

## Pride and sometimes prejudice in Japan

By William Wetherall in Tokyo

A Japanese neo-nationalist in the guise of a doomsday Biblical prophet tells his readers that Jews, most of them Americans, are coming to Japan to stop it from succeeding. Masami Uno's popular books and lectures warn of Jewish designs on a world in which Japan would be only a factory with its streets swarming with black rapists.

Uno claims that the Jews fomented the oil crisis of 1973-74, and that the same Jews are behind the rise of the yen against the dollar, as a means of reducing Japanese profits in the trade war. He argues that the US-Japan trade problem is really a confrontation between Japan and Judea, between Confucianism and the Old Testament.

Dozens of books with Jewish themes, many of them alleging a Jewish conspiracy to rule the world, have appeared in Japan in recent years. Uno's bestsellers are getting the most attention. Anti-Semitism is proving a menace

for Jews in the country. Ultra-rightist groups have wired swastika posters to Tokyo telephone poles. The posters blame the Jews for rising land prices and demand that Japan protect itself from an inflow of other races. Some Jewish groups and individuals have received threatening phone calls and notes.

About 1.22 million Japanese readers have read one or more of Uno's three bestsellers. How many Japanese agree with him is perhaps less important than why they are turning to books like his in the first place.

Such books are both profiting from and contributing to the chronic xenophobia and acute anxiety in Japanese attitudes towards American and European reactions to Japan's economic success. In this sense, they are a Japanese outbreak of the universal disease of the mind called paranoid escape. But few Japanese intellectuals are criticising them, and most are overlooking their pernicious racism.

Uno's cries of "Jewish peril" to stimulate Japanese patriotism are hardly new. Anti-Semitism took root in Japan in the early 1920s. Nazi ideology thrived beside Yamatoism in the 1930s and early 1940s, during Japan's alliance with Germany. At that time all Japanese, including colonial minorities like Koreans and Taiwanese, were taught to believe that the dominant Yamato race was spiritually superior to other peoples. But there was never a holocaust in the Japanese empire, which accepted thousands of Jewish refugees from Europe.

Japanese concern about the Jews went into hibernation after World War II. It stirred again in the early 1970s with bestsellers like *The Japanese and the Jews* by Shichihei Yamamoto, alias Isaiah Ben-Dassan, who used the Jews as a foil for his views of Japanese uniqueness. And it fully reawakened in the 1980s with books like *The Secret of the Jewish Power that Moves the World* by Eizaburo Saito, a pre-war educated journalist, TV commentator and scholar who has been a Liberal Democratic Party member of Japan's Upper House since 1974.

Uno, born in 1942 and a teacher of geography and history in a public high school until 1975, turned to "Jewish

## The Middle Kingdom's puppets back in Java

By Dede Oetomo in Pasuruan

Chinese glove-puppet theatre performances, which originated in southern Fujian province, have made a comeback in many of the towns of Central and East Java. These plays, called *po te hi* in the Hokkien dialect of Chinese (literally meaning linen-sack play), resemble a Punch and Judy Show and were transplanted by immigrants from China to Indonesia as early as the 17th century.

In some places, the performances stopped during the Japanese occupation (1942-45) and the ensuing war for Indonesian independence. And for about a decade after the 1 October 1965 putsch, which the present New Order government alleges to have been masterminded by China, *po te hi* fell victim to the overall repression of various Chinese religious practices and customs as well as the public use of Chinese dialects. Nowadays, performances are cancelled periodically as a result of a wave of anti-Chinese feeling or a spell of rioting aimed at Chinese businesses.

*Po te hi* performances are held on temple grounds, inside temples or in

community halls. At major pilgrimage temples, there are several shows daily, each lasting up to two-and-a-half hours. These temples have their permanent troupe of puppeteers and accompanying musicians. A minor temple may hold performances conducted by an itinerant troupe for a month or two during the year, generally following an important date, such as the birthday of a deity worshipped at the temple.

In the majority of cases, each show is sponsored with a voluntary donation to the temple, ranging from Rps 22,000 (US\$13) to Rps 60,000, by an individual or a business as a token of gratitude to the gods.

Although the repertoire of the *po te hi* is based on episodes from traditional Chinese literature, in Java—at least for the past 40 years, if not longer—Indonesian has been used, sometimes pronounced with a slight Chinese accent, and liberally sprinkled with Hokkien words and phrases.

In the early 1960s one could still watch *po te hi* performed entirely in Hokkien, but now only the chanted

parts are in the dialect, and even then only if the puppeteer masters it. Otherwise he merely chants nonsensical syllables. Java's Chinese population are now mostly third generation and many are unable to speak Chinese.

The use of local languages is one sign of the degree and direction of acculturation in Java's ethnic Chinese communities. Other signs of Chinese-Javanese acculturation in the arts are particularly visible at the *po te hi* performances in Pasuruan, a municipality on the northern coast of Java's Eastern Salient once famous for its affluent sugar magnates.

For one thing, the puppeteer and musicians of the itinerant troupe performing at the town's Compassion and Virtue Temple for two months this year to celebrate the birthday of Guan Gong, the deified legendary warrior from the Romance of the Three Kingdoms, are all ethnic Javanese.

The puppeteer, a man in his 30s, learned his trade from an old Chinese puppeteer who performed permanently at a pilgrimage temple in the old Chinatown of Surabaya, the capital of East Java province. The latter had quite a few ethnic Javanese students who now perform in different places in East Java. The Pasuruan puppeteer's Indonesian is very close to the standard dialect, but he also uses typical Hokkien words and phrases.

peril" books after half a dozen volumes on Biblical prophecy. His first two Jewish books blame the Jews for the global and national doom which their titles predict. *Understand Judea and the World will come into View* came out in April last year. *Understand Judea and Japan will come into View* followed in November.

Uno's third book, *The Day the Dollar Becomes Paper: Now is the Time to Study Jewish Wisdom*, was published in May. He wrote it while aware that foreign and Japanese critics were calling the first two books "anti-Semitic" — a label which the third book tries to reject with a title that appears to admire Judic ideals by deeming them worthy of study. But the third book continues to blame the Jews for the world's and Japan's problems. And much more clearly than the first two books, it shows Uno's true neo-nationalistic colours.

**U**no believes that the Jews plan to rule the world by controlling information, oil, grains, money, and militarily powerful countries like the US, the Soviet Union and China. He claims that they already run the biggest oil and grain majors and the most influential newsgencies and banks, and that they control the US Government and key American multinationals like IBM.

Marco Polo was a Jew, so was Columbus, according to Uno. And Japan's



Rightwing politician speaks at a rally.

in their national flag and anthem. Uno believes that Jewish "internationalisation" will further destroy Japan as a putatively monoracial state, and so Japanese must reassert their racial ethnicity in order to protect their gene pools.

Uno claims that Jewish thought is based on eye-for-an-eye, tooth-for-a-tooth thinking, and that the Jews maintain their ethnic identity by constantly revenging their historical persecutors. Japanese, he says, are taught to forgive and forget, according to Confucian teachings, which Uno states are shared by most Asians.

The Jews have avenged the holocaust by dividing Germany, splitting Berlin, and flooding West Germany with Turkish immigrants and refugees, Uno writes. And West Germany cannot deport such aliens because the Jews control the mass media, and through it they remind the world of what the Nazis did to them. Uno argues that because the Turks have 10 kids instead of two, the Teutonic race will soon become a minority.

