A CURRICULUM GUIDE TO INDONESIA
SUPPORTED BY THE WORLD WIDE WEB
(URL: http://bsuvc.bsu.edu/~00mlwirick/)

An Honors Project (HONRS 499)

by

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ABSTRACT:

The purpose of this project is to provide background information on Indonesia for educators and to serve as a pilot project for using instructional materials presented on the World Wide Web.

This Honors 499 project initially began as a curriculum packet for the secondary education level on Southeast Asia, and immediately I discovered that information on this region of the world is limited. References in textbooks at the secondary level did not give much detail beyond a one or two line mention in relation to European colonialism. As something of a last resort, I began "surfing the net" and discovered a wealth of materials that could be incorporated into the curriculum.

The internet is a flexible and easy-to-use medium. Although graphical browsers add visual and sometimes audio stimulus to instruction, classrooms with text-only browsers can benefit from the information as well. The knowledge needed to begin one's own project on the Web is minimal, and the creation process becomes addictive with each new technique learned. I have begun to learn the invaluable skill of HTML (HyperText Mark-up Language) during this project. This computer language is easy to learn and would provide and invaluable way for teachers to establish directed access to the internet for their classroom lessons.

With such an abundance of information a mouse-click away, I chose to highlight one country from Southeast Asia: Indonesia. What I found so appealing about Indonesia was the diversity of this island-group nation, a fact embodied in the Indonesian national motto: Unity through diversity.

The information contained within this packet represents the information I compiled to use in instruction. The first section contains printed records that can be accessed from the homepage I created and established on the World Wide Web. The second part of the packet contains photocopies of materials suitable for supplemental reading. Many of the links on my Educational Links to Indonesia Homepage, located at the address: http://bsuvc.bsu.edu/~00mlwirick/, are links to pages created and established by others. Some of the links are items that I input or adapted from paper resources. I categorized the information by subject: Culture, history, environment, news and activism, food, and resources and classroom activities.

By no means is this guide a complete listing of the items available on the internet; the information available on Web continues to grow each day. In respect to this continued growth the materials in this project can and should be revised and expanded continually.
Educational Links to Indonesia

I undertook this project as a means of compiling resources for use in classrooms. The information indexed is generally unavailable in the smaller libraries, and thus access to information about countries outside the Western World is limited.

The purpose of this page is to provide links to pages on the internet which are related to Indonesia. It is hoped that the information provided will allow easy access to another culture and increase knowledge and awareness of such a diverse nation. The links provided can be used as educational or recreational reading.

Below you will find links divided into categories which are aimed to fit the curriculum needs of students of world history at the secondary education level. These links can provide any number of potential learning experiences. I encourage creativity and a mind that is open to the information the world has to offer.

CULTURE

- DAYAK CULTURE
- MASKS AND TRADITIONAL DANCE
- PUPPETRY AND MORE
- INDONESIAN MARTIAL ARTS
- GAMELAN RESOURCE
- A PICTURE OF GAMELAN

HISTORY

- INDONESIAN HISTORY
- GENERAL INFO ON REPUBLIC OF INDONESIA

ENVIRONMENT

- WORLD RAINFOREST REPORT
- LINKS TO VOLCANOS, FAUNA

NEWS AND ACTIVISM

- LATEST NEWS FROM INDONESIA
- FACTS OF EAST TIMOR
GOOD EATING

- INTRODUCTION TO INDONESIAN CUISINE

RESOURCES AND CLASSROOM ACTIVITIES

- BIBLIOGRAPHY
- FOLKLORE AND STORIES
- GROUP ACTIVITIES

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THE DAYAK CULTURE

Dayak is the loose name collectively given to the tribes of Kalimantan who live in the interior and have not been converted to Islam. The tribes themselves do not use the term Dayak, preferring to distinguish themselves by their individual tribe names, such as the Kenah, Iban and Punan.

DAYAK LONGHOUSE

Traditionally, the Dayak live in communal longhouses which are one room deep but can be up to 300 meters long. A group of such longhouses make up a traditional village. They are raised as much as 3 meters from the ground, the height providing protection against flooding, wild animals and in the past, enemies too. Pigs and chickens are usually kept underneath. The longhouse is traditionally divided into separate family quarters, with a communal verandah running the whole length. The verandah is the main thoroughfare and women pound rice here and carry out their daily tasks.

BELIEFS AND PRACTICES

In the past the Dayak were romanticized for their skills as headhunting jungle warriors, their art of beauty or intricacy, their massive longhouses and their well-endowed bare-breasted women. Before the arrival of missionaries most Dayak practiced head-hunting and followed animistic religions. These and other traditional practices were primarily due to their relative isolation. For example, if a warrior wanted to marry a chief’s daughter, he needn’t apply unless he could produce several freshly severed heads, believed to be essential for the spiritual and material welfare of a village. Such a head was particularly effective in guaranteeing an abundant harvest and protecting the village from disease. Any important event, such as the building of a longhouse, marriages or funerals, needed cut heads to function properly.

TATTOOS AND OTHER DISTINCTIVE MARKINGS
The Dayak are very distinctive on two counts. The most striking feature of many Dayak men and women is their pierced earlobes stretched with the weight of heavy gold or brass rings. This practice is very common among the older members of the tribe but some of the younger generation have rejected it. The second distinctive feature is the widespread use of tattoos by both men and women, though increasingly rare in the latter. It was once the custom for all women to tattoo their forearms and calves with bird and spirit designs.

**DAYAK ART AND RITUALS**

The Dayak were renowned for their ancient art, which is essentially religious in character. Their jungle world was full of super naturals, both good and evil, who could be manipulated to advantage with rituals and art. The Dayak were among the few non-black groups who produced superb pieces of so-called "primitive" art, combining power of design with aesthetics.

Visit some of the traditional longhouses, especially those of the Kenyah Dayak and you will find them rich in painted and carved decorations, many of the roofs being crowned with intricate, interlaced curvilinear sculptures. Many of the houses were also fronted by a totem-pole carvings, as high as 8 meters and carved with figures designed to frighten away spirits who brought disease and other negative influences to the village. Funerals also required elaborate carved structures.

Many of the rituals and dances of the Dayak can still be seen today. Although many of their traditions are extinct, the further into the interior you are willing to travel, the more traditional the tribes are, and there is still plenty of evidence of ancient beliefs and practices. Dancers with large masks are still performed to ensure a good harvest of rice and you may come across a lady "shamen" curing the sick by magical means. Funeral rites today involve sacrifices of buffalo, rather than humans, but are still spectacular and mystical.
Javanese Mask Collection

The examples shown here form part of a group of 80 such masks in the collection of The Field Museum in Chicago. Carved from soft wood and painted in traditional patterns and colors, they are among the oldest and most beautiful Indonesian masks in the United States.

Browse collection by:

- ICON
- Catalog Number

Related Subjects:

- Wayang Topeng - Traditional dance dramas of Indonesia
- The Java Village at The World's Columbian Exposition at Chicago in 1893
<table>
<thead>
<tr>
<th>Mask ID</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>m36052</td>
<td>Drama mask <em>topeng</em> of Buta Macan, a tiger demon. Used in an as-yet unidentified <em>wayang topeng</em> dance drama. Central Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36055</td>
<td>Drama mask <em>topeng</em> of Cakil, a Raksasa (demon). Probably used in a <em>wayang topeng</em> dance drama based on the Mahabharata, an epic story originally from India. West Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36057</td>
<td>Drama mask <em>topeng</em> of Ratu Kadiri, the King of Kadiri, a state in eastern Java. Used in a <em>wayang topeng</em> dance drama based on the Panji cycle of stories. Central Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36060</td>
<td>Drama mask <em>topeng</em> of Panji, the hero of the Panji cycle of stories. Used in a <em>wayang topeng</em> dance drama based on these stories. Central Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36065</td>
<td>Drama mask <em>topeng</em> of Buta Cawet, a Raksasa (demon). Used in an as-yet unidentified <em>wayang topeng</em> dance drama. Central Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36074</td>
<td>Drama mask <em>topeng</em> of Pati Suanda, probably a minor nobleman in a <em>wayang topeng</em> dance drama based on the Mahabharata, an epic story originally from India. West Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36084</td>
<td>Drama mask of Kala Mercu, a character in an as-yet unidentified <em>wayang topeng</em> dance drama. West Java, Indonesia, ca. 1880 A.D.</td>
</tr>
<tr>
<td>m36088</td>
<td>Drama mask <em>topeng</em> of Gonjaka, probably a character in a <em>wayang topeng</em> dance drama based on the Mahabharata, an epic story originally from India. West Java, Indonesia, ca. 1880 A.D.</td>
</tr>
</tbody>
</table>
Drama mask *topeng* of Panji, the hero of the *Panji* cycle of stories. Used in a *wayang topeng* dance drama based on those stories. Central Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of Bagong, a clownish servant character in one of the *wayang topeng* dance dramas based on the *Mahabharata*, an epic story originally from India. West Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of Panji, the hero of the *Panji* cycle of stories. Used in a *wayang topeng* dance drama based on those stories. Central Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of Togog, son of Semar. Both are clownish servants in one of the *wayang topeng* dance dramas based on the *Mahabharata*, an epic story originally from India. West Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of Jugil or Cungkring, a clownish figure from an as-yet unidentified *wayang topeng* dance drama. West Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of Sekarcaci, a character from an as-yet unidentified *wayang topeng* dance drama. Central Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of a pig's face, representing a character from an as-yet unidentified *wayang topeng* dance drama. West Java, Indonesia, ca. 1880 A.D.

Drama mask *topeng* of Basudewa, a character from a *wayang topeng* dance drama based on the *Mahabharata*, an epic story originally from India. Basudewa is the king of Madura and the uncle of the five heroic Pandawa brothers. West Java, Indonesia, ca. 1880 A.D.
Drama mask *topeng* of Resobagu, a character from an as-yet unidentified *wayang topeng* dance drama. Central Java, Indonesia, ca. 1880 A.D.

A Wayang Topeng Performance

Such masks are worn by actors in traditional dance dramas known in the Indonesian language as wayang topeng. The plots of the dramas are taken either from traditional Javanese stories about the hero Panji or from the two great epics, the Mahabharata and the Ramayana. Both epics came originally from India, but for more than a thousand years have been an integral part of the cultures of Indonesia and other countries in Southeast Asia.

Wayang topeng performances are held at night and last for at least several hours. The performers are professionals who may be permanently employed at the courts of the sultans of Solo and Jogjakarta (or Yogyakarta) in Central Java, may be supported by government cultural agencies, or may be hired by wealthy villagers or townspeople to help celebrate a marriage or other festive event. Performances outside the royal courts are traditionally free for everyone who lives in the neighborhood. In the days before movies and television, they were exciting events for rural people, anticipated for months ahead of time and discussed for months afterward. Now wayang topeng performances are becoming rare except in government-supported theaters and tourist centers.
The Java Village at the World's Columbian Exposition at Chicago in 1893

The Midway Plaisance with the Java Village

The Java Village

Chief Javanese House

Chicago, in 1893, was perhaps the most exciting city in America. Several years of elaborate preparation
culminated in the World's Columbian Exposition, held from May 1 to the end of October. Its organizers envisioned it as the biggest and best in the history of expositions, placing special emphasis on educational features, such as the latest developments in science and industry. Cultural exhibits, such as the Java village, represented peoples from around the world.

