

hundred pieces), given to his puppet drama, *Komochi yamauba*, of 1712? This clear reference to the 1698 *bangai-kyoku* anthology may be meant to emphasize the difference between the Noh version of *Yamanba* and his own play.

Finally, even though Chikamatsu's techniques, methods, and types of quotations may be reminiscent of traditional literary devices such as *honkadori* or *honzetsu* (the elaborate adaptation of a famous poem or tale in waka poetry), they are used in ways that resemble such contemporary techniques as the associative processes of *haikai* (seventeen-syllabled verse)¹⁰ or *yatsushi* (disguise).¹¹ In Chikamatsu's early *jōruri*, borrowings and interpolations from *yōkyoku* are modified or transmogrified, then combined and inserted in the structure of the puppet dramas to create diverse effects. In his later works, the quotations grow progressively more elaborate, as materials from different Noh plays are arranged and distributed with more and more audacious transformations. Melanges of alien materials, words, lines, scenes, and situations come together and produce such "sensational" results that the primitive puppets of the day seemed to come alive on stage to everyone's delight.

NOTES

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Kaishaku to kanshō (June 1956), pp. 38–43.

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3. OMOTE Akira, "Nō no henbō" [Metamorphosis of Noh], *Chūsei bungaku* 35, (1990), pp. 33–50.

4. Omote Akira, ed., *Nō no kinmōzui* [Illustrated Encyclopedia of Noh] (Tokyo: Wan'ya Shoten, 1995), pp. 239–71.

5. IKENOUCHI Nobuyoshi, *Nōgaku seisuiki :Edo no nō* [Chronicles of the Vicissitudes of the Noh Drama: Noh in Edo] (Tokyo: Tokyo Sōgen-sha, 1992), pp. 200–76.

6. NISHINO Haruo, "Fujita-ke zō 'Kokon kinōshū'" [Property of Fujita Family: Collection of Rare Noh Performances of Ancient and Modern Times], *Geinōshi kenkyū* 54 (1976), pp. 62–77.

7. Kansai Daigaku Toshokan, ed., *Kanjin nō narabini kyōgen tsukushi bangumi* [Programs of *Kanjin* Noh and *Kyōgen* Performances] (Osaka: Kansai Daigaku Shuppanbu, 1995).

8. Cesare Segre, *Avviamento all'analisi del testo letterario* [Introduction to the Analysis of the Literary Texts] (Torino: Einaudi, 1985), pp. 228–29.

9. UEDA Kazutoshi and HIGUCHI Yoshichiyo, *Chikamatsu goi* [The Vocabulary of Chikamatsu] (Tokyo: Fusanbō, 1930), pp. 393–430.

10. CHIKAIISHI Yasuaki, "Nō to jōruri" [The Noh and *Jōruri*], *Hōshō* 4 (March 1952), pp. 7–9.

11. NAKAMURA Yasuo, "Kaidai" in *Geinō-shi Kenkyūkai*, ed., *Nō* [Noh] (*Nihon shomin bunka shiryō shūsei* [Compilation of Historical Materials on Japanese Popular Culture], Vol. 3) (Tokyo: San'ichi Shobō, 1978), pp. 701–2.

The Music Tradition in Japanese *Bunraku* and Javanese *Wayang Kulit*: A Comparative Study

Budi Raharja

Both Japanese *bunraku* and Javanese *wayang kulit* (puppet shadow) are puppet-art performances. Despite their basic similarity, however, they differ in many elements. In *bunraku*, there are three roles: 1) puppet manipulators (in most cases, each puppet requires three manipulators); 2) musician(s) (one or more *shamisen* or other instrument players); and 3) a story narrator. In

wayang kulit, there are two roles: 1) the *dalang* (a narrator/puppeteer); and 2) *pangrawit* (musicians). Unlike in *bunraku*, the *dalang* both manipulates the puppets and narrates the story. He sometimes even conducts the music ensemble.

In this report, I would like to discuss how music is used in *bunraku* and *wayang kulit*.

Narrative Music and Music Accompaniment

The music of *bunraku* (*jōruri*) can be classified as *katarimono*, or narrative music. *Wayang kulit* music, however, is classified as *musik iringan*, or

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accompanying music. The difference between narrative music and accompanying music is how the music is used in connection with puppet movements. *Bunraku* puppet movements tend to follow the narration, as it is expressed by the music. Most *wayang kulit* music, on the other hand, follows the puppet movements.

In *wayang beber* (puppet-scroll painting), which is believed to be a forerunner of *wayang kulit*, the narrator tells the story while indicating figures on the screen. This performance is accompanied by a small ensemble of *gamelan* musicians. The *gamelan* is used to accompany the narrator when he takes the *wayang beber* onto the stage and describes the characters and places.

A similar musical function also exists in *wayang kulit*, but it is more complicated. The *gamelan* ensemble is not only used to accompany the narrator when he takes the puppets onto the stage, and to illustrate the verbal description of characters and places, but is also used as an accompaniment to fighting movements.

