles are “Classical” *wayang kulit*, the condensed style of *wayang padat* and the all-night Contemporary Interpretive (*Pakeliran garapan*) style. Kathryn Emerson documents the differences between these styles and defines what elements occur and how the components of wayang are treated within each style.³¹⁰

Although many North American wayang performances may be shorter in duration, they cannot be generally compared to *wayang padat* because of the intense action-packed script that characterizes the wayang genre. Another factor is the lack of long-term rehearsal time spent on each North American production, because even Javanese gamelan players must spend concentrated effort to perform with less cueing and quick transitions. This fact is confirmed by Emerson when she says:

Padat performances require intense rehearsal. In fact, *padat* performances theoretically require the most rehearsal of all, since all dramatic elements are densely packed, no time is “wasted,” and transitions are fast- paced and tight with cueing systems pared down to a bare minimum.³¹¹

Ki Purbo Asmoro is famous for assisting in developing the *wayang padat* style that is widely used in education and to adapt performances to occasions where a shorter duration is required and has performed authentic *wayang padat* in North America.³¹²

North American *wayang kulit* performances are often shortened in duration without condensing the action. I suggest the name *wayang singkat* (shortened wayang) to describe the routine adaptation of adjusting the time duration of a wayang to fit into

³¹⁰ Emerson, ‘Transforming Wayang’, p. 70-85. Kathryn Emerson chose six performances of *wayang kulit* to demonstrate different stylistic treatments of the same storyline performed by dalang Purbo Asmoro. The two stories, The Grand Offering of the Kings and Rama's Crown, were performed in three contrasting styles. "Classical (*Klasik*)", "Condensed (*Padat*)" and "All-night Contemporary Interpretive (*Pakeliran*)". See also Chapter VI Blacius Subono uses *wayang padat* in an educational context in Vancouver, BC.

³¹¹ Ibid. p. 182

³¹² These *wayang padat* performances by Ki Purbo Amoro and his gamelan musicians occurred outside of the geographical limitations of my research area. However, a documentary video is available

North American concert event schedules and audience expectations.

On June 13, 2006, Asmoro collaborated with members of Gamelan Pacifica to present a 2-hour version of *wayang Ciptoning* (another nickname of Arjuna that is used when he is involved in his deep meditations) at the Ethnic Cultural Centre of The University of Washington, Seattle. During this collaboration, he brought several Javanese gamelan musicians including Wakidi Dwidjomartono, who played drums in the performance and acted as the link between dalang and gamelan accompaniment with him from Java. Gamelan Pacifica was joined by these Javanese musicians for this performance, who enhanced the performance and increased the accuracy of communication with the dalang.

This performance was part of a North American tour and featured simultaneous translation provided by Kathryn (Kitsie) Emerson, digitally projected on the screen, as described in Chapter IV (p. 151-156). The simultaneous translation assisted the audience by explaining the details of the story, but Ki Purbo Asmoro informed me that he was satisfied that his enactment of the basic story, as outlined below, was easily understood without explanation.

The story of *Ciptoning* is based on a series of adventures featuring *Arjuna*, one of the *Pandawa* brothers who are main characters in the *Mahabharata* epic. *Arjuna* is a heroic prince who undertakes a pilgrimage to the mountains in order to meditate, *Ciptoning* is a name given to him to reflect his devotion to spiritual enlightenment. During his meditations he is challenged by the Hindu god *Shiva* with several tests to measure how devoted *Arjuna* is to his spiritual practice. The first challenge was in the form of a giant, who came to disturb his meditation and test his strength. The giant was

actually the Hindu god *Shiva* in disguise, but *Arjuna* was able to defeat him and return to his devotional meditations because of his spiritual strength (*tapas*). In the second test, *Shiva* sent a group of beautiful angels to tempt *Arjuna* to stop meditating, however, he resisted their attempts at seduction. The third challenge was a request for *Arjuna*'s help to destroy *Niwata Kawaca*, a villainous ogre, who was attacking heaven. *Shiva* promised that if *Arjuna* conquered the ogre, he would receive the beautiful angels in heaven, (the same ones who had already tried to seduce him), for his wives, including *Supraba*, and he would also be granted the position of 'King of the Gods' for one day as a reward. The reason *Niwata Kawaca* is attacking heaven is that he has fallen in love with *Supraba*, a beautiful angel, and he hopes to capture her, although large ogres are not supposed to fall in love with tiny angels, but only with other ogres. *Arjuna* accepts *Shiva*'s challenge and defeats the ogre *Niwata Kawaca*, to receive his reward. In the story, *Arjuna* not only receives the promised reward, but he also earns possession of the magic arrow, *Pasopati*, that he uses later in the *Mahabharata* epic *Bharatayuddha* war to make himself almost invincible.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Mahabarata story of Arjuna Meditation	Class A Emulate Class B Interpret	Javanese English
puppet manipulations (<i>sabet</i>)	Javanese Wayang Kulit	Class A Emulate	As close as possible to tradition
dialogue (<i>catur</i>)	Javanese, Sanskrit, Kawi	Class A Emulate Class B Interpret	Original Performance Simultaneous English translation
gamelan music (<i>iringan</i>)	Javanese	Class A Emulate	Simplified with smaller repertoire

Figure 15. Performance Classification of *Ciptoning* (2006) by Ki Purbo Asmoro

Ciptoning contained most of the traditional elements of Javanese *wayang kulit* performance, except for the adaptations discussed in Chapter IV, such as staging (*desa*), length of condensed performance (*kala*) and simultaneous translation (*patra*). Kathryn Emerson often provides simultaneous translation at wayang performances by Asmoro in Java and this factor will be further discussed in the following section.

As I mentioned earlier in Chapter IV, North American gamelan orchestras often invite dalang to instruct them in the skills required to accompany wayang. The purpose and intention of the gamelan becomes significant when analyzing the performance as Ki Purbo Asmoro is an accredited university professor and usually educates student ensembles in his home territory in Central Java. It was his intention to present a wayang performance that replicates similar student performances in Java without major modifications due to American cultural influence. Therefore, the shortened duration, simplified gamelan repertoire and more obvious cues that were part of the Seattle presentation would be accepted as routine (*biasa*) for a *wayang padat* performance. This assessment leads me to classify this performance as authentic *wayang padat* and not as *wahiyang gaya NA*.

V. 2e. *The Ghostly Goddess and the Sinner Saint*, Sundanese wayang golek, with the First American Woman Dalang, Kathy Foley (2006 and 2008)

Kathy Foley became interested in learning Indonesian wayang during a 1960s summer training program held at UCLA by the American Society for Eastern Arts (ASEA).³¹³ She was so enchanted by the philosophical and cultural depth of wayang that she wished to incorporate into her unique performing style. Foley continued to study

³¹³ For more information about this time period in the development of wayang and the program where Kathy Foley first encountered wayang in North America see Chapter III, p. 21-22.

wayang at the Center for World Music in Berkeley in 1974 where she studied two styles under two puppet masters: West Javanese *wayang golek* (rod puppets) with Pak Rujita Suhaya Putra and Balinese wayang (shadow puppets) with Dalang I Nyoman Sumandi. Shortly after, she pursued her Ph.D. degree at the University of Hawai'i with a focus on West Javanese *wayang golek*.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Ramayana story of Birth of Hanuman	Class B Interpret	English
puppet manipulations (<i>sabet</i>)	Sundanese Wayang Golek	Class A Emulate	Few modification
dialogue (<i>catur</i>)	Javanese, Sundanese, Sanskrit, Kawi	Class B Interpret	English
gamelan music (<i>iringan</i>)	Sundanese	Class C Modify	Javanese style with Sundanese guest drummer

Figure 16. Performance Classification of *Birth of Hanuman, the Monkey General* (1984) by Kathy Foley

Kathy Foley has become a strong *wayang golek* Type III dalang who performs internationally and throughout the USA. She has often visited the Pacific Northwest for conferences, speaking engagements and performances, including collaborations with local gamelan groups. In one of her earlier performances of the *wayang golek* play “*Birth of Hanuman, the Monkey General*” in English, she toured to Washington State University, Pullman in 1984. The wayang ensemble featured gamelan musicians from the USA, led by Indonesian drummer Undang Sumarna, who has been teaching at the University of California, Santa Cruz, and including Henry Spiller, a professor and founder of the

gamelan group at University of California, Davis).³¹⁴

Gamelan Pacifica invited Kathy Foley to collaborate with them for the first time in 2006, although members of Gamelan Pacifica played to accompany the show at the 1984 performance held at Washington State University. Together, they developed the production titled, *Sunan Kalijaga* "Ghostly Goddess and Sinner Saint," a *wayang golek cepak* (three dimensional wooden puppets) first performed with Gamelan Pacifica, at Northwest Puppet Center, Seattle (March 3-5, 2006) and at the University of Washington, Seattle, WA (March 5, 2006). Kathy wrote to me by email explaining the choice of story (*lakon*), a Cirebon historical tale about how Islam came to Java peacefully and was adopted through cultural assimilation.³¹⁵ Kathy and her sponsors chose this wayang about Islam to educate Americans following the 2001 destruction of the World Trade Center in New York, she wrote, "The choice of story was a response to the anti-Muslim environment after 9/11—teaching tolerance and representing wayang as a Muslim art seemed important."³¹⁶

The result of this collaboration was so well received that Gamelan Pacifica brought her back to re-mount the show in 2008 with Undang Sumarna, as guest drummer/musician from West Java who has been teaching Sundanese gamelan in North America. Performances were held at the University of Washington, Seattle and at the

³¹⁴ A later performance of this *lakon* is documented on You Tube with the two musicians already mentioned, playing with a different gamelan ensemble from the Indonesian College of the Arts (STSI) in Bandung. See Hutomo Wicaksono, *Performing Indonesia: Music, Dance, and Theater from West Java* (2014) < <https://www.youtube.com/watch?v=xDiH8ktqZu8>>. This event was part of a festival of Indonesian Arts called, *Performing Indonesia: Music, Dance, and Theater from West Java*, a joint presentation of the Embassy of the Republic of Indonesia in Washington, D.C., and the Freer and Sackler Galleries, Smithsonian, Washington, DC, USA.

³¹⁵ Sunan Kaligaga, who was also known as Raden Mas Sahid, was a Javanese prince who converted from Hinduism to Islam. See Appendix VII for a full script, including the narration used by Kathy Foley in performance of *Sunan Kalijaga* "Ghostly Goddess and Sinner Saint, "

³¹⁶ From email correspondence with Kathy Foley from December 12, 2014 to January 3, 2015; Cited with permission.

Bainbridge Island Arts Council, Bainbridge Island, WA, and she continues to perform the work as part of her repertoire of *lakon*. She explains, “I only started doing the *lakon* when the anti-Islam stuff started in the US—and thought the *lakon* gives better insight into South East Asian Islam historically. She explained by e-mail that she sees Islam as the completion of good understandings crafted via previous understandings; further, she seeks to promote harmony by use of “. . . extension and not negation—working toward better understanding of art-life and how they interact.”³¹⁷

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Cirebon historical tale	Class B Interpret Class C Modify	English Political Metaphor
puppet manipulations (<i>sabet</i>)	Sundanese Wayang Golek	Class A Emulate	Few modifications
dialogue (<i>catur</i>)	Javanese, Sundanese, Sanskrit, Kawi	Class B Interpret	English
gamelan music (<i>iringan</i>)	Sundanese	Class C Modify	Javanese style with Sundanese guest drummer

Figure 17. Performance Classification of *The Ghostly Goddess and the Sinner Saint* (2006 + 2008) by Kathy Foley

Although there is no video documentation available of this particular performance, the modifications to the performance include: translation into English language due to the location of the performance in an English speaking area (*desa*), relating to time in presenting a condensed performance that fits within the one to two hour duration expected by North American audiences in contrast to the all night wayang that is traditional in Sunda (*kala*) and the circumstance of selecting a theme that she

³¹⁷ Ibid; Cited with permission.

thought would be an appropriate response to counter anti-Muslim feeling in North America after the attack on the World Trade Centre in 2001 (*patra*).

In addition to these changes that were specifically made to tailor the production to a North American audience, Kathy Foley had already chosen to create a fusion of Javanese cultural elements that would not usually be combined in Java. Foley's basic style of puppetry is *wayang golek* and her puppets are sourced from the Sunda area of southwestern Java where this style originated. However, the story that she chose is a popular legend in the northwestern area of Java called Cirebon that she modified to connect with elements of the Mahabharata. Furthermore, she used clowns such as Semar (Central or West Java), Astra Jingga (West Java) and Sabda Palon (a clown similar in role to Semar from the 15th C. Demak Kindom in Central Java). These are popular clown character puppets that are commonly used in specific areas of Java and seldom visit other areas because each local wayang style has developed their own character identities for clowns. It is very unusual for these clown characters from different cultural areas of Java to be combined in a single wayang performance. Finally, the Gamelan Pacifica group is a Central Javanese ensemble, containing very different instruments and musical style than Sundanese or Cirebon gamelan, who have each developed distinct styles of music. A Sundanese drummer, Undang Sumarna, worked with the gamelan for the 2008 performance to bring a more Sundanese timing and rhythmic structure to the Central Javanese style ensemble.

Kathy Foley explains the philosophical and community-building aspects of wayang that she learned during her studies in Indonesia, "At the very end of a wayang performance, you [the dalang would] say, 'The flower has been picked, may its fragrance

spread'. That means the seed has gone from me to you, the viewer, and hopefully it will take root and grow in the community."³¹⁸ From Kathy Foley's performances, it is clear to me that she modified many elements of traditional *wayang golek* into a fusion of Javanese styles, that was adapted into a North American context; thus transforming the performance into *wahiyang gaya NA*.

V. 2f. *Ciptoning* (Arjuna's Deep Meditation), Javanese wayang kulit, with Midiyanto as dalang (2009)

Midiyanto is a younger generation of Javanese dalang (Type II dalang) who currently teaches gamelan at the University of California at Berkeley. He is a fifth-generation puppet master from Wonogiri, Central Java, who continues to perform both gamelan and wayang throughout North America, Indonesia and other locations globally as he has during more than three decades. He is a graduate of the Indonesian Institute of Arts in Surakarta, Central Java. He came to the USA in 1986 with an artist exchange program, and then enrolled in Lewis and Clark College, Portland, Oregon where he earned his master's degree while he was teaching their gamelan classes. Midiyanto performs Solonese-style wayang shadow puppet theater, combining influences from his local region with Mangkunegaran palace traditions from Surakarta, and sometimes adding North American cultural influences.³¹⁹

One of his performances of Javanese *wayang kulit* was *Ciptoning* (Arjuna's Deep Meditation) held in Seattle. The performance was held at Meany Hall, University of

³¹⁸ Asian Art Museum, "Indonesian Puppets Wayang Golek" (California, December 20, 2008). <<https://www.youtube.com/watch?v=Wph0cBNi7Yo>>

³¹⁹ For more information about Midiyanto, see Moch N. Kurniawan, "Midiyanto: Sharing gamelan, 'wayang' with the world." <<http://www.thejakartapost.com/news/2008/11/22/midiyanto-sharing-gamelan-039wayang039-with-world.html>>

Washington, Seattle, in February 20, 2009. I was fortunate to be invited to play the drums in this performance as a guest of Gamelan Pacifica and so was a participant observer. I was able to observe Midiyanto closely during the preparations and performance as he rehearsed with the musicians and interacted with the crew. Jarrad Powell, the Director of the ensemble, told me that their group's intention in working with Midiyanto, as Artistic Director and dalang, was to deepen their gamelan skill in accompanying Javanese wayang performance. Most of the gamelan ensemble members were already familiar with Midiyanto because he toured in the area with a Portland based gamelan group and had previously collaborated with the Gamelan Pacifica group. Midiyanto considers the Pacific Northwest of the USA his second home, he is fluent in the English language and able to maintain his professionalism in *wayang kulit* performance. These factors helped to create a relaxed atmosphere that encouraged everyone to make their best effort during the performance.

My position as a participant observer allowed me to view Midiyanto in performance. I noted that he would pause the action and narrate in English to make sure the audience was following the story or to give information about the process of the wayang.³²⁰

Midiyanto speaks English fluently and is able to use English-speaking clown characters to translate and explain the actions of the main characters. All the components of wayang are present in the chart (Figure 18 below) with the use of the English language being the main adaptation made for North American wayang performance.

³²⁰ For more information on participant observation as fieldwork method see Wikipedia: "Participant observation is one type of data collection method typically used in qualitative research. It is a widely used methodology in many disciplines, particularly cultural anthropology and (European) ethnology, less so in sociology, communication studies, human geography and social psychology."
<https://en.wikipedia.org/wiki/Participant_observation>

The performance analysis on the chart indicates that this is a transplanted wayang performance with little influence from North American culture. Midiyanto, like Ki Purbo Asmoro, has the artistic intention of creating a wayang experience that is as close as possible to a usual (*biasa*) wayang from their home territory. Although the staging style and other production details are influenced by American production venues and performance expectations, I must respect the intention of the dalang, Midiyanto, and classify this performance as an authentic wayang, and not *wahiyang gaya NA*.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Mahabarata story of Arjuna Meditation	Class A Emulate Class B Interpret	Few (see explanation) English
puppet manipulations (<i>sabet</i>)	Javanese <i>Wayang Kulit</i>	Class A Emulate	Staging
dialogue (<i>catur</i>)	Javanese, Balinese, Sanskrit, Kawi	Class A Emulate Class B Interpret	Original for some characters English explanations provided by other characters
gamelan music (<i>iringan</i>)	Javanese	Class A Emulate	Simplified with smaller repertoire

Figure 18. Performance Classification of Ciptoning (2009) by Midiyanto

The *Ciptoning* story was also used by Jan Mrázek and Ki Purbo Asmoro and an analysis of similarities and differences created by each dalang during their collaboration with the Gamelan Pacifica group follows this section.

V. 3. Analysis of Three Versions of Arjuna's Story performed by Three Different Dalang in Seattle

Ciptoning (Arjuna's Deep Meditation) is a popular story in Indonesian *wayang kulit* that has become one of the most frequently performed in North America. This popularity gives us the opportunity to analyze and compare performances using computer programming as a metaphor (described in Chapter IV). Imagining the *Mahabharata* story *Ciptoning* as the program itself, we are able to compare how each "operating system", that is each dalang, runs the program. This should enable an objective comparison of the methods and adaptations used by dalang with different types of training and background (Type I-IV dalang).

Jan Mrázek (Type III dalang - 2002), Ki Purbo Asmoro (Type I dalang - 2006), and Midiyanto (Type II dalang - 2009) all performed the *Ciptoning* story in collaboration with Gamelan Pacifica during the time when I was researching my case study performances in Seattle. The basic outline of the story may be found in the section about Ki Purbo Asmoro, above, but there are departures from this narrative as each dalang changes the details to suit the theme he is trying to convey.

Using the computer program as a metaphor³²¹, it is important to note that dalang in Indonesia will modify, change and improvise many adaptations to the original story code. The term for this in Javanese is *sanggit*, a term I explain as the freedom that Indonesian dalangs have to assert their own style and performance strengths while following the outline of the traditional story and musical *pathet* (traditional musical outline for a certain narrative). Ward Keeler (1987) provides an excellent overview and analysis of how the term *sanggit* describes the dalang's "dramatic skill". He describes how the various skills

³²¹ See Chapter 1 for an outline of methodology + Chapter III

of the dalang:

. . . can be reduced to four essentials: his dexterity and style in manipulating the puppets, his musicianship and the beauty of his singing voice, his ability to arrange scenes and make up dialogue in a pleasing way, and his ability to differentiate voices.³²²

It is very common for a dalang who has great skill in puppet manipulation (*sabetan*) or another who has mastered a range of voices (*catur*), to alter the storyline so their particular skill is featured. Dalang are responsible for preserving the traditions of wayang, yet each one is eager to show their own creativity by embellishing or departing from the usual storyline or *pathet*. It is worth repeating what Hardja Susilo said: “we must be able to determine between ‘what is enough’ and ‘what is too much’ when preparing to present gamelan or wayang production/collaboration in North America.”³²³ The challenge is to present a credible version of Indonesian traditional practice, while innovating and improving as much as possible, without changing “too much” and losing sight of the original form.

One of the differences between dalang is how they approached the language barrier when faced with an English speaking audience. Ki Purbo Asmoro (Type I dalang) maintains his dialogue and narration in the same languages and style as he would in Indonesia (*biasa*). To facilitate understanding by North American audiences, he uses simultaneous translation technology, where Kathryn (Kitsie) Emerson types out the translation and it is displayed on a screen so the audience can read exactly what the dalang has just said (See Chapter IV for details). Midiyanto (Type II dalang) often combines traditional languages with his own English translation by using the clown and servant characters to explain in English what the princes, hero or god characters, who

³²² Ward Keeler (1987), *Javanese Shadow Plays*, p. 188-189.

³²³ Personal communication with Hardja Susilo in his house in Hawai'i July 2010; cited with permission.

retain their original language, have said. At other times, Midiyanto chose to speak directly to the audience in English to make comments about the production in the role of the narrator. Jan Mrázek (Type III dalang) speaks English, Indonesian and Javanese languages and delivers most of the dialogue and narration in English with some of the original language included periodically for emphasis.

Using the computer program metaphor, Purbo Asmoro is running the code as natively as possible with very few modifications leading me to categorize it as authentic wayang. In a personal communication, he told me that he wanted to present the wayang internationally as close as possible to the way it would be viewed in Indonesia. It is most important for him to maintain the integrity of the performance, although he supports simultaneous translation so the audience would have a better understanding of the dialogue and narration (*catur*). He is primarily trying to convey the beauty of the language and the emotional impact of the words, in his opinion, this is important and changing the language to English may detract from the overall artistic presentation. Although this is his personal choice, he supports other transcultural dalang in their efforts and does not criticize others who use the English language in their performances.³²⁴

Midiyanto is a fluent English speaker who teaches at an American university, so he is able to capture the nuances of expression that are contained in the story while speaking in English. In addition, he maintains the Indonesian tradition of including references to current events and popular culture in the wayang, only his references are modified to be those that are familiar to North American audiences. Midiyanto would be running a modified program when compared to the original code because much of the

³²⁴ Interview with Purbo Asmoro in his house in Solo, Central Java, August 10th, 2012; cited with permission.

language would be changed and although the practice of inserting topical events into the wayang story may be traditional, the events themselves are from North American culture. In my view, these modifications are within the accepted practices of wayang in the dalang's home territory within Indonesia, so I classify this performance as authentic wayang.

Jan Mrázek alters the original code of the *Arjuna* story to the greatest extent because he not only translates into another language, but he actually re-interprets some of the code to make the story “run” smoothly by placing it in the context of an American university; thus increasing familiarity to his audience. Mrázek told me that he was drawing on the Indonesian tradition of wayang *mbeling* (political or social satire) when constructing the scripts for his Seattle performances. Although he uses the same characters from the Mahabharata and Javanese wayang tradition, he adds “Seattlese legendary figures and structures” (professors and local landmarks) to reflect how the context is changed to focus on North American issues while looking through the lens of the mythic political situations and wars.³²⁵ These alterations modify the components of wayang to an extent that would not be considered routine in the territory where he received his dalang training within Indonesia. Therefore, I classify this performance as within the definition of *wahiyang gaya NA* due to the influence of North American culture.

All three dalang have different approaches to the issue of making an Indonesian art form comprehensible to English speaking North American audiences. Although they have each chosen to present the *Mahabharata* story of *Ciptoning* that I am using as the metaphor for the basic computer code, the adaptations are different in each case.

³²⁵ See Appendix VI for program notes provided by Jan Mrázek via email correspondence.

To return to the metaphor of the computer program, in Indonesia, performances that run all night with well-trained musicians and support staff can be compared to a program running on a large mainframe computer. The powerful computer has a lot of memory and can process changes quickly, this can be compared to a dalang presenting in Indonesia, who has approximately ten hours to fill with content and an ensemble that can respond to improvised changes in musical mode, speed or tuning immediately. A North American performance can be compared to running the same program on a phone or tablet, where all the information must be compressed to fit into the two – three hour expectation of a North American audience and the ensemble may be mostly made up of amateur North American gamelan musicians who have limited processing power. The tiny memory on the smaller device requires the program to run more efficiently and eliminate certain features so that the main theme of the code can be run within the restrictions of the processor and memory.

If we consider the example of *Ciptoning* as the program, when it is run on the mainframe of an Indonesian performance, dalang can use *sanggit*, to embellish the main storyline with sub-plots, side trips, local gossip, current events and other diversions that contribute to the interest of the performance without detracting from the main storyline of *Arjuna*'s deep meditation. In addition, the usual musical outline of the traditional musical arrangement can be expanded without elimination of any essential works that would be expected by the audience. Keeler describes the constraints of the storyline (*pathokan*) upon the creativity of the dalang in Javanese wayang performance:

He can distinguish himself . . . for the way in which he makes variations in the surface of the performance: for the comedy, verbal and visual, of the routines; for the mounting tension in debates and battle; for the unusual juxtaposition of

particular characters. But this makes his role a deeply conservative one.³²⁶

In our North American example, three different dalang run the *Ciptoning* program on the limited tablet or phone device of the North American concert format, and each dalang has made modifications to eliminate excess features so that the storyline can be condensed into the shorter time. Despite the different training of each dalang, they all must make similar modifications when presenting the work for Seattle audiences. Some of the modifications are: shortening the duration of the wayang performance, adapting to the North American stage and concert venue facility and providing English language translation to facilitate audience understanding. The musical arrangement must also be modified, as the repertoire of Gamelan Pacifica is limited and cues must be rehearsed, severely limiting spontaneous improvisation and changes that are usually a part of the program.³²⁷

The comparison of the three dalang presenting *Ciptoning* in the North American concert format demonstrates how modifications and adaptations must be made to accommodate the North American experience. The first two examples show how a dalang may choose to adapt the wayang, or to maintain the metaphor, the program, by Emulating or Interpreting wayang components while maintaining their usual performance practice (*biasa*). However, the third example illustrates the change as a dalang may Modify or Embellish the components of wayang, or write new code into the program by using more North American cultural influence. Thus, I show how the emerging genre of *wahiyang gaya NA* has diverged from the evolution of the usual (*biasa*) performance practice of

³²⁶ Ward Keeler (1987), *Javanese Shadow Plays*, p.196.