The Java village was a reconstruction of a village from West Java, complete except for the lack of lush tropical vegetation. The village fence enclosed homes for the West Javanese (or "Sundanese") participants from the villages of Sinagar and Parakan Salak. On the front porches, women demonstrated the art of batik, weaving techniques, and embroidery. In the center of the village stood a mosque where the faithful were called to prayer by a large bedung (drum). Free coffee, tea, and cocoa were dispensed from a teahouse. Strolling through the village, one heard the melodies of the angklung orchestra (tuned bamboo rattles) or, for 25 cents, one could enter the theater for various Sundanese and Central Javanese performances.

The 1,000-seat bamboo theater reportedly had more than 82,000 patrons during the exposition's run. The theater fare included chamber concerts with ensembles of suling (flute), kacapi (zither), and tarawangsa (fiddle). In the evenings, the gamelan accompanied performances of two types of wayang, the masterful narrated plays of puppetry and human dance, relating heroic episodes from the Mahabharata or Ramayana epics or the Panji cycle.

The music and people in the Java village were described as "the most popular" of all on the Midway. According to one report, "They were most interesting, these gentle Javanese, and, in certain ways and habits and view of life, quite unlike any other people in the world, so far as the Fair afforded an illustration. There was... a certain individuality which showed itself even in their music, which, with its sweet deep tones, was in pleasant contrast to the shrill clamor of the Plaisance all about."
Wayang Kulit is a leather puppet used in shadow plays accompanied by traditional Gamelan music. Stories are often taken from the Ramayana, and Mahabharata epics. Wayang Kulit is not to be confused with Wayang Wong (played by humans, combination of dance and drama) and Wayang Golek (wooden puppet), which are also common in Indonesia.

Click here (157K) to listen to a sample gamelan music.

Bengawan Solo (301K) is now a classic popular song about the river Bengawan Solo which flows through Central and East Java. It was composed by Gesang.

Es lilin (405K) is another folk song with a haunting melody.

(The files are in wav format, use Windows mplayer to play them. All the files are relatively large, so it can take some time to download, particularly if you have a slow connection.)
Evening held in Newcastle, UK by Indonesian Students Society

Lembaga Sejarah Arsitektur Indonesia (LSAI) - Institute of Indonesian Architectural Historian

Homepage
Silat: Indonesian martial arts

In Indonesia, there are several traditional martial arts. This page is dedicated to Indonesian martial arts. Let me know if you have more links.

- Pencak Silat Satria Muda of Indonesia, USA: very informative page about pencak silat, some pictures, location in Michigan.
- Martial Arts of Pentjak Silat: another page describing what Pentjak Silat is. (Notice the old spelling "tj" instead of "c" ;-) )
- Pather Productions Pencak Silat video.
- Vancouver Kali Silat Association
- Perisai Diri
- Silat Gerak Pilihan Modern Martial Arts from Indonesia. (in Germany)
- Pentjak Silat Bukti Negara
- 1996 Kun Tao Silat Summit
- A list of Kuntao and Silat instructors
- Bangau Putih
- Nederlandse pencak silat

Cumulative access to Indonesian Archive since June 5, 1996:

Budi Rahardjo - budi@cool.mb.ca
Introduction

A few years ago if you asked the average American martial artist "What is Pentjak Silat?", the response would probably have been "I don't know. Is that something you wear or something you eat?". Now the Indonesian martial arts are becoming better known. In North America their exposure is due in large part to Guro Dan Inosanto of the JKD Concepts martial arts family and to his friend and teacher Pendekar Agung Paul de Thouars. Pentjak Silat Bukti Negara is a creation of Pendekar Paul de Thouars.
The Martial Arts of Indonesia

The Indonesian archipelago is home to a bewildering variety of fighting styles. The noted martial arts scholar Donn Draeger claimed that there were two or three hundred, but other authorities maintain that one can find that many without even leaving the capital city of Jakarta. Native Malays, Indians, Chinese, Arab traders, Dutch colonists, Japanese invaders, and hundreds of other ethnic groups have left their mark on the islands and not infrequently on each others' bodies. This can be seen in the fighting styles of the area. The martial arts of the islands are famous for their pragmatic approach to combat and their effectiveness both with weapons and the empty hand.

The martial arts of Indonesia can be roughly split into two categories, Kun Tao and Pentjak Silat.

Kun Tao

Kun Tao refers to the Chinese martial arts as practiced in Indonesia. The term means "Fist Way" just as "Kempo" or "Kune Do" do. Students of the Chinese martial arts will find much familiar in Kun Tao. Many well-known styles such as Taiji, Shantung Black Tiger, and Fukien regional boxing are practiced in Indonesia. The expression can be different, though. Different physical conditions and contact with other fighting traditions have led to some divergence from the arts as they are currently practiced in China. Due to the unfortunate history of the Malays and ethnic Chinese in Indonesia Kun Tao is not performed as openly or by as many as the various styles of Pentjak Silat. It is studied mostly by those of Chinese extraction. One of the best known teachers of Kun Tao in North America is Sifu Willem de Thouars.

Pentjak Silat

Pentjak Silat means, literally, the formal movements or choreography (Pentjak) of fighting (Silat). It is a catch-all term for the indigenous martial arts of Indonesia. There are regional specialties such as the kicking and ground-fighting of Sumatran Harimau stylists or the hand-work of Bali and Java. The Indonesian government has its sanctioned organization IPSI which is dedicated to creating an athletic sport out of the brutally practical combatives of Pentjak Silat. This form of the art, Silat Olah Raga, was part of the most recent Southeast Asian Games. The word Silat is also used in Malaysia and in the Muslim Southern Philippines. Although the words Pentjak and Silat may be used by themselves there is a saying about them which underscores the interdependent nature of the formal and practical aspects of the art. "Pentjak without Silat is meaningless. Silat without Pentjak is worthless."

Guru Cassimore Magda has written an interesting and informative article on Pentjak Silat.

Pukulan

Pukulan or Poekoeelan is a Dutch Indonesian word whose root is pukul which means "to hit". There is speculation that it comes from the same Latin word that gave us the English "pugilism". It refers to fighting and the martial arts in general rather than to a specific style. Hence, this style is called "Pukulan Pentjak Silat Bukti Negara".
Pentjak Silat Bukti Negara

Pukulan Pentjak Silat Bukti Negara is the creation of Paul de Thouars, a Dutch Indonesian immigrant to the United States and the most senior exponent of the traditional Sera system. He developed the style after a period of meditation and prayer in 1985. The purpose was two-fold. First, Bukti Negara was designed as a martial art that could provide effective self-defense for the elderly, the weak, and others who could not fully practice the traditional system. Second, the name Bukti Negara means "Witness to a Continent". It was intended as a gift to the country which accepted the de Thouars family after the expulsion of the Dutch from Indonesia.

Bukti Negara can also be read as "tip of the iceberg". In this case, the iceberg is Sera or Serak. The mother system has a curriculum which can take a decade to learn. A dedicated Bukti Negara student can achieve enough skill in five years to teach the style. There is a tradeoff of time for depth of understanding. Bukti Negara has only eight djurus (sets of fundamental upper body movements) compared to eighteen in Serak. The footwork is simplified, and parts of the parent art such as weapons skills, spiritual development and internal training are largely absent. These are left for later when the student has completed the Bukti Negara program. At this point those who are interested in taking up a lifetime study may be invited to learn Sera. I am told that it is like paying the registration fee for a piece of shareware and getting the complete version. No functionality is lost. Vast new areas become available, and one's understanding of the art increases dramatically.

Although it has a full set of long-range attacks Bukti Negara is characterized by close in fighting. The most important strikes are with knees, elbows and the head, as well as short punches and kicks. Throws, sweeps, and takedowns are practiced regularly. There is a complete program of joint attacks; it is more common to break a limb than to rely on pain-compliance techniques. A typical sequence might start with a series of punches or kicks in conjunction with footwork to enter, then knees or elbows, followed by a throw or joint break and follow-up techniques on the ground.

Speed and muscular strength are not stressed. One of the fundamental assumptions of the Indonesian martial arts is that your assailants will be bigger, stronger, faster and more numerous than you and that they will be armed. Under such circumstances it would be foolish to rely on raw power and quickness. This attitude is characteristic of traditional Pentjak Silat. It is particularly true of Sera and its derived styles (Bukti Negara, Longkat, and Ratu Dur). The founder, Ba Pak Sera, had a clubfoot and only one arm. His style, for obvious reasons, had to rely on something more than pure physical prowess.

In Serak and Bukti Negara power is generated through proper skeletal alignment and efficient body mechanics. At the higher levels it is developed through breathing. Timing is paramount. As Pendekar de Thouars says "Strength is garbage. Speed is garbage. Timing is everything."

The eyes are used to keep track of those who are out of arms' reach. Once contact has been made sensitivity is used to monitor the opponent. Sensitivity is developed not only in the hands, forearms, and lower legs but the entire body. This allows the student to fight multiple opponents without confusion.

Although efficient and extensive blocking and parrying is taught in this martial art it is not stressed as much as in some other styles. It is, as the student is told, better to be direct and offensive than purely defensive. Combat is always unpredictable, and one should be prepared to block, but only as a last resort. Control of the important angles of attack and the center line is more efficient. Blocking and then attacking divides the attention and leaves you a beat behind your opponent. Attacking along the appropriate angle is quicker and will serve to cover you as well. It also makes training more efficient. The same motions are used for attack and defense, so the student is always practicing both at the same time.
Ranks

Some styles of Pentjak Silat, especially the newer ones, have adopted the modern Japanese style of grading (colored belts for various student and instructor levels). The older village systems evolved in an environment where people pretty much knew who was good and who was not. There was no need to put on a piece of colored cloth to make fine distinctions among beginning students. The particular financial circumstances that led to the kyu/dan system in the Kodokan did not apply. The social changes of recent decades have changed this somewhat. It is now more common to see gradings below the instructor level.

Bukti Negara has maintained an older system of ranking. A student who has completed the formal curriculum and can be trusted to teach beginners is awarded the title of Guru Muda. Some years later the apprentice teacher may be good enough to take students and can be trusted to represent the art. At this point he or she may be elevated to the status of Guru or teacher.

Higher ranks are a little trickier. Many of the titles associated with skilled practitioners have never been formal ranks but were titles bestowed over time by the community in which the silat player lived. Claims by some American Silat players to have gone to Indonesia and "gotten my Pendekar certificate" must be greeted with extreme skepticism.

Pesilat
A Pentjak Silat practitioner or 'player'.

Guru Muda
Literally 'Young Teacher'. A person who has achieved the status of Guru Muda is competent at the basic curriculum and can teach under the supervision of a full teacher.

Guru
A Guru is a teacher. In Pentjak Silat Bukti Negara a Guru is a full teacher, able to instruct students on his or her own.

Maha Guru
This simply means 'Great Teacher'. A Pesilat of great skill as a fighter and a teacher might be known as a Maha Guru by people in the area.

Pendekar
A Pendekar is a skilled teacher of the martial arts and more. The title denotes someone who has taken the practice and teaching to a point where he has become a spiritual teacher and leader as well as a master of the physical art.
THE DEVASTATING ART OF PENTJAK SILAT

By Cassimore Magda

The world's largest archipelago stretches like a huge scimitar from Malaysia to New Guinea comprised of more than 13,000 islands and is home to a deadly fighting art known as 'Silat' or 'Pentjak Silat'.