Bunraku music, on the other hand, is purely narrative music. It is music that tells a story. With the exception of the dialogue, all *bunraku* narration is framed by melody patterns. Unlike in *wayang kulit*, fighting scenes, descriptions of characters and places, and puppet movements are all accompanied by the music. This is perhaps the salient characteristic of narrative music in *bunraku*.

The Performance

Bunraku differs from other Japanese traditional performing arts, especially where *matsuri* (festivals) are concerned. *Bugaku* (Japanese court dance and music), for example, at the Kasuga Shrine's Wakamiya On-Matsuri in Nara and at the Shitenno Temple in Osaka, and the *bon-odori* festivals throughout Japan, are performed in the open air. Therefore, the members of the audience can participate as and when they want to and can enter or leave at any time. They can even enjoy the performance while eating, drinking, smoking, or walking around.

A similar environment exists for performances of the Javanese arts. The *wayang kulit* is performed in the open air, too. Audiences can watch the performance while eating and drinking. They can also sometimes participate in the performance. For example, they can request a specific song to be sung, applaud a scene they particularly like, and so on. In the *goro-goro* scene, where clowns are performing, the audience can send a message to the *dalang* requesting their favorite songs. They can leave the performance when

they don't like it and rejoin it whenever they want.

In *wayang kulit*, the overture is a very important aspect of the performance. The *wayang kulit* overture is called the *taluh*. The literal meaning of *taluh* is to be subjected. In this context, perhaps this word should mean to give a border of time before the performance and to express ritual time during the performance itself. Deborah Wong and Rene T. A. Lysloff argue:

Any overture has the practical function of letting the audience know that the performance is about to begin, but we would also argue that Thai and Javanese overtures do far more. They create atmosphere, a mood, interrupting the everyday flow of time while establishing a special place for the audience. . . . In many ways, the overture are "about" time and the framing of ritual time. . . . it is clearly demarcated or framed in contrast to everyday life.¹

The *bunraku* performances I attended, on the other hand, were held in formal theaters. The performances may also have been influenced by Western performance styles. For example, they use text narration, are performed inside with audiences sitting in narrow chairs and taking the performance very seriously, without eating, drinking, talking to their neighbors, and so on. In the Osaka Bunraku Theatre, *bunraku* performances are held on a proscenium stage where audiences can only view the performance from the front of the stage.

Another difference is that audiences in theaters must come on time. They sit in chairs and leave the performance only after it has finished. Because of this, *bunraku* performances do not require an overture (prelude music). Instead, they employ verbal messages or a bell to announce that the performance is about to begin.

Bunraku differs very much from *wayang kulit*, whose performances are held in the open air in a natural environment ranging from sunlight to cold weather, and have music that creates a performance atmosphere. Such an environment cannot be found or created at *bunraku* performances inside buildings.

In the traditional theatrical performance, especially that of *wayang kulit*, the functions of the music are very diverse. It must not only create a performance atmosphere and support the dramatic performances, but must also invite the audiences to participate as well. Perhaps this is a major characteristic of Oriental performing arts.

Music and Characters

The characters of the puppet figures are expressed in the faces of the figures. In *wayang kulit*, the *dalang* watch the faces of the figures to be able to recognize their character. Based on this understanding, the *dalang* will give signals or verbal cues to the musicians to get them to play the most appropriate melody for a particular scene. As well as through particular melodies, the characters of the puppet figures in *wayang kulit* are expressed through different modes of narration.

In *wayang kulit*, the narrator chooses the *gamelan* repertoires and suits the music to the figures. There are many styles of *gamelan* melody such as masculinity, sadness, and so on. The music is chosen to match the characters of the puppets.

Unlike in *wayang kulit*, the narrators of *bunraku* show the characters of the figures by narration or story-telling. This was certainly true when I studied the narrative chanting of *bunraku* in 1993. At that time, the teacher narrated the story first without using the puppets, and the pupil had to follow the story through the narration alone. The narrator must have a clear image of the story so that he or she can clearly imagine and describe the figures, characters, or scenes.

The characters of *bunraku* figures are expressed through different narration techniques, and these can influence the style of the music. In *owarai*, which is an amusing technique where a character is between being angry and amused, the *shamisen* rhythm follows the *owarai* rhythm. My understanding of this character is that it is both masculine and strong.

Music and Scene

Bunraku music helps the narrator to create performance. The *shamisen* is commonly used in *bunraku* music, and can be very versatile. There are at least three functions of the *shamisen*: 1) creating atmosphere; 2) acting as a tonal guide; and 3) serving as a rhythmic guide.

1. Creating Atmosphere. The *shamisen* melody supports the narrator and helps to create atmosphere during performances. The *shamisen* melody is specific to particular scenes, with each scene having a different tempo and melody. In the *Sanjūsangen-dō* story, for example, particularly in the “Heitarō sumika yori kiyari ondo” scene, the *shamisen* melody (*okuri*) is played at a slow tempo, similar to the *pathetan* in *wayang kulit*. This *okuri* is commonly used to express calmness, sadness, or similar situations. In this

particular scene, the *okuri* is used to open a sad scene.