³²⁷ As part of Chapter VII The Ever-Changing Genre of Wayang Performance, I will re-visit these factors and compare the results of the Seattle case study analysis with the results from similar wayang performances held in Vancouver.

wayang in Indonesia using a neutral metaphor based on the functioning of computer programs.

V. 4. Conclusion

Chapter V examines the background and activities of the Gamelan Pacifica group, an organization of gamelan and wayang enthusiasts based in Cornish College of the Arts, Seattle. Their main activity is playing on a set of Central Javanese gamelan instruments and producing performance events featuring expert collaborators, both transcultural *dalang* and artists.

The six wayang collaborations are each analyzed in chart form to facilitate quick comparisons using the four components that were suggested by *dalang* Purbo Asmoro as the most important to wayang performance: story (*lakon*), puppet manipulations (*sabet*), dialogue (*catur*), and gamelan music (*iringan*). The original wayang form is compared to the modifications identified in the Seattle performance, labelled Class A-D based on the system developed by Jody Diamond to categorize the work of North American composers of gamelan music.³²⁸ These modifications were applied to the usual system of wayang production followed by the *dalang* in his home territory (*biasa*) resulting in the performance in the Seattle area. Further analysis of each production, including an assessment of the intentions of the *dalang* and the Artistic Director, assisted in defining wayang performances that can be classified as either authentic wayang or *wahiyang gaya NA*.

Selected performances are further analyzed using the concepts of *desa, kala, patra* (place, time, context) or a metaphor comparing wayang performance to computer

³²⁸ See Chapter IV, pp. 125-128 for more information

programming to define areas where the emerging genre of *wahiyang gaya NA* has diverged from the mainstream of Indonesian wayang performance.

Chapter VI: Case Studies of Wayang Performances in Vancouver, BC, Canada

The aim of this chapter is to examine case studies of wayang performances held in Vancouver, between 1986 and 2011 my focus is on the activities of the Vancouver Community Gamelan Society (VCGS), a group of musicians, composers, and students that plays on the Javanese instrument set called Gamelan Kyahi Madusari (The Venerable Essence of Honey). The VCGS, which has been established for a similar length of time as the Gamelan Pacifica ensemble based in Seattle (discussed in Chapter III & V), is also known as the Gamelan Madusari group. I have selected some of the most significant wayang performance collaborations from this group, which are distinctive from the collaborative works held in Seattle by the Gamelan Pacifica and embody issues I analyze in this dissertation. I was fortunate to be involved in some of these collaborations from the viewpoint of a participant-observer and this allowed me to obtain the materials that I required for my analysis.

Undertaking research from the role of a participant-observer, a long-standing practice in fieldwork, is an approach that I hope will prove useful for my future studies and analysis as well as providing an example that will benefit other scholars.³²⁹ I also hope to achieve what Gloria Bravette Gordon terms “Bicultural Competence”, fulfilling both the role of participant and observer in a deliberate process of becoming bicultural.³³⁰

³²⁹ As a participant in most of the performances that are analyzed in this chapter, I realize that my objectivity could be questioned. As a result, I focus more on documenting the performances so that other researchers and scholars are provided with sufficient information to analyze these performances. My own analysis uses the same theoretical frameworks as the analysis of performances in Chapter V, where I had minor roles or was not involved in the performance. My aim is to remain as objective an observer and researcher when examining the Vancouver performances where I played major roles as I was when analyzing the material from Seattle. My “Interview Process and Research Questions”, outlined in Chapter V. 1b (see pp. 134) remained consistent for the Vancouver research and interviews, so it is not necessary to re-visit the topic here.

³³⁰ Gloria Bravette Gordon, “Transforming Lives Towards Bicultural Competence” in *Handbook of Action*

In my case, I am already a competent Javanese cultural participant, but it was essential for me to develop my skills in observation, vital to academic research at a Western university, and to achieve the greater objectivity required for this study. I engaged in systematic action to develop observation skills that I could apply to my research, described by Gordon, “First person research required me to observe myself spiritually, emotionally, physically, psychologically, and assessing my impact on responses to the system with which I was engaging.”³³¹ Further discussion detailing how these theories impacted my research will be included in Chapter VII.

Selected performances from the VCGS group were chosen for my case studies because they have three major areas in common with Gamelan Pacifica in Seattle: both ensembles; a) play on Central Javanese gamelan instruments, b) accompany traditional or contemporary wayang presentations, and c) develop and perform new works through their performance collaborations. Similar to the situation of gamelan activities in the Pacific Northwest of the USA,³³² there are a variety of gamelan groups in Vancouver³³³

Research: Participative Inquiry and Practice, ed. by Peter Reason and Hilarly Bradbury (London, Thousand Oaks, New Delhi: SAGE Publication, 2001), pp. 314-323. In this essay, she discusses her personal and professional journey and the methodologies that she developed to take on the role of participant-observer in order to discuss her theory of “Bicultural Competence” based on her experiences as a Black British woman.

³³¹ Ibid, pp. 314-323.

³³² Active gamelan groups in the Pacific Northwest of USA are listed in the first section of Chapter V, pp. 163-167, and a list of gamelan groups is outlined on pp. 4-5.

³³³ Notable examples are the two major universities in British Columbia, Canada i.e. School for the Contemporary Arts at Simon Fraser University (SFU), and the University of British Columbia (UBC). The School for the Contemporary Arts at SFU has offered a Javanese gamelan course as part of music program held every spring and sometimes also during the summer semester since 1990. I have been fortunate to be the instructor for this program since 1999. As I have already mentioned in a Chapter I, section 5 footnote, I worked for the Consulate of Indonesia in Vancouver full time (1995-1997) and continue to teach gamelan skills to the community group they sponsor. During the time I was employed by the Consulate, they donated a Javanese gamelan to UBC and I taught gamelan there for several semesters. Then, in 1996, UBC established a Balinese gamelan program under the direction of Dr. Michael Tenzer, professor of music and co-founder of the *Sekar Jaya* gamelan group in the San Francisco Bay area. Dr. Tenzer has brought many professional guest artists to work with UBC students and in 2007 started developing a community-based Balinese style group called *Sekaha Gong Gita Asmara*, which translates as the “Gamelan Club of the Sound of Love.” For more information about Michael Tenzer and Gamelan Gita Asmara see

that have been involved in several gamelan festivals. These festivals also featured wayang performances by the Gamelan Madusari group, dalang, transcultural dalang and artists from Seattle (among others). However, among the gamelan groups in Vancouver, only the Gamelan Madusari group is involved with developing and performing in wayang performance collaborations that can be directly compared with similar productions by the Gamelan Pacifica ensemble.

In some cases, the same dalang or transcultural dalang and artists have performed with both of these groups at different times. On rare occasions, some gamelan players from the Gamelan Madusari group have travelled to Seattle to collaborate with members of the Gamelan Pacifica group on a certain performance. Similarly, some players from Seattle might travel to Vancouver for the same reason. Some of these performances would be in collaboration with members of the community as well as university students. Some of the interviews I gathered from my informants, including members of the Gamelan Madusari, dalang, transcultural dalang and artists, organizers, and results from an audience survey will be discussed too.

The analysis of the selected performances will provide examples of how my *wahiyang* theoretical framework—with reference to transcultural artists, audience enculturation and presentation methods—may be used to analyze other contemporary wayang performances. The result of this analysis will determine if each performance can

<http://www.gitaasmara.ca/Gamelan_Gita_Asmara/Home.html>. During my Masters Degree program at UBC, I played in this group and acted as the Teaching Assistant. In addition, the Vancouver Community College (VCC) music department, in cooperation with instrument owner and Director, Jon Siddall, hosts a gamelan ensemble called *Si Pawit*, or “The Beginning,” that use Sundanese instruments for the gamelan course at that college. John Siddall has been writing music for gamelan since mid 80’s. He works with many musicians and composers, including John Cage (an American composer) and Andrew Timar (a member of Evergreen Gamelan group based in Toronto, Canada). The Consulate of Indonesia in Vancouver also has owned a Javanese gamelan ensemble since 1980s, which is sometimes played by some Indonesian students and members of the Indonesian community in Vancouver.

be classified as either: 1) an example of authentic wayang performance, 2) the hybrid wayang art that I have named *wahiyang gaya NA* or 3) be classified as a performance that is merely influenced by wayang, which may, or may not, be considered as part of the ever evolving stream of wayang performance.

It is important to note that many wayang performances held in North America have some similarities, especially in terms of the stage they use, musical arrangement and their performance style, even if different participants/members of the groups are involved. An exception to this general observation is the productions of specific contemporary *wahiyang gaya NA*, such as those by Heri Dono, a well-known avant-garde artist from Yogyakarta, Indonesia, who created two *wahiyang gaya NA* presentations in Vancouver. I will discuss his works in Vancouver later in this chapter, where innovative staging techniques and use of technology create unique events.

To avoid repetition in analysis and duplicate interpretations from previous chapters, particularly when they are a replication of the components of wayang performance, I will emphasize where the presentation differs from events that have already been described in previous chapters.

VI. 1. Overview of wayang performances in Vancouver (1986 – 2011)

As discussed earlier, on the Canadian West coast, there are several arts organizations that are interested in presenting wayang events. In particular, the Vancouver Community Gamelan Society (VCGS) have a history of presenting wayang and developing *wahiyang gaya NA* with several transcultural dalang and artists from Indonesian and abroad. Moving forward, to events following the brief historical overview

that outlines how gamelan and wayang evolved in Vancouver from 1974 to 1984, (see Chapter III. 1c. 2.) I have chosen five notable performances.

Beginning with a chronological list of wayang performances held in Vancouver (1986-2011) and a brief analysis in table format, I examine these selected wayang activities using a similar format to Chapter V. This format should allow for quick comparisons to be made between all of the performances covered in my dissertation as the major components of wayang are identified and classified. The following is a list of the selected performances that I will examine in this chapter listed in chronological order:

- a) *The Anoman story*, an excerpt from the Ramayana epic, is a Javanese wayang performance that was the finale of the First International Gamelan Festival in Vancouver (Part of Expo '86) with Blacius Subono, as dalang (Type 1 dalang). He returned to Vancouver in 1990 as an instructor for the *Summer Intensive Gamelan Workshop* organized by the Vancouver Community Gamelan Society in cooperation with Simon Fraser University that culminated in the performance of *The Death of Kumbakarna*.
- b) *Sang Aji Dharma Kepastu, a Wayang Tantri* (Balinese version of a Hindu myth) developed by I Wayan Wijaya, a well-known Balinese dalang (Type 1 dalang) and four Balinese musicians with members of Gamelan Madusari at The Western Front, June 1995.
- c) *Interrogation*, a contemporary wayang influenced multi-media performance developed during a residency by Heri Dono, an avant-garde artist from Yogyakarta, Indonesia, at the Western Front in association with Centre A Gallery in 2002. In 2006, Dono returned to create *Goro-Goro* (the turmoil), performed at the Western Front, with an ensemble that included dancers, Javanese wayang puppets and his contemporary wayang puppets accompanied by contemporary Javanese gamelan "new music".
- d) *Semar in Lila Maya, a contemporary wayang performance collaboration*, developed by Gamelan Madusari in collaboration with Seno Nugroho and Eko Purnomo (both Type 1 dalang) and six musicians, members of Gamelan Wargo Laras from Java. Premiered at The Roundhouse Community Centre in Vancouver on July 9 and 10, 2008, this work then toured to Ottawa, Montreal, Toronto and Victoria during the remainder of July 2008 in Canada.
- e) *Anoman Duta* (Anoman the Envoy) a *wayang kulit* play featuring Matthew

Cohen as dalang Type III, and myself as music director/musician playing *kendhang* (drum) with Gamelan Madusari performed at The Vancouver Gamelan Festival 2011, held in Goldcorp Centre for the Arts, Simon Fraser University in downtown Vancouver, Canada.

VI. 1a. *The Anoman Story* (1986) and *The Death of Kumbakarna* (1990) with dalang Blacius Subono

Blacius Subono is a Javanese dalang (Type I dalang) and teacher of the arts of puppetry (*pedhalangan*) at the Indonesian Institute of the Arts in Surakarta, Central Java. In 1986 he gave several wayang performances in Vancouver, one of them marking the monumental event of the first International gamelan festival held during Expo '86 performing the story of *Anoman*, an excerpt from the Ramayana epic.³³⁴ John H. Chalmers Jr. wrote a report about the First Gamelan Festival and Symposium that included a description of this wayang performance. He states that,

The Indonesian Pavilion furnished snacks and beverages. In authentic fashion, the audience wandered in and out, watching [wayang] intently from either side of the screen, grabbing a snack or a nap on the floor. Suddenly, it was 5:30 A.M. and the drama of the wayang and the festival itself had come to a close.³³⁵

Another wayang performance that featured Subono as the dalang was held at the Western Front studio in Vancouver in 1990 as part of the Summer Intensive Gamelan Workshop put on by the Vancouver Community Gamelan Society in cooperation with

³³⁴ Subono performed two different wayang performances held during the Expo '86. His first performance, *Dewa Ruci*, was held at the Western Front studio in June 13, 1986, with limited preparation and for limited audiences. According to Subono, this performance was not part of the Expo '86 program, rather the response to a request made by some of his friends in Vancouver, including the late Martin Bartlett, music professor at Simon Fraser University (SFU), among others, who later developed the Vancouver Community Gamelan Society (VCGS). From this performance, he made some agreements with his friends and members of the Indonesian artists at Expo '86, i.e. to perform another wayang performance at the end of the first Gamelan International Festival, and to teach gamelan for the Summer Intensive Gamelan Workshop. Personal communication with Subono in his house, Solo, Central Java on July August 6, 2011; cited with permission.

³³⁵ John H. Chalmers Jr., "the First International Gamelan Festival and Symposium". In *Balungan II No. 3*. Dec. 1986. pp. 12-13. <[http://www.gamelan.org/balungan/back_issues/balungan2\(3\).pdf](http://www.gamelan.org/balungan/back_issues/balungan2(3).pdf)>.

Simon Fraser University.³³⁶ The workshop culminated in a performance based on the story of *The Death of Kumbakarna*, also an excerpt from the Ramayana.

In this section, I analyze and compare the two wayang performances based on *The Anoman story* (1986) and *The Death of Kumbakarna* (1990) by the same Javanese dalang, Blacius Subono, using the same set of instruments (Gamelan Kyahi Madusari) in Vancouver.

In Subono's performances, both the main characters (*Anoman* and *Kumbakarna*) are featured in a way consistent with Central Javanese traditional wayang shadow puppet plays where protagonist characters are usually given special attention. To give a brief story outline, Anoman is a commander of the monkey army who is loyally helping Rama, the king of Ayodya kingdom, to rescue Sinta (Rama's wife), after she was kidnapped by Rahwana. Rahwana is an antagonist character, another king from the opposite kingdom, Alengka, and Kumbakarna, is one of the younger brothers of Rahwana. Although Kumbakarna is Rahwana's brother, he is a protagonist character, who doesn't like the king's attitude that caused a great war between the two kingdoms (Ayodya vs Alengka). During the battle, Kumbakarna was killed by Rama with the support from Anoman, among others.

The criteria used in applying the *wahiyang* theoretical framework begins with the information listed in the two tables below (figure 19 & 20).

³³⁶ Subono returned to Vancouver in 1990 in response to an invitation by the Vancouver Community Gamelan Society and Simon Fraser University for a two months residency at the Western Front. <<http://front.bc.ca/events/indonesian-music-and-shadows/>>.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Ramayana	Class A Emulate	As close as possible to tradition
puppet manipulations (<i>sabet</i>)	Central Javanese <i>Wayang Kulit</i>	Class A Emulate	As close as possible to tradition
dialogue (<i>catur</i>)	Javanese, Sanskrit, Kawi	Class A Emulate	As close as possible to tradition
gamelan music (<i>iringan</i>)	Javanese	Class A Emulate	Traditional wayang performance with Javanese musicians and singers from the Indonesian delegation to Expo '86

Figure 19. Performance classification of the *Anoman Story* (1986) by Blacius Subono

The tables above and below show the components of wayang, the origin of those components, the performance class (developed from the classifications used by Jody Diamond), and modification, that is, the degree of innovation upon, or adherence to, Javanese wayang practices.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Ramayana	Class A Emulate	As close as possible to tradition
puppet manipulations (<i>sabet</i>)	Central Javanese <i>Wayang Kulit</i>	Class A Emulate	As close as possible to tradition
dialogue (<i>catur</i>)	Javanese, Sanskrit, Kawi	Class A Emulate	As close as possible to tradition
gamelan music (<i>iringan</i>)	Javanese	Class A Emulate	Simplified with smaller repertoire; musicians from the VCGS

Figure 20. Performance classification of *The Death of Kumbakarna* (1990) by Blacius Subono

Firstly, examining the four components of wayang listed, I note that all four are included in both performances.

Secondly, in both cases, three out of the four components are virtually indistinguishable from wayang components used in performances held in the dalang's home territory. Subono told me that in the 1990 performance many modifications were made, especially in the gamelan music (*iringan*) category. The music was played by the Vancouver Community Gamelan Society (VCGS) musicians, requiring a simplified repertoire and less demanding execution than would be available in for the 1986 performance where the wayang was accompanied by professional Javanese gamelan players.

Thirdly, because the analysis of the first four components indicates that the 1986 performance could be classified as authentic wayang, I must look at the additional components of wayang, including the improvised story details that are part of each dalang's performance style (*sanggit*) and the selection of puppet characters (*tokoh*).³³⁷ From my observation of both performances and personal communication with the dalang, Subono, the change from using experienced Javanese musicians who were able to respond appropriately to the dalang in 1986 to using Vancouver based musicians (members of the VCGS or other students in the program) in 1990 created a measurable difference in the performance.

A major difference between the performances occurred because the dalang had to simplify his performance and limit his improvisations and modifications because the gamelan musicians in 1990, were not experienced enough to respond quickly to spontaneous changes. Communication between the dalang and the gamelan ensemble in

³³⁷ See Chapter II, pp. 74-77 for an explanation of the terms used to describe the components of wayang.

Java is essential to achieve the level of performance expected by Javanese audiences. However, the interaction and real-time response that occurs routinely in Java are rare when North American musicians are accompanying the wayang. Instead of freely exploring his imagination (*sanggit*), the dalang must stick to the pre-arranged script to avoid confusing the gamelan musicians.

The skills required to play gamelan accompaniment to wayang are part of the repertoire of experienced Javanese musicians who can immediately understand the repertoire and dalang instructions, even if they have not played together before, as reported by Chalmers when describing the 1986 event,

. . . many of the Javanese musicians had been working for many years in different parts of the world; they seemed especially happy to be playing together [with other musicians who are familiar with wayang tradition].³³⁸

In comparison to the 1990 Vancouver based students, in 1986 the Javanese musicians did not have time for specific rehearsal because, according to Subono, the event was arranged spontaneously. Subono told me that, although there was very short notice and little time to prepare, the expert musicians were able to give a fully responsive performance because of their familiarity with the repertoire and wayang traditions.³³⁹

In contrast, the performance in 1990 followed an eight-week Summer Gamelan Intensive with dalang Blacius Subono as the instructor. The dalang arranged the music and taught gamelan playing skills to the group of beginner to intermediate level gamelan players, and then they rehearsed the process of following the dalang throughout the performance. Although the VCGS members and other participants received expert

³³⁸ John H. Chalmers Jr., “the First International Gamelan Festival and Symposium”. In *Balungan II No. 3*. Dec. 1986. pp. 12-13. <[http://www.gamelan.org/balungan/back_issues/balungan2\(3\).pdf](http://www.gamelan.org/balungan/back_issues/balungan2(3).pdf)>.

³³⁹ Personal communication with Subono in his house, Solo, Central Java on July August 6, 2011; cited with permission.

instruction, the music was simplified to a beginner level and direction was much more obvious because their ability to follow the dalang was not highly developed.³⁴⁰

The skill of the dalang as a teacher and performer was revealed by his adaptations to these conditions. Subono responded to the challenge by creating communication strategies that maximized the available resources to present the best possible performance result.³⁴¹ I observed him announcing the change to another piece during the performance with verbal cues that would not normally be part of a professional Javanese performance, but may be acceptable for students who are only beginning to play gamelan for wayang accompaniment. When I visited Subono in Java, he explained that the structure of the wayang was scripted, so that the music that the gamelan students had learned was to be played in a certain order. In professional Javanese wayang, a script is rarely required except for *pakeliran padat* performances. The intensive rehearsal is also a strong indicator that this performance may be *pakeliran padat*.³⁴²

When discussing the second additional component, characterization (*tokoh*), the duration of the performance becomes a factor because this wayang component concerns the choice of puppet characters that will appear in the shadow play. In 1986, the performance was a wayang that lasted all night, following traditional Javanese practice, but the performance in 1990 was condensed to take no more than two hours. This limited the choice of puppets to the main characters because there would be no time to develop the sub-plots and lesser adventures that usually branch out from the main trunk of the

³⁴⁰ See Chapter II. 2. Challenges in Transplanting Wayang to North America, for a listing of the three major factors and a general discussion of the adjustments made in this example.

³⁴¹ Communication between dalang and musicians is discussed as part of the “kala” section in IV. 2. Describing the Analysis of Wayang in North America using “desa, kala, patra”.

³⁴² For more information about the definition of *pakeliran padat* style, see Emerson, “Transforming wayang”, p. 70-85. She explains that *pakeliran padat* style often used in educational performance settings in Solo, Central Java, particularly for student recitals. The *pakeliran padat* style is accepted as an established style of wayang (*biasa*), although not classical, it is based on traditional forms.

storyline. The 1986 performance included the same expanded cast of shadow puppet characters that would be expected in a full length Javanese production, approximately 50-100 wayang puppet characters; but in the 1990 presentation the cast was reduced substantially to between 10-15 wayang puppets.

Finally, the purpose of the wayang event in 1986, held in the Indonesian Pavilion located in Vancouver, was to provide a ritual ending to a huge festival of gamelan performance and the Expo '86 World's Fair. The performers were all part of a delegation from Indonesia, chosen to be cultural representatives. In 1990, the wayang event held at the Western Front was the final performance experience for a class of gamelan students who were required to accompany wayang, some performing for the first time. The shortened time frame was partly because of the limited repertoire of the students and partially to fit into the entertainment expectations of a North American audience.

In conclusion, dalang Subono's 1986 performance would be considered as a traditional Javanese wayang performance, instead of *wahiyang gaya NA*, although it was performed in Vancouver during Expo'86, because it contains all of the six components of wayang reproduced to replicate the original Javanese components as closely as possible. In addition, the performance was intended for a ritual purpose, so maintained the same all night long duration, as a similar event would have in Central Java. Ultimately, the Expo '86 and the first International Gamelan Festival closing ceremony wayang shadow puppet play performance was intended, as described in Becker "for the essential audience" of spirits and ancestors and was not altered or modified to conform to North American cultural preferences for entertainment.

In contrast, Subono's wayang performance in 1990 has substantial changes in

gamelan music (*iringan*), one of the four fundamental components and upon further analysis, the two additional components, *dalang* improvisation based on story details (*sanggit*) and characterization (*tokoh*) can be described as substantially modified.

An important aspect to consider is the intention and motivation of the *dalang*, as Subono clarified during an interview. He told me that his aim was to maintain Javanese gamelan and wayang traditional instruction using the same methods as he uses in his hometown of Solo, Central Java.³⁴³ In my opinion, he successfully maintained his methods of Javanese gamelan and wayang instruction during his 1990 residency in Vancouver and did not have to modify his usual (*biasa*) program due to the location in North America as I explain in the following paragraphs.

In this example, it is necessary to compare the performance with similar performances by the same *dalang* in their home territory. Wayang is always evolving and scholars such as Kathryn Emerson are documenting the evolution of *pakeliran padat* and other styles that have become accepted in their home territories. My aim here is to discern the degree of hybridity or influence by the hosting culture, that is an essential component of *wahiyang gaya* performance. The ultimate stage of the analysis places Subono's 1990 performance in the category of wayang for cultural education (student showcase) and not a hybrid form of North American entertainment.

The development and history of the *pakeliran padat* style is explained in detail in Emerson (2016), with reference to the *dalang* Blacius Subono as one of the early adopters of the *padat* style. According to Emerson, in Subono's hometown, the style of *pakeliran padat* was developed in the 1970's at *Akademi Seni Karawitan Indonesia* (Indonesian

³⁴³ Personal communication with Subono in his house, Solo, Central Java on August 6, 2011; cited with permission.

Academy of Gamelan Music), often known as ASKI, to condense a wayang performance. These modifications include only the most essential elements presented within a much shorter duration.³⁴⁴ The ritual significance of the performance would be the same as the graduation wayang recital performance in Solo at educational institutes, to recognize the achievement of the students and their instructor.

Although the 1990 wayang performance has significant modification—the duration of performance was much shorter, fewer puppets were used and it was performed for North American audiences — due to Subono’s intention and motivation, and the similarity to performances in his native city of Solo, his performance cannot be classified as *wahiyang gaya NA*. So, despite the changes in the components of wayang, I argue that it is still an authentic wayang student showcase in the style of condensed wayang known as *pakeliran padat*.

VI. 1b. *Sang Aji Dharma Kepastu, a Wayang Tantri* (Balinese version of a Hindu myth) by Dalang I Wayan Wija

I Wayan Wija (Type I dalang) grew up in a traditional dalang family in Sukawati village, Bali, where he learned Balinese style *wayang purwa* from his father, starting his more serious study at the age of eleven.³⁴⁵ Once Wija had mastered the Balinese traditional wayang form, he began to innovate by creating his own puppets and leading his own group. He began to develop a unique wayang styles starting in the 1980’s, including *wayang listrik* (See Chapter II) and *wayang tantri*, a type of Balinese wayang

³⁴⁴ See Emerson, “Transforming wayang”, p. 70-85.