In Malaysia, there are approximately 500 styles; in Indonesia there are perhaps 200 styles with many styles preferring not to be recognized by their respective governments. Accordingly, there may be an incalculable number of styles being practiced today. Archaeological evidence reveals that by the sixth century AD formalized combative systems were being practiced in the area of Sumatra and the Malay peninsula. Two kingdoms, the Srivijaya in Sumatra from the 7th to the 14th century and the Majapahit in Java from the 13th to 16th centuries made good use of these fighting skills and were able to extend their rule across much of what is now Indonesia, Malaysia, and Singapore. The Dutch arrived in the seventeenth century and controlled the spice trade up until the early 20th century, with brief periods of the English and Portuguese attempting unsuccessfully to gain a lasting foothold in Indonesia. During this period of Dutch rule, 'Silat' or 'Pentjak Silat' (as it is known in Indonesia today) was practiced underground until the country gained its independence in 1949.

With the crisscrossing of wars, trade and immigration of various cultures across this region since the 6th century, the effect on present day Pentjak Silat is evident. These influences can be seen such as Nepalese music, Hindu weapons such as the trisulat (forked truncheon), Indian grappling styles, Siamese costumes, Arabian weapons, Chinese weapons and fighting methods. Pentjak Silat still plays an important role in the lives of thousands of people across the Malay world with the rural village dwellers practicing and making it part of their daily routines.

The word Pentjak means: the body movements used in the training method and the word Silat means: the application of those movements or the actual 'fight'. Each style of Pentjak Silat has its own formal curriculum, history and traditions, some shrouded in secrecy and some open to the public. Silat Pulut is a method that is openly displayed to the public, seen at public ceremonies such as weddings. Pulut means glutinous rice, the sticky kind often eaten at Malay parties and wedding receptions. Thus, this 'Rice Cake Silat' is characterized by flashy, aesthetically beautiful moves that have very little to do with real self-defense. Silat Buah is rarely shown in public. Buah means 'fruit', implying that part of Silat which is useful. It is the applications of techniques for self-defense. Many systems of Pentjak Silat offer amazingly concise physical techniques and philosophy that inter-relate, function, and integrate as a whole. Every move, physical or mental is consistent with a certain belief system and fighting rationale, making it a devastating self-defense system.

There is no overall standard for Pentjak Silat. Each style has its own particular movement patterns, specially designed techniques and tactical rationale. However, although all styles use hand and foot motions, the percentage of use of either one depends on the style and the tactics being used. A quite remarkable tactic is the one used by the Harimau style from Sumatra. In this method, the practitioner's movement pattern resembles the antics of a tiger (the name of Harimau), with heavy emphasis on staying close to the ground using crouching, lying, sitting and semi-squat positions. The leg strength and flexibility required is impressive and the Harimau stylist can use his hands like extra feet or his feet like extra hands. He can start the fight from the ground position or will invite his opponent into a trap then take him to the ground. Other types of Sumatran Silat are Menangkabau, Podang, Sterlak, Lintau and Kumango. On the other hand, many Javanese styles use a percentage weighting that is more balanced between hand and
legwork. Many Javanese styles require the practitioner to move in close against the enemy in an upright position, then use various hand and foot moves to express the techniques. Styles such as Tjimande, Serak, Tjikalong and Tjigrik all demonstrate this fact.

The names of style can be traced to many diverse origins. Styles are named after a geographical area, city or district, after an animal, after a spiritual or combative principle, after a person, or after a physical action. For example, there is a style called 'Undukayam Silat' which takes its name after the footwork actions that mimic those of a hen scratching the ground. Seitia Hati meaning 'faithful heart' is named to represent a spiritual principle. Mustika Kwisang is named after the Kwitang district in the city of Jakarta. Serak is named after the person who founded the style. Menangkebau Silat is named after an ethnic group, the Menangkebau people. Sterlak Silat is named after a quality and means 'to attack with strength.' The variety and diverseness of names is not limited to any one style.

Finding good teachers that can pass on the knowledge is not easy. Traditional Pentjak Silat is highly clandestine and secretive. Teachers never compete for students and usually keep to themselves with their small groups. To find a Silat master is usually always by introduction through a family member or friend. The acceptance process is often very selective and the probation period is strict. Each teacher has his own particular criteria he uses to evaluate a prospective student that is often based on the student's character, specifically his temperament and judgment, his demeanor (his outward behaviour, his manner towards others) and his morality and ethics. The student's willingness to learn is also of great importance because the training will be severe. In many styles, the student, once accepted is required to take an oath to the style. The probation period serves as a screening time so that the teacher may directly observe the behaviour of the student and draw a conclusion of his sincerity. The instruction is almost always one on one, supervised directly by the master, so that the ability and morality of the student can be distinguished clearly. The teacher will reject anyone whose attitude or personality is deemed as unworthy. Discipline is harsh and violations often result in dismissal of the student. Learning the 'old way' is not an easy thing to do and consequently the number of people practicing is very small. It is not meant to be open for everyone. Such a relationship and training regime is regarded as sanctified and is taken with the utmost seriousness by all involved.

Self-Defense versus Sport - The Old versus the New

There is a movement today where the various governments in Southeast Asia are trying to organize Pentjak Silat on national and regional levels as a sport; with competitions, tournaments and in the educational system with various standards in order to collectively regulate the great diversity of styles. However, according to the traditionalists, the goal of Pentjak Silat is always self-defense and not physical education or sport. The development and transition of Silat, an art designed for self-defense to one for sporting and physical education applications is a favorite subject among old veterans and masters of Silat. Many of these masters refuse to participate in the 'modernizing' of their art, preferring to stay to themselves teaching in small groups in the traditional manner. They feel that if Silat is developed as a sport, its combative vitality and values will be compromised and eventually weaken the effectiveness of it as a fighting art. This view certainly has merit. With these combative aspects watered away, certain protective techniques deemed vital such as guarding the groin, throat, eyes and joints are eliminated and considered unnecessary to practice, as the rules of the sport do not permit an attack to those targets. How you practice is how you will fight. Old style Silat develops reflex habits that allow the practitioner to automatically counterattack to the assailant's vital areas while remaining keenly aware of his own vulnerability. In sport Silat, this awareness is lost, resulting in a dangerous dependency of a deficient fighting art no longer designed for self-defense. The traditionalists also believe that sport Silat will be influenced by tournament success. Schools will develop and train with the objective of winning these tournaments and a 'tournament style' of Silat will result, with special techniques designed only for the objective of winning according to the rules. These new creations have nothing to do with real self-defense.
Sportive combat also presents another problem of values. Traditional Silat is mostly defensive in attitude and physical expression. Rarely will the Silat man attack first. The practitioner prefers to wait for the attack before he moves into action. The values of sport are different because the student is training to attack to score points, so he develops the attitude of attack and not the attitude of counterattack from defensive posturing. Training to be a sportsman develops sportsmanlike thinking such as 'fair play' and 'you can't win 'em all' idea of being a 'good sport about losing.' A Silat man has everything to lose because his personal safety, maybe even his life are on the line. He cannot be a good loser. The values of the old fashioned Silat is about protecting your life at all costs, doing whatever is necessary to survive because the only reason you are fighting is to protect your life or the lives of your loved ones. This is why the students is taught to think of his training partner as an 'assailant' attempting to take his life. If the student were to think of the assailant as an opponent, then it would negate the meaning of the art, the spirit of combat of actual fighting. In Pentjak Silat training, students are taught to also consider the climate, clothing being worn, time of day and night and the terrain upon which they are fighting. These all combine to determine the tactics used and the emotional atmosphere of the fight.

The emphasis in physical education and sport on aesthetics and not function is also why in the newer sport versions of Silat, there is an increasing among of 'showmanship' and gymnastics. What looks flashy and pleasing to the eye may or may not have anything to do with combative function. These useless moves added for entertainment value eat away into the fabric of combative Pentjak Silat and begin weakening its structure much like termites over time eating away at the frame of the house. The old folks believe that the practice of traditional Pentjak Silat has all the personal skill and artistry need without having to weaken it be making it into a sport or an exhibition art.

Fighting Multiple Opponents

All serious styles of Pentjak Silat teach the students to consider multiple opponents. The student maintains the awareness of these multiple assailants while participating in solo training exercises or with a partner. Many styles consider a minimum of three enemies and build up to exercises involving five to seven enemies. A great deal of Silat technique is a mix of grappling and hitting. The grappling is a 'loose' type of grappling where the moves are used for take downs, off-balancing, sweeps, and tying up the opponent momentarily. Even in the intricate and deadly holds of the buah kunchi of Malaysian Bersilat, the trainee can still quickly dissolve the hold in order to engage another assailant. Being able to disengage from one person in order to move to another is essential in fighting multiple opponents, the trainee is not so committed to applying body pressure and leverage where he can not make an immediate escape. hitting is used to tenderize and soften up the assailant before going into these intricate and complex techniques. This grappling/hitting mix gives the trainee flexibility and adaptability to meet the situation whatever it is that he finds thrust upon him.

As the practitioner finishes off his assailant with a take down and follow-up he immediately crouches, covers and assumes the 'on guard' stance and posture combinations of his particular style, because another attacker may be on his way in. The assailant that he just took down may not be finished after all. He may have been able to take all that punishment or as in many styles of Silat, he may be feigning his hurt condition, hoping the student drops his defenses and he can surprise re-attack. It is important to take the assailant seriously at all time; that he is always dangerous even when down and especially when practicing in order to build this attitude so it is a habit. This cautionary awareness has resulted in the overkill principle, which seems to be prevalent in all types of Southeast Asian self-defense. This being the repeated use of follow-up techniques after the assailant has been thought to already have been taken out. Experience tells Silat people that one or two strikes or breaks seldom finish the job at hand, therefore, for safety purposes, a variety of backups are built into the trainee's reflexes Each backup technique has its own back up!
The Use of Weapons

Of course, the classical study of Pentjak Silat demands that the trainee learn to wield the traditional weapons such as the knife, the stick, the staff, the *tjabang* (branch), the short word, and the *sarong* (cloth) or rope. As Draeger notes, 'No Pentjak Silat system is combatively idealistic, so foolish, or so naive as to require the exclusive use of empty hand tactics for solving all combative situations.' The use of these weapons and objects are based on the same technical rationale as the empty hand curriculum of *djurus* (hand movement) and *langkahs* (footwork). In this way, objects from his daily surroundings such as pens, combs, drinking receptacles, shoes belts and eating utensils, even a salt-shaker can be brought into play to enhance a particular technique. In self-defense Silat, the environment is to be used when possible if time permits, because the assailant, even if empty-handed may be concealing a weapon of his own. his moves must be treated extra carefully.

With this unifying, coherent system firmly planted in place in the trainee's mind, he can substitute and transfer the use of weapons to the techniques he already knows empty-handed. His skill is already built in from his empty hand training. This is unlike Filipino methods that teach weapons use first and empty hand derivations second.