Uno claims that the Jews are now doing the same to Japan. Jewish American lawyers and businessmen are rushing to Tokyo to buy up Japanese companies ensuring that Japan never gains control of the world's finances but continues to be a mere factory. Ambassador Mike Mansfield, and most other

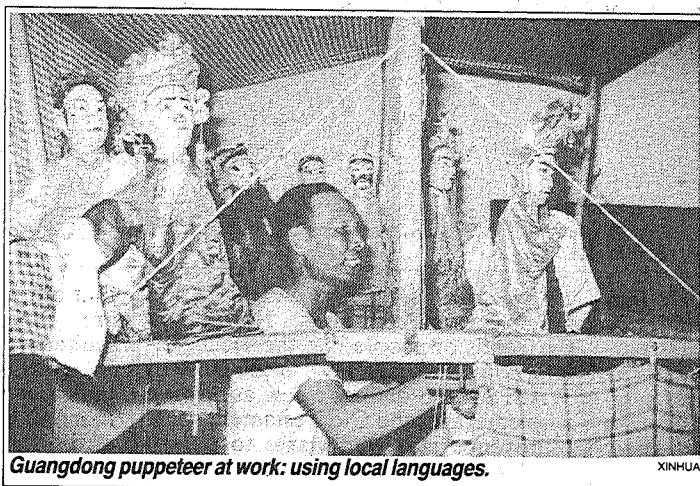
history with the West is a history of relations with Jews, according to Uno. The global depression triggered by the stockmarket crash of 1929 was precipitated by Jews. World War II was started by Jews like Franklin Roosevelt, who provoked Japan into firing the first shot.

The Americans who oversaw the reconstruction of Japan after World War II were mainly Jews who were determined to prevent the "Japanese race" from ever rising again. Post-war Japanese have grown up ignorant of the true causes of the war, guilty about the past, and unable to take pride

On the other hand, he also uses Javanese sentences when, for instance, he appears to be talking to himself or is making jokes. He is thus a good example of Chinese-Javanese acculturation in the arts: the theatre and repertoire are Chinese, but the performers and medium are Javanese-Indonesian.

The audience is made up of both Chinese and Javanese, but apart from their being together in the same place the two groups do not mix. This reflects in many ways how most Chinese and Javanese get on in the society at large: most of the time the two groups may coexist, but they hardly maintain more than the most superficial contact.

This year's series of *po te hi* performances is the third to be held at the temple after an absence of many years. A temple keeper explained that during those years the anti-Chinese atmosphere prevalent in Indonesian society forced the Chinese in Pasuruan to restrain themselves from ostentatiously manifesting their Chineseness. The New Order government's policy of discouraging public displays of Chinese customs reinforced the restraint.



Guangdong puppeteer at work: using local languages.

The revival of *po te hi* plays — with the New Order government more than 20 years old — perhaps reflects a combination of government relaxation and an increase in the affluence of the less acculturated (*Totok*) Chinese. *Totok* Chinese have been the foremost beneficiaries of economic growth under the New Order, inspiring a wave of temple renovations, revivals of temple lion dance and dragon dance groups, and ostentatious public celebrations.

The more acculturated Chinese, the *Peranakan*, had begun to abandon Chinese religion and customs for Christianity and Western or Indonesian ways

of life even before 1965. The post-1965 repression was the death-knell of Chinese culture for all but a handful of *Peranakan*. Besides, though the Compassion and Virtue Temple was erected by their wealthy ancestors in 1857, by now most *Peranakan* in Pasuruan are considerably less affluent compared to their *Totok* neighbours and many could ill afford even to sponsor a *po te hi* performance.

Older *Peranakan* in Pasuruan speak of the days when their forbears used to sponsor not a *po te hi*

performance but a Javanese shadow-puppet performance (the *wayang*), whose repertoire is based on the Indian epics of the Mahabharata and Ramayana. This practice is still maintained in several pilgrimage temples. A few *Peranakan* even learned to become accomplished *wayang* puppeteers or musicians.

One may conclude that the days of the *Peranakan* as leaders of Java's Chinese communities were over by 1965, and after a hiatus of a decade or so it is the *Totok* that now dominate. And their paths of acculturation are not the same.

US Embassy and consular officials in Japan are "of course" Jews. Practically all foreign teachers of English in Japan are Jews and their mission is to soften Japan's ethnic defences by inculcating the minds of their students with "international" thinking.

All this is part of a Jewish plot to bring Blacks, Puerto Ricans and Mexicans into Japan's labour force, Uno states in his second book, which he was writing last September when Prime Minister Nakasone said that the US is less "intelligent" than Japan because it has many Blacks and Hispanics. Uno warns that Blacks in Japan have already begun raping Japanese women with impunity, as in the 1986 case of a woman who claimed that she had been sexually assaulted by the sons of an African ambassador protected by diplomatic immunity.

Uno's books have aroused little critical concern. Economic affairs writer Masahiro Miyazaki mocks Uno in the title of his book, published in April this year and called *If you Worry about*

AP



Nakasone reviews the troops: rising wave of nationalism.

Uno claims that, until the 1960s, the

JOEL BARRY



*Judea the World will never come into View.* Miyazaki is, however, more disturbed by the "Japanese peril" alarmism in books like Marvin J. Wolf's *The Japanese Conspiracy: The Plot to Dominate Industry Worldwide — and How to Deal with it*, published in 1983 and now out in paperback.

Miyazaki gives four reasons why anti-Semitic Japanese books can become so popular in the age of science, and why they are not widely criticised: Japanese intellectuals do not consider the anti-Semitic books as something they should confront; the "new breed" generation raised on computers and hi-tech lacks a world view with which to resist anti-Semitism; the books could be a reaction to the over-efficiency of anti-Nazi propaganda in Jewish mass media, and even if Japanese perceive the books as basically anti-Semitic, they do not understand the implications of anti-Semitism in global politics.

Miyazaki does not say so, but such reasons suggest that Nakasone's "intelligent" compatriots do not endorse the "universal" condemnation of racism. Many liberal Japanese intellectuals were silent during the 1930s and early 1940s mainly because, however much they may have disliked imperialism, they accepted the racialist ideology of the Yamatoists. Although Japanese education no longer promotes imperialism, it continues to instil in Japanese the idea that Japan is a racial victim of a hostile Euro-American world, and it fails to prepare them to critically evaluate arguments that appeal to their racial paranoia.

The late international critic Masao Kubota also took Uno to task for his anti-Semitism in a book posthumously published this April entitled *The Ambition of the Rockefeller Empire to Manipulate Judea*. Kubota joined the "Jewish problem" debate in Japan during the 1970s and wrote some books criticising the Freemasons.

Uno claims that, until the 1960s, the

was his duty to speak out against anti-Semitism. The Anti-Defamation League of B'nai B'rith pressured Seibu Department Stores to cancel one of Uno's appearances.

During his visit to Japan in May, Nobel Laureate Elie Wiesel was shocked to find anti-Semitism in a country that has so few Jews. "Don't let it happen here," he pleaded with one of his audiences. "Don't allow perverted people to pervert you... Don't let your society be corrupt by these silly, absurd anti-Semitic people that you have."

Some reports have exaggerated the extent that Japan is becoming a seedbed of anti-Semitism. Such undeserved attention bothers Miyazaki, who laments on how Uno's books are causing the rest of the world to doubt Japan's intelligence, as *Newsweek* did when it observed that "if the Japanese could fall for one of the oldest canards in Western culture, perhaps they're not as shrewd as the rest of the world thinks."

"There are countries in the world

US was run mainly by WASPS (White Anglo-Saxon Protestants). Now it is in the hands of people like the Rockefellers, who Uno calls Jews in the guise of WASPS. Uno defines a Jew as anyone who embraces the Old Testament spirit of revenge and who wants to punish Confucian Japan for its past and present nationalism.