³⁴⁵ Information about I Wayan Wija’s career development and this specific performance is available from the venue website, The Western Front, Vancouver, Canada. See <<http://front.bc.ca/events/dalang-i-wayan-wija-balinese-music-and-shadow-puppet-ensemble/>>.

using Hindu stories taken from sources outside of the Ramayana or Mahabharata.³⁴⁶ He is famous for the beauty and originality of his puppet creations.³⁴⁷

As his reputation and popularity increased in Bali, Wija began to tour internationally, including performances collaborating with Larry Reed, a well-known shadow artists, dalang, and director of ShadowLight production based in San Francisco, USA.³⁴⁸ Wija spent some time when he was on tour seeking out additional Hindu stories of gods and demons published in books he acquired during travel to Delhi, India that he could use to develop these new wayang stories.³⁴⁹ When he performed in Montreal, Canada in 1996, the book *Sremad Bhagavatam*, written by Swami Vijannanada, was given to him in Montreal, Canada. When I interviewed I Wayan Wija in 2013, he confirmed that the stories included in *wayang tantri* were inspired from his reading of this book.³⁵⁰

I Wayan Wija performed in Vancouver for the first time in 1985, during the “Vancouver’s First Asia Pacific Festival”.³⁵¹ For my case study in this dissertation, I examine his second visit in 1995, when he performed a combination of Balinese *wayang*

³⁴⁶ From the interview with I Wayan Wija in his house, Ubud, in July 17, 2013; cited with permission. *Wayang Tantri* is often compared to the classic book, *Stories from the Thousand and One Nights*, where a woman tells stories to a king to delay her execution because it uses the same plotline. See also Routledge Handbook of Asian Theatre, edited by Siyuan Liu, 2016.

³⁴⁷ Asian Art Museum—Chong-Moon Lee Center for Asian Art and Culture in the summer of 2011. On their website they describe him as, “one of the world’s greatest living masters.” I Wayan Wija’s puppets were displayed as visual art creations as part of an artist residency held at the San Francisco, USA, <http://blog.asianart.org/blog/index.php/2011/08/18/i-wayang-wija/>

³⁴⁸ For more information about ShadowLight production, where Wija often made some performance collaboration with Larry Reed, see <<http://www.shadowlight.org/wayang-listrik/>>.

³⁴⁹ Brita Heimark Renee, *Balinese Discourses on Music and Modernization: Village Voices and Urban Views* (2003) Routledge, an imprint of Taylor & Francis Group. NY, London. pp. 321.

³⁵⁰ From the interview with I Wayan Wija in his house, Ubud, in July 17, 2013; cited with permission.

³⁵¹ For more information about Wija’s first visit in Vancouver, see Eileen Blumenthal, “Vancouver’s First Asia Pacific Festival”, in *Asian Theatre Journal*, Vol. 3, No. 2 (Autumn, 1986), pp. 270-274. Stable URL: <http://www.jstor.org/stable/1124404>.

purwa and *wayang tantri* on October 28th, at the Western Front in Vancouver.³⁵² He brought his own Balinese gender wayang musical group consisting of four musicians from Sukawati village to accompany the wayang with some musicians from Gamelan Madusari as guest artists.

The presentation at the Western Front emulated a Balinese traditional performance as closely as possible, including the puppets, the use of a traditional oil lamp (*blencong*), the music and the duration of the three-hour wayang that mirrored similar secular events held in Bali. The major departure from tradition was the use of the English language by the clown characters. I Wayan Wija expanded the role of the clown characters to utilize them as interpreters and translators of the dialogue spoken by the refined characters (kings, heroes, gods etc.) and as narrators of events that unfolded in the original Balinese wayang language (*bahasa pedhalangan*). As Blumenthal points out in her explanation relating to the authenticity of using the English language in wayang performance (1986), “. . .the clowns are supposed to speak the language of the spectators.”³⁵³ She wrote this statement to explain the speech of the refined characters who might speak in Kawi (Old Javanese language) or Sanskrit that is not always understood by the average wayang audience member. So, I Wayan Wija enhanced the usual roles of the Balinese clown in order to increase the understanding of the audience while maintaining the usual (*biasa*) practice of having the clown characters speak in the local dialect.

An analysis of the components of wayang listed in the table below bring up an

³⁵² <http://front.bc.ca/events/dalang-i-wayan-wija-balinese-music-and-shadow-puppet-ensemble/>. I was involved in the production of this event with the Vancouver Community Gamelan Society. My work included assisting with the preparation of the stage and guiding the dalang, I Wayan Wija on a sightseeing tour of Vancouver, Canada. Following the performance in Vancouver, the ensemble travelled to Victoria, BC for a performance at the University of Victoria.

³⁵³ Blumenthal, “Vancouver’s First Asia Pacific Festival”, pp. 273.

interesting point for discussion because Wija performs *wayang* stories (*lakon*) that are not part of the Ramayana or Mahabharata Hindu epics. However, as Michael Tenzer states, Wija is becoming an extremely popular *dalang* in Bali, where his development of *wayang tantri* is well accepted by Balinese audiences. Wija created his own style, that is still closely related to Balinese *wayang kulit*, by using animal puppets and innovative musical arrangements for *pelog* tuned *gender wayang*, (a metallophone with eleven to fourteen keys suspended over bamboo resonators played with a pairs of hard mallets), with gongs and drums. Traditionally the musical accompaniment of Balinese *wayang* performance is mainly *gender wayang* tuned in *slendro*, but Wija uses a different tuning, choosing *pelog* *gender* with gongs and drums.³⁵⁴

I Wayan Wija is an excellent example of a *dalang* who is well documented as an innovator performing his own contribution to the evolution of *wayang* in his home territory. He is a traditionally trained *dalang* Type I, meaning he is considered a capable *dalang* who can follow already established Balinese performance practice *wayang* styles, such as *wayang purwa*. Although his *wayang tantri* performances contain Wija's own ideas, they were developed in Bali and are considered part of his usual performance style (*biasa*). When he brings a performance in *wayang tantri* style to North America, I will consider his *biasa* style as the normative baseline performance and examine the degree of modification caused by the hosting culture using the *wahiyang* theoretical framework.

The *wahiyang* theoretical framework that I am applying in my analysis is not only based on the components of *wayang*, but also comparing on the basis of *gaya*, or influences and style adaptations where modification is the result of the geographical

³⁵⁴ Michael Tenzer, *Balinese Music* (Berkeley: Periplus Edition, 1998), p. 84-86. Tenzer states the Hindu Tantri stories are “. . .roughly analogous to “Aesop’s Fables”, with their sylvan settings and animal characters.”

location and the cultural influences of that location. I Wayan Wija developed his innovative *wayang tantri* style in Bali, where it is a well-accepted art form, but not considered a classical style. So, I analyze the performance in Vancouver with a realization that a *wayang tantri* performance in Bali is already a departure from Balinese tradition. In short, my *wahiyang* analysis is applied on the basis of how the location of the performance in North America has influenced the resulting presentation when compared with similarly innovative performances by I Wayan Wija presented in Bali.

This type of evolution is part of the process of change that is continuously occurring within wayang in Bali, Java and other areas of Indonesia where it is popular. Jan Mrázek, when editing a collection of essays about contemporary wayang, spoke for the group of contributors and himself, stating:

The present authors do not write about wayang as something timeless or finished; they see it as an on-going process, constantly developing, constantly constituting itself, alive rather than dead.³⁵⁵

As I wrote in Chapter I, wayang has always been changing and will continue to change, with new variations, such as I Wayan Wija's *wayang tantri* style becoming accepted and popular in Bali and welcomed warmly in North America. To analyze the *Wayang Tantri* performance at the Western Front using the *wahiyang gaya* theoretical framework, I must look beyond the four preliminary categories because there is a strong indication that this performance is innovative authentic Balinese wayang. The use of the English language by the clown characters is consistent with the traditional practice of clown dialogue being spoken in the local language or dialect in *biasa* performances, so continues to maintain a routine procedure, but replacing the local Balinese dialect with

³⁵⁵ Jan Mrázek, *Puppet Theater in Contemporary Indonesia: New Approaches to Performance Events*, p. 11.

North American English.

Examining the next two categories: the improvised story details that are part of each dalang's performance style (*sanggit*) and the selection of puppet characters (*tokoh*), I provide an analysis supported by my own observations and information provided by I Wayan Wija, among others. According to my informants, Wija was able to replicate a Balinese performance as closely as possible partly because he brought a core group of musicians, (supplemented by select, experienced VCGS players, who joined the Balinese musicians) who were able to respond to the dalang's direction and did not limit the musical repertoire or the dalang's freedom to improvise. In addition, Wija brought some staging supplies and his own large collection of puppets, so he did not have to modify those aspects of his performance.³⁵⁶ Furthermore, the performance had the same duration as similar events in Bali, so he was able to fully utilize the whole collection of puppets he brought with him and did not have to reduce the cast or simplify the storyline to fit into a smaller time allotment.

Finally, the atmosphere created by the flickering oil lamp (*blencong*) brought an authentic lighting effect that is seldom seen in North America. This invocation of the Balinese spirit was reinforced by the use of ancient languages by the main puppet characters, which according to Becker, speak directly to the "essential audience" of gods and ancestors.³⁵⁷ These factors confirm that this performance should be categorized as an authentic Balinese innovative *wayang tantri* style performance and not *wahiyang gaya NA*.

³⁵⁶ From the interview with I Wayan Wija in his house, Ubud, in July 17, 2013; cited with permission.

³⁵⁷ Alton L. Becker. *Beyond Translation: Essay toward a Modern Phylology* (Ann Arbor: University of Michigan Press, 1995), pp. 49.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	<i>Wayang Tantri</i>	Class A Emulate	As close as possible to Balinese <i>wayang tantri</i> created by I Wayan Wija
puppet manipulations (<i>sabet</i>)	Balinese Wayang Purwa	Class A Emulate	Balinese traditional
dialogue (<i>catur</i>)	Balinese, Sanskrit, Kawi	Class A Emulate Class B Interpret	As close as possible to tradition Clown characters interpreted and translated dialogue into English
gamelan music (<i>iringan</i>)	Balinese gender wayang	Class A Emulate (<i>pelog</i> tuning)	As close as possible to tradition using some Madusari musicians

Figure 21. Performance classification of *Sang Aji Dharma Kepastu, a Wayang Tantri* (1995) by I Wayan Wija

VI. 1c. Heri Dono Creates *Wahiyang Gaya NA* in Vancouver

Heri Dono is an Indonesian contemporary artist based in Yogyakarta, Indonesia. I include him as a Type IV dalang because in his two performances held in Vancouver, Canada, he blends traditional and contemporary art forms including: wayang, dance, painting and music with film, projections and other technologies.³⁵⁸ Dono is considered to be one of the most important contemporary artists living in Indonesia today, as outlined in Chapter II, and he has a long association with the City of Vancouver that began in 1997 with the exhibition, “Traditions / Tensions” that was seen at the Vancouver Art Gallery. In terms of his involvement with wayang, Heri Dono was a student at the Indonesian Institute of the Arts (ISI), and studied with Sukasman, a famous, innovative

³⁵⁸ For more information on the early life and activities of Heri Dono see Astri Wright, “Heri Dono, Indonesia: A Rebel’s Playground,” pp.86-95.

maker of wayang puppets in a more traditional informal study (see Chapter II. Section 8. for Indonesian historical background). Heri Dono has developed an international career, but his case study performances in Vancouver may be directly related to his early work, for example “Wayang Legenda” presented in Yogyakarta in 1994. According to Astri Wright, who was the first person to write about the show in English, this may have been Dono’s first experimental show that blended contemporary art with wayang influences.³⁵⁹

A selection of the many international honours he has received during his career include: exhibitions in New York, Yokohama, Sollentuna, Yogyakarta, Berlin and Rotterdam, being chosen as one of three prize winners at the Third Shanghai Biennale in November, 2000 and chosen to create a work that he called “Voyage Trokomod” shown in the Pavilion of Indonesia at the Venice Art Biennale in 2015.

Heri Dono often chooses to examine controversial topics or political situations using humour and imagination. The program notes from *Interrogation*, taken from the Centre A website, explains:

Dono’s work is an integration of classical dance, music and shadow theatre with a radical experimental practice that includes performance, video, sound, painting, electro-mechanical sculpture and installation. His work is charged with humour, sexuality and political commentary.³⁶⁰

³⁵⁹ More recently, the reconstructed puppets from “Wayang Legenda” have been added to the collection of works at the Singapore National Gallery. I include a photo by Wright of the Singapore exhibit from her personal collection in Chapter II. Section 8. Personal communication from Astri Wright; cited with permission. For information about Dono and his other early works including “Wayang Legenda”, see Wright, *Soul, spirit, and mountain*, pp. 232-238. See also Wright, “Heri Dono, Indonesia: A Rebel’s Playground,” in *Valentine Willie*, Ed. by, *12 ASEAN Artists* (Kuala Lumpur: Balai Seni Lukis Negara, 2000), pp. 3-4. See also Mrazek 2002, p. 11 Fig. 7 caption.

³⁶⁰ Centre A website page giving information about the exhibit <http://centrea.org/2002/01/interrogation/>



Giant-head army puppets facing each other in front of the screen, one with three eyes plus a gun in the mouth, and the other with an arrow-bomb. (Photograph: Don Chow).

Figure 22. Heri Dono's Interrogation Puppets (2002)

An exhibit of Dono's visual art was installed at the Centre A Gallery from January 12 to February 9, 2002, while Dono was a resident at The Western Front involved in creating and facilitating a production workshop that culminated in a performance of *Interrogation* on Thursday, January 31st and Friday, February 1st. This workshop involved the members of the Vancouver Community Gamelan Society (VCGS) and students of the School of Contemporary Arts at Simon Fraser University as participants and performers, including myself as musical director.

I became involved in Heri Dono's production when I was invited to a meeting with Hank Bull and representatives of The Western Front and Centre A Gallery in Vancouver, September of 2001. The meeting was called to discuss the artist-in-residence grant that these two artist-run centres had just received from the Canada Council for the Arts. The proposed residency, which actually began January 12, 2002, included a plan to invite the Indonesian contemporary artist Heri Dono to create, exhibit, and perform his contemporary wayang multimedia work titled *Interrogation* in Vancouver. During the

meeting, the producers of the event, Hank Bull, representing Centre A Gallery, and DB Boyco, representing the Western Front, asked me to become the Musical Director and composer for the event. I accepted the invitation and became involved in organizing the production before Heri Dono arrived in Vancouver. My creative position in this production gives me access to intimate details of the creative process at all stages of production and affords me an excellent opportunity to develop my observational and analytical skills. It is important for me to maintain my perspective as a participant-observer and work on attaining biculturalism, as described by Gloria Bravette Gordon, to achieve the objectivity required for this study.³⁶¹

The 2006 performance in Vancouver by Heri Dono requires the same attention to participant-observer objectivity because I was even more involved than in the previous 2002 events. Dono returned to Vancouver, this time bringing with him a similar contemporary multimedia wayang performance called *Goro-Goro*.³⁶² In traditional Javanese wayang *goro-goro* (which also can be spelled *gara-gara*) is the name of the wayang scene where all seems to be in chaos and the clowns enter. The most significant clown character is Semar, a fusion of opposites into one character. His mystical identity as the Javanese god, *Bathara Ismaya*, is disguised by his humble clown appearance. Tim Behrend explains the significant role of Semar when discussing an earlier work by Heri Dono from 1999, but I include this quote because it remains relevant to this 2006 work.

When just a wise word is insufficient he [Semar] may also be relied upon to step

³⁶¹ On biculturalism and the objectivity needed in such participant-observation see again Gordon, "Transforming Lives Towards Bicultural Competence", pp. 314-323.

³⁶² In this performance, Dono brilliantly adopted and adapted the idea of *Goro-Goro* not only from the wayang tradition but also from recent actual natural disasters that affected some areas in different countries, including Indonesia. These disasters may include the 2004 tsunami in Aceh, the earthquake in Bantul on May 26, 2006, and the mount Merapi volcano eruption that happened in the same year, but there are many such natural disasters in Indonesia and Heri Dono did not specifically reference any precise event. He also creates new wayang characters to portray his strong and radical criticism.

in at the last moment, when all the world is in a state of chaos (*gara-gara*) and about to collapse and exercise his unparalleled mystic powers to restore peace and order. . . . In the *wayang* universe he is therefore a sort of worldly bodhisatva, a savior or protector of final resort who only steps forward and reveals his true nature when other avenues have failed.³⁶³

Behrend confirms that Dono has been fascinated by the dual nature of Semar since he studied wayang puppet making with Sukasman in 1987-88 and has introduced this Javanese clown character to a wider audience with this 1999 show in Auckland, New Zealand. Heri Dono brings Semar, along with other traditional wayang characters to Vancouver with the show *Goro-Goro* to represent the chaotic situation in the world. Dono creates images of recent natural disasters as a metaphor to represent the political and social situation that he observes internationally.³⁶⁴

My role was expanded in the second production to include, not only musical direction, but also roles as an actor and puppet manipulator. I Wayan Sudirana, a Balinese composer and orchestra leader, who later completed his Ph.D in ethnomusicology at UBC was joined by members of Gong Gita Asmara, the UBC Balinese gamelan with lighting and production by Don Chow, a former Vancouver Community Gamelan member.

Fortunately, the *wahiyang gaya* theoretical framework that I developed to analyze the influences of location and the culture of that location, is a checklist that can be applied objectively to all of the performances in my case study. In addition, I have selected the two Vancouver performances by Heri Dono as examples to discuss the application of my modification and extension of the theoretical framework developed by Jody Diamond.

³⁶³ Tim E. Behrend. "The millennial esc(h)atology of Heri Dono: 'Semar Farts' first in Auckland, New Zealand", in *Indonesia and the Malay world* 27.79. (Auckland: University of Auckland, 1999), p. 210.

³⁶⁴ Personal communication with Heri Dono in his Studio Kalahan, Gampingan, Yogyakarta, Aug 10, 2011; cited with permission.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Contemporary Non-Linear	Class C Modify	Influenced by wayang tradition and contemporary arts
puppet manipulations (<i>sabet</i>)	Canadian Puppets (made by Hank Bull) Original Puppets (made by Heri Dono)	Class C Modify Class D Embellish	Canadian puppets based on impression made by wayang Influenced by wayang tradition and contemporary arts
dialogue (<i>catur</i>)	Dialogue replaced by Javanese chanting and recitation	Class C Modify	Influenced by wayang tradition and contemporary arts
gamelan music (<i>iringan</i>)	Javanese musical instruments fused with Western composition traditions	Class C Modify	Contemporary compositions played on Javanese instruments with some electro-acoustic parts

Figure 23. Performance classification of Interrogation (2002)

The production style and modifications of both of Heri Dono’s Vancouver presentations are similar enough to discuss the components together in the preliminary stages of the *wahiyang gaya* analysis. In contrast to previous wayang performances that I have examined in this chapter, Heri Dono includes each of the wayang components, but does not attempt to emulate or replicate classical wayang performance.³⁶⁵ Both *Interrogation* and *Goro-Goro* have Class C or D modifications applied to every wayang

³⁶⁵ See Emerson, “Transforming wayang”, p. 26-58 for an explanation of the term “classical wayang performance” as she defines the Indonesian terminology *klasik*, *tradisi* and *konvensi*. For the purposes of this dissertation, I will use the term classical wayang, to refer to the styles defined by these three Central Javanese terms and to include similar performance practices from Bali and other areas in Indonesia where wayang is generally accepted.

component. It is clear from the chart entries that both *Interrogation* and *Goro-Goro* can be eliminated from consideration as a classical wayang performance on the basis of the analysis of wayang components alone.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Contemporary Non-Linear	Class C Modify	Influenced by wayang tradition and contemporary arts
puppet manipulations (<i>sabet</i>)	Central Javanese Wayang Kulit Original Puppets (made by Heri Dono)	Class D Embellish Class C Modify	Influenced by wayang tradition and contemporary arts
dialogue (<i>catur</i>)	Syllabic chanting	Class C Modify	Influenced by wayang tradition and contemporary arts
gamelan music (<i>iringan</i>)	Balinese <i>kreasi baru</i> compositional and improvisational techniques fused with Western compositional elements	Class C Modify	Contemporary compositions played on Javanese instruments

Figure 24. Performance classification of *Goro-Goro* (2006)

In the charts above, both *Interrogation* and *Goro-Goro* contain all four of the wayang components required to qualify as *wahiyang gaya NA*. However, each component is categorized as either Class C Modify or Class D Embellish, when evaluated using the analytical framework I adapted and extended from the work of Jody Diamond. I have expanded on the work of Jody Diamond to include the artist's intention and motivation as essential factors in the classification of wayang performance.

Another interesting consideration that is common to many *wahiyang gaya NA* productions is the influence that collaboration has upon the final presentation. In many cases that I examined as part of this dissertation, including this example, a single artist or *dalang* may be invited to create a performance. In this case, as I have already mentioned, I had been selected to assist Heri Dono and I was able to recruit university students, members of VCGS and the local community to assist in preparations and performance. I observed Heri Dono's process closely, and noted that for the first few days he mostly assessed the local situation: examining each participant's personality, abilities, interests, and resources. Soon he began to repurpose discarded resources—junk—to heighten the degree of creativity and ingenuity when creating puppets and props for the performance.

Making use of these local resources gave the work a site-specific quality. It was also a result of creative collaboration not usually associated with *wayang* and the decision to include many different aspects of arts and objects in Dono's *wayang* performances was in part inspired by the number of volunteers who were interested in learning from him and joining this collaboration. For instance, since our musicians and instruments that were available were mixed between Javanese and Balinese, plus Western, this influenced the musical accompaniment. Ultimately there was no dichotomy or discord between Javanese, Balinese, or Western elements, but the eventual result was mixed, a hybrid. Therefore the idea to combine many difference aspects of music into one musical purpose is blurred because the original identity of each sound did not represent the cultural/ethnic origin of the instruments. Instead each element, each sound, was part of a new musical experimentation, leading to hybridization.

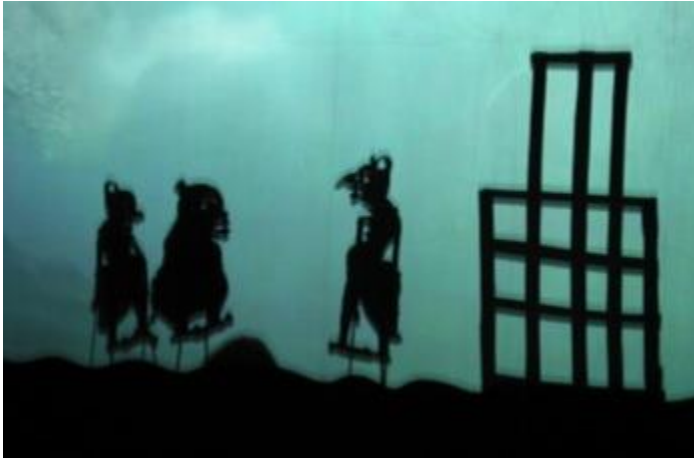


Figure 25. Clown Scene by Heri Dono (2006)

Three clown characters (left: Gareng, middle: Bagong, and right: Petruk) in Goro-Goro. This is an excellent example of the use of projected backgrounds to maintain the tradition of casting shadows, while simultaneously advancing the technical production values with modern projector technology. The contemporary setting and storyline situate the shadow puppets in the present, but they maintain their familiar personality traits and many of the same problems that have appeared in well-loved mythical performances. (Photograph: Victoria Gibson).

The visual aspects of the performance were also hybrid because some of the Indonesian wayang characters were mixed together with Western contemporary multimedia and visual arts. The three clowns pictured, Gareng, Barong and Petruk, are familiar to anyone who has enjoyed traditional Javanese shadow puppet plays. They are usually cast as clown servants of Rama in the Ramayana epic, or the clown servants of Arjuna in the Mahabharata epic. The name of Heri Dono's show, Goro-Goro (in Javanese or *gara-gara* in Bahasa Indonesia) is the name for the wayang scene that features traditional clown characters. In this performance, these three clowns find themselves in the big city. The music and visual content of both performances were influenced by the hosting culture to contain influences that would not usually occur in Heri Dono's performances within his home territory.



Figure 26. The life-size puppet costumes by Heri Dono (2006)

The life-size puppet costumes were worn by human actors and danced in a similar way that masks are danced by performers in traditional Javanese musical theatre. In Goro-Goro 2006, there was an interesting contrast between traditional puppet characters that had just appeared and the human sized robot (or space-suited character) and the bird puppet pictured. Compared to the traditional puppets, these seemed huge, as they also moved to musical accompaniment in front of the projected image. (Photograph: Victoria Gibson).



Figure 27. Dragon puppet by Heri Dono (2006)

Experienced puppet masters (dalang) can change the way a puppet is perceived by altering the angle to let more or less light shine through the openings. From this angle, the traditional configuration of multiple eyes indicates a supernatural or demonic symbolization. (Photograph: Victoria Gibson).

In conclusion, the initial assessment based on the information entered in the tables is confirmed by further analysis. Heri Dono's artistic intention was to create a hybrid multimedia performance influenced by traditional Indonesian arts; including visual art elements, classical wayang puppets and Javanese and Balinese instruments. He was equally open to including Western influences from the local culture and made extensive use of technology in the presentation. The many Vancouver residents who contributed their talents to each show were encouraged to expand their horizons and consider global perspectives as a source of inspiration.



Figure 28. Tsunami and volcano by Heri Dono (2006).
(Photograph: Victoria Gibson).

Finally, by using my dalang classification system Heri Dono qualifies to be included as a Type IV dalang, and I consider him as a transcultural artist because of his international reputation and blending of influences from a multiplicity of sources. After this analysis of my observations as a participant-observer, using the *wahiyang* theoretical framework to remain as objective as possible, I conclude that both of Heri Dono's performances in Vancouver can be classified as *wahiyang gaya NA*.

VI. 1d. Semar's Journey, 2006-2008: Cross-cultural Collaboration in Canada and Indonesia

After Heri Dono introduced Semar to Vancouver audiences in 2006, this legendary Javanese wayang character returned to take a leading role in a different wayang performance called *Semar's Journey*. Semar is considered by many scholars to be an indigenous Javanese hero and clown figure, who has become part of the international art world due to his inclusion in Indonesian modernist paintings and other works of art that

are shown internationally.³⁶⁶

Semar's Journey was a project that involved the VCGS collaborating with several Javanese transcultural artists, notably Eko Purnomo, a Javanese dancer, wayang maker, and musician. The project was first conceived in 2006, to celebrate the 20th anniversary of the VCGS. In 2007, Eko Purnomo visited Vancouver to assist in the first version of *Semar's Journey* that was shown as a work-in-progress to receive comments and to explore new techniques May 31 and June 1, 2007. In July 2007 with the assistance of the Canada Council and the BC Arts Council, nine of the principal creators and performers of VCGS, including myself, travelled to Java to collaborate with additional Javanese dalang and transcultural artists. Seno Nugroho, one of the professional dalang we collaborated with in Yogyakarta, and other musicians, worked to develop the production while the group of Vancouver based musicians was in Java.

