

## Wayang Wahyu

My early memory of shadow play goes back to my childhood when my siblings played hand shadows at home, casting shadows of images of animals and birds on a *shouji*, a sliding paper partition between a room and corridor which was set in common in traditional Japanese houses. *Wayan kulit* (lit. leather shadow) which I saw twenty-five years ago for the first time in the Sonobudoyo Museum Theatre in Yogyakarta was not a mere shadow play.

In the middle of the large hall was a white cotton screen of about 5 metres wide and 1.5 metres high situated in the centre of a partition and a projecting bulb hang from the upper side. On both sides of the screen leant several dozens of puppets. The puppets were — as *kulit* meant leather — flat objects, cut out from a sheet of buffalo leather and coloured by paint, and the shapes of characters were significantly deformed. There was a rod handle in the centre of each puppet, and the upper and lower parts of arms were jointed at the shoulder and the elbow so as to be movable by means of a narrow rod attached at the tip of each hand.

The front side of the screen was the floor for the Javanese orchestra called *gamelan* where various exotic instruments were arrayed. Most of them were percussion instruments that included large and small gongs hanging from frames, xylophones with only seven to twelve pieces of large keys and some sets of bowls turned upside down, all of them apparently made of brass, as well as several drums which more or less resembled Japanese traditional hand drums. Wind instruments and string instruments were not many, and some bamboo-made flutes similar to the Western recorders and fiddles similar to Chinese *erhus* were seen. Musicians dressed with batik sarongs and caps of brown, black and white colours, of Yogyakarta tradition, started the tuning-up and several female singers dressed with colourful batik sat square on their positions.

The turn of the evening's show was a part of the Ramayana story, as was printed on a brochure in English. At eight o'clock, no sooner than the room light was dimmed and the gamelan music started, the *dalang* (puppeteer) in the same costume as the musicians who sat cross-legged in front of the screen picked up a puppet, called *gunungan*, which represented the sacred mountain, *Semeru*, put it against the middle position of the screen and solemnly recited the beginning part of the text. The *dalang* picked up different puppets one after another and, while skilfully manipulating them by his both hands, he spoke the character's parts in different voices.

The rear of the partition which should be the proper side to watch shadows was a fantastic different world, despite that it was separated by a thin wall, where only the rectangular screen was light in the darkness and not only the outlines of puppets but also numerous small holes perforated on the leather were vividly projected. The colour painted on puppets was faintly seen on the shadows, passing through the semi-transparent buffalo leather. In such a scene as two characters held a dialogue, only the hands of characters moved in a delicate manner, but once a battle started, the whole two shadows lively ran all around the screen shifting their positions and jumping into the air with their arms swinging to attack the opponent. The outline of characters was occasionally blurred adding some effect to the shadow, as the puppets were intentionally moved a little away from the screen by the *dalang*. Although the voices of characters as well as the intoned narration of the text written in the old Javanese language in a unique poetic form, called *kakawin*, were impossible to follow, the show of one and a half hour went on while I was absorbed in the performance as if I were in a dream. How the lively shadows were produced from leather-made puppets which were finely prepared but looked rather grotesque in day light?

Wayang kulit presumably originated in the 10th century at latest, along with *kakawin*, as inscribed on a copper-plate charter issued by King Balitung of the Old Mataram Kingdom in 907 AD, and was made sophisticated *viz.* in the court of the New Mataram Kingdom founded in the 16th century. In its history, various stage plays such as *wayang wong* (a human-play), *wayang topeng* (a masked play), *wayang golek* (a play with three dimensional puppets), etc., were derived forming the so-called 'Wayang World'. The repertoire of wayang kulit itself which initially rendered such classic stories as the Ramayana and the Bharatayuddha (classified in the category of *Wayang purwa* or Original wayang) was widely expanded to play various tales or other genres, including episodes from the Holy Bible, being called *Wayang wahyu* (lit. Revelation wayang), as shown in the picture of the front page.