The unifying principles of Silat are used to help the trainee fight his fight without being confused about what he should do next. These unifying principles are based on the physics of efficiency of technique and economy of motion, and are kept as secrets of the systems. The unifying principles help the trainee to understand the endless variations of empty hand techniques. There are so many in fact that it is impossible to name them all. They all stem from the root techniques of the empty hand curriculum and are recognized by 'insiders' as such. Silat practitioners make use of all parts of the body for locking, joint breaking or a striking weapons. Substituting a shoulder for an elbow, for example, one can produce the same joint_lock conceptually. The various hand formations similar to the crane beak, tiger claw, eagle claw, panther fist, like those used in Kung Fu can be adapted in the movement, to the various techniques. The trainee, at some point in his study designated by the master, learns the vulnerable points of the body to be exploited with the techniques he has already learned. Often times it is a matter of receiving the techniques already known and adding this knowledge as a finishing touch. Like a road map, the routes are already known and in place, the teacher just makes the student aware of a few more stops and points of interest along the way!! These various stops or pressure points can be hit, pinched, torn or squeezed and add a rich dimension to the techniques already mastered by the practitioner. They are especially useful against larger assailants who need prodding and convincing in order to make a technique work or escaping holds and locks that the practitioner has somehow found himself caught in.

The Esoteric Spiritual Core

No system of traditional Silat is complete without strong spiritual training. Known as 'Kebatinin' or 'Ilmu', it is considered very important so that the student may be prepared for the violence and consequences of real combat. Some confuse the spiritual aspect of Silat with the common spectacle of street magicians as evidence of spiritual power and mastery. These spectacles include stunts such as eating razor blades and crushed glass, putting needles through different parts of the body, lying on beds of nails, etc., and are used to impress the uneducated and justify the art's potency. However, true spiritual training is difficult work on the 'inner self', it is the search for those truths which lead to humility and a reverence for life. There is no room for mysterious tricks and mystical illusions in real Silat. If a student learns to depend on mysticism he doesn't understand, then he learns to depend on something outside himself, and to depend on something outside of himself is to weaken his own nature.

True spiritual Silat strengthens the individual will and knowledge so he can rely on himself. Emphasis on mystification usually indicates the absence of true knowledge and understanding. As Pendekar Paul de
One aspect that is surrounded with the mystical is the use of amulets, prayers and rituals designed to induce invulnerability and protection for the student should he find himself in danger and be forced to use his skills. These methods are unique to each teacher and style of Silat and are private and never publicly exposed. Amulets and prayers in all the styles have a common function of a physical reminder of the student's connection to the real mystery, the Creator, the Infinite, the Cosmos. This physical reminder can also help reinforce the particular belief system he has been taught. For example, if he is wearing an amulet of tiger's stone, or the tooth of a tiger, then that is a physical reminder that when he uses his Silat he becomes like a tiger in his attitude and takes on the fighting attributes of a tiger. Tenacity, great courage, daring ferocity become his mental state.

All methods of Silat involve the understanding of a particular belief system particular to the style and the master teaching that style. The belief systems may be based on the teacher's own religious background, and he may use that as a basis for his philosophical teachings, morality and ethics, along with his personal experiences of life. If the teacher's religious background is Hindu, like many teachers on the island of Bali in Indonesia, then the philosophy and spirituality of his system will reflect that religious view. Many Silat teachers are Muslim, so their spiritual system reflects the tenets of Islam. More recently, with the arrival of Europeans in Southeast Asia, some teachers have embraced Christianity, so their philosophical and spiritual teaching reflect Christian ideals. This is very common among the Filipino escrimadors of the central and northern Philippines where Catholicism is very strong. Some teachers will not accept a student into the higher echelons of their spiritual teachings unless the students embraces his teacher's religion. Other Silat masters are more tolerant and liberal using other criteria to judge a student's character. The end result of all systems regardless of religious orientation is a belief system for the student that produces the heart of courage, confidence, and the will to fight on the side of truth and justice. This is a tremendous base and back up for the fighting techniques he has learned.

Not all of the philosophical teachings of Silat are based on a particular religious point of view. The physical techniques of Silat also provide for the study of the esoteric philosophy of Silat. Much of the physical truth of traditional Silat has mental and spiritual equivalents. This is why the earnest study of Silat leads to the development of a philosophy of life. The parallels between the physical concepts and the mental - spiritual concepts are important for the study of life.

Some examples of this would be that just as the students works hard to refine his physical technique, so he works hard to purify his spiritual life, that is, his character strengths and weaknesses, his relationships with others and his relationship to the Creator. Just as he devotes himself to the study of the locks, take downs, sweeps, and weapons, so he devotes himself to the review and examination of his own life, i.e. in all areas: mental, spiritual, career, financial, social, family, physical and spiritual. The old timers say they can tell a lot about a person just by how he practices his Silat. If he hurries through his work solo exercises all the time, then he is probably going to hurry through his work in life, leading to sloppiness and poor results. The teachers of traditional Silat are ever vigilant! Every detail is important! Every effort is a step forward! When a sufficient number of steps have been taken, success or achievement is the result. The student may have finished the curriculum, and may have known it for a long time, but only when he begins to THINK, LIVE and above all FEEL that which is taught him, then and only then will he KNOW the real contents of the lessons he has been taught even though he may have physically and intellectually known the facts of the system for years. The lessons and knowledge are of value only when they are actually applied. As progress and development proceed, the student reaches down within himself and gradually comes into consciousness of this understanding. Learning the traditional Silat is never easy. If it was it wouldn't be worthwhile. Just as in life, things that one had to work very hard for are valued and appreciated. Things that come easy are never valued fro long.
There is an old saying among Silat people that goes, 'You do not choose Silat, Silat chooses you!' by the nature of the difficult work necessary to master the art, the art itself selects its worthy initiates and ultimately transforms them.

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Bali & Beyond Resource Room

Guardian of the Water Palace

Gamelan Music

- What is Gamelan? - the music and orchestra of Indonesia
- Balinese Gamelan - the music of Bali
- Javanese Gamelan - the music of Central Java
- West Javanese Gamelan - the music of Sunda and Jakarta
- Indonesian Musical Scales and Structure - the language of Gamelan
- Gamelan Glossary - a compilation of Indonesian musical terms
- Instrument Making in Indonesia - how Gamelan are made NEW!
- History of Gamelan Instruments - where Gamelan comes from NEW!

Theater and Dance

- Indonesian Shadow Play - the Wayang Kulit theater tradition
- Indonesian Dance - Traditional Dances of Bali and Java

Practical Resources

- Gamelan Instrument Workshop - Instrument care and repair
- Making Shadow Characters - Craft of the shadow artist

Indonesian Cultures

- Bali and the Islands of Indonesia - an overview
- History of Bali and Java - brief accounting of important events
- Synopsis of the Mahabarata - the Hindu epic which provides much of the inspiration for Indonesian arts
World Bites

Good and good FOR you!

Information Pages

Asian Arts - online journal and exhibition
Asian Mystery Tour - extensive collection of Asian sound files and photos
Balinese Gamelan Goes MIDI - Balinese rhythm example from Ancient Future
Hindu Scriptures Reference Center - online stories and illustrations
Index of Javanese Dance - descriptions of Javanese dances
Indonesian Government Culture Pages - an introduction to Indonesia
Indonesian Pages at Manitoba - broad range of information on the Indonesian nation, arts, and culture
Javanese Alphabet - translation of "Huruf Jawa" language characters
Virtual Library of Indonesia - Indonesian cultural information and links

Images and Art

Balinese Shadow Characters * Javanese Mask Collection * Javanese Shadow Play Image * Sandra Morton's Balinese Art Gallery

Bibliographies and Discographies

Bill Dalton's Indonesia Handbook Bibliography
Geert Jan van Oldenborgh's Gamelan CD and Tape Reviews

Bang a Gong

Strike the Burmese Gong of the Dallas West End District

Travel Resources
Bali Fast Facts - online guide to Bali
Bali Online - extensive travel and culture info site
Tour of Bali - online "geographic" tour of the island
Travelling in Indonesia Home Page - lots of travel info

Directories

Bima Sakti - giant Indonesian link list
Indonesian Business Center - links to commercial and cultural resources
List of Gamelan in N. America - long list of groups and a few links
WWW Sanskrit Directory - language and literature resources

Other Fun Stuff


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What is Gamelan?

Gamelan is the music and orchestra of Indonesia (pronounced Gah-Meh-Lahn). Many different islands, or regions within islands, have their own unique Gamelan instruments and traditions. Gamelan are usually percussion oriented, but some varieties may have little or none of it. Flutes, bowed and plucked strings, and vocalists often play an important role.

The most common types feature bronze, iron, bamboo, or wood bars, as well as bronze and iron gongs, gong chimes, cymbals, bells, and two headed drums. Gamelan-like instruments are found in Malaysia, the Philippines, Thailand, and other southeast asian nations.

The name Gamelan comes from the Hindu Javanese word "gambel," which means 'to play.' Technically, any musical instrument can be called a gamelan if it is played.

But, to play means something different to the Indonesian than it does to most non-Indonesians. Gamelan "playing" is a very precise and unique approach to the organization of melody.

Interdependant musical lines and punctuations express multiple facets and characters bound together into a single central song. There is a set of rules and precedents which govern the game. Like any brain teaser, a good player knows many possible solutions to the puzzle.

Each part of Indonesia has a localized approach to Gamelan music, creating differences from island to island and even neighborhood to neighborhood. These variations are sometimes revered, other times reviled, depending on one's point of view, but all share the common element of "Gambel."

Bali & Beyond Gamelan Performances and Programs

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In the Beginning

photos coming soon!

The origins of bronze Gamelan making are cloudy. Some would suggest that it is a craft imported from mainland Asia, probably China. On the other hand, there are many elements of Gamelan making which do not exist on the mainland. It is likely that Indonesian bronze culture had its roots in the dynasties of China. However, the point at which this bronze craft became gamelan making probably occurred in Indonesia itself, possibly in the area of Semarang on the north coast of Java.

Semarang is well situated for trade and was the easternmost major port until the relatively recent birth of Jakarta. They had access to Chinese bronze culture, and what they did with it was unique.

Bronze Drums

The instrumental link to China is a bronze "drum," which seems to have existed in both coastal China and Indonesia. It's cast bronze body has a wide hollow hourglass shape with a thin sheet of bronze for a head. These drums come in various sizes from the giants of over a meter in diameter and one or two meters in length, to smaller instruments only a few inches across. In Bali, the "Moon of Pejeng" is one of these drums, and possibly the largest. It is held sacred in a temple at Pejeng, near Ubud, and is believed to have fallen from the moon.

Most of the bronze drums are traditionally found on the tiny island of Alor in the eastern part of Indonesia. Why they ended up on Alor, or how they got there, no one can say for sure. They were not made there. There are no natural ingredients for bronze on Alor. Neither are there any foundries or evidences of them. There have been only a few of these drums found in Java, and a few in coastal China. They could have been produced in either place.

The drums were used as money in Alor, primarily as bridal dowry. They were also used as a butcher's table for the ritual slaughter of livestock. They became the monetary currency of the island and still fetch a high price. Their value has become astronomical as more and more are taken from the island. Only the more sacred and important remain.

Whether there is any real connection between the drums of Alor and the current technology of bronze Gamelan making remains to be seen. They are very very different in design. But, one bit of evidence supports the idea. The original "Gong" in Indonesia was in fact a drum, made of a conical wooden shell with a single skin head stretched across the large end. The shape of this skin drum is very similar to that of a gong.