In 2008, a core group of Javanese collaborators, including Seno Nugroho, Eko Purnomo, with members of their troupe, Gamelan Wargo Laras, were invited to Vancouver. They held a series of workshops at the Western Front that were enjoyed by many individuals from the artistic community of Vancouver, while they were working on further development of *Semar's Journey*. After extensive consultations and developments, the name of the production was changed to *Semar Lila Maya*, and a variety of innovative techniques combining Western theatrical processes and computer projections with Javanese wayang were incorporated into the final show.

³⁶⁶ Affandi, one of Indonesia's first generation modernist visual artists, often painted Semar. In all cases he paints Semar in the familiar shape of a Javanese wayang puppet. An example of his work is a mural exhibited at the East-West Centre, University of Honolulu in Hawaii that features Semar, Gandhi and Bodhidharma in the commissioned work "Wisdom of the East". For more information see Astri Wright "Affandi in the Americas: Bridging the Gaps with Paint and Personality," in *Affandi 2007*. 3 Volumes, ed. by Sardjana Sumichan (Jakarta/Singapore: Bina Lestari Foundation and the Singapore Art Museum, Vol.1, 2007), pp. 134-199

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Mythical Javanese	Class B Interpret Class C Modify	English North American References
puppet manipulations (<i>sabet</i>)	Central Javanese <i>Wayang Kulit</i> New Puppets Multiple dalang	Class A Emulate Class C Modify Class D Embellish	Some traditional puppets Western character puppets Contemporary Theatre/media arts
dialogue (<i>catur</i>)	Javanese, Sanskrit, Kawi	Class B Interpret	English and Bahasa Indonesian with some Javanese
gamelan music (<i>iringan</i>)	Contemporary	Class D Embellish	New compositions by TCA combining gamelan with Western instruments

Figure 29. Performance Classification of *Semar in Lila Maya* by Seno Nugroho + Eko Purnomo

The final production of *Semar Lila Maya* played to audiences in Vancouver on July 9th and July 10th, 2008 at the Roundhouse Community Centre and other Canadian cities later in the month of July, as the show toured to several locations in Canada.³⁶⁷ A copy of the script may be found in the Appendix VIII as part of the process of documenting my case study performances for future analysis and study. As a participant-observer, I must explain that I was involved in this production from the initial discussion of potential projects in 2006 through the final performance of *Semar in Lila Maya* in 2008. Maintaining an objective view of a production that I was even more deeply involved in than the collaborations with Heri Dono offered was a further exercise in

³⁶⁷ During this collaboration, the work-in-progress, titled *Semar's Journey*, was performed at the Vancouver Art Gallery on June 27, 2008, and at the Victoria Conservatory of Music on June 28, but the finished production of *Sema Lila Maya* was performed at the Roundhouse on July 9 and 10, 2008. The show then went on tour, with performances in Toronto on July 12, Mississauga on July 13, and Gatineau on July 15, 2008.

developing my research skills.

Depending on the objective *wahiyang* theoretical framework, I examine the table where I have placed the results of my initial assessment. *Semar in Lila Maya* contains all four of the fundamental wayang performance components, but each of the categories contains some level of modification. Therefore, it was unlikely that this performance would be classified as authentic wayang, even though both Seno Nugroho and Eko Purnomo are Type I traditional dalang who usually (*biasa*) perform classical wayang in their home territory. Despite the modifications of and adaptations to their concept of wayang, their intention was to cooperate with the group and remain motivated to create the best show possible. The intention of the VCGS was to create an innovative performance that combined many different elements and showcased the talents of group members who played Western instruments or created computer visuals.



Figure 30. Semar and Einstein puppet character meet in Vancouver (2007).
(Photograph: Chris Cameron)

To intensify their collaboration, VCGS also hosted an open rehearsal as part of the process and invited other theatre specialists and gamelan enthusiasts to give opinions and

feedback on the work-in-progress. Martin Gotfrit, former Director of the School of Contemporary Arts, SFU was invited to a rehearsal and proposed the innovation of arranging the screen so that North American audiences could view the multiple layers that are part of the performance. Andres Kahre, a multimedia artist, suggested some improvements to the plot and the storyline, proposing the expansion of a scene that featured an Einstein puppet character who talked to Semar about scientific knowledge, comparing Eastern and Western perspectives.

The expansion of the Einstein puppet character dialogue offered a figure both familiar and beloved to the North American audience as well as making an apt introduction to the traditional Javanese wayang character Semar. Semar is portrayed as a clown character, but he is godlike in his wisdom and powers. In his philosophical debate with the Einstein puppet character about the meaning of life that includes wordplay and lunch, his greater powers are revealed.³⁶⁸

These suggestions were accepted by the VCGS group, who designed staging as suggested by Gotfrit so that the dalang were manipulating the puppets while standing up, rather than the traditional seated position. This required them to use a taller/larger screen that was raised higher than usual, with multiple dalang manipulating the puppets at the same time; a notable innovation designed especially for this contemporary wayang performance in Vancouver.

Martin Gotfrit thought it would be best if the audience could view both sides of the screen at once because, traditionally, Indonesian audiences will wander behind the screen or stroll in front to change their point of view. In contrast, North American audiences are accustomed to sitting in their seat during an entire performance; so do not

³⁶⁸ See Appendix VIII for a copy of the script for *Semar in Lila Maya*.

usually move to view it from different perspectives. In the usual Indonesian staging method, the gamelan orchestra and dalang are behind the screen, but the quick movements of the dalang when changing and showing wayang puppets, their interaction with the gamelan and the vivid costumes, energetic playing and quick response of the musicians to the cues of the dalang are favourite parts of the show, but usually hidden from the view of North American seated viewers.



Figure 31. Semar in Lila Maya (2008)

A collaborative work of contemporary shadow puppets. One of the dalang (Eko Purnomo) is holding two *kayon* puppets, while another dalang (Seno Nugroho) manipulates wayang characters accompaniment by the Vancouver Community Gamelan Society based in Vancouver. In the far back, Kenneth Newby and Aleksandra Dulic operate the light and image from their computer, which projected on to the screen at right. (Photographer: Chris Cameron.)

Some of the major changes from traditional wayang performance that were innovations for the Vancouver group opened up new horizons in wayang performance for them and for wayang in North America generally. After assessing the modifications listed in the table, adding the additional factors of intention and motivation of the VCGS to create a new media performance with the support and cooperation of the two visiting

Javanese dalang, it is clear that *Semar in Lila Maya* cannot be classified as an emulation of a Javanese traditional wayang performance. However, it does qualify to be classified as a *wahiyang gaya NA* performance because it contains all four of the basic components of wayang.

VI. 1e. Matthew Isaac Cohen, dalang Kanda Buwono

Matthew Isaac Cohen is a transcultural dalang Type III born in the US and educated at Harvard and Yale. Cohen currently teaches in the Department of Drama and Theatre at Royal Holloway, University of London, UK. Previously, he lived in Indonesia for more than seven years, studying the performing arts, particularly *wayang kulit* (shadow theatre). He has studied puppetry as a Fulbright scholar at STSI Solo (currently the Indonesian Institute of Arts), and holds a certificate in puppetry from *Ganasidi*, the national wayang association. In addition he has also studied with several professional dalang in Central Java including Oemartopo, Joko Susilo, and Subono. He has performed as a solo puppeteer (*dalang*) with gamelan groups in the USA and Canada, Europe and Southeast Asia for more than 20 years, and has created post-traditional works of wayang as a solo performer and in collaboration with Indonesian and European artists.

Due to his passionate and serious study of wayang, in 2009 the Kasultanan Cirebon (the Cirebon palace in West Java) garnered him a special title *Ki Ngabehi* (a title conferred by Javanese royalty similar to a British knighthood). The name of *Ki Ngabehi* was given to him not in his capacity as an active professor of theater, nor to make him become a formal member of dalang in Cirebon palace, but as an honour from the palace of Cirebon in recognition of his talent, seriousness, and ability to carry on the classical

wayang tradition through out the world. He often performs under his professional stage name dalang Kanda Buwana, which means “He Who Tells Stories About the World”, a name that was given to him by the same Cirebon royal court.³⁶⁹ Cohen performed part of the Ramayana epic Anoman the Envoy (*Anoman Duta*) as a *wayang kulit* play with the narrative in English and music provided by Gamelan Madusari led by myself as a drummer and music director at The Vancouver Gamelan Festival 2011, held in Goldcorp Centre for the Arts, Simon Fraser University in downtown Vancouver, Canada.

Component	Origin	Performance Class	Modification
story (<i>lakon</i>)	Ramayana	Class B Interpret Class C Modify	English North American References
puppet manipulations (<i>sabet</i>)	Central Javanese Wayang Kulit	Class A Emulate	As close as possible to tradition
dialogue (<i>catur</i>)	Javanese, Sanskrit, Kawi	Class B Interpret	English
gamelan music (<i>iringan</i>)	Javanese Contemporary	Class A Emulate Class D Embellish	Simplified with smaller repertoire New compositions by TCA

Figure 32. Performance classification of *Anoman* 2011

Examining the four fundamental components of wayang performance listed in the table above, I note that there are some major modifications, but all of the components are present. In the performance Cohen (Type III dalang) used the dialogue and story structure based on Cirebon style, but the three-act dramaturgy follows Surakarta conventions with

³⁶⁹ This information is confirmed on Matthew Issac Cohen’s personal website and was originally included as information from personal communication in Vancouver (2011); cited with permission.
< <https://kandabuwana.wordpress.com> >

musical accompaniment that mixed traditional Surakarta-style gamelan (such as the modal organization of music, which rises from *pathet nem* to *pathet sanga* and finally *pathet manyura*). In addition, I was able to create contemporary gamelan compositions performed by members of Gamelan Madusari with guest singer Anis Wiji Astuti (Yogyakarta, Java) and Jessica Kenney (Seattle, Washington). The use of contemporary gamelan compositions alternated with traditional Surakarta-style gamelan works, customized the performance to maximize the available musical resources.

Although this fusion of different Javanese styles is outside of the boundaries of the classical wayang tradition, in recent times, these types of modifications have become acceptable in Javanese wayang performances. Cohen described this performance in a recent article that discusses the challenges of performing wayang outside of Indonesia,

Sutrisno taught me over a week or so of rehearsals not to fret over any loss of authority but to grasp a wayang performance as a collaborative opportunity to share and grow artistically. Through working with Sutrisno, a gamelan player as well as composer, I realized that each gamelan group has its own repertoire of pieces, old and new, which must be acknowledged and harnessed in wayang. “A dalang must ‘work with what exists’ – *bertolak dari yang ada*, in the words of Balinese writer-director Putu Wijaya”.³⁷⁰

Based on my discussions with Cohen, I understand that he quotes I Putu Wijaya to explain the challenges faced by dalang who must adapt to less than ideal conditions when preparing for such performance collaboration. For this particular performance, he worked with the Gamelan Madusari (VCGS) group and I acted as musical director. We worked together to develop the musical structure appropriate to the story using the repertoire that the gamelan players were already familiar with. This included some contemporary compositions by members of the VCGS as well as more traditional pieces. Cohen

³⁷⁰ Matthew Cohen, “Performing Wayang Internationally: One Dalang’s Perspective” in *Puppetry International* 38 (2015), pp. 3.

explains that wayang is part of the social fabric and concludes that:

Radical adjustments are thus required when wayang is transplanted to contexts outside of Southeast Asia, where customary networks, social expectations, and cultural knowledge are attenuated or absent.³⁷¹

These “radical adjustments” that he discusses are among the reasons that I define this as a *wahiyang gaya NA* performance. Two of the most notable adjustments Cohen employed was using a linear narrative and delivering it in English. However, he also maintained a certain level of improvisation based on the established verbal formulae of Javanese wayang style, which makes it appealing to the audiences (both Indonesian and non-Indonesian).

Although the core story of the performance is taken from the Ramayana, it was modified to make it more entertaining to Vancouver audiences. The basic story in his performance follows the actions of Rama, the crown prince of Ayodya, who is forced into exile due to political machinations. While living in the forest, Rama’s wife Sinta (*Sita* in Indian spelling) is kidnapped by the ogre king of Alengka, Rahwana. In an effort to rescue his wife, Rama allies himself with a monkey king named Sugriwa (the uncle of *Hannuman* in Indian tradition) who is helped by Anoman, a white ape (*Hannuman* Indian spelling). Anoman invaded Alengka and rescued Sinta from Rahwana. This white ape is beloved to Javanese, and is often evoked as a model of tenacity, loyalty and stalwart friendship.

After the performance, Cohen told me that he was satisfied with the event, especially that audiences understood the story because the performance was mostly presented in English. By incorporating contemporary Canadian elements into the story, he challenged the audience to find connections between everyday life and the mythical

³⁷¹ Ibid. pp.2.

world of gods, heroes and ancestors.



Figure 33. Matthew Isaac Cohen performed wayang in Vancouver as part of the Gong Festival (2011).

(Photograph: Kemal Wahyu.)

Speaking from my own experience, as well as that shared with me by other dalang, the most enjoyable part of being a dalang is to be able to show the beauty and myths of wayang and to relate the theme, interpreted through the ancient story, to the circumstances of the current world. For example, in this particular story Anoman is acting as the messenger for Rama after his wife, Sinta was kidnapped and taken to Alengka kingdom and held prisoner. In the traditional story, Anoman brings a gold ring to give to Sita to prove he is from Rama, but in Cohen's cross-cultural version, he adjusted the theme that related to Canadian society by commenting on the fact that everyone in Canada must respect laws at the border. Therefore as part of the story, he incorporates the importation of Rama's gold ring brought to Sinta by Anoman as an item that had to be reported to customs according to Canadian immigration law. This adaptation of the fictional, legendary story to create a linkage between the fact of Canadian customs

regulations and the mythical characters, which was well accepted by the audience, follows the tradition of Javanese wayang adaptation.

I list the modifications that reveal his intention to create an event designed for North American entertainment. Cohen used English throughout the performance without any reference to the ceremonial use of *basa pedhalanagan* (a mixture of Sanskrit, Kawi, and Javanese languages) except for the *suluk* (songs sung by the dalang in Javanese) but the use of these ancient languages is intended to invite the “essential audience” as noted in Becker.³⁷²

Due to the shortened time frame, and fewer puppet characters, the performance could seem to qualify as *pakeliran padat* or condensed style wayang. However, in my opinion, the extent of the collaboration, that resulted in adaptations to the musical accompaniment to accommodate the gamelan and guest singer, combined with the story modification designed with the intention to transform the wayang into a North American entertainment event, leads me to classify it as a *wahiyang gaya NA* performance.

VI. 2. Classifying Wayang Performance

My purpose in developing the *wahiyang* theoretical framework is to assess the influence on the usual (*biasa*) performance caused by the influence of the host culture, collaborators or audience expectations. In some cases, I classify the performances as authentic wayang and not *wahiyang gaya NA*, because they are as close as possible to the *biasa* performance style that is expected from each of these dalang in their home territory

³⁷² Alton L. Becker. *Beyond Translation: Essay toward a Modern Phylology* (Ann Arbor: University of Michigan Press, 1995), pp. 49.

thus, their innovations were not the result of influence from the host culture.³⁷³

I provide examples to illustrate the concept of authentic wayang performance, a term I use to refer to the usual or *biasa* style of performance presented by each individual dalang in their home territory. Excellent examples taken from my case studies are the analysis of the work of Blacius Subono and I Wayan Wija, who already modified their performances in their home territories, then replicated (*pakeliran padat* or *wayang tantri* respectively) as closely as possible at the Western Front in Vancouver. Although some of the components of wayang were modified from classical forms in both Javanese *wayang kulit*, to create *pakeliran padat*, and Balinese *wayang parwa*, in the case of *wayang tantri*; both are variations that are closely related to these historical forms and widely accepted in their home territories.

Both Blacius Subono and I Wayan Wija are fully trained Type I dalang who are capable of performing classical wayang, if they choose to do so. However, their intention in the Vancouver performances is to present their own style of authentic wayang, with each presenting his individual, creative contribution to the evolution of wayang. Both of these dalang performed variations of wayang that are as close as possible to the authentic performance that they would usually give in their home territory (*biasa*), regardless of where in the world it is performed.

In contrast, Heri Dono produces work in Indonesia that scholars consider more closely related to experimental performance art, and in some cases to contemporary theatre (*wayang kontemporer*) than classical wayang traditions. Jan Mrázek describes a performance held at Teater Utan Kayu, Jakarta in June 2000:

³⁷³ For additional clarification of specific terms used in this dissertation, see the Definition of Terms section in the Preface.

A performance of so-called wayang directed by the Yogyanese artist Heri Dono, which combined large shadow figures, wayang puppets, slide and video projection, as well as live actors. At the end of the performance, several traditional wayang puppets were “ritually” burned. This is one example of experimental theatre productions (*teater*) that use ideas from and references to traditional wayang. The audience of *teater* tends to be very different from common wayang performances, and usually is limited to particular limited social circles, such as students and intellectual elites.

Dono explained how he has rejected specialization in the art world and embraced cross-overs in expression as part of an interview documented by Astri Wright in 2000, the same year as the performance described by Mrázek:

[I’ve observed] how people become afraid of what is labelled art/culture because of the existence of cultural categories and barriers that are too strong and too exclusive. At this time, artists are making inroads, freely, gaining access to areas that are not their specialties; many cross-overs between media/modes of expression occur, where a musician is welcome to exhibit paintings, or an interior designer does dance choreography, or a ceramicist makes video art. This idea, I believe, points to a pluralistic understanding of truth, or a way of arriving at truth via an experimental process in which one breaks the rules of the older/conservative theories of art, which are still held to be true.³⁷⁴

In order to decide how to classify Heri Dono’s work, we must examine the intention and motivation of the artist. We can conclude from scholarly reports and Dono’s interview transcription, that his intention is to create experimental work that “breaks the rules” and places his work presented in Indonesia in the category of experimental, contemporary theatre (*wayang kontemporer*) or performance art. Heri Dono is described as an artist or director or even a “rebel”, but not as a dalang, possibly because his initial training (used to categorize him as a Type IV dalang for the purposes of this dissertation), was in visual arts. However, when a performance is presented in Vancouver, the influences of wayang are clearly present and the performance must be further evaluated

³⁷⁴ Wright, “Heri Dono, Indonesia: A Rebel’s Playground,” in *Valentine Willie*, Ed. by, *12 ASEAN Artists*, pp. 3-4.

to categorize it correctly.

Although, Dono usually (*biasa*) creates contemporary performance art and innovative theatre performances in his home territory, these Vancouver performances were intended to be site-specific. His intention to maximize the use of available resources and showcase the various skills of local collaborators directly influenced the style and content of the resulting performance. His combination of Indonesian arts (Balinese and Javanese contemporary music and arts) with local cultural influences and modern technology drew lots of attention from Vancouver audiences. This may be because Dono's works offered an interesting perspective on site-specific collaboration that attracted audiences who are interested in contemporary theatre or performance art, not only those who usually attend Indonesian cultural events featuring gamelan and wayang.

Another collaborative effort was the development of *Semar in Lila Maya*, where all of the major wayang components were discussed with input from the entire VCGS group and the two Javanese (Type I) dalang, Seno Nugroho and Eko Purnomo. This is a strong contrast to classical Javanese wayang performances where the dalang is the undisputed artistic director, although a separate musical director or gamelan leader is common. This collaborative process was a major sacrifice for Seno Nugroho, in particular, because he routinely directs and creates very popular classical *wayang kulit* performances in Java without challenges or artistic compromise.³⁷⁵ In contrast, the Vancouver production included continuous input from a group of participants and advisors that required constant adjustments during the process of rehearsal and the final show.

³⁷⁵ Personal communication with Seno Negroho at his home in Yogyakarta in July 2013; cited with permission. One of the largest disappointments was that his proposal to perform a classical Javanese wayang in Vancouver was unsupported by VCGS.

These and other changes created a new environment for both Seno and Ekpo, because the usual (*biasa*) style of the two Javanese dalang in their home territory follows well-accepted Javanese classical *wayang kulit* performance conventions. Fortunately, they proved to be very adaptable and open to compromise when incorporating the proposed innovations into the performance.

In this section, I have used examples from my case studies to explain how the usual or *biasa* style of performance for each dalang or artistic director, when performing in their home territory within Indonesia, is compared to their North American performance as it is analyzed using the *wahiyang* theoretical framework. The first example described my methodology for classifying a performance that was based on an innovative form that was developed by the dalang before visiting North America. In this example, Blacius Subono and I Wayan Wija are both Type I dalang who intended to present a version of the styles they developed that is as close as possible to a performance located in their home territory, and so, are not influenced by North American innovations.

The second example emphasized the intention of the artist Heri Dono to create a site-specific performance that fused elements available in Vancouver with his well-accepted *biasa* performance style of *wayang kontemporer*. The final example explores how two Type I dalang, Seno Nugroho and Eko Purnomo, who routinely (*biasa*) stage Javanese *wayang kulit* based on well-accepted historical wayang components, change their style in response to North American cultural influence. Both the second and the third examples are classified as *wahiyang gaya NA* based upon the intentions of the artistic director(s) to create a performance that is innovative and collaborative.

In the context of mutual understanding of the collaborative process, Supanggah, a

well known Javanese composer and ethnomusicologist at the Indonesian Institute of Arts in Surakarta, suggests that each collaborator should have an attitude of “*bagai bunga yang saling mewangikan*”, a metaphorical expression which compares performers giving their artistic gifts to an audience as a process “similar to blooming flowers that share fragrance and beauty”.³⁷⁶

VI. 3. Conclusion

In Chapter VI, I have demonstrated how I have taken on the role of participant-observer and worked to develop a system that assisted me in making unbiased analysis of wayang performances that I was involved in creating, producing, composing or performing. Part of the process of becoming bicultural, as both participant and observer, is to use my *wahiyang* theoretical framework to assist me in developing my objective analysis of the five selected Vancouver wayang performances. Each performance presented different challenges when analyzing and categorizing the wayang components. Each analysis began by examining the four basic wayang components of story (*lakon*), puppet manipulations (*sabet*), dialogue (*catur*) and gamelan music (*iringan*) that were suggested by Purbo Asmoro. The degree of modification is measured using a system I developed based on the work of Jody Diamond (Class A-D). I found that in some cases, I had to consider the remaining two components of story detail and improvisations chosen by the dalang (*sanggit*) and characterization (*tokoh*) to deepen my analysis.

Further considerations that were used in forming my opinions were the artistic intention and motivation of the dalang. Did the dalang intend to create a routine (*biasa*)

³⁷⁶ Personal communication with Supanggah in his house in Surakarta, Central Java, in July 2013; cited with permission

wayang performance or an experimental hybrid? Is the event designed to be a North American entertainment event that has been modified to conform to the expectations of a Vancouver audience, or is it as close as possible to a performance from the territory where the wayang component was sourced? Another major factor that impacted many of these performances is the amount of collaboration involved that may result in artistic compromise and added North American cultural influence. Finally, I considered the ritual significance of the event and the spiritual aspects that are an essential part of classical wayang performance.

After objectively considering all of these factors using the *wahiyang* theoretical framework, I was able to classify each performance as either a classical wayang performance or a *wahiyang gaya NA* performance. The *wahiyang* theoretical framework is provided as an objective checklist so that researchers, scholars and others can clearly analyze and evaluate each wayang performance to categorize it using the structure and tools described above. In addition, the genre of *wahiyang* will allow the creators of hybrid performances to legitimize them as part of the evolving family of wayang performance within a global context.

Chapter VII

Conclusion: The Ever-Changing Genre of Wayang Performance

This dissertation examines an Indonesian-North American version of an evolving, transnational and hybrid interdisciplinary art form which has come about through forty years of adaptations made by transcultural dalang and artists involved in the Javanese and Balinese forms of musical theatre known as wayang, as well as North American adaptations thereof. My aim is to provide a theoretical tool for analysis that I call the *wahiyang* theoretical framework, which can be used to analyze and categorize the wayang performing arts held in North America using methodical procedures to achieve results that are as objective as possible. I outline the development process of this theoretical framework in Chapter II, then, I give examples of how it can be applied in my case studies (Chapter V and VI).

In order to develop a practical system for analysis, I have selected transcultural dalang and artists who performed and collaborated with two gamelan groups, namely the Pacifica Gamelan based in Seattle, WA, USA and the Vancouver Community Gamelan Society in Vancouver, BC, Canada for my case studies.³⁷⁷ A baseline performance for comparison is established by examining similar performances by the same dalang presented in their home territory within Indonesia. Then, the components that are modified by the influence of North American audience expectations and culture are listed.

In my opinion, within North American wayang performance, the adaptations and modifications to wayang components can be so fundamental that the resulting

³⁷⁷ Although their performances were held in two different cities located in North America, future research could expand the application of the *wahiyang* theoretical framework that I have developed to other geographical areas.

performance could be considered a new hybrid form. My dissertation recognizes the interdisciplinary nature of wayang, and the constant evolution that is continuously occurring in wayang performance. As a result of my observations, supported by my research and analysis, I have identified a divergent stream of wayang that I call *wahiyang gaya NA*. I argue that new genre of wayang is emerging, creating a hybridized form that I call *wahiyang gaya NA*. This process has progressed to the point that *wahiyang gaya NA* can be said to represent a new genre of multimedia world art, which combines elements of local and global artistic practises, making the form even more flexible and adaptable than its original forms in Indonesia. As a performance art form, wayang has always been changing historically—at some points more quickly and dramatically than at other periods of time, which indicates an already hybridized form; thus continuing to evolve and resist the type of firm categorization that would solidify the fluidity of wayang into a fixed form. Therefore, *wahiyang gaya NA* is carrying forward the traditions of the evolution of wayang as it is transplanted into another geographical location.

When researching my dissertation I came across an interpretation of the role of modernism in Indonesian arts by Astri Wright (1994), in which she states, “Ultimately, the definition of ‘Indonesian modernism’ or ‘modern art’ must come from the Indonesian artists and art historians themselves”.³⁷⁸ Inspired by this statement, I have sought to define the emerging genre of hybrid wayang arts developed between Indonesia and North America.