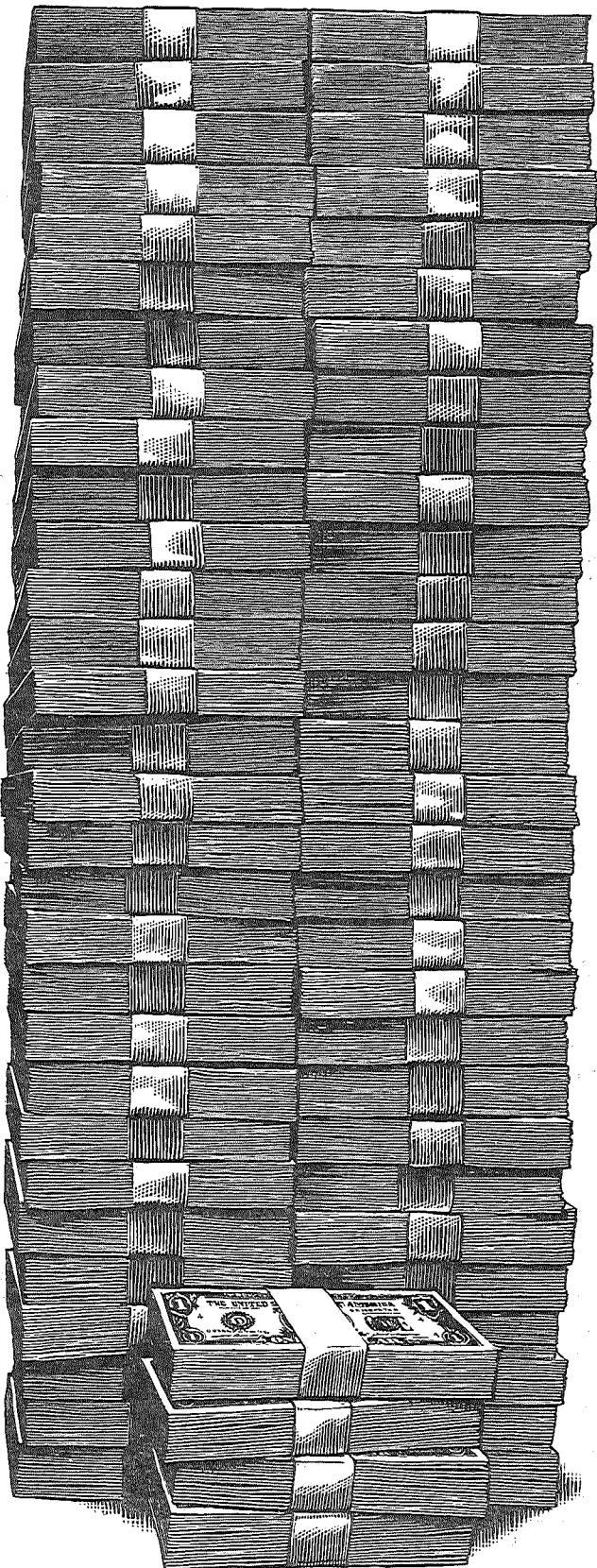
Kubota countered that the Rockefellers are the real conspirators, and that they dominate the private Council of Foreign Relations. He predicted that the war to end all wars would be fought between the Rockefellers and Israel. He even suggested that Uno's anti-Semitic books are a Rockefeller plot to cause friction between Japan and the US because Japan was a threat to Rockefeller interests.

Uno's books have brought Japan some negative publicity in such foreign publications as *The New York Times*. Two Jewish congressmen wrote Nakasone a letter to remind him that it

that are jealous of Japan's success and are repeating untoward lies that militarism is reviving," Miyazaki writes. In conclusion he advocates that prejudice, myth and legend be cut away so that only the cold facts are left. But in all of his concern for the "ever mounting danger to our ancestorland" invited by ignorance, misinformation and distortion, he fails, as have other critics, to note the real danger in Uno's appeal: his Nazi-like use of anti-Semitism to arouse xenophobic Yamatoist sentiments.

The popularity of Uno's books and the scarcity of cogent criticism could be cited as evidence of Japan's intellectual poverty. "Uno's books are primitive," concluded Columbia University anthropologist Herbert Passin in the monthly *Bungei Shunju*. "The fact that such books are being read will affect Japan's reputation. It would be too bad if [people in other countries were to think]: 'Understand Uno and Japan will come into view'."

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Selasa, 11 Maret 2003

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## Sun Go Kong Menandai Geliat Wayang Potehi

ADALAH Sun Go Kong si kera sakti. Lahir dari belahan batu dan tidak ada orangtua yang mendidik. Keliaran dan keberaniannya menyebar onar di Nirwana. Buku nasib yang berisi daftar jatah hidup di dunia dicoretai supaya ia bisa hidup abadi. Karena nakalnya, dewa menjatuhkan hukuman. Supaya impas, haruslah ia mencari Kitab Tripitaka.

DEMIKIAN, ringkasan lakon Sun Go Kong Membuat Onar di Nirwana yang dibawakan Subur dengan fasih dari balik kio, serupa panggung mini bernuansa serba merah. Dari depan, panggung itu tak ubahnya sebuah jendela.

Subur, dalang wayang potehi itu dan rombongannya yang biasa bermain di kelenteng-kelenteng, pekan lalu unjuk gigi di auditorium Universitas Kristen Petra. Mereka memenuhi panggilan para mahasiswa Jurusan Sastra Tionghoa yang tengah menyelenggarakan Pekan Kebudayaan Tionghoa.

Subur dengan lihai menggerakkan sebuah boneka seukuran telapak tangan yang disarungkan ke tangannya. Kepala boneka mini itu terbuat dari kayu dengan tubuh berjubah kain berornamen khas Negeri Tirai Bambu. Di dekat pria berkulit hitam itu terentang sebuah tali. Puluhan wayang lain tergantung siap dimainkan.

Kelihian tangan Subur membuat boneka Sun Go Kong terasa hidup. Kedua tangannya bergerak-gerak sesuai dengan adegan dan kepalanya terangguk-angguk.

Bahkan, ketika tiba adegan pertarungan, si kera sakti mini tersebut dapat dengan tangkas memainkan golok panjangnya. Dua boneka saling berkelabatan. Irama dari alat musik khas Cina semakin mengeras.

Ada yang memainkan siauw ku (kecer besar), membunyikan al hu (musik gesek mirip rebab), memukul dong kauw (semacam ketipung), dan meniup terompet. Mengiringi dua buah boneka mini yang tengah berperang.

Umumnya, musik wayang potehi mengalunkan lagu khas Tionghoa, seperti lagu syahdu pak syen ko hai yang digunakan untuk mengiringi adegan para dewa serta lagu lain, misalnya, se cie ke atau empat musim.

WAYANG potehi yang mulai marak kembali dipertunjukkan, sebenarnya mempunyai sejarah yang panjang di negeri asalnya, Tiongkok.

Seni budaya yang ada kemiripan dengan wayang golek tersebut lahir pada masa Dinasti Jin, yakni pada pertengahan abad ke-3 sampai awal abad ke-5. Kemudian berkembang pada masa Dinasti Song antara abad ke-10 dan ke-13.

Jauh pada masa Dinasti Ming, abad ke-16, wayang potehi tersebar ke Provinsi Taiwan dan negara Asia lainnya. Wayang potehi diduga masuk ke Indonesia mulai abad ke-16 sampai kira-kira pertengahan abad ke-19.

Pada Seminar bertajuk "Warna Budaya Tionghoa dalam Mosaik Budaya Indonesia dalam Kesenian dan Musik", Prof Dr Leo Indra Ardiana mengungkapkan dalam makalah berjudul Wayang Potehi: Identitas Dan Fungsi. Masuknya orang Tionghoa ke Indonesia setidaknya terdiri dari empat suku bangsa, yakni Hokkien, Teo-Chiu, Hakka, dan Kanton.

Mereka membawa kebudayaan suku bangsanya masing-masing dengan perbedaan bahasanya. Wayang potehi diduga masuk bersama dengan mereka. Bagi keturunan Tionghoa, pertunjukan tersebut selain mempunyai fungsi hiburan, pendidikan, dan kritik sosial, juga sarat fungsi ritual.

Leo mengungkapkan, di Kelenteng Kampung Dukuh, Surabaya, misalnya, pementasan wayang potehi dilaksanakan hampir setiap hari dalam rangka bagian ritual tridharma.