## ワヤン・ワヒュー（裏面和訳/Japanese translation of the back page）

私の初期の記憶にある影繪は子供の頃兄弟達と家で遊んだ手影繪であって、色んな動物や鳥の姿の影を日本の傳統家屋に一般的な部屋と廊下を隔てる障子（スライド式紙襖）に映すものでした。ジョクジャカルタのソノブドヨ博物館劇場で25年前に初めて目にしたワヤン・クリット（革の影の意）は單純な影繪ではありませんでした。

大廣間の真中に設けられた仕切の中央には幅5メートル、高さ1.5メートルほどの白木綿のスクリーンがあつて、投射用の電球が上から下つてみました。スクリーンの両側には幾十もの人形が立掛けられてみました。人形とは申せ、クリットが革を意味する如く、水牛の皮から切出して繪具で彩色した平らなもので、キャラクターの形状は酷くデフォルメされてみました。各々の人形の中心には手で持つ爲の軸があり、両腕の上部と下部は肩と肘の部分が關節となつてゐて、手先に付けられた細い棒でもって動かせるやうになってみました。

スクリーンの手前はガムランと呼ばれるジャワオーケストラのフロアで、様々のエキゾチックな樂器が配置されてみました。それらの殆どは打樂器で、杵から下つた大小のゴング、僅か7乃至12個程度の鍵盤の付いた大型のシロフォン、伏せた腕の如きものを十數個セットしたものがあつて、それら全て青銅製、他に日本の手鼓に似た鼓もありました。管樂器と弦樂器は少數で、西洋のリコーダーに似た竹製の縦笛とシナの胡弓に似た擦弦器がありました。ジョクジャカルタ傳統の茶、黒、白に染めた更紗のサロンと帽子を身に着けて胡坐した樂員が音合せを始めると、華やかな色彩の更紗を纏つた女性歌手が所定の場所に正坐しました。

當夜の演目はラーマヤナ物語の一部であると英語のパンフレットに書かれておりました。正八時、室内の明りが落されガムランの演奏が始ると、スクリーン手前に坐した樂員と同じ服装のダラン（人形師）が、聖なる山、スメルを表したパペットの一つ、グヌンガンを取つてスクリーン中央に凭せ掛けて、台本の冒頭を恭しく朗詠しました。ダランは様々の人形を一つづつ取上げ、それらを巧妙に操りながら、登場人物の科白を聲色を變えて述べます。

影繪を見るべき本来の側である間仕切の裏側は、薄い壁で隔てられてゐるだけであるにも拘らず玄妙な別世界、暗闇の中に矩形のスクリーンだけが明るく、人形の外形ばかりか革に穿たれた無数の小さな孔までが、鮮明に投影されておりました。人形に塗られた色は、半透明の水牛革を透して淡く見えました。登場人物が會話をする場面では人形の手だけが微妙に動くのみ、しかし一旦バトルが始ると、二つの影はスクリーン一杯を躍々と驅巡り、場所を移し、空中に跳びつつ、腕を振り回して相手を打ちます。登場人物の外形は屢々ぼやけたりもして影に効果を與へましたが、これはダランが、人形をスクリーンから少し離すからでした。カカウインと呼ばれる形式の古ジャワ語詩文に基く抑揚ある登場人物の科白やナレーションは全然理解不能でありましたが、一時間半のショウは夢心地で見蕩れてゐる間に終りました。精巧に作られてはゐるが、晝光下では怪奇にすら見える革製の人形から、如何して斯くも生命感溢れる影が生れるのでせう？

ワヤン・クリットは、古マタラム王國のバリトン王が西暦907年に發した銅版碑文勅許に記されてゐるやうに、カカウインともども遅くとも10世紀に誕生したと見られ、16世紀に興つた新マタラム王國の宮廷で高尚化されました。その歴史の過程では、ワヤン・ウォング（人が演ずる劇）、ワヤン・トペン（假面劇）、ワヤン・ゴレック（三次元人形を用ひる人形劇）などの様々な演劇が派生し、所謂「ワヤン・ワールド」を形成してゐます。初めはラーマヤナやパーラタユッターといった古典物語を演目としたワヤン・クリット自體もレパートリーを擴げ、他の様々なジャンルの物語も演ぜられるようになりました。その一つは、聖書にあるエピソードを題材とするワヤン・ワヒュー（黙示ワヤンの意）と呼ばれるものであつて、本状表ページに寫眞を載せました。