The many adaptations due to cultural, religious and political influence in Indonesia have changed the form and structure of wayang significantly over time as I

have explored in the brief historical overview in Chapter II. These historical forms evolved to become the current wayang styles that are established as normative performance in Indonesia, particularly Java and Bali, today. This idea is encapsulated in a Javanese expression that states “*eneng dalang eneng lakon, swasana lumaku owah gingsir, manut jaman kelakone,*” which can be translated freely as “wherever there is a dalang there will be plots [theme of the narrative] within stories, but the situation and circumstances always change from time to time, according to the historical context”. This expression was repeated or paraphrased by many of my informants including different Javanese and Balinese dalang and artists who accepted the changing nature of wayang performance without question.

However, I was frustrated by this attitude of complacency, because not only is it ambiguous, it also lacks any type of system for evaluation of change, especially when I apply it in a geographical area outside of Indonesia. During my research, I did not discover a system that could identify the changes in a wayang performance so they could be compared with other performances and analyzed objectively.

As a performing dalang, educator, and researcher who was trained as a traditional Javanese wayang practitioner and has since participated in many variations of wayang performances, both in Indonesia and in the Pacific West Coast of North America, I was challenged to solve the puzzle of defining wayang performance collaboration developed by transcultural dalang and artists as case studies. I began to realize that I must create the theoretical framework that I needed to undertake the process of objective analysis using my cultural authority as a representative of a world cultural heritage.³⁷⁹

³⁷⁹ See Intangible Heritage Section/UNESCO, “Safeguarding of the Wayang Puppet Theatre of Indonesia” (Intangible Heritage Section/UNESCO, July 2008), pp. 1-3. <http://www.unesco.org/culture/ich/RL/00063>.

VII. 1. Defining the Essential Nature of Wayang Performance

Although both Indonesian wayang and *wahiyang gaya NA* may have developed from the same source of traditional Indonesian wayang arts, and both continue to change and evolve, I assert that with the support of interviews, case studies, historical analysis, literature reviews, and my personal involvement in many wayang productions, both in Indonesia and North America, that *wahiyang gaya NA* can be said to represent a new variation and genre in the context of multimedia world art.

In support of this thesis, I first presented an overview of the history of influences and hybridization that is part of the essential nature of wayang performance in Chapter II. This overview of the diversity of wayang styles that have developed in Indonesia as the result of cultural, political, religious and colonial influences provides evidence that wayang is not a static tradition. In those areas of Indonesia where wayang is generally popular, such as Java and Bali, a wide diversity of styles are presented that can generally be classified into two categories. The first category consists of those performances that seek to preserve and continue the historical forms of *wayang tradisi* (traditional or classical wayang), and the second category is *wayang kontemporer* (contemporary wayang). A major difference between these two major divisions is the cultural attitude of the dalang and their audience. As I explain in Chapter II, the dalang is usually the artistic director as well as the puppeteer and ensemble leader, so their cultural attitude and intention will shape the performance more than any other single factor.

The existence of wayang is well recognized not only within the country of Indonesia, but also in the rest of the world, as officially part of ‘world heritage’. On November 7th, 2003, UNESCO proclaimed wayang to be a “World Masterpiece of Oral and Intangible Heritage of Humanity.”

Some dalang consider themselves the defenders of tradition and maintain their connection to the past by using *lakon* (stories) taken from the Hindu epics, (the Mahabharata and Ramayana), puppets styled after historical models and other components of wayang that emulate the practices of their teachers. Other dalang, who are involved in *wayang kontemporer*, are eager to introduce innovation within each component of wayang and include new technologies. These dalang may develop new genres of wayang that include different stories, different puppets, mixed media and other modifications to wayang components.

Heri Dono confirmed my observations about these two different attitudes towards wayang in an interview. He told me that in his opinion, it is the duty of arts and cultural institutions, dalang and their followers presenting *wayang tradisi* (classical wayang) to preserve existing forms of wayang and maintain established cultural forms. While at the same time, those dalang and artists creating *wayang kontemporer* (contemporary wayang) are equally devoted to pushing the expanding horizons of wayang to create new traditions. I agree with Heri Dono when he says that each stream of wayang has a valuable role to play and devotees of each wayang type should recognize and respect the role of the other.

During my research, a pattern emerged that can be exemplified using the career of Nartosabdo, a famous dalang in Central Java. According to my informants, including dalang Purbo Asmoro, Midiyanto and Subono, among others, when Nartosabdo was active in his career in the 1970's he was considered very radical and experimental. However, at the present time, his performances are considered traditional and highly influential among Javanese dalang. As time has passed, the radical innovations of

yesterday have become the traditions of today, as suggested by Heri Dono and confirmed by Kathryn Emerson (2016): “Wayang performance practice has always been in a constant, fluid state of innovation.”³⁸⁰ It is this fluidity and adaptability that has led to the diversity of genres and stylistic variations that are contained within the basic divisions of *wayang tradisi* (classical wayang) and *wayang kontemporer* (contemporary wayang). In short, there are a great variety of styles within each division that are well accepted within their home territory in Indonesia as part of the mainstream of wayang performances.

However, in North America, most performances are limited to one of the most popular genres; either *wayang kulit* with carved buffalo hide puppets, *wayang golek* that features carved wooden puppets, or rarely *wayang orang*³⁸¹, a genre that employs live actors or dancers; or some type of hybrid of these established traditions. Although relatively few performances of wayang are held in North America when compared to the number that occur in areas of Indonesia where wayang is popular, these performances may have influenced the transcultural dalang and artists who have been involved in performance collaborations by exposing them to North American culture, technology and performance styles. Many scholars have noted this influence, including Kathy Foley, who created the term “transcultural dalangs” to describe the dalang and artists who regularly perform wayang in North America.³⁸² In Chapter IV, I classify these transcultural dalang into categories based on their original training to provide a shorthand method of identifying the challenges particular to each group.

³⁸⁰ For more information about the career of Nartosabdo and his influence on the development of wayang, see Emerson, “Transforming wayang”, p. 27-37.

³⁸¹ *Wayang orang* is the name of wayang performances that feature human actors instead of puppets in Bahasa Indonesia, the same performance style is known as *wayang wong* in the Javanese language.

³⁸² Kathy Foley, “Wayang and Public Life”, pp. 9; see also Chapter I, p. 2 and related footnote. I use the term transcultural dalang and artists, a term that I adapted and developed from Kathy Foley, to refer to both Indonesian and North American collaborators in these performances.

The historical wayang performance in North America can be divided into three eras i.e.: The Early Contact Period (1893 to 1960), The “New Wave” of wayang (1960-1980), and Transcultural Encounters (1980 – present). In Chapter III, I give a brief historical overview of wayang and gamelan presentations in North America in general, before focussing on the history of wayang in the locations of my case studies. There were types of experience such as “confusing pleasure” (Kirshenblatt-Gimblett 1998) and “cultural exoticism” (Shay 2008), which have become increasingly commonplace among the public since the early world fairs and international exhibitions, such as the 1889 Paris ‘Exposition Universelle, and the 1893 Chicago Columbian Exhibition, and continuing up to, and beyond, the more recent Expo 1986 held in Vancouver, Canada.

In order to analyze the influence of North American audience expectations and culture on wayang performances, it was necessary to establish a basis for comparison. I identified three factors that are influenced by transplanting wayang to North America, firstly the physical adaptations that are required due to the venue and other performance requirements that are specific to the North American environment. Secondly, many of the performances analyzed in my case study chapters are the result of collaborations between Indonesian transcultural dalang and artists and North American artistic directors, performers and musicians. The third factor is the enculturation of the audience, including their expectations of, and experience with, wayang. These three factors are discussed in detail in Chapter III including my assessment of their importance to the process of developing the *wahiyang* theoretical framework.

VII. 2. Result of Applying the *Wahiyang* Theoretical Framework

In my opinion, the type of scholarly tool set provided by the *wahiyang* theoretical framework is required to be able to separate wayang performances into three categories:

1) authentic wayang performance (*biasa*) 2) *wahiyang* performance and 3) a performance that is influenced by wayang. My *wahiyang* theoretical framework is a method to classify a performance as "influenced by wayang" if it contains two or fewer of the essential components of wayang.³⁸³ If a performance contains three out of four of the components, then it can be classified as *wahiyang*, with the geographical locator *gaya*, in my case studies indicating the influence of North American culture, signified by the initials *NA*.³⁸⁴

Wayang Performance Components Included	Analysis	Conclusion	Comment
One or less	Influenced by wayang	Not wayang performance	Example: Shadow Puppet Exhibit
Two or less	Contains some wayang (Additional analysis required)	Questionable	Example: comic book with wayang story and images of puppets
Three or more	Recognizable as a type of wayang	Within <i>wahiyang</i> performance parameters	See case studies for several examples
Four - Six	Additional analysis required	May qualify as an authentic wayang performance or a <i>wahiyang</i> performance	Example: Wayang performance at Gamelan Festival in Vancouver 1986 or <i>Ciptoning</i> by Purbo Asmoro in Seattle 2006

Figure 34. *Wahiyang* Theoretical Framework Component Requirements

³⁸³ There are sub-categories of *wahiyang* performance that contain fewer than two major components of wayang. I consider these performances to be the experimental branch of *wahiyang*. However, they must be an area of further research because there are no performances in this category analyzed in my case studies.

³⁸⁴ See Chapter II for an explanation of the term *gaya* and the case study chapters V and VI for examples.

Defining the differences between an authentic wayang performance held in North America and a *wahiyang gaya NA* performance created some difficulty because they may contain the same number of essential components. The major difficulty in identifying North American cultural influence on wayang performance was described by Schechner (1990) when he explained that wayang is a continuously evolving art form and defining a “traditional” fixed identity defeats the true spirit of wayang. Further, he suggests that the “normative expectations” of a wayang performance used by many scholars are actually colonial constructs and examining contemporary wayang performance in the home territory of the dalang (in his article the dalang was Midiyanto³⁸⁵ from Central Java) may be the key to establishing “authenticity”.³⁸⁶ Schechner asks, “Is authorizing changes by referring them to Javanese practice a sustainable desire?” I can answer that in 2017, as I write this, almost thirty years after he asked the question, it is completely possible. Fortunately, the dalang invited to perform in North America are usually among the most popular in their home territory within Indonesia and their performances are documented. The history of performance by well-known dalang in Indonesia is accessible via the internet, scholarly articles and personal interviews as I have previously discussed. The baseline wayang performance for each transcultural dalang and artist in my case studies is based on research using both current technology and these other methods.

This history of performance by each dalang is used to fill out the second column (Origin) in each chart provided for each of my case study analysis. This field can be used

³⁸⁵ In Schechner’s article one dalang’s name is spelled in two different ways. During my interview with the same dalang in 2013, he stated his preference is to be called Midiyanto, (the spelling I used in this dissertation), but sometimes, as in Schechner’s article, he has been written about as Widiyanto.

³⁸⁶ Richard Schechner, “*Wayang Kulit* in the Colonial Margin”, pp. 32. The only North American performance example used in the article was the event when Midiyanto was the dalang for a *wayang kulit* shadow puppet performance at Rackham Auditorium, University of Michigan on April 1, 1988.

to compare a North American performance using the third (Performance Class) and fourth columns (Modifications) of each chart to identify the modification that have been caused by influences from the presenting culture.

So much of the normative expectation depends on the history of each *dalang* that I have established a method of classification (Type I-IV) as a method to quickly identify the original training of each individual *dalang*. The original training will not change during a *dalang*'s career, but continues to influence the "normative expectation" of their performances. In the case of Type III *dalang*, I situate them in the home territory within Indonesia where they are accepted as professional *dalang*. One of the most important contributions to scholarship of this dissertation is the development of a method that can be used to analyze an art form that remains improvisational to establish a "normative expectation" that can be used to define an "authentic" wayang performance.

Two examples from my case studies illustrate how the innovation of each *dalang* within their home territory is treated within the *wahiyang* theoretical framework. As I discuss in my Seattle (Chapter V) and Vancouver (Chapter VI) case studies, some performances are classified as authentic wayang. For example, in Seattle, *Ciptoning* by Purbo Asmoro was subtitled in real time by Kathryn Emerson, who typed a translation for the dialogue and narration. Although this is an innovative use of technology and assists the North American audience in following the action, it is part of Purbo Asmoro's performance practice, even in his home territory in Central Java. In addition, the wayang presentation in my analysis is shorter than the all night wayang that is commonly associated with Javanese performance. However, Purbo Asmoro is an instructor at ISI (Indonesian Institute of Arts in Surakarta) where *wayang padat*, a condensed version of

wayang performance that is much shorter in duration, is well accepted.³⁸⁷ Therefore, I consider that this subtitling and shorter performance time as part of his usual wayang presentations that I refer to as *biasa* and so, classify this performance as an authentic wayang.

Similarly, I Wayan Wija performed *wayang tantri* at the Western Front in Vancouver, using puppets he made himself and a *lakon* that was developed from the Hindu myth *Sang Aji Dharma Kepastu*, a source outside the Ramayana or Mahabharata. However, dalang I Wayan Wija regularly performs in this style in Bali, where it is well accepted. Therefore, his performance of *wayang tantri* was classified as authentic wayang after analysis using an extended version of the *wahiyang* theoretical framework. In both of these example performances, each dalang worked with the intention of presenting a wayang that is as close as possible to a similar performance held in their home territory. All of the innovations were created and presented in their home territory within Indonesia and not as a response to North American expectations or cultural influence, as revealed through my analysis using the *wahiyang* theoretical framework.

The analytical approach and classification of an authentic wayang performance is complex and requires examination of additional criteria. The application of these criteria as part of the *wahiyang* theoretical framework is explained using the examples in my case studies. Some of the factors that were used to analyze the case study examples included seeking additional components of wayang such as performance detail (*sanggit*) and the selection of characters (*tokoh*), examining the artistic intentions of the dalang or the North American collaborators, and assessing the spiritual aspects or ceremonial function of the event.

³⁸⁷ For more information on *wayang padat* See Chapter VI and Emerson (2016).

Once I had a method to define authentic wayang, I could examine the components of North American wayang performances to discover how they had been affected by North American influences. Some wayang performances analyzed in my case studies are obviously influenced by North American culture because of the affect upon the performance from the three factors discussed earlier, particularly collaboration. To illustrate this point, I will use two performances for examples, one from Seattle (Chapter V) and one from Vancouver (Chapter VI). The Seattle presentation of *Visible Religion* was the concept of the Artistic Director of Gamelan Pacifica, Jarrad Powell, who organized the project.³⁸⁸ The two dalang, Sri Djoko Rahardjo and I Made Sidia, with composer Tony Prabowo, were invited from Indonesia, although they had not met each other before and were from different cultural backgrounds. The intention of the Artistic Director was to explore and experiment while using elements from their usual performance practice. This process of collaboration is immediately different from the style of wayang that each dalang would perform in their home territory (*biasa*) and places the event in the category of *wahiyang gaya NA* without the need to reference other factors.

The Vancouver Community Gamelan Society invited Javanese dalang from Yogyakarta, Java, to collaborate with their North American artist and musician members. *Semar's Journey* included the use of both historic Javanese *wayang kulit* puppets, including Semar, and newly constructed puppets including an Einstein character.³⁸⁹ The

³⁸⁸ For detailed analysis of *Visible Religion* performed in 1994 in Seattle, which used quite advanced technology, featuring images projected on the wayang screen and electronic music, see Chapter V, p. 168-175

³⁸⁹ For detailed analysis of *Semar's Journeys* performed in 2007-2008 in Canada and Indonesia, see Chapter VI, p. 222-226. This production used computer technology, featuring images projected on the wayang screen, electronic music, Western instruments, live actors and a variety of newly made puppets.

artistic intention of the work was to create a multimedia wayang performance fusing Javanese wayang components with Canadian music, story, staging and technology. The collaborative process involved a lot of compromise from each of the Javanese dalang, and the Canadian composers, media artists and musicians. Although the two performances I examine above are very different from each other, I can define these North American forms as *wahiyang gaya NA*, because of the influences from the culture of the presenting location or collaborators on the usual (*biasa*) performance of the visiting dalang.

The creation of the *wahiyang* categorization to describe wayang performances that are influenced by the audience expectations and cultural practices of the host country was explored in the previous examples of two *wahiyang gaya NA* performances. However, this system of analysis can also be useful when examining a performance by an artist who would not be considered as a dalang within their home territory in Indonesia. An excellent example of this type of artist is Goenawon Mohamad, an Indonesian artist who adapted the character of *Drupadi* from the *Mahabharata* for *Kali: A Libretto* performed in 1994 in Seattle.³⁹⁰ Another example is the Indonesian artist, Heri Dono because his performances in Vancouver contain the elements of wayang, but each one is modified by his skilful application of influences from masters from around the globe. According to scholar and curator, Apinan Poshyananda, referencing Jim Supangkat, some of Heri Dono's works, “. . . reveal his affinities with works by European masters such as Pablo Picasso, Joan Miro and Paul Klee.”³⁹¹

One of the reasons that I developed the *wahiyang* theoretical framework was to provide an objective category to legitimize these types of modified wayang

³⁹⁰ For detailed analysis of Goenawan Mohamad's *Kali: A Libretto*, see Chapter V, p. 176-180.

³⁹¹ Jim Supangkat, "Heri Dono," *The First Asia-Pacific Triennial* (Brisbane: Queensland Art gallery, 1993), p. 13. See also Wright (1994), p. 233.

performances. Both Heri Dono and Goenawon Mohamad take on roles that are usually considered part of the duties of a dalang, but neither have the training and experience to be known as dalang in their home territories within Indonesia. These experimental performances might not be considered as authentic wayang in the areas of Indonesia where wayang is usually presented, primarily Java and Bali, but they can be classified as *wahiyang*. I base my categorization on the presence of the components of wayang, the intention of the artist, and the political, social or spiritual message that is the source of inspiration for their work as discussed in my analysis.

In response to an essay by Heri Dono called “Life is a Cartoon”³⁹², Apinan Poshyananda described the use of symbolism and the delivery of these types of socially relevant messages in wayang performance:

Through irony and humor, critical messages are implied under a layering of symbolic elements. Critiques of political figures and sensitive issues are disguised behind shadows and masks. As in *wayang* stories, the world of cartoons, through its distortion and elaboration, can demonstrate the “really real” in Indonesian society.³⁹³

Situating wayang within the cultural landscape of Indonesia, it is important to note that although wayang is an ancient tradition, it is also popular culture and can be described in terms of cultural “discourse” as suggested by John Storey (2009) after Foucault (1989).³⁹⁴ These experimental forms of wayang are emerging in Indonesia as well as in North America and continue to develop the cultural “discourse” that is one of the defining features of wayang.

³⁹² Heri Dono, “Life is a Cartoon,” *New Art from Southeast Asia 1992* (Tokyo: The Japan Foundation, 1992), pp. 117-119.

³⁹³ Apinan Poshyananda, “Playing with Shadows” in *Contemporary Aesthetics (Aesthetics and the Arts in Southeast Asia, Special volume 3, 2011)*.

<http://www.contempaesthetics.org/newvolume/pages/article.php?articleID=627#FN18>

³⁹⁴ See Chapter II, p. 43-45 for a discussion of how I have applied the idea of “cultural discourse” as defined by John Storey after Foucault, to wayang performance.

During my analysis of wayang performances in both Seattle and Vancouver that were classified as *wahiyang gaya NA*, I noted some similar modifications that were common to the majority of these performances. In most cases, the North American cultural influence required shortening the duration of the wayang performance, adapting to the North American stage and concert venue facility and providing some type of English language translation to facilitate audience understanding. The musical arrangement was also modified, more in some performances that added different instruments, than in others where traditional gamelan provided the accompaniment. As I have mentioned before, the dalang will often improvise and make spontaneous changes that are not possible in scripted performances that are arranged in advance. In addition, they are often forced to abandon the traditional system of subtle cues that surprise and delight audiences in their home territory and openly announce the name of the next piece for musical accompaniment so the gamelan can follow the directions.

By examining my case studies, I can conclude that there is an emerging genre of wayang in North America that has produced and is producing a new branch of wayang as part of a continuum of hybridized wayang forms. I call this emerging genre *wahiyang* with the geographical location defined by the term *gaya*, in this case, *NA*, as the short form of North America.

In order to objectively classify wayang performances into this category I have developed the *wahiyang* theoretical framework and described the multiple criteria used to achieve this classification in my dissertation.

VII. 3. Summary

When I began the journey of investigating wayang performances in North America, my first investigation was reading the published work of other scholars. This dissertation builds upon their work and it is my hope that the *wahiyang* theoretical framework that I have developed to analyze wayang performances will be discovered by future scholars who may find it useful.

The first task in beginning my analysis was to identify a method to define a baseline normative performance, a difficult task when examining a performance style that is continuously evolving. Richard Schechner provided a signpost toward the answer by suggesting that performances by the same dalang in their home territory within Indonesia could be the key to defining authentic wayang. Then, I began to identify the significant differences between wayang performance collaborations held in North America and this normative performance that I call *biasa* or usual. In order to fulfill that quest, I had to define the components of wayang and then describe how they worked together to create a performance. As part of this search, the philosophical, cultural and spiritual aspects of wayang were the most difficult to define and categorize.

In order to develop my *wahiyang* theoretical framework, I adapted and modified the work of other scholars. Jody Diamond provided the structure that was originally developed to categorize American composers of gamelan music that I modified to indicate the degree of North American cultural influence on each wayang component. Kathy Foley provided the term “transcultural dalangs” that I modified to describe both dalang and artists who presented wayang within North America. Matthew Cohen has written about wayang performances outside of Indonesia and developed the term “New

Wave of Puppetry” to refer to the period between 1960 and 1980, which I adapted for use as the New Wave of Wayang. There are many other scholars that provided significant contributions to the cultural and social analysis, particularly Alton Becker, John Storey, Michel Foucault, Sumarsam, Ki Purbo Asmoro and others.

The development of the *wahiyang* theoretical framework has enabled me to approach my goal of being able to analyze wayang performances as objectively as possible. Defining the influences of the presenting culture on the wayang performance can be achieved by using the chart of the components of wayang, coupled with the less tangible factors. A major factor in categorizing wayang performance was the intention of the dalang or artistic director and their influence on the philosophical, cultural and spiritual aspects of the wayang presentation.

As I complete my dissertation, the process that I thought would be an ending has turned into a new beginning. I have discovered that new horizons of research inquiry have opened as I have ventured deeper into my research and many interesting questions remain about the nature of wayang performance.

However, in my opinion, I have answered the original research questions that began my journey, but the performances used for my case studies were held in a small geographical area located in North America and limited to analyzing the work of dalang who visited Seattle or Vancouver. Although relatively few performances occur in North America when compared to the number presented on the home territories of dalang in Indonesia, these performances may be significant as a source of inspiration for transcultural dalang. An area for future research could examine if the transcultural dalang who were included in my case studies changed their performance styles after exposure to

North American culture and presentation methods.

In addition, a valuable area for future research would be to apply the *wahiyang* theoretical framework analysis to performances that do not conform to the constraints of Indonesian *wayang tradisi* (especially in those areas where wayang is popular) so they may be legitimized as a new experimental genre or situated within the spectrum of *wayang kontemporer*. This creation of new categories of classification could assist in creating greater harmony between the supporters of *wayang tradisi* and those who are devoted to more experimental forms. A method to examine experimental wayang performance could be explored by analyzing the work of transcultural dalang, Larry Reed of Shadowlight Productions. Although Reed is a fully trained dalang in the style of Balinese *wayang tradisi*, many of his North American performances are experimental using innovative technology, Western theatrical and cinematic techniques, while including a variety of cultural elements.³⁹⁵

A third area of future research may be the wider application and further development of the *wahiyang* theoretical framework for scholarly research and analysis of wayang performance. The *wahiyang* theoretical framework may be used to establish an analytical approach to identify and examine a variety of performances that range from those that may be classified as *tradisi* to the most innovative of experimental wayang. Future research could expand the application of the *wahiyang* theoretical framework that I have developed to other geographical areas as I discuss in Chapter II.

As in wayang itself, the story of this dissertation began as a cycle with the visual aspect of *gunungan* or *kayon* (tree of life puppet) and the sound of the gong. When I

³⁹⁵ Some information about Larry Reed can be found in Chapter III in the section “New Wave of Wayang”, p. 92-94.

began this research, my goal was to contribute to wayang scholarship and the gong would be sounded again upon the completion of my difficult journey to earn my Ph.D. Now, I look forward to hearing this gong and seeing the the flip of *gunungan*, as the beginning of a much more challenging story. Thanks to my supervisors, all of the committee members and participants, I am now seeing the dancing shadow of *gunungan* and hearing the sound of the gong.

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Appendixes

Appendix 1: List of Interviewees

Research Interviews: Due to the interdisciplinary nature of wayang and the new territory covered by my dissertation, I interviewed many individuals. Some are famous dalang who will be familiar to anyone who has an interest in wayang, others are collaborators, presenters, musicians, visual artists and others who are involved in some way with wayang production, education or scholarship. These individuals generously gave of their time and knowledge to provide accurate information. If I have misrepresented any of the information given to me by these sources, I apologize and take responsibility for any errors or omissions.

The list is sorted in alphabetical order using the last name of the interview subject.

Purbo Asmoro
DB Boyco
Hank Bull
Matthew Isaac Cohen
Heri Dono
Alexsandra Dulic
Kathryn Emerson
Kathy Foley
Djoko Hardono
Jan Mrazek
Kenneth Newby
Seno Nugroho
Mark Parlett
Jarrad Powell
Midiyanto S. Putro
Larry Reed
Tony Reif
John Siddal
Blacius Subono
Sumarsam
Rahayu Supanggah
Hardja Susilo
Andrew Timar
Djoko Walujo
I Wayan Wija

Appendix II: List of Questions for Interviewees

Lists of questions to be asked to participants of WGPC (performers)

Origins, Journeys, Encounter: A Cultural Analysis of the Transnational Dialogue Around the *Wayang*-Gamelan Performance Complex in the Pacific Northwest

Principal investigator: Sutrisno Setya Hartana

I prefer my personal information and ideas to remain anonymous.

(Note: if you have checked the box asking for anonymity above, the information shared under 1 and 2 will not be shared with the public and will be destroyed after five years).

1. Biographical details

- 1.1. Full name:
- 1.2. Date of Birth:
- 1.3. Place of Birth:
- 1.4. Address:
- 1.5. First Languages:
- 1.6. Profession:
- 1.7. Family background (father's interests? mother's interests? siblings' interests? How many siblings? Children and their interests?)