Umat tridharma dalam mengekspresikan ritualnya memanfaatkan wayang potehi sebagai penyampaian segala hal yang berhubungan dengan Sang Pencipta, seperti pengaduan gagal usaha, penderitaan, dan kegembiraan hidup.

Pementasan ritual tersebut tidak membutuhkan penonton karena ditujukan kepada yang kuasa. Pementasan di Kelenteng Kampung Dukuh, misalnya, sering dilaksanakan tanpa penonton.

Struktur pementasan wayang tersebut tidak rumit seperti halnya wayang kulit dan wayang orang. Diungkapkan Leo, pertunjukan dibuka dengan musik yang lazim disebut lo tay yang dimainkan hampir setengah jam lamanya. Kemudian berlanjut dengan penceritaan.

Pada pertunjukan di kelenteng, cerita didahului semacam ritual yang disebut ke kwan, yang menggambarkan adegan dewa sedang bersembahyang di kelenteng.

Adegan ini mencerminkan penghormatan kepada para dewa. Pertunjukan diakhiri dengan adegan penutup berupa dua boneka laki-laki dan perempuan dengan busana merah, lambang kegembiraan, memberikan penghormatan kepada penonton atau sang dewa.

Cerita yang dimainkan dalam pertunjukan di kelenteng kebanyakan dari Tiongkok, seperti legenda Dinasti Tong, Dinasti Song, dan Dinasti Ming.

Sedangkan untuk pertunjukan di luar kelenteng, dalang dapat mengambil cerita di luar legenda Si Jin Kui, pendekar gunung Liang San, bahkan cerita seperti legenda kera sakti, dan Sam Pek Eng Tay.

Hal serupa diakui Subur, sang dalang. Ia mengatakan, cerita yang sangat digemari penonton di antaranya adalah kisah Jenderal Sie Djin Koei dan legenda kera sakti, Sun Go Kong. Subur sendiri setidaknya menguasai tiga belas lakon.

Cerita dalam potehi, kata Subur, biasanya dibawakan secara serial. Ada kisah yang setelah tiga bulan disampaikan baru selesai secara keseluruhan.

Sesomo, salah seorang dalang wayang potehi lain yang telah bergelut dengan kesenian tersebut sejak tahun 1950-an mengatakan, memainkan potehi harus mengikuti pakem yang ada.

"Pernah saya membuat variasi baru yakni dengan membawakan cerita Koo Ping Hoo. Yang muda-muda senang dengan variasi tersebut. Hanya saja penonton yang sudah berumur umumnya protes karena merasa bukan begitu

sebenarnya kisah dalam potehi," katanya.

PADA masa pemerintahan Orde Baru, wayang potehi seperti halnya kebudayaan Tionghoa lainnya mengalami tekanan. Sesomo mengatakan, wayang potehi sempat mengalami masa kesuraman sekitar tahun 1970-1990-an berkaitan dengan pelarangan pemerintah terhadap kebudayaan Tionghoa.

"Pada waktu itu, para dalang potehi sangat sulit untuk mendapat kesempatan bermain. Terkadang ada yang telah menyediakan dana, tetapi justru perizinannya sulit keluar," katanya.

Subur juga berkata hal yang senada. Ia mengatakan, ada juga daerah yang mengizinkan wayang potehi mengadakan pertunjukan dengan persyaratan kelenteng ditutupi seng agar tidak terlihat oleh pribumi.

Angin segar reformasi yang berembus pada tahun 1998, sejak dicabutnya larangan pemerintah terhadap budaya Tionghoa, tak dapat dimungkiri membuat kebudayaan Tionghoa kembali bergeliat. Termasuk wayang potehi.

Setelah keterbukaan tersebut, Subur dan Sesomo serta para pemusik tidak pernah sepi order. Sepanjang tahun 2002, misalnya, 75 persen waktunya dihabiskan memainkan wayang potehi, berkeliling kelenteng. Hampir seluruh daerah di Pulau Jawa pernah merasakan keandalannya mendalang. Juga di luar pulau seperti Sumatera dan Kalimantan.

Bulan tiga atau sagwee hingga bulan sepuluh merupakan masa-masa ramai permintaan pertunjukan wayang potehi. Hal itu antara lain karena banyaknya kelenteng yang berulang tahun.

"Biasanya, pengurus kelenteng terlebih dahulu akan mendaftar jumlah umat yang ingin menanggap wayang potehi untuk selametan. Kemudian, kami bermain sesuai dengan jumlah pendaftar tersebut," ujarnya.

Terkadang, karena ramainya umat yang ingin mementaskan wayang itu, Subur dan rombongannya kerap harus tinggal berbulan-bulan di satu kelenteng. Pada saat ia bermain di sebuah kelenteng di Tuban, Subur tinggal tujuh bulan lamanya dan setiap hari memainkan wayangnya.

Sekali pentas, Subur memasang tarif Rp 2-3 juta. Penghasilan tersebut dibagi untuk tiga orang pemain musik dan seorang asisten.

Komunitas potehi di Jawa Timur sendiri menurutnya berkembang dengan baik dan jumlahnya jauh lebih banyak di banding daerah lain, seperti Semarang, Jakarta, dan Sumatera.

Uniknya, sebagian besar para dalang tersebut bukan keturunan Tionghoa, termasuk Subur. Kedekatan pria asal Madura itu dengan potehi terjadi lantaran tempat tinggalnya berdekatan dengan Kelenteng Dukuh.

Sehingga, ia pun akhirnya berkenalan dengan komunitas wayang potehi di sana. "Dari melihat dan ada pula yang mengajari, kelamaan saya jadi bisa mendalang," ujarnya. Ia mengatakan, hanya menekuni kegiatan tersebut sebatas sebagai pekerjaan.

Jangan bayangkan ada yang namanya sekolah mendalang atau kursus potehi. Regenerasi di komunitas tersebut terjadi, diungkapkan Subur karena spontanitas.

Uniknya, Sesomo, seorang dalang lainnya ketika ditanya mengapa memilih menjadi dalang potehi hanya menjawab, "sudah kodrat". (Indira Permanasari)

welcome Home **KCM** > Ekonomi Metro Kesehatan Teknologi Internasional Gaya Hidup

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# KOMPAS

AMANAT HATI NURANI  
RAKYAT

## Metropolitan

Kamis, 17 Juli 2003

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### Selamatkan Wayang Po Te Hie dari Kepunahan

TIDAK banyak orang kenal Wayang Po Te Hie, wayang khas Cina yang pernah populer di beberapa daerah di Indonesia. Generasi muda yang usianya antara 17 tahun hingga 30 tahun hampir dapat dipastikan sudah tak kenal dengan wayang ini.

Hal ini wajar saja karena Wayang Po Te Hie pernah diberangus oleh rezim Orde Baru selama 32 tahun dan baru sekarang mulai hidup kembali dan digelar di kelenteng-kelenteng. Upaya ini sudah dimulai tak berapa lama setelah rezim Soeharto runtuh tahun 1998, wayang Po Te Hie digelar di Taman Ismail Marzuki Jakarta.

Tahun 2003 ini, salah satu kelenteng yang menggelar Wayang Po Te Hie adalah Boen San Bio di kawasan Pasar Baru, Kota Tangerang. Pengurus kelenteng itu secara khusus memanggil dalang wayang ini, Thio Tiong Gie (72), satu-satunya yang masih hidup dan fasih menjadi dalang.

"Saya masih ingat ketika berusia 12 tahun dan memakai celana monyet. Saya suka menonton pergelaran wayang Po Te Hie di Pekalongan, Jawa Tengah. Saking sukanya, sampai-sampai saya lupa belajar dan sering tinggal sekolah. Soalnya saya tidak ingin ketinggalan cerita," ungkap Adrianto Joyo Santoso, ketua penyelenggara pergelaran wayang Po Te Hie di Kelenteng Boen San Bio, Tangerang, beberapa waktu lalu.