The basic technology of Gong making is far removed from the type of techniques used to produce an Alor drum. An bronze drum is built from several sand casted pieces. The body is not hammered in any way, although the sheet bronze head is. An Indonesian gong is usually hammer forged in one piece.

Sand casting and "lost wax" processes are commonly used to repair gamelan instruments, but not to build them. Sand casting is also used to produce bells such as those worn by oxen and cattle. This almost suggests that sand casting and lost wax came historically after hammer forging. If that is the case, Gamelan probably existed before the import of the drums of Alor and the technology that came with them.

Suffice it to say that the drums of Alor are probably the first bronze musical instruments to exist in Indonesia, although their use in Alor is not musical and the drums show no direct connection in design to any current Gamelan instrument.
Bronze Money

Currency is an oddly important factor in the origins of Gamelan making. Chinese coin money, known as Kepengs, were brought to Indonesia by the ton. Kepengs are small bronze coins with a square hole in the middle. They were used as ballast on Chinese trading ships. The sailors would fill the holds with coins and replace them later with goods from abroad, leaving a trail of bronze. In China the Kepengs were entirely worthless. But, to the Hindu cultures of Bali and Java, they became very valuable on a religious level. They are typically used as a "payment to God" for mistakes and as a part of regular offerings.

Kepengs were possibly the first readily available source of bronze in Indonesia. Still today, a very important Gamelan will be made with kepengs melted into the metal, particularly in Bali.

There is a parallel between the drums of Alor and the Kepengs of Bali and Java. Both became local currency. What was worthless to the Chinese was important to the Indonesians, because it was bronze. The bronze would have been just as worthless to the Indonesians if they had an abundance of it. To make it even more valuable, the bronze was in the form of something that had never before existed in Indonesia, especially the Kepeng money. So, bronze culture is surely Chinese, but Gamelan making is still another story.

The First Gamelan

The first record or depiction of real Indonesian style gongs is found in the lowest reliefs of the Buddhist temple of Borobudur in central Java. The temple was completed and quickly abandoned for some unknown reason around 800 AD. The other instruments shown there are mainland in design and resemble the present day instruments of Southeast Asia and India, typically plucked string instruments and a few other types. There is no evidence other than temple reliefs to suggest that these mainland instruments were used regularly in Java at any time. The stone carvers of Borobudur were imported craftsmen who depicted scenes familiar to them.

The reliefs of gongs are placed very low on the temple. This implies that it was music of the local people, a lower class, subserviant to the foreign powers that built Borobudur. Perhaps local apprentices carved the lower reliefs. The depictions were considered so unimportant that they were actually covered up by a thick stone retaining wall which was designed to keep the rest of the temple from sliding down the hill on which it is built, a problem that persists today. Visitors to Borobudur still cannot see these reliefs, although they have been unearthed and photographed during restorations.

The gongs shown at Borobudur are mostly of a type known as Reong in Bali and Bonang in Java, see the section on Balinese Gamelan. Reong are sets of small gongs usually played either singly or in pairs by several people at a time to create melodic lines. The reong/bonang gong itself is a very advanced instrument design and difficult to forge. It is small and deep, hammered from one solid piece of bronze. It is conical in shape with the mouth of the "rim" being smaller than the overall diameter, and it has an embossed center. Borobudur gives us enough information to say that the reong has not changed considerably in design or construction for over 1000 years, probably more. By 800 AD, the reong was a staple of Indonesian music. A new fad would probably not have been included at the temple. It was an established cultural element by that time.

The first recorded use of bars is also on Borobudur. The instruments shown look like "Gambang" style xylophone, see the section on Balinese Gamelan. In both Bali and Java, Gambang are always made of wood or bamboo. This style of wooden bar instrument is also very common on the southeast Asian mainland, particularly in Thailand and Cambodia.

The earliest record which we know to be a depiction of metal bars, bronze or otherwise, is a small stone
One of the most important things to happen in this period was the development of the tubular resonator. These days, we take tubular resonators for granted, particularly since J.C. Deagan adapted the practice for western mallet instruments, like the marimba and vibraphone, in the early part of this century. But, the use of tubes to resonate a sound originated in Java. No other bar instrument culture used sympathetic tubes until very recently, including those of Africa and native America.

In conclusion, most Gamelan instruments, at least as we think of them, seem to have originated entirely in Java. The techniques used to create bronze gamelan, although possibly imported long ago, were so fully absorbed that Indonesian bronze work became an independent technology and craft. There is no other depiction of an embossed gong as early as Borobudur in Java. This possibly suggests that embossed gong making may have begun in Java prior to 800 AD. The depiction of "gangsa" bars at Borobudur and the "gangsa" statue from East Java suggests that bars were originally made of wood and later made from metal, a change that took place only in Indonesia. By 1300 AD, the sympathetic tubular resonator had become a fixture in Indonesian instrument technology. This development remained a purely Indonesian device for hundreds of years.

**The Java/Bali Connection**

To see the instruments invented by the early Javanese, one must look at Bali. All the early Javanese temple reliefs depict what are now Balinese instruments. Gamelan in Java took a unique turn with the introduction of Islamic culture. Islam eventually swept the entire Hindu Javanese culture off to Bali.

In Java, there are mixed ensembles of instruments. Originally, instruments of a kind played together and there was little mixing. The Muslims combined the various instrument types, metal, wood, flutes, strings etc., into one orchestra. Tunings and scale structures were compromised and modified, along with the repertoire, to facilitate the collision of these diverse styles and a new religious affiliation. Many of the theories and current traditions of Javanese music, including the elaborate "Patet" system, were created to reconcile and combine these previously unconnected elements.

The actual structure of the instruments also changed in Muslim Java. The music was now for the king, instead of God. The king listened to music in his court, a chamber like "pendopo," a cathedral style roof with no walls. The banging and clanging of hard gamelan mallets was built to carry long distances outdoors, hopefully all the way to God. "Indoor" use required a softer sound, so some of the instrument's mallets were padded. Subsequently, bars could be made thinner, especially those of the Gender and other suspended bar instruments. The instruments were also no longer pitched in pairs to "beat" slightly out of tune. Paired instruments in Java are now tuned identically. Javanese gongs also have a straight tone, produced by a different style of hammer tuning than those of Bali. Many instruments in Java also increased in size and range.

Gamelan started in Java. It has also undergone the most transition there. Bali inherited Gamelan and has built directly on it's original foundation. In a sense, the split of Balinese and Javanese music and instruments followed a similar path as European music around the time of Bach. The Javanese had to produce an "well-tempered Gamelan" to reconcile all the various scales and instruments into one orchestra. The Balinese, however, maintained the "not so well-tempered" practice of using separate orchestras of homogenous instruments.

Bali and Java speak much of one another. A comparison of the two paints the clearest picture of the history of Gamelan in Indonesia, filling the gaps of an otherwise scant historical record.
About Bali & Beyond

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Indonesia has a tremendous diversity of dance styles and traditions. The most prolific dancers are the Javanese and Balinese. Although most Indonesian traditions share common cultural roots, some borrow more or less from ideas brought by outsiders. Elements of Indian, Middle Eastern, Chinese, and other styles of the orient are typical, however some areas include influences from Portugal, Holland, and other cultures brought by traders and missionaries.

The active repertoire of traditional dance in Indonesia is vast. Complete descriptions of Bali and Java alone would fill volumes. Yet, amidst this sea of movement, several dances stand out as icons. These are the pieces 'outsiders' are most likely to see.

### Dance in Bali

The most popular Balinese dances are called Legong, Baris, Topeng, Kebyar, Barong, Kecak, and Dance Drama. Legong and Baris are dances for young girls and boys. Topeng (Toh-Peng) is masked dance, of which there are many types and characters. Kebyar is a modern explosive style usually consisting of solos or pairs of dancers. Barong is the depiction of a mythical beast. Kecak is a huge chorus and dancers. Dance Dramas are theatrical productions of epic stories.

Legong (Leh-Gong) is probably the most well known Indonesian dance of all, although probably not by name. It consists primarily of two very young girls in flowery head dresses wrapped in gold painted cloth. They are joined by a bawdy maidservant known as Condong (Chohn-Dohng), a character borrowed from shadow play.

The movements of Legong come from a ritual rarely practiced anymore. Girls around the age of twelve would be induced into an hypnotic spiritual state and placed standing atop the shoulders of men. They would dance with perfect balance as the men walked and danced beneath them. Afterward, the girls would be questioned as mediums regarding events in the village. Legong was created in this century to retain the ritual in an artistic dramatic form.

Baris (Bah-Ribs) is a dance for the young Balinese man coming of age. A single boy is clad as a warrior in white and gold, eyes darting from side to side and shoulders held high, the raise of an arm and the Gamelan reacts, the dancer is sent spinning and settles again.

Topeng (Toh-Pehng) is masked dance. Masks are used to depict all kinds of characters, royalty, old men, servants, frogs, and many others. The simplest dances are comedic duets and solos. Many larger forms also exist, from small ensembles in the temple to grand masked dance dramas.
Kebyar (Keboh-Yahr), a modern style, reached its zenith in the 1950's. Particularly fast and ferocious, Kebyar means literally to explode, similar to the English word Kaboom. Most classic Kebyar dances are solos, although more recent pieces are for small ensembles of dancers. All are accompanied by a complete Gamelan Kebyar. Kebyar draws on several divergent influences including ancient shadow play and the military.

Barong (Bah-Wrong) is a simple story of good and evil. The magic Barong beast is called to protect everyone from the witch Durga. The Barong enchants men who then stab themselves forcefully in the chest with wavy bladed daggers, called "Keris" (Chris). The Barong gives them the power to repel the point of the dagger and no blood is drawn. Most performances of Barong including Keris dancers are not entirely kosher. There are still instances of men really doing it, a perplexing event, but many pretend.

Kecak (Keh-Chak), also sometimes known as monkey chant, is one of the most popular Balinese forms. An invigorated chorus of percussive "chak chak" sounds interlock to form a palette for dramatic productions of the Ramayana.

Dance Drama, known in Bali as Sendra Tari (Sehn-Drah-Tah-Ree), is the form of the day. It is the Balinese, and Indonesian, answer to western theater. A relatively modern creation, large casts of dancers wearing lots of shiny gold and elaborate costumes recreate important events in religious and folk history. Depending on the style, the lead dancers may or may not speak and sing. The movement is sometimes narrated by a Dalang, a kind of story teller, and the dramatic form resembles shadow play.

In contrast to standard dances are hard to see classical forms. They are generally the stuff of which well known dances are made. Of particular note is Arja (Ahr-Jah), the Balinese Opera. Arja is an important predecessor and powerful influence to Legong, Kebyar, and Dance Drama. Also of interest is the Wayang Wong (Why-Yahng-Wolung), a precursor to dance drama. Wayang Wong dancers act out shadow plays in a stylized imitation of shadow puppet movement.

There are also a few newer "social" dances such as Joged Bumbung performed for tourists. Although often aesthetically pleasing, most of these dances are entirely improvised.

Dance in Central Java

Most Javanese court dances fall into a few basic categories, women's ensemble dances, masked and men's dances, and dramatic theater productions. All are stylistically unsurpassed in studied control and sophistication of movement. Requiring excellent balance and refined musculature, Javanese dance can be both cerebral and vigorous.