2. Artistic history and profile

- 2.1. When I say the word *wayang*, what image(s) do you see/think in your mind?
- 2.2. What your earliest memory of seeing *wayang*?
- 2.3. How did you learn about *wayang*?
- 2.4. Who is/are your teacher(s) of *wayang*?
- 2.5. How did you develop your talent and understanding of *wayang*?
- 2.6. What challenges did you encounter from your learning experiences?
- 2.7. What was/is your favourite part of *wayang*?
- 2.8. How would you describe yourself as a *dalang*/artist/creator/musician/sponsor of *wayang* (from past, current and future)?

3. Tradition and Innovation of *wayang* in Indonesia/global.

- 1.1. Do you see a difference in production of *wayang* and gamelan style from the 1970s versus today? How do you differentiate between traditional *wayang* and contemporary *wayang*?
- 1.2. How do *dalang* and their musicians combine traditional and contemporary practices of the WGPC?

- 1.3. What are some of the different motivations and understandings of these practices that you and other practitioners both in Indonesia (Java/Bali) and abroad bring to the work of *wayang* and gamelan?
- 1.4. Do you feel audiences are more knowledgeable about *wayang* and gamelan today than 10 or 20 years ago?
- 1.5. According to you, what is the acceptance by and response of audience in traditional *wayang* compared to contemporary *wayang*?
- 1.6. What aspect of *wayang* do you think can most easily be enjoyed by Western audiences?
- 1.7. Has the needs of the Western audience changed the production and staging of traditional *wayang*?
- 1.8. Are there elements that signal continuity with past traditions?

2. *Wayang*-Gamelan Performance Complex (WGPC) in the Pacific Northwest of the USA and Canada

- 2.1. How many times did you perform or get involved in *wayang* performance in the Pacific Northwest and/or in Canada?
- 2.2. How did the process happen (before, during, and after the performance)?
- 2.3. How do you describe your artistic work of *wayang* performance in the Pacific Northwest and/or in Canada?
- 2.4. What are the pre-conditions for creating interest in *wayang* performances among audiences who are unfamiliar with this art form or its cultural background and conventions?
- 2.5. What kind of expectations do you feel Western audience members have of *Wayang*?
- 2.6. What part of *wayang* do you think is the easiest for a Western audience to enjoy or understand?
- 2.7. How do you describe *wayang* performances that can be enjoyed by the audience?
- 2.8. How can Western audiences be instructed and prepared to watch *wayang* performances and understand and appreciate them?
- 2.9. What new elements are integrated into *wayang*-gamelan practices in the Pacific Northwest of the USA and Canada?

3. Transnational and collaboration

- 3.1. Generally speaking, what is the process of collaboration between the *dalang* and the gamelan group in the Pacific Northwest?
- 3.2. How did the production(s) you were involved with end up being produced?
- 3.3. What is the challenge to collaborate with different groups in different places and countries?
- 3.4. For a performance directed towards Westerners, is a particular story cycle or variation of storyline used?

- 3.5. Who decides the artistic works (visually, musically, and theatrically)?
- 3.6. How do you distinguish your *wayang* performances between local and global performances?
- 3.7. Which kind of performance do you prefer? Full traditional *wayang* with all the technical and artistic arrangement (including the equipment and musicians) provided by you and your crewmembers as you have done in your areas? or a combination/collaboration with different gamelan groups?
- 3.8. What are the advantages and disadvantages of *wayang* collaboration?
- 3.9. Do you have any other thoughts on the relationship between globalization and performance of *wayang*?

4. The success of a performance

- 4.1. According to you, what are the best criteria for measuring the success of a *wayang* performance?
- 4.2. Have you done any *wayang* performances abroad that did not satisfy you? In what ways? Do you have any ideas of how to solve this situation next time abroad?
- 4.3. How is the artistic success of a *wayang* performance appraised differently in different geographical settings (e.g., a community performance in Java/Bali compared with a performance at a modern community in the Pacific Northwest)?
- 4.4. What are you expecting from your works? From selling tickets? From sponsors?
- 4.5. How do you deal with the publication and documentation prior/during/after your performance?
- 4.6. What are your thoughts on the use of English in *wayang* performances?
- 4.7. What role has the media and the Internet played in popularizing *wayang*?
- 4.8. Do you prefer to have an evaluation for your performance? If not, why? If so, who do you think should evaluate your performance?

Appendix III: Wayang Survey of Wayang Audience Members and Interviewees

This questionnaire was developed and approved on November 29 of 2011 to be distributed to audience members who attended wayang shadow puppet plays or gamelan concerts or by email request. The survey was also sent to all the interviewees listed above. Approximately 600 individuals replied to the over 800 surveys distributed.

This survey was very helpful in providing me with background information. The most valuable information that I gathered from this survey was to learn that most Vancouver and Seattle residents who attended the wayang performance answered that they had seen wayang 1-10 times before. Further research would be required to draw precise conclusions from the survey, but preliminary results provide evidence that a majority of respondents were interested in attending future events. In my opinion, this points to the potential of a growing audience for wayang in the geographical area investigated by my case studies.

Written Questionnaires for Participants of Wayang-Gamelan Performance Complex in the Pacific Northwest

Origins, Journeys, Encounters: A Cultural Analysis of the Transnational Dialogue Around the Wayang-Gamelan Performance Complex (WGPC) in the Pacific Northwest/*Asal Mula, Perjalanan, Tantangan: Sebuah Analisa Budaya tentang Dialog Trans-nasional Seputar Kompleksitas Pertunjukan Wayang-Gamelan di Pasific Utara Barat.*

Principal investigator/*Peneliti Utama: Sutrisno Setya Hartana*

WRITTEN QUESTIONNAIRE FOR PARTICIPANT /*DAFTAR PERTANYAAN TERTULIS UNTUK NARA SUMBER*

Please check one of the box as appropriate/*Silahkan beri tanda contreng pada pilihan berikut sesuai dengan konsen yang anda berikan*

Please keep this information anonymous/*Biarkan informasi ini dengan tanpa penyebutan nama saya.*

You may cite my name/*Anda boleh menyebutkan nama saya.*

1. Where are you from and where do you currently live?/*Anda berasal dari kota atau desa mana, dan sekarang tinggal di mana?*
2. Approximately how many times have you seen wayang and/or gamelan performance?/*Kira-kira berapa kali anda pernah nonton pertunjukan*

wayang dan/atau gamelan?

I have never seen or heard wayang and gamelan/*Saya belum pernah nonton pertunjukan atau mendengarkan wayang dan gamelan.*

I never in person but I've heard them from a recording/*Saya belum pernah nonton, tapi pernah mendengarkan rekamannya.*

seen them performed 1-10 times/*pernah nonton 1-10 kali.*

seen them performed 10-20 times/*pernah nonton 10-20 kali.*

seen them performed over 20 times/*pernah nonton di atas 20 kali.*

Comments/*Silahkan berkomentar:*

3. Where have you seen them perform the most frequently?/*Yang paling sering, pernah nonton mereka di daerah mana?*

Within Indonesia (Java dan Bali environs)/Indonesia (*di daerah Jawa dan Bali*).

Within Indonesia but outside of Java and Bali/ Indonesia *di luar Jawa, Bali.*

in the area of Vancouver, Canada/*Di daerah Vancouver, Canada.*

In the area of Seattle, Washington/*Di daerah Seattle, Washington.*

Overseas but outside of Vancouver, Canada and Seattle, Washington/*Di luar negeri tapi di luar Vancouver, Canada, maupun Seattle, Washington.*

Comments/*Silahkan berkomentar:*

4. Approximately when was the very first time you ever saw wayang or gamelan, or heard a recording of these arts forms?/*Kira-kira tahun berapa, anda nonton atau mendengarkan wayang atau gamelan paling pertama?*

before 1986/*sebelum tahun 1986*

1986-1990

1991-2005

2006-2010

after 2010/*setelah tahun 2010.*

Comments/*Silahkan berkomentar:*

5. You are familiar with wayang and gamelan in the role of...? (you may choose more than one)/*Anda kenal wayang dan gamelan sebagai seorang...? (boleh pilih lebih dari satu).*

I am a professional dalang/*profesi saya sebagai seorang dalang.*

I am a professional gamelan musician/*profesi saya sebagai pengrawit.*

I am a teacher or professor/*saya seorang guru atau dosen.*

I am an official student at an institution that offers wayang and gamelan programs/*saya murid atau mahasiswa sebuah institusi yang mengajarkan wayang dan gamelan.*

I am a professional artists in some other field/ *saya seniman professional lainnya (komponis/artis/dll)*

Comments/*Silahkan berkomentar:*

6. Between wayang and gamelan, which one do you like most impressed? (you can choose more than one)/*Antara wayang dan gamelan, mana yang paling anda sukai? (and boleh pilih lebih dari satu).*

I like wayang but don't like gamelan/*saya suka wayang tapi tidak suka gamelan.*

I like gamelan but don't like wayang/*saya suka gamelan tapi tidak suka wayang.*

I like both wayang and gamelan/*saya suka wayang dan gamelan.*

I interested to wayang but have not try yet/*saya tertarik pada wayang tapi belum pernah mencobanya.*

I interested to gamelan but have not try yet/*saya tertarik pada gamelan tapi belum pernah mencobanya.*

I never liked/*was interested both wayang and gamelan/saya tidak pernah suka/tertarik keduanya.*

Comments/*Silahkan berkomentar:*

7. How often do you check wayang and gamelan via internet access? (you can choose more than one)/*Berapa sering anda mengakses wayang dan gamelan melalui layanan internet? (boleh pilih lebih dari satu).*

I often open wayang and gamelan in the internet/*saya sering membuka wayang dan gamelan di internet.*

I sometimes open wayang and gamelan on internet/*saya kadang-kadang membuka wayang dan gamelan di internet.*

I rarely open wayang and gamelan on the internet/*saya jarang membuka wayang dan gamelan di internet.*

I never open wayang and gamelan via internet/*saya tidak pernah membuka wayang dan/atau gamelan melalui internet.*

Comments/*Silahkan berkomentar:*

8. Between Indonesian *dalang* and *dalang* abroad, which one do you like most?/*Antara dalang dari Indonesia dan dalang manca Negara, mana yang anda sukai?*

Comments/*Silahkan berkomentar:*

9. In order to be able to know about/follow the performance of *wayang* and *gamelan* in the Pacific Northwest, what would you need? (you can choose more than one)/*Untuk membantu anda bisa mengerti/mengikuti jalannya pertunjukan wayang dan gamelan di Pacific utara barat, apa yang anda perlukan? (boleh memilih lebih dari satu).*

book program with synopsis, repertoires, and the lists of all performers/*buku program dengan synopsis, repertoar, dan daftar pendukung pentas.*

MC and/or translator in the case of foreign language parts/*Pembawa acara dan atau translator khususnya untuk istilah asing.*

Pre lecture demo before the performance/*Pelajaran sebelum pertunjukan.*

The questions and answers before, between, of after the performance/*Tanya jawab sebelum, selama, atau setelah pertunjukan.*

Workshop about wayang and gamelan/*Workshop tentang wayang dan gamelan.*

10. Any other comments?/*Silahkan memberi komentar atau titip pesan?*

Appendix IV. Program Notes in support of Case Study V. 2c.

Arjuna becomes a Professor: the Great War Between Good and Evil (Javanese *wayang kulit*) with Jan Mrázek as dalang (2002)

Program Notes for *Arjuna becomes a Professor: the Great War Between Good and Evil* (2002)³⁹⁶

Shadow Puppet Performance in Java

The shadow puppet theater (*wayang*) is considered the most sophisticated form of art. A *wayang* performance brings together various arts, resulting in a very complex yet seamlessly integrated texture of sights, sounds, and meanings, inseparable from a lively social event. Delicately carved and painted puppets-which are often exhibited "alone" as art-works in museums, but which come to life in a performance-are moved in carefully choreographed, dance-like movements to the sound of complex orchestral music played on the gamelan (a large ensemble of gongs, metallophones, a xylophone, and drums).

The single puppeteer manipulates the puppets, emphasizes their movements and creates appropriate mood with sound-effects (with his foot, he plays the *keyyak*, a set of bronze plates hung on the puppet box, and he uses the *cempala*, a wooden mallet placed between his toes or held in hand when possible), speaks the characters' voices, directs the music, and builds up a narrative appropriate to the occasion, often inserting remarks that only puppets dare to make.

³⁹⁶ This material was provided through email correspondence with Jan Mrázek between Dec. 2012 – 2014. It has been very valuable to have his program notes and other contributions to my dissertation research; cited and edited with permission.

The stories of wayang take place in the world of gods, demons, and mythical heroes, but they are understood as being, in a deep sense, about the present-day world, its truths and its demons. Performances are traditionally characterized by much humor and constant references to local issues and current affairs. The performance may be a part of an exorcist ritual, a private celebration (a wedding, circumcision, thanksgiving for a new job, etc.), the commemoration of a national holiday, or an election campaign. Sometimes, performances are sponsored as a fulfillment of a vow (e.g., "if I get this job, I will sponsor a wayang performance"). Today, the performances are extremely popular and, while they retain the traditional elements and general structure and function, they often incorporate new puppets, from Jurassic Park dinosaurs to George Bush and Saddam Hussein, and in various ways they interact with the world of television and other contemporary entertainments.

Today's performance is intended to give a taste of the pleasures of wayang. The puppet master will use a large number of splendid traditional puppets made by one of the best Javanese puppet-makers, Ki Naryocarito, as well as new puppets created especially for the performance by the University of Washington students. These new puppets enrich Javanese mythology with Seattlese legendary figures and structures.

In this respect, the performance will be very much like contemporary Javanese performances, which playfully bring the here and now into the rich texture of the traditional art form. While the performance will last only about ninety minutes (traditional events are all-night affairs), it will also give a taste of the special, festive atmosphere of a shadow theater performance, and Indonesian snacks will be available.

The characters and the story

The story *Arjuna becomes a Professor: the Great War between Good and Evil*, like most wayang stories, is but an episode in a great epic tale with multiple story lines and without a final conclusion (as yet). All resemblances to any real persons and events are purely coincidental. Yet the power of wayang to stir the imagination and make people see in fresh ways depends to a great extent on coincidences. After all, wayang means "reflection."

Wayang gives a glimpse of a mythological world—a feast for the senses and a representation of human nature. The world represented in our wayang performance, like human nature, is inhabited—in order of appearance—by ogres and demons, usually recognizable by their fat, prosperous bodies, large, bulging eyes, narrow, one-way minds, black-and-white distinctions, ignorance, arrogance, a lack of self-control in word and in deed, inflated sense of self-importance, mindlessly violent behavior, laziness to learn and read, and unwillingness to understand other worldviews. They dominate the first scene of our performance. (Cakil, or "Fang," is one of the demons, but while he shares their mentality, he is somewhat less fat and does not have the round eyes typical of demons, but a unique form of especially nasty-looking eyes.) The refined, thoughtful hero Arjuna, who will first appear in the second scene, has a smaller, slim body, narrow eyes, inward gaze, soft voice, and introvert mind. He has graceful, restrained movements and thoughts, but great spiritual power derived from his self-control, knowledge, modesty, and relentless search for deeper truth. He is always open to self-doubt and criticism. The

clown-servants (Semar and his sons Gareng, Petruk, and Bagong) accompanying the refined hero have misformed, totally unathletic bodies, beer-bellies, powerful, persistent sense of humor, and no sense of respect for worldly authority, status, prestige, or themselves. They feel happy in their lowly position. They are infinitely silly, yet derive the most profound wisdom from their comic attitude to the world, so much so that they not only entertain their master, but also advise him when he is in despair.

The clowns do not make sharp, simplistic moral distinctions-"semar," in fact, means "shapeless," which describes not only his looks, but also his wisdom. Semar is in fact the oldest Javanese god who has been displaced by younger, more ambitious colleagues, but he still retains his superior magical power. Perhaps he feels that he is able to do more good in his role as a clown. Some dhalangs identify themselves with the clowns, and Petruk is the one character who speaks in the puppeteer's own natural voice. The wise hermit, whom Arjuna visits in the second scene, is his guru (emeritus), and provides financial assistance for the clowns.

In every wayang performance, the refined, thoughtful hero fights the demons. Some people say that this struggle, and wayang generally, represents the inner struggle of every human being-for inside each of us there are many characters, many qualities, struggling with each other. Wayang makes them visible, and shows how and why the modest, thoughtful hero, with the help of the silly but wise clowns, should overcome the demons of arrogance and ignorance-at least for a moment, for as we know, this battle, like wayang, and like our world, does not have a final conclusion (as yet). According to this interpretation, then, today's story takes place within you. In another perspective, which does not necessarily conflict with the first one, the characters in wayang are composed of human traits, and while watching wayang, people can recognize and reflect on these traits in their own characters. In this perspective, when you watch wayang you are watching your own shadows (in fact, wayang means "a shadow"). In any case, a wayang performance presents images (actually, wayang means "an image") but does not force a single interpretation of itself and of the world on people and does not pretend to provide you with "information". Instead, it stirs the imagination (for the word wayang means "imagination") and encourages reflection. After all, wayang means "reflection."

Appendix V: Program Notes and Full Script in support of Case Study
Example V. 2e.

The Ghostly Goddess and the Sinner Saint Sundanese wayang golek, with Kathy Foley

(2006 and 2008) Program Notes

The Ghostly Goddess and the Sinner Saint

This story tells the history of the birth of *wayang* as is recounted in the versions that are part of the mythology of West Java. It tells how the young prince of Tuban becomes the *wali* (saint), Sunan Kalijaga, and creates puppetry.

As the story opens the Prince has heard of the beautiful Princess Lara Kidul, the goddess of the South Seas and goes to woo her though his clown-servants fear the worst. This powerful sea goddess has a habit of turning into a snake at night and devours all her lovers, but, entranced by the young prince, she becomes a dutiful wife. However, like many, she has heard of the Islamic saints who are teaching a new religion in Cirebon. She goes north to study religion and her abandoned spouse wreaks his anger on the people until an Islamic wise man overpowers him and becomes his teacher. The prince agrees to be buried beneath the earth as a meditative lesson, but the teacher then goes to Mecca, forgetting about his acolyte.

Years later when the holyman passes by the prince's burial site, he remembers and releases his student. The Prince goes now to Islamic north where he studies with the nine *wali* who are arguing about the unorthodox teachings of one of their number, Sek Siti Jenar.

Though Sek Siti Jienar is condemned to the flame, the prince understands his Sufi teaching and decides to spread it. He creates the *wayang* puppet theatre, the *gamelan* orchestra, and other Indonesian arts.

As Sunan Kalijaga travels with his puppets teaching Islam, he comes to the Dieng Plateau. Here he meets Yudistira, the hero of the Indian *Mahabharata* who has been unable to die, though he is now a thousand years old. He cannot understand the

meaning of a great heirloom manuscript that descended from heaven and was entrusted to him. Sunan Kalijaga reads the inscription, recognizing that it is none other than the Sahadat, the Islamic avowal of faith. The Hindu Yudistira embraces the teachings of dalang (puppet master) Sunan Kalijaga and can finally die. The ruwatan, the ritual exorcism of puppet theatre frees his soul.

This story clarifies how animism, Hinduism, and Islam have converged in *wayang* and argues that syncretism rather than fundamentalist approaches to religion, culture and living are the path of the enlightened person. The locale moves from water, to earth, to fire, to air and beyond. It is about the alchemy of self-transubstantiation. The world of black and white, which is presented in our daily papers is stretched in the more nuanced light of the *wayang* world. There are those of different religion and culture who join together rather than battle one another.

Full Script: The Ghostly Goddess and the Sinner Saint: How Islam Came to Java³⁹⁷

Kathy Foley adapted from Dalang Ammuddy Karsad's *Sharip Durachman* and *The Book of Cabolek* (by Raden Ngabehi Yasadipura trans. S. Soebadi)

Scene 1: Lara Kidul

Scene 2: Clowns

Scene 3: Raden Sahid mad (Norway)—calmed by Sek Banyan Mindul

Scene 4: Siti Jenar

Scene 5: Dieng

Props: White cloth, baby puppet, cloth for front

Prologue: Tuban:

Cast:

Raden Sahid/Lokajaya/Sharif Durachman/Sunun Kalijaga, Prince of Tuban

Sabda Palon/Semar, Lam Si Jang, Kantung Poleng,

Lara Panas/Lara Kidul

³⁹⁷ This material was provided through email correspondence with Kathy Foley between Dec. 2012 – 2015. I am grateful for her continued support and assistance in providing this script and other valuable information; cited and re-formatted with permission.

Sek Banyan Mindul

Susun Giri

Siti Jenar/Lemah Abang

Yudistira, Bima, Arjuna Nakula, Sadewa

Dalang (puppetmaster): May silence prevail. Numerous are God's creatures that roam the earth, fly in the air, swim in the sea. Countless are the world's beauties. But none can equal those found in the Kingdom of Laut Kidul, The South Sea—the place called Weapon's Door--Gate of the World. Search a hundred countries you will not find two, a thousand and you will not find ten to match it. This is the kingdom where our story begins! Merchants trade by day and night. Foreigners throng to make it their home. The kingdom stands firm over the earth, its torch high, illuminating the world with its radiance. Countries from afar seek alliance here at the crossroads of the universe.

Speak next of the queen, Lara Panas the Feverish Princess, incarnation of the goddess of the Southern Ocean. Already the kings of 25 countries have sought her hand, but none is strong enough to survive her embrace. Married at night, her husband is dead by morning. Marries in the morning, her husband is dead by night! One by one they sink into her soft arms, pulled into the green depths by the undertow of passion.

Who sits before her now, drawn here by tales of her beauty? Raden Sahid, Prince of Tuban comes before the great queen, Lara Panas.

Lara Kidul: Hey, knight, you who stand before me, what is your name, what is your country, and what is your intention here?

Sahid: Pardon that I have come, not asking proper permission, but know I am a slave to your beauty. I am Raden Sahid, Prince of Tuban come seeking your hand in marriage.

Kidul: Alas Prince, don't you know I am Lara Panas the cursed one? How many men, strong and comely have come already. Hasn't your father warned you, hasn't your brother not blocked your way? Isn't the whole kingdom alive day and night with the terrible tales of Rara Santung, Lara Panas whom none can cure, none ruat. Leave me to my loneliness and grief.

Sahid: Princess I seek only a place by your side. Even one night as your husband is one night of bliss better than 1001 with another. Surely my resolve is strong enough to heal you.

Kidul: Leaf to wind, moth to flame, my heart fills with pity. Go home to your father.

Sahid: Only with you by my side as my bride.

Kidul: You ask me to return you to Ibu Pertiwi, to your mother, the earth?

Sahid: Life or Death there is only you.

Dalang: Tell that at the present time Raden Sahid marries Lara Panas.

Like storm clouds full of rain, heavenly goddesses arrayed

In formation assembled, waves of the South Sea.

Beautiful flowers in first bloom

Enter the heart, the meteor strikes the mark.

Swollen with love-sickness, beautiful goddess,

Where is the one who has won the victory?

Great one, who makes all sublime

Perfect in happiness, valor, power.

(she transforms into a naga, dragon. Raden Sahid fights and conquers the monster and she turns back into Lara Kidal and Sahid holds a kris Nagarunting.

Narration: In the silence of the night, the naga, the serpent that lives within the Princess emerges, wraps around her spouse in coils of passion. Raden Sahid however has kept awake in meditation. The power of the naga cannot hold—the naga, subdued, with transforms into the kris Nagaruntung.

Rara Kidul resumes her human form.

Kidul: (waking) How can it be—alive, then I am free, beloved husband you have saved me. From this day my life begins.

Dalang: Tell that Raden Sahid becomes the ruler of the kingdom, changing its name from "Weapon's Door" to Gunung Selamat "mountain of safety". Lara Panas, "the feverish one" is now called Lara Kidul, "Lady of the South Ocean."

The power of the oceans, clouds and rain makes all fertile. Farmer's ploughs snake across the land. Dewi Sri the goddess of rice resides in the field and comes home to the rice harvest shed. Happiness reigns for a time.

(A terbang--an Islamic Drum is heard. Lara Kidul and her attendants raise their heads and responding, parade off. Raden Sahid exits to the opposite direction)

Lara Kidul: Do you not hear my husband, the drum calls.

Sahid: You are my wife, stay by my side at home.

Lara Kidul: My husband, come with me to study at the feet of these holy men, the wali! A husband's image dims before the one I long for. I leave my home to find my home. In dream, in vision I have seen god's face

Sahid: Abandon me for this false faith. You are my wife and must do as I dictate, stay by my side!

Ampel Genta, then Sunan Kalijaga in Cirebon, becoming a pupil of the walis! The anger of Raden Sahid, now named Ki Lokajaya knows no bounds.

Scene 2: Satengahing Marga (*mid road*)

Semar: Ambuing! Ambuing! The princess doesn't buy the closest we get to seeing god's face on earth is our husband. She seeks to join the wali, the saints who are converting everyone to Islam. People are flooding from the four directions, flowing north to hear them teach.

Astrajingga and Dawala: Watch out, watch out!

Astrajingga: The world in chaos—women abandon their men and think their lives are their own?

Dawala: Now the boss is going gonzo. Someone wants to study Islam, he won't hear of it, tries to stop her, but off she goes.

Astrajingga: So he EXPLODES from the perfect king to robber king.

Dawala: This mountain of safety has evolved into the bitter earth.

Astrajingga: He calls his attacking everyone who wants to go down the road to the Islamic coast "preemptive attack." But it looks to me as if this is the rogue state. The prince attacks everyone who doesn't follow his lead. As if he could hold back time or maintain the world so he always comes out on top . . .

Dawala: He's coming, duck, hide.

Man: Raden Sahid, Ki Lokajaya sets the whole south sea quivering. His footfalls are like the splitting apart of the quaking earth. His throat is a red gash pouring out his anger upon us like molten lava. Spewing forth more accusations than Mount Galungan, Mount Karakatau. Lokajaya's anger roars over the land, washing all before it in the flood.

Dawala: Tell of the people of Gunung Selamat, day and night people tremble in fear, abandoning their homes as they run in panic to the roads, streaming in droves toward Cirebon hoping to escape the ravages of Raden Sahid, Ki Lokajaya, the Prince of Tuban who has become a robber.