Menurut Adrianto, cerita wayang Tiongkok itu meresap di hatinya karena ibunya selalu mendongengkannya menjelang tidur. "Jadi, betul-betul meresap di hati. Ketika pertunjukan wayang ini diberangus lebih dari 30 tahun, saya merasa sedih. Banyak orang yang jadi takut menonton pertunjukan wayang itu setelah ada larangan. Padahal mengapa harus dilarang? Bukankah wayang Po Te Hie merupakan salah satu bentuk kesenian dan kebudayaan rakyat?" tanyanya.

Kini, Adrianto kembali bergembira karena wayang Potehi hidup kembali, walaupun dia tak yakin benar, apakah generasi muda mengenal wayang ini. "Padahal pesan yang disampaikan dalam cerita wayang ini mengenai kebijakan dan bagaimana berbakti kepada orangtua. Intinya, kebaikan pasti menang melawan kejahatan," ujarnya lagi.

Kekhawatiran Adrianto akan nasib wayang Po Te Hie memang beralasan. Ya, siapa yang mengenal wayang ini sekarang, kecuali orang-orang tua yang sudah lanjut usia yang gemar cerita wayang?

Sebelum dilarang rezim Orde Baru, pergelaran wayang Po Te Hie ini bisa disaksikan di sejumlah klen teng di Sukabumi, Bogor, Cianjur di Jawa Barat, juga di Semarang dan beberapa kota di Jawa Tengah, serta di Surabaya, Pasuruan, Blitar, dan Tulungagung di Jawa Timur.

Di Jawa Barat dan DKI Jakarta, pertunjukan wayang ini boleh dikatakan sudah sangat jarang digelar. Di Surabaya dan beberapa kota di Jawa Timur meski

<http://www.kompas.com/kompas-cetak/0307/17/metro/436259.htm>

28.08.2003

*Selamatkan Wayang Po Te Hie dari Kepunahan - Kamis, 17 Juli 2003*

Surabaya jadi salah satu kota di Jawa Timur, meski dilarang pemerintahan Soeharto waktu itu, wayang Po Te Hie tetap digelar secara reguler di dalam kelenteng. Bahkan uniknya, dalang-dalang wayang Po Te Hie di Surabaya adalah warga setempat bukan dari etnis Tionghoa.

Kenyataan ini diakui oleh Mulyanto, dalang wayang Po Te Hie asal Jatim. "Sejak kecil, saya demen dengan cerita wayang dan sering nonton di dalam kelenteng Hong Tek Hian di Kampung Dukuh, Surabaya. Saya akhirnya menjadi dalang wayang Cina ini karena selalu terhanyut dalam cerita-cerita wayangnya," kata Mulyanto yang ikut ke Tangerang, menemani dalang Thio Tiong Gie.

Di Surabaya dan beberapa kota di Jatim, pertunjukan wayang Po Te Hie sudah merupakan tontonan rakyat karena digemari masyarakat lokal. Wayang ini dianggap sudah akulturatif dalam kebudayaan masyarakat setempat. Dalang wayang ini menggunakan bahasa Melayu Tionghoa yang bercampur dengan dialek lokal (Jawa).

Cerita-cerita wayang yang digelar pada umumnya legenda dan cerita klasik Cina yang terkenal, seperti Shi Jin Kwi (menaklukkan Kerajaan See Liang Kok), Poi Sie Giok (yang membela suku bangsa dengan mengadu kemampuan di atas panggung Lui Tay), Jhi Gu Nau Tong Tiauw (dua siluman kerbau membuat huru-hara di Kerajaan Tay Tong Tiaw), Kho Han Bun (jatuh cinta pada siluman ular putih di Danau Si Hu), dan 24 lagu berbakti kepada orangtua, sesuai ajaran Khong Hu Cu.

Wayang Po Te Hie yang mirip Opera Beijing ini pada umumnya masih sulit mengadaptasi cerita lokal, mengingat lakon wayang mengenakan pakaian klasik Cina, dan itulah yang menjadi ciri khas wayang ini. Tapi, cerita ini diadaptasi ke cerita lokal dengan mengganti nama-nama pemerannya.

Menurut dalang Thio Tiong Gie, salah satu cerita Shi Jin Kwi pernah dikutip dalam bahasa Jawa oleh Ketoprak Cokro Ijo Yogyakarta. Semua tokoh diubah ke dalam bahasa Jawa. Misalnya, Kerajaan Tai Tong Tiaw diubah menjadi Kerajaan Tanjung Anom, Kaisar Li Sie Bin menjadi Prabu Li San Puro, jenderal perang Shi Jin Kwi menjadi jenderal Joko Sudiro, putra Sie Teng San menjadi Sutrisno, dan istrinya, Wan Lie Hwa menjadi Warianti. "Jalan ceritanya sama, ada pengkhianatan, ada balas dendam, ada kebajikan," jelas Tiong Gie.

**WAYANG** Po Te Hie atau Budaixi, menurut sinolog dari Universitas Indonesia (UI) Eddy Prabowo Witanto sebetulnya milik suku bangsa Hokkian. Wayang ini berasal dari distrik atau daerah Quanzhou di Provinsi Fu Jian, yang kemudian dibawa oleh para imigran Cina ke Indonesia sekitar 300 tahun silam.

"Karena itulah, tidak semua suku dalam masyarakat etnis Cina Indonesia mengenal wayang Po Te Hie. Sebelum dilarang rezim Orde Baru, di beberapa daerah seperti Cianjur dan Bogor, wayang Po Te Hie sering digelar. Demikian pula di kota-kota di Jawa Tengah dan Jawa Timur. Pada umumnya, pertunjukan wayang itu digelar berkaitan dengan acara di kelenteng," kata Eddy dalam percakapan dengan Kompas, Minggu (2/3) sore.

Meskipun ada upaya menghidupkan kembali wayang Po Te Hie saat ini, agaknya usaha itu tetap belum dapat menolong nasib wayang itu dari serbuan kebudayaan pop. "Wayang Po Te Hie tetap akan kalah dari Meteor Garden dan F-4-nya," ujar Eddy lagi.

Lagipula, kesenjangan waktu sudah terlalu jauh, sejak dilarang tahun 1969 sampai dihidupkan kembali tahun 1998. "Saya pun tidak yakin, apakah generasi muda saat ini masih berminat menonton wayang Po Te Hie, bahkan juga memainkannya. Sebab, tidak gampang menjadi dalang wayang Po Te Hie karena harus memiliki keterampilan khusus. Yang bermain adalah jari-jari tangan," jelas Eddy.

Dalang Thio Tiong Gie yang mengenal wayang ini sejak usianya masih 25 tahun menuturkan, Wayang Po Te Hie dimainkan pertama kali ketika Dinasti Tiu Ong berkuasa sekitar 3.000 tahun yang lalu. Ceritanya, kaisar itu tak berperikemanusiaan dan tak segan-segan menghukum mati warganya. Ada empat orang yang divonis mati, tapi salah seorang di antaranya sangat tabah dan mengajak tiga rekannya bergembira di dalam sel tahanan.

Keempat orang itu kemudian menggunakan tutup panci sebagai kecer, bambu tangkai sepatu sebagai seruling, panci bekas berbunyi tong, yang kemudian dibunyikan bersama-sama, menghasilkan suara merdu. "Si tabah" menggunakan kain bekas yang diikat berbentuk kepala dan ujung kain diikat sebagai badan. Kaisar Tiu Ong lalu membebaskan keempat orang itu karena ingin berbuat baik di masa tuanya.

Sejak itu, keempat orang itu mendirikan paguyuban wayang Po Te Hie, yang diambil dari kata-kata Po berarti kain, Te berarti kantong, dan Hie berarti wayang. Wayang ini mirip wayang kantong karena mirip dengan golek, dan acap disebut wayang golek.

Menjelang larangan tahun 1969, Tiong Gie mengaku masih sempat mendalang di Candranaya di kawasan Kota, Jakarta Barat. Dia termasuk dalang yang sering dipanggil ke berbagai kota di Jawa dan Sumatera.