Nurtured by the palaces of Yogyakarta and Surakarta, these dances have inspired sultans and kings for centuries. Unlike the Balinese, Javanese arts are traditionally presented in devotion to royalty as much as religion. The Javanese are Muslims, yet the stories and religious implications are still Hindu.

Dance from Surakarta is particularly stately and refined. Yogyanese styles tend to be more vigorous and outwardly powerful.

The women's dances, Bedoyo (Buh-Doh-Yo), Srimpi (Srihm-Pee), and others, consist of several graceful women clad in rich gold trim and extra long waist scarves. They move in flowing formations about the dance floor.
floor, weaving through one another and exchanging gestures. The brightly colored batik scarves are used to accent subtle motions of the hands and feet. Movements often resemble postures and hand signs similar to Hindu Mudras, but the symbology has no specific meaning. This is a trait seen in many Asian styles and is especially evident the courts of Java.

Men's dances are often masked, expressing various refined or strong characters. Mask making in Java is highly developed, and many masks are revered as very powerful objects, to be handled with utmost care. A traditional favorite masked dance known as Klono Topeng (Kloh-Noh-Toh-Pehng) is a very physical battle of giants wielding weapons. More civilized characters such as kings and princes are presented with pinnache, reservation, and charisma, in simple elegant costumes of batik and gold. Extremely refined male characters are also sometimes played by women, who lend a supple character few men achieve.

Masks are also used in productions of traditional epics, a relative to the more recent development of theatrical Dance Drama. Dance dramas feature large casts of performers enacting episodes of mythological stories. Although stylistically opposed to it's counterpart in Bali, the forms are very similar. The Dance Drama form is native to Java, originating after world war two with the first presentations of the Ramayana at the temple relics of Prambanan. It symbolized the will and determination of a people to rebuild their nation ravaged by centuries of aggressive colonization.

Other large productions include Wayang Wong where dancers imitate the movement of elongated shadow characters. The dance is narrated by a Dalang or story teller.

Most central Javanese dance is accompanied by the complete Javanese Gamelan orchestra with a few slight variations to accomodate older styles.

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**Bali & Beyond Dance Performances and Programs**

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Shadow Puppet (Wayang) Construction

What are they made of?

Shadow characters, or Wayang Kulit as they are called in Indonesia, are made of rawhide. Kulit means skin, usually oxen or bull. Most are carved in profile. Some figures have two moving arms, some have one, and some have no moving parts at all. Some have a leg that kicks, a few have mouths that move. Every puppet has a main structural stick for operation plus one stick for each moving arm. Sometimes the stick is fashioned from bull horn by heating and stretching it into a particular shape. In Java, this has become a most refined craft, making sticks that twist and curl with the shape of the character.

Distinguishing Characteristics

Size, physique, type of clothing, amount of jewelry, skin color, shape of eyes, and sometimes shape of teeth, determine the character of each figure.

Bima, strongest of the five Pandawa brothers.

For example, Bima, shown above, is taller than many other characters. He has wide eyes, a minimal amount of jewelry, very plain clothing, and brown or dark purple skin. This denotes a strong, fighting type of character. Read a little bit about Bima and his family in the Synopsis of the Mahabarata. Smaller puppets with narrowly shaped eyes, fancy costuming, ornaments, and lighter skin colors are more refined and intelligent characters.

Tracing & Carving

To make a shadow puppet, the figure is drawn or traced onto the leather, including interior shapes and motifs. Upper body proportions are exaggerated and the lower portion of the body is shrunk. This makes the figure appear in shadow with correct dimensions. The entire length of the puppet is never totally flush with the screen. The face leans pressed against the screen and the lower half stands slightly back. This is the most comfortable position for manipulation. As a character is pulled away from the screen it naturally
the most comfortable position for manipulation. As a character is pulled away from the screen it naturally appears larger than if it were pressed flush. If this special sizing technique were not used, the image would appear bottom heavy in shadow.

The maker uses intricate metal tools to carve the figure. Once all interior holes are carved, the figure is cut out from the hide. One "hole" may take several different tools with varying blade arcs to execute it correctly. Moving mouths and arms are cut out next. The arms are made in two pieces and jointed with thick plastic line, or joints made of bone. They look like small white rivets and function in the same way.

Sanding & Painting

The carved leather is sanded to make it smooth and ready for painting. The figures are blacked out with ink, rendering the puppet opaque.

Not all cultures use opaque puppets. Some, like the Chinese style above, are translucent, so color can be seen in the shadows. This is done by dying instead of painting the leather. In Indonesia, the shadows are black and white with one exception in Bali, fire. It's demonic face is opaque, but not its "flames." The flames are not blacked, creating a translucent red after paint is applied.

At least one coat of white paint is applied over the black to prime opaque areas of the figure before coloring. Any area to be gold leafed must remain black. Acrylic paint replaces the vegetable dye used in earlier times.

The Balinese use a four layer shading technique for each color, from dark to light. They start with a color, say a deep red. From there, they mix three to four intensities of red, from almost black to the whitest pink.

In Java, the colors are blended to show a more even gradation. Both styles are attractive. Gold leaf is always applied last. After the color dries and sets, small lines and shapes, called "Cawi" (proun. chawi,) are drawn on clothes or textured areas which blends the colors and fills in the space. Details, such as body hair, give the finishing touch. After coloring, arms and mouth pieces are fastened together with plastic or bone joints.

Moving Mouths
Some puppets have moving mouths. Learn why by reading about Balinese Shadow Play. The mouth moves via a trigger (usually made of string or fishing line) and affixes to a perpendicular wooden or horn stick which acts as a spring. The string connects the spring with the mouth and continues down the length of the puppet where it is tied. A thumb pad of tanned leather or suede makes operation more comfortable. When triggering the mouth, the horn stick flexes past the cut out of the eye, creating the appearance of blinking eyelids.

**Finishing**

One or two thin coats of acrylic finish are applied, and when dry the sticks are attached. The figure is sewn onto the main stick in three or four spots depending on the puppet's height. The top of the stick ends slightly below the top of the figure. The bottom of the stick continues about six inches below the bottom of the puppet. Arm sticks are affixed at the hands and hang freely.

**So you want more information?**

Interested in other types of puppetry? Visit the Puppetry Home Page.

Click here for information about Bali & Beyond's Shadow Art Ensemble.

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The shadow figures shown here were made by shadow artist Maria Bodmann. Maria's collection includes over 150 characters. Bima, one of the heroes of the Mahabarata, is a traditional Balinese figure. "Wild Bill Hickock" was made in Chinese style for the recent MGM Production of Wild Bill. The ballerina, with a leg that kicks, is a contemporary character.
Bali & Beyond Shadow Play Performances and Programs

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Copyright 1995 Maria Bodmann
Bali and the Islands of Indonesia

Bali is a small tropical island in the middle of a vast equatorial island chain known as Indonesia. Indonesia lies directly on the "Ring of Fire" and is home to more than three hundred volcanoes. When combined with the tropical climate, volcanic activity contributes greatly to the fertility of nature and wildlife in the region.

Many wonders of nature can be found only in the jungles of Indonesia. The orangutan, the brightly colored red and green lakes of Flores, the dragon lizards of Komodo, and the rafflesia - a flower over three feet in diameter, exist nowhere else.

Larger than the United States in total area, Indonesia consists of thousands of islands both large and small, each with their own unique peoples and cultures. It includes such famous islands as Bali, Java, Sumatra, Kalimantan (Borneo), Irian Jaya (west New Guinea), Sulawesi (Celebes), Lombok, Sumbawa, Sumba, Flores, Roti, Alor, and Timor. Indonesia is neighbored by the Philippines to the north, Malaysia to the west, Australia to the south, and Papua New Guinea to the east.

The populations of the islands range from aboriginal peoples to the highly civilized Hindu Javanese cultures of Bali and Java. Throughout history Indonesia has successfully absorbed outside cultural and religious influences.

Hinduism from India, Buddhism from China and Tibet, Islam from the Middle East, and Christianity from Europe can all be found in Indonesia. With each infusion of culture came new ideas, languages, art forms, traditions, and customs which helped to shape each island's character as we see it today.

In Bali we find a special combination of Hindu, Buddhist, and Aboriginal cultures. The people's physical appearance is a unique blend of Indian, Chinese, and Australian features. Javanese people have the added cultural traits of middle eastern influences.

Although many facets of Indonesian culture retain easily identifiable elements (most noticeable in the dances, paintings, sculptures, and religious rites), the arts, music, and theater have melded these parts so effectively that outside influence is sometimes difficult to see.

About Bali & Beyond
Synopsis of the Mahabarata

The Mahabarata, the largest epic ever written, elegantly depicts Hindu ideals and philosophies and has provided a wealth of inspiration for many cultures. The Balinese and Javanese, who accepted these verses long ago, combined the Hindu stories with Buddhist philosophy and their own folklore.

A summary of the Mahabarata would fill a small volume in itself, so this is the bare bones. Throughout the stories two related families, the Pandus and Kurus (cousins), or Pandawas and Kurawas, represent, respectively, forces of good and evil. Kunti, aunt of Krishna, obtained a sacred mantra enabling her to call on the gods to obtain offspring. In order to test it, she called out to the Sun and to her surprise bore Kama, a golden warrior. As yet unmarried, Kunti abandoned Kama, who was later adopted by the Kurus. She then married Pandu, a prince, who was under a curse whereby he would die upon reaching ecstasy in love making. Pandu begged for Kunti to use the mantra to produce sons, so she called on the gods of Dharma, Wind, and Fire, resulting in three god/sons - Yudistira the wise, Bima the strong, and Arjuna the skilled. Pandu's second wife borrowed Kunti's mantra to bear sons of the Twin Gods, Nakula and Sahadeva. These five god/sons, the Pandus, are pitted against the Kurus in an epic struggle for balance and justice.

The Kurus were born of a giant ball of flesh which was divided into 100 pieces and incubated in jars to produce 100 sons. There was a little glob left over which became one daughter. The Kurus are the cousins of the Pandus and their arch rivals. They are led by Duryodana and Karna.

A palace of illusion is built for the Pandus who unwisely lose it to the Kurus in a game of dice. The Pandus are also exiled to the forest and then must live anonymously in the cities for a year. During this time the Kurus build up power and influence which the Pandus must regain.

There is lots more to tell, but suffice it to say, there is a great battle where everyone dies. They are brought back to life and later die to dwell in heaven.

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THE HISTORY OF INDONESIA

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9. PRF-INDONESIA PERIOD

Indonesia did not exist yet during the Palaeocene period (70 million years BC), the Eocene period (30 million years BC), the Oligocene period (25 million years BC) and the Miocene period (12 million years BC). It is believed that Indonesia must have existed during the Pleistocene period (4 million years BC) when it was linked with the present Asian mainland. It was during this period that the Homons made their first appearance and Java Man inhabited the part of the world now called Indonesia. Java Man, named Pithecanthropus Erectus by Eugenice Dubois who found the fossils on the island of Java, must have been the first inhabitant of Indonesia.

When the sea level rose as the result of the melting ice north of Europe and the American continent, many islands emerged, including the Indonesian archipelago. It was also during this period (3000-500 BC) that Indonesia was inhabited by Sub Mongolid migrants from Asia who later inter-married with the indigenous people. Later still (1000 BC) inter-marriage occurred with Indo-Arians migrants from the south Asian sub-continent of India.

The first Indian migrants came primarily from Gujarat in Southeast India during the first Christian era.