In the “Keisei Awa no Naruto, jurei uta,” scene, there is a different *okuri*. The tempo is faster than that of *okuri* in the “Heitarō sumika yori kiyari ondo” scene. This *okuri* is used to suggest a premonition of the arrival of a visitor.

Illustration music is also used to create performance atmosphere, but this form of music addresses the inner characters of the figures. There are two kinds of illustration music. One is the music that expresses emotions, such as in the scene after Heitarō becomes blind. The other is the music that sets the scene in a specific locale, such as when a visitor from the Tsugaru area is introduced by a melody from that area. In *wayang kulit*, most of the illustration music is found in *janturan*, the description of places and figures. This music functions more as an illustration of the scene.

2. Acting as a Tonal Guide. The *shamisen* melody can guide the narrator toward setting a particular tone to a performance. There are two kinds of guides: one that plays a melody and another that sounds in a monotone.

In the opening scene of “Heitarō sumika yori kiyari ondo,” for example, beside being a creator of performance atmosphere, the *shamisen* melody (*okuri*) guides the narrator toward a specific tone and character. This function is similar to that of the *pathetan* in *gamelan* music or the *alap* in Indian music.

The other guide is concerned with dialogue, where the narrator speaks first, and is heard by the *shamisen* player, who then plays a single-sustained note. The narrator then continues the narration with a melody based on that single tone. In *wayang kulit*, the tonal guide is played on a *gender*, a metalophone instrument called a *grimmingan*. The melody played is one that is appropriate to each particular *pathet*. In this case, the melody is used to illustrate the dialogue.

3. Serving as a Rhythmic Guide. The *shamisen* rhythm can guide the narrator toward a change of tempo. During the final scene of *Sanjūsangen-dō*, when Midorimaru touches the tree (her mother’s spirit), she must be sent alone to a certain place. After she says “*Kore wa kore ga, kakasan ka to,*” the tempo speeds up significantly to about twice as fast as before. At the culmination of this scene, the tempo is very fast, and climaxes when the performance ends.

In *wayang kulit*, the tempo gradually speeds

up, and that is particularly obvious during the fighting. The first fight scene is accompanied by a *srepeg*—medium-tempo fighting music (♩ = about 90)—and the final fight scene is accompanied by a *sampak*—faster tempo for fight scenes (♩ = about 120). In the Yogyakarta style, the faster tempo for fight music is not the *sampak*, but the *sampak galong*.

Music and Dramatic Performances

Music supports dramatic performances. Musical illustrations of the various characters in a performance will bring it alive.

The dramatic structure and the performance of *bunraku* are pyramidal.² In the *Sanjūsangen-dō* story, they consist of three parts: introduction, advance, and conclusion. And there are three pentatonic scales as well: a) C, C#, F, G, G#, C; b) B, C, E, F#, G#, B; and c) C#, E♭, F#, A♭, B♭. The a) scale is used in the introductory "Heitarō sumika" scene, the b) scale in the developing "Heitarō sumika yori kiyari ondo" scene, and the c) scale in the concluding "Kiyari ondo" scene.

These three scales are similar to the three *pathets* (a modus system in Javanese *gamelan* music) in *wayang kulit*. *Pathet nem* is calm, *pathet sanga* is sad, and *pathet manyura* is coquettish. The a) scale and *pathet nem* are used

to accompany scenes that focus on the initial problem. The b) scale and *pathet sanga* are used to accompany scenes that focus on the main problem. The c) scale and *pathet manyura* are used to accompany scenes that portray the solution to the problem.

Conclusion

Although *bunraku* and *wayang kulit* are similar puppet performances, the role of music employed is very different. *Wayang kulit* music is classified as accompanying music that follows the puppet movement. *Bunraku* music, on the other hand, is better classified as narrative music that leads the puppet movement. In other words, *bunraku* does not have overtures, whereas *wayang kulit* could not be given successfully without overtures.

Still, there are some significant similarities between *bunraku* and *wayang kulit*. The scales are used to support the dramatic performance, and the music is used to create performance atmosphere and the general tone of the work.

NOTES

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2. INOKURA Yoshinobu, *The Traditional Theater of Japan* (Tokyo: The Japan Foundation, 1991), pp. 157–58.

The Rise of the Individual in Japanese Society and Its Impact: Trends Running Counter to Traditional Groupism

Li Genan

Anyone with even the slightest knowledge of Japan is aware that group-centeredness has played an important role in the development of the country's political and economic life, and still figures prominently in all sectors of Japanese society. The social structure has been changing, however, and a distinct trend toward individualism can now be observed. This shift poses many problems for Japan since traditional codes of

behavior have lost their potency but have yet to be replaced by new ones. Because the move to individualism involves fundamental changes in Japanese society, an analysis of contemporary Japan from this perspective may shed some light on the causes of various social phenomena.

The Retaining of Maiden Names

The family is the basic unit of Japanese society, but its conventional structure is currently being challenged by the recognition of the use of different surnames by a husband and wife. No longer is a spouse (under ordinary circumstances, the wife) legally obligated to change his/her surname upon

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