Sinolog UI Eddy Prabowo Witanto berpendapat, memang harus ada upaya bersama untuk menyelamatkan wayang Po Te Hie dari kepunahan karena kesenian itu termasuk yang harus dilindungi. Dalang yang mahir yang masih tersisa di Jawa Tengah hanya Thio Tiong Gie, sedangkan di Jawa Timur, sudah ada regenerasi dan uniknya, minat itu datang dari anak-anak muda Jatim yang bukan berasal dari etnis Tionghoa.

Bagaimana dengan daerah-daerah lainnya? Inilah yang jadi persoalan.

Ini sangat tergantung dari kemauan semua pihak, apakah berniat melestarikan atau tidak. Sebab, jika tak ada yang peduli, wayang Po Te Hie pasti akan segera punah dan hanya tinggal nama! (ROBERT ADHI KSP)

WP

## Wayang Potéhi

1995

- 100 Figuren, viele Hörte, Waffen etc., in Originalkiste.

Instrumente, "made in China", alt, in Originalkiste,  
Bühne aus Holz.

Aus dem Besitz des dalang Gunawan.

Gekauft in Ticas Probaya 1996.

~~Satz nicht komplett - es fehlen z.B. schon die  
Tierfiguren vor den rot... - ada~~

Qualität alt, nicht schlecht, einige wenige Figuren  
sofort gut. Maschinel ab schlecht, neue Kleider.

Von den 1995 nummerierten Figuren sind:

100 Komplette Potéhi - Figuren

85 Potéhi - Figuren ohne unsere Köpfe

6 Tiere

1 Tisch mit 2 Stühlen

1 Rahmen (nur Rahmen)

1 Sarg mit Deckel

An 23 Nov. 2010 aber fotografiert von Ibu Wong,  
mit Verstärkung von Hedi Hadi.

# wayang Poteh'

WP

1 Sou Po Tong (♂)

2 To Sian Thong (♀)

3 Sie Kim Lian (♀), anak Jin Kui (km. urhl  
= Kwie (WP 6))

4 Ong Gouw Lu Co (♂)

5 Tin Ong (♂), cerita Hong Sil

6 Si Jin Kwie

7 Sie Kaun (♂?), cucu Jin Kwi

8 Sie Kong (♂), cucu Jin Kwi

9 Liu Kim Hwa (♀),

10 Tia Kao Kim (♂)

11 Ong Sian (♂)

12 Sie Kwie (♂), cucu Sie Teng San

wayang Potchi

WP

WP 13 Tan Kim Ting (♀ ?),

14 Sei Teng San (♂ ?)

15 Hong Bong Luco (♂), guru besar dewa

16 Tio Guat Go (♀)

17 Kie Loan Ing (♀), istri Sie Kong

18 Cia Ing Ting (♂)

19 Tio Khong Bing (♂)

20 Kim Jia (♂ ?), murid dewa

21 Kiang Cu Kay (♂), bapak angkat Kie Wat

22 Sing Khong Fa (♂), pembuat ohan

23 Lie Ching (♂), ayah murid dewa

24 Thong Cian Kaow Chu (♂), dewa

wayang Potchi

WP

- 25 Lie Lo Ja (ə?/), murid dewa
- 26 Boen Tiong Tai Su (ə/), panglima
- 27 Kie Wat (ə?/), raja Se Kie
- 28 Thai Siang Lio Kun (ə/), dewa, hat  
Symbol Yin-Yang auf der Brust
- 29 Tio Hwan Hu (ə/), raja Sie Lio
- 30 Yo Jin (ə/), perwira
- 31 Goan Shi Tien Cun (ə/), dewa
- 32 Wie Thian Hwa (ə?/), murid dewa
- 33 Yo Cian (ə?/), murid dewa
- 34 Ciu Giok (ə/), saudara angkat Tek Jing
- 35 Pie Kah (ə/), pamal raja, penasihat
- 36 Bing Ting Kok (ə/), pengikut Tek Jing

wayang Poteki

WP

WP 37 Ling Gie (♂), saudara angkat Tek Jing

38 Hek Lie (♂), menantu raja

39 Bak Jia (♂), murid dewa

40 Saun Tat Lie (♀), siluman rase

41 Law King (♂), perwira

42 Thio Thi Ong (♂), perwira

43 Pao Kong (♂), hakim

44 Se Hwa Kiong Cu (♀), istri Tek Jih

45 Tek Liang (♂), anak kembarn Tek Jing

46 Sing Jing Lo Hai (♂), jendral

47 Toan Hong Giok (♀)

48 Tek Jing muda (♂), kerajaan Song

WP

## wayang Poteki

57 99 Song Jih Cong (♂), raja

50 Kwie Wie How (♂)

51 Tat Mo Hwa (♂), anak raja

52 Tah Ping (♂), menthi

53 Tiam King Kwi (♂), perwira

54 Boen Gan Bok (♂), menthi

55 Tek Ching (♂), kaisar?

56 Tio Toan (♂), menthi

57 .... Ing (♀), istri Tek Hou

58 Tek Ho (♂), anak kembarnya Tek Jing

59 pelayan (♂)

60 pelayan (♂)

Nayans Potchi

HP

WP 61

pelayan (♂)

62

pelayan tua (♀?)

63

pelayan (♂)

64 Dewa le Hong (♂?), (b. dewa Gurung, ye  
HP 24)

65 pelayan istri (♀)

66

pelayan (♂)

67 Kakek Sandagar, orang desa (♂)

68

pelayan (♂?)

69

pelayan (♂?)

70

Kakek, orang desa (♂)

71

Lie Tou Tae Cu (♂?), mit Pferdekopf

72

pelayan warung, wanita

WP

## wayang Potch

- WP 73 Kakek Klontong, orang desa (♂), mit schönen Zopf und beweglichen Unterlippen
- 74 Le Tiam (♂), adik dewa Buning (h. WP 69 ?)
- 75 Prajunit. (♂)
- 76 pelayan warung ~~Laki~~ Laki?
- 77 Nenek, orang desa (♀)
- 78 Prajunit (♂)
- 79 Prajunit (♂)
- 80 Ong Gouw, prajunit (♂)
- 81 Prajunit ('Dong' ?), (♂)
- 82 Prajunit (♂)
- 83 Prajunit (♂), Kleidung schwarz verschl.
- 84 Prajunit (♂)

# wayang Potch!

hp

hp 85 Prajunit (o), keadilan sangat asah

86 Prajunit (o)

87 Prajunit (o)

88 Prajunit (o)

89 Nenek orang desa

90 Tio Hwi , tiga serangkai (o)  
= triumvirat

91 Tio Ciu Liang , pengawal Kwan Kong (o)

92 Lu Pie , tiga serangkai (o)

93 Kwan Kong (o), figa serangkai

94 Kwan Ping (o), anak Kwan Kong

95 Chiu Chong (o), pengawal Kwan Kong

96 Tong Sam Cong (o), guru agama

wayang Potch'

WP

WP 92 Sun Ping, dewa Pot

98 Sa Cheng (a), murid Tong Sam Cong

99 Sun Go Kong (a), murid Tong Sam Cong

100 Tie Pat Kai (a), murid Tong Sam Cong,  
mit Schweinekopf

101 Liong

102 Killing hitam

103 Kuda putih

104 Kijin hijau

105 Kuda hitam

106 Macan

107 Meja

108 Kursi 1

109 Kursi 2

110 ? ohne äußere Kleider

111 ? "

112 ? "

113 ? "

114 ? "

115 ? "

116 ? "

Wagare Potehi

WP

WP 117 ? ohne äußere Kleiber

118 ? "

119 ? "

120 ? "

121 ? "

122 ? "

123 ? "

124 ? "

125 ? "

126 ? "

127 ? "

128 ? "

129 ? "

130 ? "

131 ? "