The Caka period in Indonesia witnessed the introduction of the Sanskrit language and the Pallawa script by the Indian Prince Aji Caka (78 AD). The Devanagari script of the sanskrit language was also used, as shown in ancient stone and copper inscriptions (pamasteis) which have been unearthed. The language and script were adopted and called the Kawi language and included words and phrases derived from Javanese.

Early trade relations were established between South India and Indonesia. Sumatra was then named Swarna Dwipa of "the island of gold," Java was called Java Dwipa or "the Rice island," and a Hindu kingdom of Crivijaya in Sumatra and Nalanda in South India were not confirmed to religious and cultural exchanges. They later developed diplomatic relations, and even covered a wide range of trade.

The influx of Indian settlers continued during the period from the first to the seventh century AD. Peacefully and gradually the Hindu religion spread throughout the archipelago. It was adopted by all layers of the people of Java, but limited to the upper classes on the other islands.

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10. THE PERIOD OF HINDU KINGDOMS

Many well-organized kingdoms with a high degree of civilization were ruled by indigenous kings who had adopted the Hindu or Buddhist religion. This explains why this period in history is called the Period of Hindu Kingdoms. It lasted from ancient times to the 16th Century AD. Because the culture and civilization, which emanated from the Hindu and Buddhist religions, were syncretized with the local cultural elements, the period was also referred to as the Hindu-Indonesian period.
Indian culture and customs were introduced, such as the system of government in a monarchy, the ancestry system, the organization of military troops, literature, music and dances, architecture, religious practices and rituals, and even the division of laborers into castes or varnas. The Hindu literary works known as Vedas and the "Mahabharata" and "Ramayana" epics were also introduced through the wayang, or shadow-play performance, which is still very popular in many parts of present day Indonesia.

The first Indian Buddhists arrived in Indonesia between the 1st and 2nd Centuries AD. They brought with them Buddhism in its two sects, Hinayana and Mahayana. The latter became more advanced in the 8th Century AD.

With the spread of Buddhism to China many Chinese pilgrims sailed to India through the strait of Malacca. On their way, some stopped and temporarily stayed in Indonesia to learn more about Buddhism.

In 144 AD a Chinese Buddhist saint, Fa Hsien, was caught in a storm and landed in Java-Dwipa, or Java island, where he stayed for five months. The northern part of the island was then ruled by an Indonesian Hindu King named Kudungga, Kutaï, on the island of Borneo, was successively ruled by the Hindu kings Devawarman, Aswawarman and Mulawarman.

When the Greek explorer and geographer, Ptolemy of Alexandria, wrote on Indonesia, he named either the island of Java or Sumatra "abadiou". His chronicles described Java as a country with a good system of government and advanced agriculture, navigation and astronomy. There was even mention of the "batik" printing process of cloth that the people already knew. They also made metalware, used the metric system and printed coins.

Chinese chronicles of 132 AD described the existence of diplomatic regions between Java-Dwipa and China.

Ink and paper had already been in use in China since the 2nd Century AD. Around 502 AD Chinese annals mentioned the existence of the Buddhist kingdom, Kanto Lim in South Sumatra, presumably in the neighborhood of present-day Palembang. It was ruled by king Gautama Subhadra, and later by his son Pravarman of Vinyavarman who established diplomatic relations with China. Because of a spelling or pronunciation difficulty, what the Chinese called "Kanto Li" was probably Crivijaya, a mighty Buddhist kingdom. On his way to India, the Chinese Buddhist pilgrim, I Tsing, visited Crivijaya in 671 AD to study the Sanskrit language. He returned 18 years later, in 689 AD Crivijaya was then the center of Buddhist learning and had many well-known philosophy scholars like Salayakiri, Dharmapala and Vajabuddhi.

The kingdom had diplomatic relations with the south Indian kingdom of Nalanda. The Crivijaya mission built a school on its premises where Indians could learn the art of molding bronze statues and broaden their knowledge of the Buddhist philosophy. With the spread of Buddhism, Crivijaya's influence reached out to many other parts of the archipelago.

Another known Buddhist kingdom was Cailendra in Central Java. It was ruled by the Kings of Cailendra Dynasty. During their rule (750-850 AD) the famous Buddhist temple, Borobudur, was built. In 772 AD other Buddhist temple were also built. They include the Mendut, Kalasan and Pawon temples. All of these temples are now preserved as tourist objects near the city of Yogyakarta. The Cailendra kingdom was also known for its commercial and naval power, and its flourishing arts and culture. A guide to team singing, known as the Chandra Cha-ana, was first written in 778 AD.

One of the Pallawa language-stone inscriptions of 733 AD mentioned the name of King Sanjaya, who was later identified as the king of Mataram, a kingdom that replaced Cailendra in Central Java.

The Prambanan temple, which was dedicated to Lord Civa, was started in 856 AD and completed in 900 AD by King Dauna. Earlier Civa temples were built in 675 AD on the Dieng mountain range, southwest of
Medan Kamolan, the capital of the Mataram Kingdom. In West Java were the kingdoms of Galuh, Kanoman, Kuning and Pajajaran. The latter was founded by King Putana with Pakuan as its capital. It replaced the kingdom of Galuh. The kingdoms of Taruma Negara, Kawali and Parahyangan Sunda came later.

At the end of the 13th Century, the Majapahit Kingdom began to fall as a result of severance by its vassal states and frequent attacks by the south Indian kingdom of Chola and by the Majapahit Kingdom. In the end, Majapahit was conquered by the Majapahit with the support of King Adityawarman of the Melaka kingdom.

Earlier, Majapahit had conquered the kingdom of Jambi in East Sumatra and, by moving its expansion along the rivers, it finally annexed the kingdom of Pagar Rayung in West Sumatra. Thus, all of Sumatra came under Majapahit's rule.

Meanwhile, for unknown reasons, the mighty kingdoms of Central Java disappeared from historic records and a new prosperous kingdom emerged in East Java, King Balitung, who ruled between 820 and 832 AD succeeded in uniting the Central and East Java kingdoms. The disappearance of records was presumably caused by a natural disaster or an epidemic.

At the end of the 10th Century (911-1007 AD) the powerful kingdom of Singasari emerged in East Java under King Dharmawangsa. He codified laws and translated into Javanese the "Mahabharata" epic and its basic philosophy, as exposed in the Bhishma Parva scripture. He also ordered the 12 translations of the Hindu holy book, the Bhagavat Gita.

Meanwhile, the island of Bali was ruled by King Airlangga, known as a wise and strong ruler. He had water-works built along the Brantas River that are still in use today. Before his death in 1409 AD he divided his kingdom into the kingdoms of Janggala and Daha or Kediri. These were to be ruled by his two sons.

Under Airlangga's rule literary works flourished. The Panji novels written during this period are still popular today. They are even taught in the art faculties of the universities in Thailand, Kampuchea and Malaysia.

King Jayabaya of Kediri 1135-1157 wrote a book in which he foretold the downfall of Indonesia. Subsequently, so he wrote, the country would be ruled by a white race, to be followed by a yellow race. His prediction turned out to be Dutch colonial rule and the Japanese occupation of the country during World War. However, Jayabaya also predicted that Indonesia would ultimately regain her independence. During the golden period of the Kediri Kingdom many other literary works were produced, including the Javanese version of the Mahabharata by Njop (Njop) Bedah and his brother Njop Pamuluh. This work was published in 1157.

The kingdoms of East Java were later succeeded by the Majapahit Kingdom, first ruled by Prince Wuaya who was also known as King Kartarajasa.

The Moghul emperor, Kublai Khan attempted to invade Majapahit. His troops, however, were defeated and driven back to their ships. As Majapahit grew to become a powerful empire, it conquered the kingdom of Crivijaya in South Sumatra. As mentioned earlier, this kingdom has once been attacked by the Indian kingdom of Chola.

Under King Hayam Wuruk the Majapahit Empire became the most powerful kingdom in the history of Indonesia. It had dependencies in territories beyond the borders of the present archipelago, such as Tonkin in North Vietnam, Kampuchea and the Philippines (1331-1364). King Hayam Wuruk, with his
of her father Gajah Mada, succeeded in gradually uniting the whole archipelago under the name of Majapahit.

During this golden period of Majapahit many literary works were produced. Among them was "Negara Kerta Gama," by the famous author Prapanca (1335-1380). Parts of the book described the diplomatic and economic ties between Majapahit and numerous Southeast Asian countries including Myanmar, Thailand, Burma, Annam, Kampuchea and even India and China. Other works in Kawi, the old Javanese language, were "Pararaton," "Arjuna Wiwaha," "Ramayana," and "Sarasa Mulya." These works were later translated into modern European languages for educational purposes.

The Period of Islamic Kingdoms

Moslem merchants from Gujarat and Persia began visiting Indonesia in the 13th Century and established trade links between this country and India and Persia. Along with trade, they propagated Islam among the Javanese and Chinese inhabitants along the coastal areas of Java, like Demak. At a later stage they even appointed the first generation Hindu kings to Islam, the first being the Sultan of Demak. This Moslem Sultan later spread Islam westwards to Cirebon and Banten, and eastward along the northern coast of Java, to the kingdom of Gresik. In the end he brought the dominion of the powerful kingdom of Majapahit (1373-1527).

After the fall of Majapahit, Islam spread further east to where the sultanates of Bone and Cirebon were established. Also under the influence of Islam, were the sultanates of Ternate and Tidore in the Maluku.

North of Java, the religion spread to Banjarmasin in Borneo and further west to Sumatra, where Palembang, Minangkabau (West Sumatra), Perai and Perak were converted.

Meanwhile, descendants of the Majapahit aristocracy, religious scholars and Hindu Ksatriyas retreated through the East Java peninsula of Blambangan to the island of Bali and Lombok. In a later period, however, the eastern part of Lombok was converted to Islam, which entered the island from the southern Sulawesi city of Makassar, now named Tjungpandang.

The capital of the West Java Kingdom of Pajajaran was Sunda Kelapa (1300 AD). It was located in the present capital city of Indonesia, Jakarta. In 1527 Sunda Kelapa was conquered by Falatehan, and Islamic troops commanded by the sultanate of Demak. After his conquest the city was renamed Java Karta, meaning "the great city." This was the origin of the present name, Jakarta. Falatehan also defeated the Portuguese, who had also tried to seap the city.

The Portuguese in Indonesia

In their search for spices, the Portuguese arrived in Indonesia in 1511, after their conquest of the Islamic kingdom of Malacca on the Malay Peninsula. They were followed by the Spaniards. Both began to
THE BEGINNING OF DUTCH COLONIALISM

Meanwhile, the Dutch had started their quest for Indonesia spices to sell on the European market at higher prices. To protect the purpose of more efficient and better organized merchant trade, they established the Dutch East India Company (VOC) in 1602. To protect the merchants fleet from frequent pirate attacks on the high seas, Dutch warships were ordered to accompany it.

After the nationalization of the VOC in 1799, the Dutch Government had a firm grip on the vital territories of the country. People in those territories were forced to surrender their agricultural produce to the Dutch merchants. It was the beginning of Dutch colonialism in Indonesia. Sunda Kelapa was renamed Batavia.

Meanwhile, the Hindu Kingdom of Mataram converted to Islam and was ruled by the Muslim, Sultan Agung Hayakawungkono. He developed the political power of the state and was a keen patron of the arts and culture. In 1633 he introduced the Islamic Majapahit calendar.