Astrajingga: There's not a spot of land that untouched by his anger, not even the breath of a single umbrella. From everywhere come cries: "Alas, we are beset with pain and death." Surveillance, danger, destruction!

Dawala: How bout we join a group escaping, join the 99%. Occupy Gunung Selamat doesn't work—pepper spray every day. Once we can smell the northern sea breeze blowing, we are home free. Cirebon will be our refuge and our home.

Semar: But you, grandfather, I don't recognize your face. Surely you too want to avoid Lokaya's wrath. What is your name, what country are you from, and what is your aim?

Sek Banyan Milo: *Bismillah* . . . Sek Banyan Milo from Jeddah. My aim is to praise Al . . .

Dewala: hold that Arabic gobbledygook. There is nothing that gets you in trouble round here like Arabic since Lokajaya's wife feel in love with Islam.

Astrajingga: I hope you aren't one of those Middle East types, or we will never make it through the checkpoints. If you are Islamic you are a dead man.

Sek Banyan Milo: My aim is to praise Allah.

Semar: Watch out! Watch out! Bosses gone wild.

(Raden Sahid now called Lokajaya enters Punakawan try to calm him. Lokajaya beats the Punakawan.)

Sabda Palon: Boss, boss. I understand how you feel, betrayal, loss, Post-traumatic stress. But don't take it out on the world. Lara Kidul is gone. Remember when we first started out on your journey you weren't looking for her, you were trying to find your own direction.

Raden Sahid: I know the way I must go.

Lam Si Jang: We should have used google map and not gotten lost like we are right now.

Kantong Poleng: Agricultural production is down, the economy depressed, tourism *nada*, the deficit grows by leaps and bounds. What a dog eat dog world . . .

Lam Si Jang: If only we had a dog to eat.

Raden Sahid:*(Lokajaya threatens them.)*

Sabda Palon: *(Blows on the head of his boss calming him.)* Boss we are on your side.

Sek Banyan Milo: Allah Akbar, Allah is great!

(Lokajaya takes forth his sword and tries to kill the sek but cannot. Each time he tries to attack the Sek stops him with "God is Great.")

Sabda Palon: He has taken forth his kris nagarunting,

Raden Sahid: Though I have killed a hundred and hold the power of life and death in my hand, but fall back before a puny old man.

Lam Si Jang: I'll be damned!

(Kantong Poleng nods agreeing and all look in wonder as the Sek speaks.)

Sek Banyan Milo: The black, the yellow the red are the dangers to the heart which prevent access to the Exalted Spirit. Black gives rise to anger and hate, blocking us from virtue. Yellow is our destructive deeds, hindering us from success. Red points the way for evil, which must be burnt away. Only white leads us to reality of the heart at peace and pure.

Lam Si Jang: If you combat these three you will need no guidance in the union of Lord and servant.

Sek Banyan Milo: For forty days and forty nights meditate on these words. *(He gives Lokajaya his cloak which is actually a sufi garment and sprinkles sand over Kalijaga's head to entomb him. Lokajaya holds a bamboo to breathe through and Banyan Milo exits..)*

Banyan Milo: Thus Banyan Milo leaves Lokajaya to do his meditation buried beneath the earth in a grave with only a bamboo to breath through. Bayan Milo goes as a pilgrim to Cirebon to study at the foot of Sunan Gunung Jati *(We see him with Gunung Jati and Lara Kidul)*, from there he goes to Jeddah, from Jeddah to Mecca, Mecca to Medina, Medina to Yemen, Yemen to Champa. Years go by *(Punakawan shift positions)* and years *(they shift again)* and years. *(They move once more.)* Many years later returning to Java he passes this way again.

Sek Banyan Milo: Allah Akbar.

Bamboo: *(angklung, bamboo instrument)* Allah Akbar.

Sek Banyan Milo: Allah Akbar.

Bamboo: (*anklung*) Allah Akbar.

Sek Banyan Milo: Funny, who would plant bamboo in the middle of the road
(*Punakawan point to him.*) Funny, this bamboo seems to have a voice. Allah Akbar.
(*Angklung*). Reminds me that once I too called Allah's name as I passed down this
road. Eh! I promised to return in forty days to dig that robber up and it has already
been many years. Well maybe in was the best thing that I could ever do for him,
bury him and give him eternal rest. (*angklung*) But what is this voice coming from
this stalk!

Raden Sahid: Released from the tomb, returned from the grave and I stand by you,
Banyan Milo, once more.

Sek Banyan Milo: My son, tell me what did you hear in the silence of the tomb, what
did you see in the darkness of your grave?

Raden Sahid: "From this day I seek the power of god. I want the knowledge of the
wali."

Sek Banyan Milo: You want to go to the college of the wali.

Raden Sahid: "I want to become a wali."

Sek Banyan Milo: Look son, there are only nine, the holiest of the holy. No robbers
need apply.

Raden Sahid: "I seek god's power."

Sek Banyan Milo: Don't call him, he'll call you.

(The terbang drum sounds the note that once drew Lara Kidul.)

Sek Banyan Milo: I give you the name Sharif Durachman. The journey will be long and by no means certain. Go to Cirebon and burn away your confusions. Then look for the tree with twenty-five candlenuts and the stream Kali Bacin Durachman, the River of the Evil of Sharif Durachman, wash yourself in its waters.

Raden Sahid: My hope lies there.

(Sek Banyan Milo and Lokajaya, now Sharif Durachman exit.)

Sabda Palon: What-the...?!

Lam Si Jang: First he hates anything Islam, now he wants to join the Islamic saints.

Kantong Poleng: If you can't beat'em, join em.

Lam Si Jang: Out of the frying pan...

All: into the Fire! (They follow toward Cirebon.)

Scene 3: FIRE: Pasisir (North Coast) (This episode conflates the story of Siti Jenar and Sunan Panggung as recorded in the Book of Cabolek)

(In the blackout a candle is lit. Incense burner with smoke is used to incense Lokajaya)

Raden: Speak now of the great city of Cirebon, beautiful beyond compare in a hundred kingdoms there are not two, in a thousand not ten like the city of Cirebon founded by Cakrabuwana the son of the great King Siliwangi of Pajajaran,

Sabda Palon: Siliwangi disappeared into the spirit world with his retainers becoming tigers rather than accept the. Now the city is ruled by his grandson, Sharif Hidayat, the son of Lara Santang, daughter of Siliwangi, and the King of Egypt. Tell that Sharif Hidayat has taken the name Sunan Gunung Jati,

Raden Sahid: Mountain of the Jati tree, mountain of truth. His palace is Pakuwati, but he lives at Gunung Sembung spending his days in mediation and teaching.

Sabda Palon: Tell that at the present he has been called to the great square, the alun-alun shaded by the great banyan tree.

Lam Si Jang: At the present time the nine saints who teach Islam, the nine wali, have been called together by Sunan Gunung Jati, Already Sek Lemah Abang, Siti Jenar is accused of heresy.

Kantung Poleng: Sunan Giri, the lord of the Mountain from leads the tribunal also present are Sunan Maulana Malik Ibrahim, Sunan Ampel, Sunan Bonang, Sunan Kudus, Sunan Muria, Sunan Djajat.

Lam Si Jang: Our boss, Lokajaya now a student of Islam called Sharif Durachman comes to this place. (*Wali enter. Possible horse dance.*)

Lam Si Jang: Politics! Nothing like it. And I got a front row seat for the trial. Siti Jenar, my hero, go, go go. I am the captain of my fate, I am the master of my soul! Progressive,, liberal, pro-pro-pro! Let the contest begin!

Kantung Poleng: (*On the opposite side*) No! No! No! People are like that--you give them an inch and they take a mile. Tell them they don't have to go to mosque and they are out of there. That the pillars are optional, no need to pray five times a day, and all hell breaks loose--first it's wine, then its women, and then Oh solo mio, hold

me tight . . and before you know it there are same sex stem cells are getting hitched.
Damnation of a thousand sins starts with a single slip. Moral values are in--if they're
good enough for ???, they're good enough for me.

Lam Si Jang: No!

Kantong Poleng: No!

Both: No!!

Lam Si Jang: You're wrong!

Kantong Poleng: You're wrong!

Lam Si Jang: Wrong!

Kantong Poleng: Wrong!

Lam Si Jang; Wrong!

Kantong Poleng: Wrong

Both: Wrong!!

Sabda Palon: How did everyone get so polarized into an "I am right and you are
wrong." Seems to me things are neither black or white, but shades of grey. Do two
no's make a yes? Two wrongs make a right? I don't think so. . .

Lam Si Jang: Free Love, free religion, three strikes and you're in!

Kantong Poleng: Sacred bond, give me that old time religion, three strikes and
you're out.

Sabda Palon: Being a hermaphrodite, both male and female, gender grudges don't work for me. Being black and white, day and night—I just can't see wars leading to truth. Truth is always in-between, in the pause, what's left unsaid. Poles separate, but my waist is the great equator, the ties that bind.

Sunan Giri: Sek Lemah Abang, Siti Jenar, why don't you come to the mosque on Friday for prayer..

Siti Jenar: When god is everywhere and in every hour, there is no mosque and no such thing as Friday.

Sunan Giri: Sek Lemah Abang, Siti Jenar, why do you call your hounds imam and taufid, "faith" and "belief."

Siti Jenar; If faith and belief are not with me permeating all of creation, including my dogs then where are they to be found?

(The punakawan and viewers continually rack up the score on the scoreboard with Giri vs. Siti Jener as the option. The wali congregate in a circle and deliberate.)

Sunan Gunung Jati: What you say it true.

Sunan Giri: But that you say it is wrong. You can't preach it to the common people, shatter the veil and share it with those who cannot understand.

Wali: Sek Lemah Abang, Siti Jenar you are sentenced to the flame.

(The wali take red scarves and Lemah Abang preceded by his two dogs walks into the fire the suluk he writes in the fires is recited. (note this is actually the suluk of Pangeran Panggung)

Lam Si Jang: Some like it hot!

Katong Poleng: Some like it cold!

Sabda Poleng: Not left or right, day or night, male or female, but always the borderland, the sunrise/sunset, the both/and.

(Siti Jenar enters the fire, the santri pull the stage picture to the right, the abangan skew it to the left.)

Dalang/Siti Jenar: He breaks the rules, going against the grain, defying danger, writing verse. Evil they say, reckless, full of false teaching. He throws the religious books to the wind, and scorns the path defined by others, a madman gone wild.

His words are topsy-turvy for he knows reality is not two or three. The puppet and the puppeteer are one. Krisna and Vishnu are not different. Kaula and Gusti, Bondsman and Lord, they are the same.

Those who do not know this are the real fools. They do not know the reality of their bodies. They disavow teachers and define the letter of the text. They accuse each other of infidelity, fighting, squabbling, beating each other, not realizing both are wrong.

The superior man does not run from anything, . . . He does not feel guilty under accusation. For him there is no "Lawful" and no "Forbidden." Master of everything, he walks in the world of infidels without fear. He becomes the heretic for heresy is the final perfection. Life is the mighty ruler where the mover and the moved are the same. *(Suluk Malang Sumiran, Book of Cabolek)*

(In the fire Siti Jenar has taken out a wayang which he gives to Sunan Gunung Jati. After the symbolic battle Siti Jenar/Sunan Panggung vanishes spinning off. Gunung Jati and Sharif Durachman echo his movement as do Bonang and Muria.)

Sunan Gunung Jati: Sunan Gunung Jati takes the wayang figure and gives it to Sunan Kalijaga who nods in understanding leaving for the Dieng Plateau.

Semar: The man of god is drunken without wine.

The man of god is full without eating

The man of god is a king beneath the dervish shroud

A treasure in a ruin

Not of earth or air

Water or fire

Moon or sun

Right and wrong are the same

Concealed yet visible

Seeking and found.

(Mevlana, Divani Shamsi Tabriz)

Scene 4: AIR: Dieng Plateau (Mountain)

(A Black figure enters. White feathers are released, blown by the wind, the viewer swivels following them as they are blown by the wind.)

Lam Si Jang: Okay, Pop, now let me get this straight. Sunan Gunung Jati sent the boss to Nabi Kelir to study wayang, puppetry. I still don't get how little bits of leather have anything to do with figuring out what the heck you are doing in the world.

Kantong Poleng: Yeah and when he graduated he was washed in the stream Kali Bacin Durachman, now that means "washed away the sins of Sharif Durachman--

which happens to be the boss's name right now. Now this means something. But I am not sure what.

Lam Si Jang: But I liked the next stuff. At his graduation ceremony when he got this gamelan silokananta, forged in Siwa's heaven--with the sounds of heavenly musicians still ringing in its keys, creating out of chaos harmonious sound. After we've been through--water, earth, and fire, finally a little calm. (*Lam Si Jang sings saron one, Kantong Poleng, saron two, Sabda Palon sounds the gong*)

Sabda Palon: Up here there is nothing but pure clean air.

Lam Si Jang: It is making me light headed, give me that old time pollution!

Kantung Poleng: To think our days of fighting and struggling are over and now we are making beautiful music, since the Boss graduated and took *the kris panuyurat jagat*. The knife, which writes on the globe and exorcises the spirits of old.

Lam Si Jang: Ya know, we have been through so many *kris* in this story and the boss has had so many names. At this last initiation by The Prophet of the Puppet Screen he was given the name Sunan Kalijaga and got promoted to one of the nine wali.

Kantung Poleng: There being the convenient opening caused by the firing of you know who.

Lam Si Jang: But if he has finally found where and what he is supposed to be, then, what the heck are we doing here.

Sabda Palon: Boss these are the temples of the old gods, which have fallen into ruin. Don't you remember they are named for our old bosses, the five Pandawa heroes.

Raden Sahid: Yudistira, so pure his blood ran white and so truthful in his actions that his feet didn't touch the ground. (*Yudistira turns*)

Kantong Poleng: Except for that time he lied to Dorna saying Aswatama was dead, not mentioning it was the elephant Aswatama, and not Asawatama, Dorna's son.

Lam Si Jang: A little lie now and then keeps us well grounded. Hey—look this one is dedicated to Bima (*Bima turns toward audience*), humble dude who always spoke straight. (Raps) Maybe we should too before it's too late.

Raden Sahid: Painfully honest that Bima. .

Kantong Poleng: (*He knocks on a statue.*) Hey, I always said Bima was a hard headed guy.

Sabda Palon: And this ones Arjuna. (*Turns.*)

Raden Sahid: The handsomest hero who ever lived. And brothers four and five, Nakula and Sadewa, twins in life, twins in death. (*They turn together.*)

Lam Si Jang: Never could tell the difference between them. Stone cold.

Raden Sahid: These were once the strongest men on earth.

Kantong Poleng: Even their statues for centuries lured endless visitors here. But look at it now empty, abandoned, weeds everywhere.

Lam Si Jang: First, those good old days aren't coming back very soon.

Sabda Palon: Look Sunan Kalijaga is taking forth his knife and making a *chakra* a circle on the ground.

Lam Si Jang: Oh my! Look that statue is moving.

Raden Sahid: What is your name what contry are you from and what is your intention here?

Yudistira: My name is Yudistira, born in time long past. My brothers were giants in spirit and in strength. Now all have gone before me into death. I too wish to die, to join my age mates who have traveled before me. But, alas, I will not be freed until I understand the message of this heirloom treasure which I keep in my hair ornament.

Lam Si Jang: Hey pop isn't that the Layung Jamus kalimasadah!

Sabda Palon: The heirloom treasure that I brought with me when I first came down from heaven to serve the righteous heroes in the world of men..

Kantong Poleng: The heirloom which brings prosperity and truth to whichever kingdom holds it. The one that pop struck against a rice harvest house to create me! Mama!

Yudistira: This heirloom brought wealth and peace to the Kindgdom of Amarta, but now it only gives me discontent. For all these generations, I have tried to decipher the meaning of these symbols, not understanding their true meaning.

Raden Sahid: Kalijaga takes the Jimat and opening the scroll he reads it. It is indeed the Kalimat Sahadat:

Kalijaga: "There is no God but Allah and Mohammed is his prophet.

Yudistira: From this day I Yudistira embrace Islam.

Dalang: Tell that as Kalijaga begins his performance as the Dalang Kandabuana, the Puppetmaster who reads the Book of Life. Yudistira winds himself in the white cloth of the exorcism, the *ruwatan*, which means to make safe, which means to search for a way.

(Kidung plays)

Yudistira prepares himself for meditation, for *tapa*. Two arms cross becoming one, then he kills his *catur dria*, *catur* is four *dria*, senses. Eyes are not used to see. Ears are not used to hear. Mouth is not used to taste. Nose is not used to smell. Then *amanta amintu*, he prays to the almighty to take his spirit. Radiance surrounds his body. The body transforms, changing its garment. His body vanishes and his soul travels forth joining with his brothers. The dalang sets his spirit free. The image of the puppets of the Pandawa swirl off toward the heaven (*suwarga*) as the figure of Yudistira is joined by Arjuna, Bima, Nakula and Sadewa. Tree of life turning reminds of the turning of the rajasthani puppets, the wali, Kalijaga, The whole universe dances in its rotation of stars and souls across the night sky.)

Lam Si Jang: Running after the puppet. Hey, Lord Yudistira you forgot the *jimat*, the heirloom Kalimasadah.

Sabda Palon: Not forgotten but left to us to those who carry on truth, justice, and the search for the right direction in our word today. Thus is was that Dalang Kandabuana released the soul of Yudistira.

Sabda Palon: And in West Java his descendants dance the mask dance and play the puppets to this very day.

Koncaran dance

Dalang: The Flower has been picked, may its fragrance spread close the gate to the heaven's palace.

END

Appendix VI: Script Outline in support of Case Study Example V. 3.

Analysis of Three Versions of *Ciptoning* performed by Three Different Dalang in Seattle

Ciptoning (Arjuna's Meditation)

1. *Suralaya Kedewatan. Suluk pathet sanga jugag.* Bathara Guru and Bathara Narada discuss how the world of the gods is threatened by Nirwatakawaca, a demon king from the kingdom of Imantaka. Nirwatakawaca has demanded the heavenly nymph Supraba as his bride. The gods have refused but they cannot defeat this powerful king and they look to the world of humans to appoint the warrior Arjuna as their champion.
2. Procession of the gods. *Walang Kekek.*
3. Mount Indrakila. Arjuna is now meditating at the sacred Mount *Indrakila*, and has become known as Minturaga or Ciptoning. The punakawan joke about meditation etc. *Walang kekek, Asmarandana, Pangkur. Srepegan* for exit.
4. *Imantaka.* Nirwatakawaca has heard about the gods' plans to appoint a champion, and tries to nip them in the bud by sending his uncle Mamang Murka to assassinate Arjuna.
5. Despite Togog's warnings, Mamang Murka succumbs to the magic of Mount *Indrakila* and is transformed into a wild boar which tears up the forest. The animals of the forest flee in fear. *Sampak* for exit.
6. The gods test Arjuna's strength by sending heavenly nymphs to seduce him (including Supraba and Tilotama), but Arjuna resists temptation, proving his resolve. Sabbath Bride (Song, Additive, then *Ladrang* for entrance of *Punakawan.*)
7. Both Arjuna and a mysterious hunter shoot arrows at the boar. *Srepegan.* Both arrows find their mark to *sampak*, and they fight over who has killed the boar (*Monggang*). The hunter transforms into Bathara Guru, who gives Arjuna the arrow *Pasopati (Macapat Asmarandana)* and sends him to fight Nirwatakawaca.
8. Arjuna consults with Semar, who tells him that every being no matter how might has a weakness. He will transform into Supraba to trick him into revealing his. (Girls Just Want to Have Fun.)
9. *Imantaka.* Togog reports. Nirwatakawaca enraged but becomes delighted when Nirwatakawa sees that "Supraba" has come to him at last. (Change to *Eling-Eling.*) "She" tricks him into revealing his Achilles' heel—which in his case is actually the roof of his mouth—and then runs away. Semar tells Arjuna Nirwatakawa's weakness.

10. Arjuna feigns death in battle. *Sirep*. Nirwatakawaca opens his mouth when he laughs in triumph and Arjuna shoots him with an arrow, killing him.
11. *Ayak-ayakan*. Narada appoints Arjuna to be the acting king of the gods, and gives him the name King Klithi and seven *widadari* as his wives. End – Tancep kayon.

Appendix VII Full Script in support of Case Study VI. 2d.

Semar's Journey, 2006-2008: Cross-cultural Collaboration in Canada and Indonesia

The Play: Semar Lila Maya³⁹⁸

Scene I

Prologue: 1

Long before the first human inhabited the earth, there were only trees, plants, and animals; but, there were also demons and genies. The genies traveled in gangs, wreaking destruction all their way in protest of Sang Hyang Tunggal, the greatest of the deities, for he had cursed them and exiled them to earth.

Loud music to accompany the devils and genies and suddenly changed to become soft.

Scene II

Prologue: 2

Sang Hyang Tunggal was furious with the marauding genies and sets off to put an end to their evil doings. They met and battled at length until Sang Hyang Tunggal was overcome by the sheer strength and numbers of the genies. Sang Hyang Tunggal passed out and the genies threw him into the sea. Sang Hyang Tunggal sank deep to the bottom of the ocean, home to fishes that were busy feeding, joking, and swimming. They rescued his lifeless body and transported him to Sang Hyang Rekathatama, God of the Sea, and his lovely daughter Princess Rekathawati.

³⁹⁸ This script of Semar Lila Maya is a free translation—and re-interpretation—of traditional Javanese shadow puppets play called *Semar Lahir* (the birth of Semar) provided by Eko Purnomo and Seno Nugroho, two of Madusari Gamelan Group's guests performers/professional dalang from Java, respectively, and myself as a local/secondary dalang/gamelan leader for the performance production. Some adaptations and new developments of the scripts (especially Scenes VI to XIV) are contributed by members/composers of Madusari Gamelan Group in particular Tony Reif and Mark Parlett (producer, artistic director of Gamelan Madusari, respectively), Michael O'Neil (composer for the scene of Semar on "The Cave", "Leaving the Cave" and "Semar on Sail" as the main contributor for the play dialogue [scenes VI to XIV]), and Andreas Kahre (writer/consultant dramaturgy and contributor for the dialogue between puppets Eistein and Semar [Scene XV]). Live animation and media performance by Aleksandra Dulic, electronic shadow play by Aleksandra Dulic and Kenneth Newby. For additional photos, documentation and performance details see <<http://aleksandrardulic.net/Projects/semar/semar.html>>

I have collected this script from their rehearsals and live performances held in Vancouver in July 2007 and July 2008. Cited and re-edited with permission.

Sang Hyang Rekathatama sits on his throne, worried for his lovely daughter, for in her heart something grave troubles her.

REKATHATAMA (R): Oh Noble Gods, now I know the feeling of a father, a parent. When I didn't have a child, I desperately wanted to have one... but when I got one, it turned out to be so hard, like carrying a heavy burden of this world... O my dear daughter, what's happening with you... you always hold my hands as if you want to say something... but what is that?

REKATHAWATI (RW): Who else could make you happier except me, father...

R: It's true, but don't be like that because it will make me think harder and regret my age.

RW: Time has come father, just like a blooming flower longing for the bee to come and sip the essence of the flower.

R: Oh no...

Music fades in and gradually becomes loud and soft again.

Scene III

Prologue: 3

Their conversation is not yet over when suddenly the fishes come, bringing the body of Sang Hyang Tunggal into his presence. When Princess Rekathawati sees him, she becomes very restless. She holds her father hands even tighter while saying.

R: Hey Rekathawati, what's going on? Why you look so confused?

RW: I think my fate has come father. It's time for me to raise a family. I haven't spoken to you yet about my dream- that this man is about to become my husband- yes he's here now...

R: Well then, I know him. What am I waiting for... I'll heal him for you soon...

Prologue: 4

Sang Hyang Rekathatama gathers all of his strength and resuscitates Sang Hyang Tunggal. With great jubilation Sang Hyang Tunggal takes Princess Rekathawati's hand in marriage and in due time they come to expect their first child. Then one day the princess began to labor. Much to her surprise, she did not give birth to a baby, but instead a giant egg. It broke both her and her husband's heart.

Scene IV

RW: What fault have I done in this life that our life becomes so pathetic my dear husband...?

SANG HYANG TUNGGAL (T): My dear, in this life we can only follow what's been planned for us, we are just the receiver of life, and the most important thing is we must not stop to thrive for the best in life...

RW: If it does make a better life, I'll do my best and you'll do your best...

AL: I'll pray... and hopefully this darkness and misfortune will bring light to us and give us happiness...

Scene III

Prologue: 5

Sang Hyang Tunggal fell into a deep prayer. With his silence, he can break into the darkness, he can make a breakthrough, and he can overcome the evil spirits. Suddenly, there's a bright white light coming out of Sang Hyang Tunggal body and cracks the giant egg into three parts. Those three parts turns to be three handsome little boys. The first one is named Sang Hyang Caturoga (CG), the second is Sang Hyang Ismaya (IS), and the third one is Sang Hyang Manikmaya (MM). The Almighty One watches his sons grow each year, but one question riddled him. Who will be his successor? To find the answer, when his sons have grown, he brought the mountain of knowledge to them and challenges them; "whoever can swallow this mountain and spits it back out will be the next ruler of my kingdom."

Prologue: 6

CATUROGA (CG): I'm the first son! Of course, it's my right to get the throne at Suralaya...

ISMAYA (IS): Don't be greedy brother, even though I'm only the second son, but I'm also the son of our father, so I have the same right...

MANIKMAYA (MM): As the third son it doesn't mean that I shall get less, each of us must be observed who has the best ability. It will take wisdom and consideration...

The sons brawled over who will have the opportunity to try out the challenge first. Ismaya turned himself into a giant eagle, to fight his older brother Caturaga who became a giant ogre. To defeat both of his older brothers, Manikmaya conjured a massive thunderstorm and hail. Each showed their tremendous magical powers, but their father ceased their fight and said:

T: Only those who can swallow this mountain and spit it out again will become the next ruler of my Kingdom. Your brawls mean little.

CG: Everything is in your hand father, to make the best decision.

T: It doesn't only take strength and power to be the king of gods, but it is all about the purity of the heart, the supreme character, do you see that mountain? That could be the proof of who's greedy and who's humble, one who is able to swallow and spits out that mountain will be a king, replacing me...