132 ? "

133 ? "

134 ? "

135 ? "

136 ? "

137 ? "

138 ? "

139 ? "

140 ? "

Wayana Poteho

WP

WP 141 ? ohne äußere Klappe

142 ? S

143 ? S

144 ? S

145 ? S

146 ? S

147 ? S

148 ? S

149 ? S

150 ? S

151 ? S

152 ? S

153 ? S

154 ? S

155 ? S

156 ? S

157 ? S

158 ? S

159 ? S

160 ? S

161 ? S

162 ? S

163 ? S

164 ? S

Wayang Potschi

WP

WP 165	?	ohne äußere Kämme
166	?	5
167	?	5
168	?	6
169	?	6
170	?	6
171	?	6
172	?	5
173	?	5
174	?	6
175	?	6
176	?	6
177	?	6
178	?	5
179	?	5
180	?	6
181	?	5
182	?	5
183	?	5
184	?	5
185	?	5
186	?	5
187	?	5
188	?	5

Wayang Pots

WP

WP 189 ? ohne äußere Wände

190 ? 1

191 ? 1

192 ? 1

193 ? 1

194 Prahru (Butcher)

195 Peti Mati (Sarg), mit Deckel

# FEATURES

**JAVA BREW****ID Nugroho**

THE JAKARTA POST/SURABAYA

His Excellency Lie Sie Bin, the king of the Tai Tong Tiauw, was worried: One of his kingdoms, the of So Pak, had decided to extend its area by building a new city.

**L**ie Sie Bin, feeling threatened, decided to attack the renegade kingdom, resulting in a major war led by Commander Cu Pi Lun.

An extract of this old story from the period of the Chinese kings was performed recently in the Potehi Puppet Show at the Hong Tek Hian Temple, also known as the Dukuh Temple, in East Surabaya.

The production, along with prayers, took place on the eve of Imlek 2009 (Chinese New Year 2560), performed in combination with celebrations marking the ascension of Buddha and gods and goddesses to Nirvana.

The Potehi Puppets, also known as *Poo Tay Hie*, are a special feature of the Dukuh Temple, where puppet shows are staged three times a day. The name comes from the words *poo* (cloth), *tay* (pocket) and *hie* (puppet).

"The shows start at 9 a.m., 1 p.m. and at 6 p.m. so all members of the temple community can enjoy the stories told by the puppets," said Edy Sutrisno, one of the Potehi puppeteers.

History leaves no certain record of the origins of the Potehi Puppets. Some say the art began 3,000 years ago during the Tiu Ong dynasty. At that time, the story goes, four pris-

LET THE

# POTEHI PUPPETS PERFORM

[www.thejakartapost.com](http://www.thejakartapost.com)

PAGES

**25**

Friday, January 23, 2009



—JP/ID NUGROHO



**Praise to the puppet masters:**  
Potehi puppets (above) remain popular, with a history that straddles cultures and ages. (left) Members of the Dukuh Temple community make offerings and prayers to mark the ascension of Buddha and gods and goddesses into Nirvana. (below) The puppet emperor declares war, in a performance staged at the Dukuh Temple in Surabaya on the eve of Chinese New Year. (bottom left) Between scenes, puppets hang ready for use. (bottom) A member of the Dukuh Temple community watches the Potehi puppet show.



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oners were facing the death penalty played music using various second-hand instruments. On hearing the music, the emperor Tiu Ong felt consoled and set the prisoners free.

Others believe the Potehi Puppets appeared for the first time during the Jin Dynasty in the third to fifth centuries AD. They developed in the Song Dynasty in the 10th to 13th centuries.

The Potehi Puppets became well known around three centuries later, when Chinese people first came to Indonesia. Since that time, performances using solid puppets such as the West Java *Golek* (wooden) puppets have been staged in temples across Indonesia. Productions range from the classical stories of the Chinese Dynasties, through to popular – though meaningful – stories such as the *Kera Sakti* (the Sacred Monkey).

The instruments used are Chinese musical instruments such as the *gembeng* (a flat gong), the *rebab* (a two-stringed instrument), the *gwik gim* (guitar), the *suling* (flute) and the *simbal* (cymbal). Whereas originally the Hokkian language was used, Indonesian is now used here.

The sad part of the story is that, despite popular interest in the Potehi Puppets, they were banned when the colonial Dutch administration prohibited Chinese arts in Indonesia. This happened again when the Soeharto government banned Chinese art.

These bans ended when former president Abdurrahman "Gus Dur" Wahid reopened opportunities for Chinese art. The Potehi Puppets returned to reclaim their popularity.



-JP/ID NUGROHO

Mujiono, 48, puppeteer and narrator for the Dukuh Temple Potehi Puppets, started working with the Potehi puppets at the invitation of his uncle when he was in junior high school

"There was a woman who was originally from Hokkian and who was on the staff of the Dukuh Temple. She became my teacher," Mujiono said.

To strengthen the puppet characters, Mujiono diligently reads the temple's books about Chinese history. Now, after dozens of years with the puppets, he knows Chinese history by heart.

"But the fact remains that many Chinese leaders are difficult to play, such as Gia Ko Bin, whose character is not old, not young, not bad, but also not good," he said.

The world of the Potehi Puppets is an enjoyable one for him, especially when he and the five members of his troupe can entertain people of Chinese descent with a keen interest in the art.

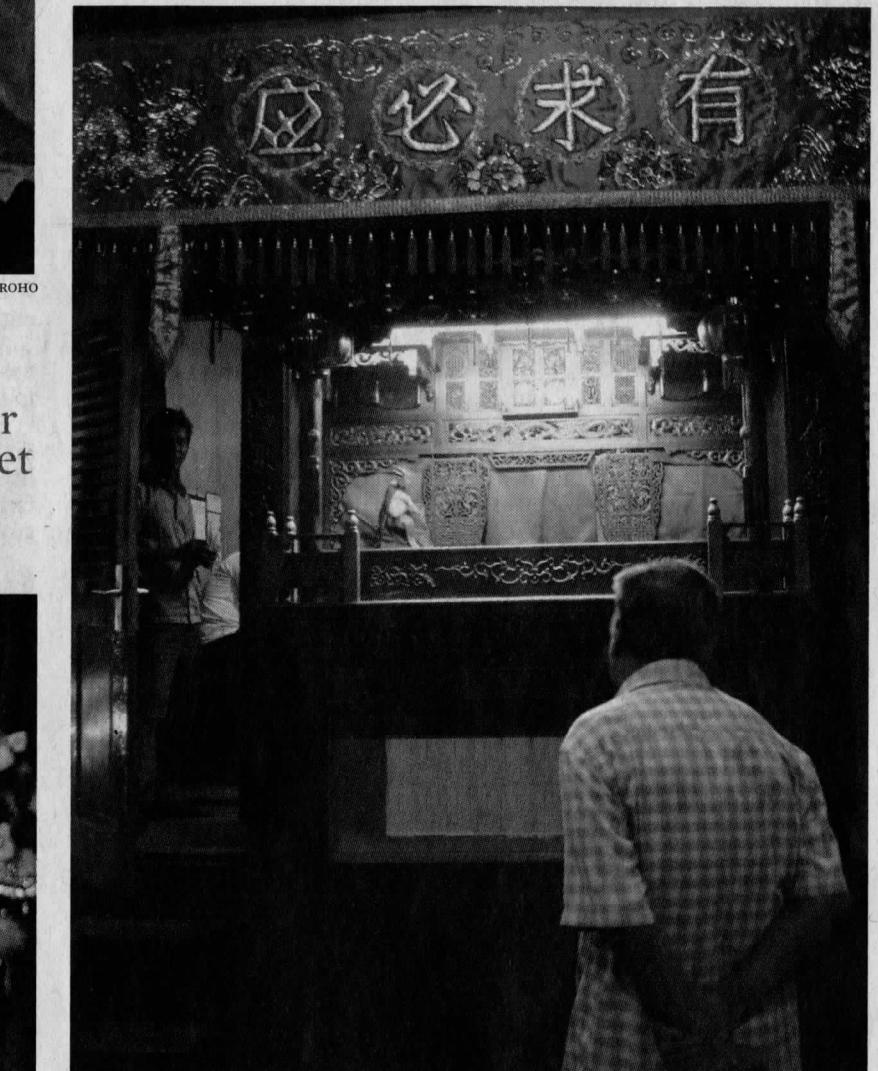
"I've been to other cities to per-

form shows with the Potehi puppets an uncountable number of times," said Mujiono, who charges Rp 5 million (US\$450) for a performance. "I feel happy seeing people enjoy my show."

**On hearing the music, the emperor felt consoled and set the prisoners free.**



-JP/ID NUGROHO



-JP/ID NUGROHO

## MAGELANG

# A new art gallery to call its own

**Azizah Seise**

CONTRIBUTOR/MAGELANG

The busy town of Magelang in Central Java tends to be best known for its businesses, green spaces and fresh air.

It is also known to be a city of art collectors, Oei Hong Djien being the most famous of them. Yet, apart from the wealthy businessmen who, with their taste for art, gobble up works from around the country, Magelang cannot really be called an art town, especially if compared with Yogyakarta or Bandung.

Indeed, until this week, The Langgeng Galeri was Magelang's sole art space.

The grand opening of the Syang Art Space on Jan. 18 sent ripples through the city's art scene.



**Artistic senses:** Syang Art Space, which opened on Jan. 18, gives Magelang and its numerous art collectors and artists a new gallery for Indonesian art.

L. Ridwan Muljosudarmo, one of Magelang's many art collectors, felt Magelang needed a new gallery to raise its artistic senses.



-JP/AZIZAH SEISE

"I had to give my love and passion for contemporary Indonesian fine art a new form. Just collecting was not enough anymore," Ridwan says.

"I feel that young Indonesian artists are still in need of art spaces to show their works to the public. There are simply not enough [galler-

ies] for the rising number of artists," he added.

Ridwan started collecting contemporary Indonesian art in the early 1990s, learning the ins and outs of the trade from renowned collector Oei Hong Djien.

He befriended some of the artists; it is their work that is on display at the inaugural exhibition of the Syang Art Space, "Friendship Code", until Jan. 28.

Well-known artists such as Putu Sutawijaya, who recently held a solo exhibition, "Legacy of Sagacity", at the National Gallery in Jakarta, Ugo Untoro, S. Teddy and Entang Wiharso are among the many who supported the gallery's grand opening.

The gallery's name brings a smile to Ridwan's face: "Sayang - Darling".

The name reflects his feelings in this dream come true: His love and passion are combined with his new darling.

As for the recent decline of the Indonesian art market, Ridwan simply nods. He doesn't seem worried that many new galleries must seriously

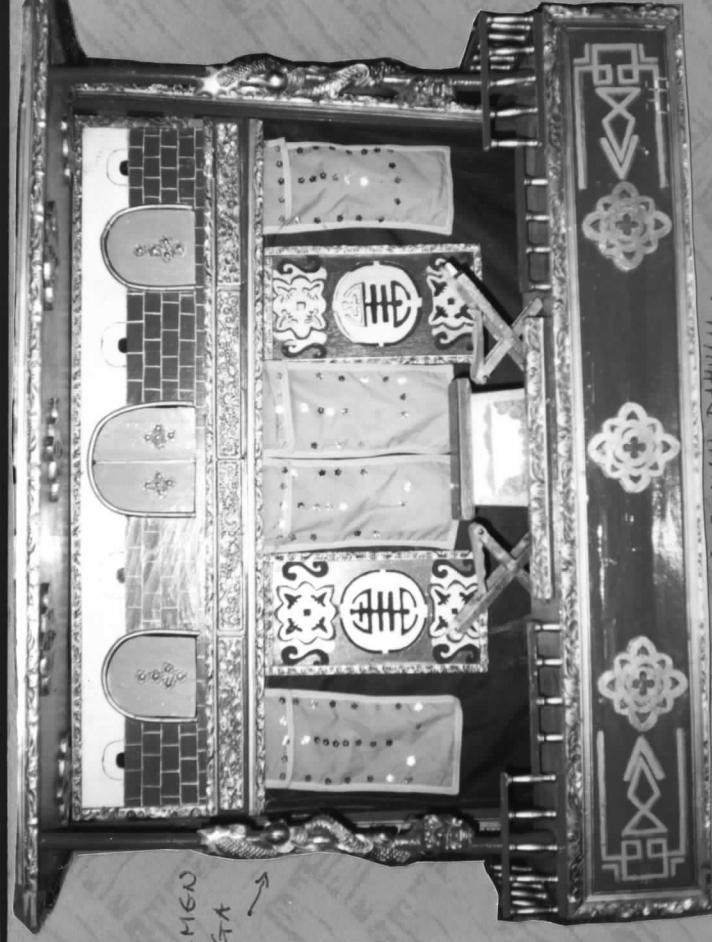
consider their survival.

With its high density of collectors, Magelang appears to provide safe ground to open a gallery, even in times of crisis. Ridwan's connections probably don't hurt either.

The Syang Art Space sits in the heart of Magelang, in an affluent neighborhood near the famous Borobudur golf course. Its stylish outside gives a clear idea of what awaits within.

Even though the building looks huge from the outside, walking through the exhibition rooms is far from tiresome, as is the case in other contemporary art galleries, where quantity seems more important than quality. The amount of art on display at Syang is just the thing to complete a day spent enjoying Magelang's natural and cultural beauty.

Visitors to Syang who are open to young, ambitious Indonesian artists will most certainly gain a valuable insight into what is happening on the scene and be able to enjoy contemporary Indonesian culture in person.



KOTAK WAYANG POSETI  
REJSI; WAYANG, KOSTUM,  
TOPI, SENJATA & ALAT MUSIK  
UKIRAN NAGA

SEDANG MEMBUKA  
UNTUK DI PASANG

PITHONG KOW  
BEPISI PANGGUNG  
ALAT MUSIK LENGKAP BUATAN CHINA  
~ ANTIK ~



TOPENG  
REJSI;  
KOSTUM;  
SENJATA;  
UKIRAN NAGA

URUK MEHASSANG, BAGIAN PADAHLU DAHULU  
LEMUDAW TIANG CALU BAGIAN BELAKANG ATAS LINDEGA  
YA TERAKHIR MEMASANG ATAP & GORDENG, DAN MEWA KUPSI.  
HEI TAY = PANEGGU NG

TOA POA  
(KECER BESAR)  
3

SIAW POA  
THAIKA  
(KECER KECIL)



5. POA CUI (KECER BESAR)  
6. SERLING  
7. TEROMPET  
8. TOA LO (BENDI)  
9. TATAKAN KECER

HIANA  
TELEHAN LEHAB



DALANG GUNAWAN  
LAHIR TH. 1932  
PRESAMA MEDAHANG TH. 1960

ISTRI  
SITIN KWIE

# Preserving Chinese puppetry tradition



The Jakarta Pos

NEW YORK: Barry Manilow has landed on the top of the charts with a just-released album for the first time in 29 years.

Manilow's "The Greatest Songs of the Fifties," debuted at No. 1 on the Bill- board 200 chart, followed by Mary J. Blige's "The Breakthrough" and Andrea Bocelli's "Amore."

The album, 13 standards such as "Are You Lonesome Tonight?" and "Unchained Melody," has sold more than 156,000 copies in the United States since it arrived Jan. 31.

His previous debut chart-topper was the 1977 concert recording, "Lie." His last album, "Scores: Songs From Copacabana and Harmony," had a weak debut in 2004, peaking at No. 47.

Manilow, 62, said he was inspired to sing the 1950s pop classics because he feels they deserve more attention. —AP





AP/Chris Carlson

Monday, February 13, 2006