Prologue: 7

Quickly all of the three sons run toward the mountain and try to swallow it. First, Catugora tries so hard to swallow the mountain that his lips extended like a rubber, but still he can't swallow it. His body is damaged and became ugly. His mouth become very wide, his eyes vastly bulged out, and his body becomes short because all of his muscles are drawn to his mouth. Realizing this, Catugora regrets his greediness. Then the second one, Ismaya tries his best to suck that mountain, some mountain materials such as stones are successfully swallowed and yet he still cannot remove the mountain from his body. Ismaya experiences the same thing as Catugora, his body turns out to be ugly. He becomes short with a bulging stomach, his mouth become very small. Looking at his two brothers, Manikmaya becomes afraid and worried. Then he just cries and resigns himself from that competition. He realizes that he won't be able to swallow the mountain, so it'll be fine for him if he doesn't become a king. Then the Almighty approaches his two ugly sons;

T: See, who is being greedy and intoxicated by the power and rank, as you can see your body now... if a leader as that kind of quality, it is for sure that such bad quality won't make you a good leader... so, this is the punishment for those who can't control themselves, and those who always envy the others with vengeance... and it seems that my third son is the only one who could control himself, therefore the throne of Suralaya will be given to Manikmaya... and Ismaya... I'll change your name become Semar, meaning as you look like now son. Even though your physical appearance is ugly, you'll always know what going on in life, Semar is from the word Samar... Son, go to earth to compensate your sins. You can become the helper or assistant of the people with pure heart and honest. Catugora, I'll call you TOGOG so it fits your physical appearance now. Just like your brother, go to earth and become the helper of assistant of the people who are not kind and honest, you'll always have to remind them to act nice and become a better man...

The king chooses Manikmaya to succeed him on the throne. As for Ismaya, the king renames him Semar. And to assimilate the knowledge he has eaten, yet not been able to digest, the king sends Semar to earth, to make sense of his knowledge, to assist people of pure and honest heart, while Togog is going down to earth to assist people in with greedy and bad character.

Transition music from heaven to earth in accompaniment of Semar on the way to the earth. In this collaboration the dhalang switches the background puppets instead of Semar. Semar landing at the parking lot.

Scene VI – at Parking Lot
Prologue: 8

Semar walking slowly, looking around, talking to himself in Javanese. He stops and leans against a car. Car alarm sounds. Semar starts singing along. A police officer appears immediately.

Cop: Alright buddy, can I see some ID?

Semar: What is I Dee, what do you want?

Cop: Some ID, identification.

Semar: (touching his face...) Yup, that's me.

Cop: OK smart guy, what's your name?

Semar: My name is Sang Hyang Ismaya, Bojagati, or maybe Semar, it depends on who YOU are...

Cop: Listen, I'm running out of patience here. Is this your, uh, flying machine?

Semar: Yes mister. *(In Javanese: Who is this guy? Why is he in such a bad mood?, ...etc.)*

Cop: OK, OK, no ID, no passport, no shirt, and a flying machine. I'm afraid I'm going to have to take you in.

Semar: No thanks Mister, I...

Cop: That's enough. You're coming down to the station...

Semar: Excuse me, I need a machine...

Cop: Oh no you don't. We're gonna have to hold onto that for now too. I'll send a crew down to pick it up.

Scene VII – in Jail

Cop: You'll have to wait in here until we can clear this up. *(Puts him in a cell with a young woman and a young man, about 16 years old.)*

Semar: *(to the youths...)* Selamat pagi! Good morning. Is this your home?

Carly: Heavens no! We're here... just for a while. A very *short* while we hope. And what about you? Where is your home?

Semar: My home is far from here. *(sigh)* And if I was at home... I'd be having breakfast right about now.

Ben: You've just been thrown in this jail and the first thing that you think about is breakfast? Well, come to think of it, I'd say you've got your priorities straight. We've been here all night and I'm starving too.

Semar: Why were you *here* all night? In a jail cell? It does not seem very comfortable.

Ben: Well it's a lot more comfortable here than where we were for the last 30 days.

Carly: Nowhere near as nice though. We were about 150 feet in the air, on a platform, tree-sitting. *(pause)* Sitting in a tree... so they wouldn't chop it down, in Lost Valley— that's a big watershed in the Cayoosh range. We were trying to protect it from being logged and hydro-electric dammed.

Ben: ...and ski resort.

Semar: Thirty days? Up in a tree? Didn't you get lonely?

Carly: What do you mean? There were seven other platforms, in other trees, all connected with rope walkways.

Semar: Oh. *(pause.)* Didn't you get tired of... too many people?

Ben: No, not really.

Semar: But why did you come here?

Carly: The cops came and we got arrested, for protecting trees.

Ben: *(mimicking police, nasal)* "We'll have to ask you to leave the area. The fallers can't work with you here." Uhhhh, like, that's why we're here.

Carly: Do you mind if I ask you something? You don't look like anybody I've ever seen... where are you from?

Semar: If I tell you the truth you might not believe me... OK if you really want to know, I'll tell you later...

Scene VIII - Interrogation

Police: Alright buddy, please come with me... *(music change)*

Scene IX - in Jail 2

Ben: So you're Semar! This is Carly and I'm Ben. Wow, they sure didn't go easy on you! Even if they don't believe you, there's no evidence that you did anything criminal, or even think anything criminal! Not that it's criminal to think or anything...

Semar: Those people. They are afraid of their own shadow. When they do this... They are afraid of many things. I know.

Carly: I can see now why you thought we might not believe you. Anyway, whether it's true or not, who you are and everything, it's still a great story! And you don't strike me as someone who, ...who's going to strike me.

Semar: *(motioning...)* Ben... Charley.

Carly: No, *Carly*.

Semar: Carly. I have seen some things here in this Jail cell, but I am interested to go outside the jail cell and see more Northwest. Do you know which way to go out?

Carly: Yeah, I know the way out if there is one... Ben's mom!

Ben: What she means is that my mom's one of the best lawyers in town. I called her last night. Told her the whole story. And if I know her, we'll be outta here by noon. She pro'bly left us to chill here overnight 'cause she figures it's pretty safe. Can I have your cell phone Carly? I'll ask her what she can do about you, Semar.

Scene X - Motorcycle

(Ben's driving, Carly is behind, Semar is on the little elevated seat at the back)

Carly: Sorry we couldn't get your flying machine, Semar.

Semar: Not really necessary. I come visit the Northwest, on the ground. Clouds are the same everywhere.

Ben: Just tell us where you'd like to be dropped off, Semar. It's totally up to you.

Carly: Ben and I have to head straight out to the Coast, to the ocean. You know how we were trying to protect the trees, Semar? Well, we're meeting Captain Toshi, a friend of ours, and we're going out on her boat. She knows when a killer boat is going to be trying to harpoon whales. And we want to get in the way.

Ben: *(in a nasal voice again...)* "We'll have to ask you to leave the area. The whalers can't work with you here."

Carly: Shut up Ben. This is no joke.

Semar: *(seriously and chuckling....?)* No joke is kind of funny. But if possible it would honour me if I could accompany YOU. If there is a chance for me to help I will do that. Is that possible?

Ben: Possible. Absolutely! We could certainly use your help. And it's a great way for you to find out what's really going on in the Northwest.

Carly: Yeah! So just sit back... NO, don't sit back! Just enjoy the ride Semar.

Scene XI – Whale Action

Ben: There! I think I see it, the Turtle Joy!

Carly: Yeah, and it kinda does look like a happy turtle bobbing in the bay.

Semar: *(in Javanese...)* My ears are ringing, I'm freezing, I could EAT a turtle, and I've got to take a crap...

Carly and Ben: *(simultaneously...)* What was that Semar? Pardon?

Semar: Oh... uh, that is a big ocean!

Still on the motorcycle they ride up alongside the Turtle Joy. Captain Toshi hears them approach and shouts out from the boat...

Scene XII – On the Boat

Toshi: Benjamin, Carly! There you are! Welcome, hop on board... you're just in time!

They all get on the Turtle Joy Zodiac. Engine starts?

Toshi: Hi Carly, Ben. (*touching them as she says their names*) And you must be the mysterious Semar. Ben's mom told me about you. Welcome aboard. Alright guys listen up. We haven't got much time. Carly, you navigate with these instruments, Ben, you monitor the short wave for transmissions from the whaling fleet, and Semar, would you watch the water ahead, keep your eye out for deadheads, any trees or debris,... hour's your English?... stuff that we could run into. Does that make sense Semar? Ben? Carly?

Semar, Ben, Carly: Yeah, OK, Sounds good! Aye-aye!
(*music starts up, quietly chugs along in holding pattern*)

Toshi: Ok, Carly! Here are the GPS coordinates that we're heading for. Greg—you know Greg?—he got his whaling schedule from the International Whaling Commission.

Carly: OK, I'll see what I can do!

Toshi: I don't know how this is going to play out. It's such a big ocean and those whaling ships can move at 20 knots!

Semar: Well, you can count on help from the whales...

(*A raven flies overhead.*)

(*music picks up, shifts gears, and settles into a 6/8 groove... they sail for a while.*)

Ben: That's them! That's them! It's the killer boat! I've got an RDF fix on the signal. We should see them in a few minutes!

Toshi: (*30 seconds later...*) O my god, there it is! The killer boat!

Scene XIII – The Cave

Semar enter the cave. It is completely black— only his eye is visible (possible?). He begins to meditate, chant, and hear voices of gods. A dim light fades up (as if someone lit a candle). A hermit appears from the nether reaches of the cave.

Hermit: I am astonished. I have never seen anyone who looks as you look or makes sounds as you have done.

Semar: Selamat Sore! I am surprised like you. I didn't expect to see someone else in this cave. How long have you been here?

Hermit: Oh, forever! But tell me, the sound that you make... what is this sound... and who were you speaking to?

Semar: This is semadhi... meditation. I do this to keep a connection with... home, my family... the gods.

Hermit: *(thoughtful pause, then...)* I too have a form of mediation. I make a connection with true reality— with forms that are imbued with light from a broad spectrum, which I call 'colour'. If you would care to be seated, I will demonstrate a visual meditation.

(They sit down side by side and stare at the cave wall for a short time...)

Semar: That is a nice cave wall.

Hermit: *(pointing)* Look!

Semar: Oh, I'm starting to see something too. *(They watch the wall for a while.)* But... somehow YOU are making this up. This is not real.

Hermit: Well you are just a leather puppet. What do you know about reality?

Semar: I may be a puppet, but I can tell the difference between the real and the imaginary.

Hermit: So can I.

Semar: Reality is the fabric of the universe, the interweaving of mind observing and observing itself observing.

Hermit: My point exactly. Reality is created by the mind. All else is merely potential configurations... as meaningless as black spots in a dark cave. *(Projections have turned to dark purplish TV snow...)*

Semar: But who's mind do you talk about? Please come with me to the entrance of the cave. If we look out and see reality, full of colour, a playful creation, but as long as it exists in Time, it is still an illusion. Come and see!

Hermit: No, I cannot do that. I am shackled.

Semar: But your shackles are broken! Come and look at this...

Hermit: I cannot! My eyes!

Ben and Carly: *(heard from the beach...)* Semar, c'mon, we gotta go!

Scene XIV – Clearcut, Devastation, Youth Dream
Prologue: 9

Semar rises to the early morning light, awakened by the sound of an instrument. Eventually he sees a boat: a pretty little sailing dinghy (White, with pink trim, and a blue pennant that reads $E=mc^2$) is moored on a lake... An elderly man with fuzzy white hair is sitting in the cockpit. He is wearing a grey wool sweater and is playing small violin—almost well. Semar finds himself on board, listening. Once in a while he winces at a sour note. The music continues for a while and then stops, as the white-haired man addresses Semar.

Scene XV – Semar and Einstein

Einstein: It's all relative you know; the flow of molecules under the hull, the perception of time, and especially what you of as the right pitch. I used to say it had to be a trick; something had to hold it all together, but still I like to think: the good Lord doesn't play dice with the world.

Semar: No, it seems that only humans do that.

Einstein: Yes, you are right. That is why I like to play music: It is the one thing where God and humanity seem to be in agreement about something. But that damned violin...

Semar: Have you ever played Gamelan?

Einstein: No. I don't really care for board games. Wistful: But I used to like to play Erbsenknöchel as a child...

Semar: What is Erbsenknöchel?

Einstein: Peanuckle, I think it's called. Of course, it's all electronic now, Grand Theft Auto and Doom, and oy; I mean, I was patent lawyer; I have seen crazy things, but this...

Semar: And now?

Einstein: The infinitesimal. Unification. Difficult, I tell you. Large things are easy: Big numbers, but precise. Abstract, but consistent. But the small things—nothing but trouble... quantum foam, superstrings, fractals. The good Lord used to be subtle, but confidentially I think he is getting more malicious all the time... anyway Time's the real trouble.

Semar: (*somewhat defensively*) What's wrong with time?

Einstein: When things get small, time doesn't work like it should. Quantum tunneling? Whoever came up with that ought to be made to sit remedial math...

Semar: *(a little uncomfortable)* You know how it is; you have a million things to do, everything needs to be ready yesterday, and you take a few shortcuts. I mean, it seemed like a good idea at the time, and frankly, we had no idea what kind of nonsense people would come up with: alarm clocks, compound interest, atom bombs... I mean if we had known we would have spent a bit more time on time, but there was the whole probability business...

Einstein: ...You made time?

Semar: *(sheepishly)* I was on the committee... *(Looks at Einstein and finally recognizes him...)* You're that Einstein fellow, aren't you?

Einstein: Yes...

Semar: You made the atom bomb, didn't you...

Einstein: Well, I was on the committee...

(A pause ensues, while each considers the implication of their previous actions.)

Semar: Well, what's done is done...

Einstein: ...Very true. Very true. And as you say, who could foresee what they would do with it... Like Charlton Heston says: Time doesn't kill people. People kill people... *Changing the topic* Have you had lunch?

Semar: I'm absolutely starving.

Einstein: How about a little roast chicken?

Semar: That sound very good...

(They have lunch. A little luncheon music plays.)

Einstein: Where are you off to?

Semar: Enchanted forest

Einstein: Florida?

Semar: Indian Ocean.

Einstein: Sounds like a theme park...

Semar: What is a theme park?

Einstein: A place without coincidences.

Semar: Why would anyone want to create such a place?

Einstein: It's a thought experiment. You create reality that excludes everything but one idea, and see how people behave. Have you ever heard of 'Plato's cave'?

Semar: Well, I don't know, I didn't ask his name...

Einstein: ... Of course, it is completely hypothetical; it's a critique of perception...

Semar: ... No, actually...

Einstein: Why would anyone remain shackled in a cave. It's ridiculous, really

Semar: Well, just before I came here...

Einstein: It's a childish illusion, like a shadow play. Pretty, maybe, but where is the rigour, the mathematical precision? Even if you were a God in a shadowplay, what could you do to change the problems of the real world...

Semar: I been asking myself the same question...

Einstein: I tell you what: You want to go to the Indian Ocean? You steer, I'll play the violin, and we'll be there before you know it...

Prologue:10

After Semar and Einstein talking on the boat, Semar gets down in Java Island and goes through the woods and town and village. In the middle of the forest, there are two men who likes robbing, stealing, torturing, and even killing people... those two men are called Bambang Pecruk and Bambang Pecukilan. At that time, no man dares to enter that forest because they are afraid of those two men. Suddenly Semar passes by and those two men stopped him.

PECRUK: Hey, there's someone entering the forest... hey, who are you and tell us what you bring?

SEMAR: I'm sorry Sir, my name is Semar and I'm just a poor wanderer...

PECUKILAN: You lie! It's no way you go travelling without bringing anything...

PECRUK: Stop talking... whatever you bring, leave it here if you still want to life...

SEMAR: My soul, that the only thing I have...

PECRUK: You give nothing to us, then I'll kill you!!

Prologue 11:

Bambang Pecruk and Pecukilan then attack Semar together even though Semar just stand still, finally Semar becomes angry that he spinned Pecukilan's hand and leg, that now he looks funny yet ugly with lame hands and crippled legs. Semar calls him Gareng. As for Petcruk, Semar smacks him too until his nose become very round, and Semar breaks Pecruk's body until his body is damaged. Pecruk's legs and hands become long, and even his nose, his face looks very funny. Bambang Pecruk finally surrenders and asks for apology from Semar. Semar then changes Pecruk name into Petruk. Both Petruk and Gareng beg to be Semar's follower.

GARENG: Oh kyai, I apologize...

PETRUK: Me too kyai... I'm really sorry

SEMAR: Wait a minute, if you ask apology then please ask it from God who gies you life. And if you become ugly now, don't blame me either, I'm just a mediator from the God, to punish you. You're punished because you have an evil life before... how many people have you robbed?? And you even killed... you become robbers and only collecting money and stuffs, but you get them from other's sufferings. What you undergo now is just a punishment on earth, and after you die, you'll still receive punishment in afterlife... to pay off your sins and debt in this world...

GARENG: Please kyai, I do repent...

PETRUK: I don't want to suffer in the world of afterlife, kyai...

SEMAR: If you both want to repent, you can pay off your sins on earth, but you must change your behaviour, you must help other people, behaving nice and kind, never talk about someone's bad quality, try to remind people not to do anything bad and foolisgh, and always submit yourself to God. We don't have much time in this world, we must devote our life for others, supporting what's good and avoiding what's bad. By doing it, hopefully you'll get heaven in this life and after...

Gareng/Petruk: How could we live such a life without a guidance from you kyai Semar, we need you kyai...

SEMAR: If for example, you want to life with me, that'd OK. I'll consider you as my sons, but never complain for the bad and the good in life, we have to live this life sincerely. Trust me, you'll find the happiness of mind and soul...

Gareng/Petruk: Fine, kyai. I'll always follow your order...

SEMAR: OK, if both of you agree, let's go find a master who shares our vision and mission: kindness, harmony and happiness, and also peace.

(Semar, Gareng, and Petruk then continue their trip to find a master who really shares the same vision and thought)

END

Appendix VIII: Script Outline in support of Case Study VI. 2e.

Matthew Isaac Cohen, dalang Kanda Buwono

Anoman Duta (Anoman, the Envoy)

PATHET NEM

Jejer (scene) in Gunung Maliawan. Rama Rohgawa and Leksmana. *Pathet nem ageng, ada-ada girisa.* Rohgawa tells Lesmana that he will send an envoy to Ngalingka with his signet ring. If the ring fits he will know she has been faithful, but if it is loose he knows she too has been 'loose.' Rama orders Lesmana to summon Anoman. *Ada-ada Astakuswala alit.* Anoman agrees to be Rama's envoy and gives him his signet ring as proof of identity. Rama instructs Lesmana to have the monkey army accompany Anoman to the seaside. *Ada-ada budal mataraman* followed by *Lancaran* for departure of monkey army.

1. **Adegan at seaside.** Anoman attempts to jump across the sea. He digs his heels in, but the ground collapses beneath his feet. He stands on a rock and it crumbles under him. Rama observes this in amusement and instructs Anoman to use his palm as a launching pad. *Srepegan.* Anoman passes over the sea.
2. **Pulo Maenaka. Sirep.** Narration about how Anoman passes over the island of Maenaka and is called by Gunung Parasu, also an incarnation of Bayu. Anoman asks who has called him, and Gunung Parasu explains who he is and asks where he is going in such a hurry. Anoman explains he has been sent to Ngalingka to investigate Dewi Sinta who has been abducted by Rahwana. Parasu tells Anoman to be careful, as Dasamauka's agents are everywhere, in both land and sea.
3. **Middle of the Ocean. Sirep.** Narration about one of Rahwana's guards named Kala Katakia who lives in the sea. His mouth is so big that his upper lip is in the sky and his lower lip is at the ocean's bottom. Anoman mistakenly enters Kala Katakia's mouth which then closes. Upon arriving in the stomach, Anoman realises he is inside Kala Katakia. He kicks open a hole, thereby killing Kala Katakia.
4. **Middle of the Ocean. Sirep.** A *bencari* (ogress) named Katakini, Katakia's wife, another guard of Ngalingka, passes the time by fishing for red snapper (*ikan kakap*). Thinking it a fish, she eats half a leg before she turns over the corpse and realises that she has eating her husband. She cries and becomes enraged when she sees someone passing overhead. 'This must be the culprit.' She stretches her arm 1000 meters using her magical power of Aji Tutung Jati and grabs Anoman by the tail. Anoman thinks he is being held back by head winds, and then notices Katakini's claws. He yanks her extended arm and kicks her dead. He then

continues on his way, arriving at the beach.

PATHET SANGA

Pathet sanga wantah. Then *gending dolanan.*

1. **Beach.** Katakinya and Katakini's *berkasakan* servants have learned of death of their masters. They have decided to go home when Anoman arrives. They offer to escort him to Alengka's capital. *Srepegan.* The *berkakasan* disappear on the way, leaving Anoman stranded and lost in the dark. Narration about how Anoman goes from place to place looking for Dewi Sinta. He sees tall buildings and bright lights of many colours, a battalion of ogre soldiers in a barracks, some asleep and some dancing. He approaches the bright lights and sees a sign reading Taman Argasoka.
2. **Taman Argasoka.** Anoman climbs a *Nagasaki* tree and sees two women, Dewi Sinta and Trijata (the daughter of Wibiksana) deep in conversation. Shielded from their sight by the tree's leaves, Anoman thinks how he might best approach Sinta as 'my lady does not know I am Ramadewa's devoted servant.' So Anoman hatches a plan. He creates a song about the story of Rama and Laksmana and their travails. *From Heaven to Earth, with new words* (<http://www.gamelanmadusari.com/music>). Sinta hears the song about her beloved Rama and sees the white ape and summons him. Anoman descends from the tree and tells Sinta that he is a humble servant of Rama and tells her that he bears Rama's signet ring with instructions that Sinta should try it on to see if it fits or if it is loose. Sinta recognises this as a test of her devotion but does not hesitate and tries it on immediately. *Pathet sanga jugag.* The ring fits snugly. Sinta tells Trijata to give Anoman a basket of Kulingga Manis fruit to eat, which Anoman consumes. She then goes to get another basket of fruit. Anoman volunteers to help and Trijata bumps into him on purpose and pinches him in affection. Anoman becomes sexually excited, and his seed spills out and is quickly absorbed by the ground. Narration describes how seed becomes a baby, like Anoman a white ape, who is adopted and brought up by King Pritanjala of the nation of Krendatala. Trijata tells Sinta that there is no more fruit and Sinta says that Anoman can get his own fruit. Anoman exits and eats 3 fruit trees, fruit, leaves, branches, even roots. Thirsty, he drinks an entire lake dry. Indrajit sees Anoman destroying Kulingga fruit trees and tells *buta* to capture Anoman. *Srepegan.* Anoman defeats *buta* soldiers. Indrajit uses his Nagapasa weapon and snares Anoman. Anoman cannot move. Indrajit brings him to Rahwana. *Srepegan.*

PATHET MANYURA

1. **Jejer Ngalengka.** *Pathet Manyura Wantah.* Rahwana and Togog. Rahwana tells Togog about how Sinta has refused him at every turn, telling him that she will only marry him if he can kill Ramadewa. *Ada-ada manyura jugag.* Narration about arrival of Indrajit with Anoman. *Srepegan.* Rahwana orders Anoman to have gas poured all over his body and burned alive in a pyre. *Srepegan.*
2. **Alun-alun.** Soldiers build a pyre and Anoman set alight. But Anoman is the son of

Bathara Guru and the godson of Bayu and cannot be harmed. He escapes the fire, and with his tail alight sets light to the buildings of Alengka's capital. An oil storage tank blows up, a pharmaceutical building explodes and the city becomes an inferno. Fire trucks are called out but to no avail. Wibiksana sees the fire and uses his magical spell of Aji Dipa, which summons a wind that blows out the flame. The people shout out his praises.

Dasamuka hears of this and goes and hugs his brother and invites him in to the palace. Dasamuka admits to Wibiksana that if it had not been for his efforts, the kingdom of Ngalengaka would have been doomed. Dasamuka asks how the fire started. Wibiksana says please don't get upset if I speak frankly. Dasamuka gives his permission and Wibiksana says the fire was caused by the abduction of Rogawa's wife Dewi Sinta. This was a mistake as Ramadewa is the incarnation of Wisnu. What can now be done, asks Rahwana. Wibiksana tells Rahwana that if he wants to avert disaster he should dress himself in white and bring Dewi Sinta back to Ramadewa and bow down seven times and request Rama's forgiveness. Dasamuka becomes infuriated, striking him with a rag and kicking him in the face, causing Wibiksana to collapse to the ground into a state of semi-consciousness (*kapidara*). *Sampak*. When Wibiksana regains his senses he says to himself, well he knows that the book of Jayarama is in my possession but still he does not listen to my advice. So Wibiksana is resolved not to ally himself with his brother, as he is in the wrong. He is determined to serve Rohgawa, and is not averse to causing Dasamuka's certain doom. Wibiksana exits to look for Anoman. *Ayak-ayakan*.

3. **Taman Argasoka.** Dewi Sinta and Trijata. Anoman arrives and tells them that he is returning to Gunung Maliawan. Sinta gives him a wad of *kinang* or betel quid, betel nut mixed with leaves and lime. Tell dear Rohgawa that if the *sepah kinang* is still warm that means we are still a couple, but if cold that means I will have *suduk salira*, killed myself- as Rahwana will have succeeded in violating me. Anoman accepts the betel quid and vows to Dewi Trijata that when Ngalengka has been defeated and Rahwana killed that he will marry Trijata. Anoman exits. *Srepegan*.
4. **On the road.** Anoman meets with Wibiksana. Wibiksana tells Anoman that he wishes revenge on Rahwana and that Trijata is his daughter. Anoman agrees to escort Wibiksana to Gunung Maliawan. *Srepegan*.
5. **Jejer Gunung Maliawan.** Rama and Laksmana discuss how Anoman has been away for so long. *Ada-ada*. Anoman arrives with Wibiksana, who says he wishes to enter into Rama's service. Rama says that if he wishes to work for the good, he will accept him. But if he wishes to cause harm he will not. Wibiksana says not to worry as he is willing to guarantee his own brother's defeat. In that case, Rohgawa says, I will accept your service. Anoman then hands Rama the betel quid and it is still warm. Rama trusts that Sinta's honour is intact. Rama then instructs Wibiksana to take charge of the tactics needed for his army to reach Alengka. Wibiksana says they will have to build a *tambakan* or causeway. End –

Tancep kayon.