Sultan Agung was a fierce enemy of the Dutch. In 1629 he sent his troops to attack Batavia, but they were repelled by the troops of Governor-General Jan Pieterszoon Coen.

After the conquest of Malacca in 1511 and Banda Island in 1623, the Dutch secured the trade monopoly on the spice islands. A policy of ruthless exploitation by "divide and rule" tactics was carried out. In this way, indigenous merchant trade, like that between Malacca and the Moluccas, was relatively halted. Indonesia was reduced to an agricultural country to supply European markets. At the same time, the Dutch adopted a so-called open-door policy toward the Chinese, in order that they could serve as middlemen in their trade with Indonesia.

War against the Dutch

Sultan Husamuddin of Giau waged a war against the Dutch in 1669. But was defeated and Goa became a vassal state of the VOC under the treaty of Bunggaya of 1667.

Prince Trunojoyo of Madura also fought the Dutch. He was defeated and killed in 1680.

To reinforce their spice monopoly in the Moluccas, the Dutch undertook their notorious Hongi expeditions, whereby they burned down the clove gardens of the people in an effort to eliminate competition, which brought down the price of cloves on the European markets. In these outrageous expeditions, countless atrocities were committed against people who defended their crops.

In 1740 the Dutch suppressed a revolt in Madura that was sparked by dissatisfied Chinese, who were later joined by Indonesians. Ten thousand Chinese were massacred.

The Sultanate of Jambi began to see its downfall after it was divided by the VOC into the Principalities of Jambi Utara and Jambi Timur. However, under Dutch rule, the company forced the VOC into bankruptcy in 1764. On November 21, 1798, all territory south of Indonesia were taken over by the Dutch East India Company (VOC).
BRITISH TEMPORARY RULE

In 1811 the British came to Indonesia and built Fort York in Bengkulu on the west coast of Sumatra, the capital of the Mataram Kingdom.

During the Napoleonic wars in Europe when Holland was occupied by France, Indonesia fell under the British East India Company's control. Thomas Stamford Raffles was appointed the new Governor-General of Java, with the title of Gubernator-General. He was subordinated to the Governor-General of Bengal India.

Raffles introduced partial self-government and abolished the slave trade. In those days slaves were captured and traded by foreigners.

He also introduced the land-lease system, replacing the hated Dutch forced agricultural system, whereby crops were grown and surrendered to the Government.

Borobudur and other temples were restored and research conducted. Raffles wrote his famous book, "The History of Java," in which he described Java's high civilization and culture.

During the British stay in Sumatra (1814-1825), William Marsden wrote a similar book on the history of Sumatra, which was published in 1829.

But the fall of Napoleon and the end of the French occupation of Holland the British and Dutch signed a convention in London on August 15, 1814, in which it was agreed that Dutch colonial possessions in Java, Sumatra, and Bali should be returned to the Dutch Administration in Batavia. Thus the British occupation lasted from 1811 until 1814.

RETURN OF DUTCH RULE

Soon the Dutch intensified their colonial rule. But this only sparked widespread revolts to seize freedom. These revolts, however, were suppressed one after the other.

To mention only a few: Thomas Matulesey, alias Pattimura, staged a revolt against the Dutch in the Moluccas (1817-1818). Prince Diponegoro of Mataram led the Java War from 1825 until 1830. Again it was fierce struggle for freedom. Tuanku Imam Bonjol led the Paori War in West Sumatra, while Teuku Umar headed the Aceh War in North Sumatra (1873-1903). King Sisingamangaraja of the Patalaks revoluted against the Dutch in 1907. An attempt by the Dutch troops to occupy Padang was repelled by the Dayak. Revolts were also staged in East South Sulawesi, and in South Kalimantan.

UP TO THE LIST
- NATIONALIST MOVEMENTS

When all these regional wars of independence failed, Indonesian nationalists began thinking of a more-organized struggle against Dutch colonialism.

The move began with the founding of Boedi Oetomo, literally meaning "noble conduct," on May 20, 1908. This organization of Indonesian intellectuals was initially set up for educational purposes but later gave way to the more militant, anti-imperialist Dr. Soetomo, which also gave impetus to nationalist movements in many parts of Indonesia. The founder of Boedi Oetomo was Dr. Soetomo who was at the time a student at the University of Gadjah Mada.

In Yogyakarta, the Association of Muslim Students was formed by Haji Sambodo. An idea for the association was at first to accommodate and promote the interest of Indonesian Muslims at the University of Yogyakarta. However, in 1909, the movement of Islamic students groups merged into a political movement that later became the Istiqal and leadership of Dr. Soetomo, Haji Agus Salim, and others.

In 1914, a progressive student organization, Muhammadiyah, was established by H. Ahmad Dahlan in Yogyakarta for the purpose of social and economic reforms.

In December of the same year Partai Indonesia was founded by Doughman, later named Satatubali and Dr. Tjipito Mangunkusumo and H. Haji Feriinanto. The aim of the party was to drive for complete independence of Indonesia. All three leaders of the party were expelled by the colonial government in 1913.

In 1914 communism was introduced in the East Indies by three Dutch nationals: Streeckdiet, Baars and Brandsteder.

In May 1925 Sarikat Islam split into a right and left wing, the latter was to become the Partai Komunis Indonesia, the Indonesian communist party under the leadership of Semaun, Natawono, Amim O Ocean and others.

- THE VOLKSRAAD OF HOLLAND

In 1914, the Indonesian Labor Union in Batavia and resolved the demand for government in Indonesia in conjunction with the Dutch. When Sarikat Islam demanded a share in the legislative power of the Dutch, the Volksraad, the Dutch Assembly, was virtually a powerless advisory council with an advisory status.

Indonesian representatives on the council were indirectly elected through regional councils, but some of the other members were appointed colonial officials.

The Volksraad later developed into a semi-legislative assembly. Among the members of this body were prominent nationalist leaders like Dr. Tjipito Mangunkusumo, H.O.S. Tjekrominoto, Abdal Muiz, Dr. G.S.S.J. Ratulangi, M.H. Thamrin, Wiheno, Sutardjo Kartohadikusumo, Dr. Radjiman, and Sockardjo Wirasonoto.

Under the pressure of the social unrest in the Netherlands at the end of World War I, the Dutch promised to end all government to Indonesia. This was known as the "November promise."
Restrictions of Civil Liberties

In 1923 deteriorating economic conditions and increasing labor strikes prompted the colonial government to put severe restrictions on Indonesian civil liberties and make amendments to the colonial laws and penal codes. Freedom of assembly, speech and expression in writing was restricted.

Further Growth of Indonesian Organizations

Despite the political restrictions, on July 3, 1923, Dr. Deyang Demawanto founded Tanoe Steva, an organization to promote national education.

In 1923, a leading Dutch official wrote that "the League Against Imperialism and Colonial Oppression," which the Dutch called "Raven Ordeal," in the name of national consciousness.

In February 1927 Mohammad Hatta, Ahmad Soekarno and other members of Indonesia's Movement for the First Inter-Mission Convention of the "League Against Imperialism and Colonial Oppression," in Brussels, together with other nationalist leaders from Asia and Africa.

In July 1927, Soekarno, Sartono, and others formed the Indonesian Nationalist Party (PNI), which adopted Bahasa Indonesia as the official language. This party adopted a militant policy of noncooperation with the Colonial Government as the result of a fundamental conflict of interest between Indonesian nationalism and Dutch colonialism.

The central idea of Indonesia nationalism movement was organized by Indonesian youth and women into three earlier organizations, which had been based around regionalism, such as "Young Java," "Young Sumatra," and "Young Sulawesi.

Like the Young Marxists, the Communist Party, the Socialist Party, the Nationalist Party, and the Indonesian Women's Association, they too revolted against the colonial government.

In 1936, the Indonesian Nationalist Party reorganized in Bandung in 1930 and finally declared its independence on July 17, 1945. The Nationalist Party was established in Bandung in 1930, and following and Medical School, became thefe of the Faculty in Bandung. All the faculties in Jakarta merged in the University of Indonesia in 1961 in independent Indonesia.

Concerned about occupying a national territory of East in the colonial authorities and the PNI leader, Soekarno, in December 1929. This touched off widespread protests by Indonesians.

In 1930 the world was in the grip of an economic and monetary crisis. The severe impact of the crisis was...
in 1933 a mutiny broke out on the Dutch warship "De Zeven Provincien" for which Indonesian nationalists were held responsible. The following year Sultan Syahrir and Mohammad Hatta and other nationalist leaders were arrested and banished until 1942.

In 1940 the government of Indonesia and Bandung Oetomo to form Partai Indonesia Rayat. It aimed, its fundamental goal was the independence of Great Indonesia.

The Indonesian Nation

In 1942 the government of Indonesia had proclaimed the United States as the liberator of the Dutch East Indies. The government called for the establishment of a "United Indonesian Nation". This demand was echoed by the government in Holland in 1944.

They also demanded an Indonesian military service for the purpose of defending the country in times of war. Again, this was turned down, notwithstanding the impending outbreak of World War II. At the time there were widespread movements for fundamental and progressive reforms in the colonies and dependencies in Asia.

List Lineup at the list.
For what they called "Great East Asia Co-prosperity," but Indonesians soon realized that it was a camouflage for Japanese imperialism in place of Dutch colonialism.

To further the cause of Indonesia's independence, Soekarno and Hatta appeared to cooperate with the Dutch authorities. In reality, however, Indonesian nationalist leaders went underground and continued fighting in Bali and West Java, and in Sumatra and Mindanao.

With the Pacific War's end and the Allies' victory over Japan, Indonesia's struggle to achieve its own independence was revitalized. The Allies' victory over Japan brought hope to the Indonesian struggle for independence.

The Birth of the Republic

The Republic of Indonesia first saw light on August 17, 1945, when its independence was proclaimed just after the Japanese surrender to the Allies. Panggada became the first president, and in August 1945 he elected Hatta as the vice-president.

The Constitution of Indonesia's Republic was based on the Pancasila ideology, a philosophical basis for the country's development. The Pancasila system holds the five principles: belief in one God, republicanism, social justice, democracy, and cultural nationalism.

The Constitution also establishes a Supreme Advisory Council (MUI), which serves as a consultative body to the President. Indonesia remained a monarchy until the 1950s when a republic was established.

The War of Independence

After the war, Indonesia was faced with military threats to its very existence. British troops landed in Indonesia as a continuation of the Allied forces to disarm the Japanese. Dutch troops also seized the opportunity to land in the country, but for a different purpose — namely, to regain control of the former Dutch East Indies. At the beginning, they were assisted by British troops under General Churchill, a fact later confirmed by Djamaluddin Mohammad, the commander of the Allied Forces in Southeast Asia based in Singapore. Indeed, the British troops were instrumental in assisting in the task of repatriating Allied prisoners of war.
The Dutch proclaimed their own alliance with the Republic of Indonesia, and the Dutch forces continued to attack. The Indonesian forces, however, fought back with all their might. The Dutch could not overcome the Indonesian forces, and the conflict continued for several years. In response, Indonesia sought support from the United Nations. The United Nations Security Council was formed in 1945, and its first meeting was held in February 1946. It was during these critical moments that the Indonesian Communist Party (PKI) stabbed the newly formed Republic of Indonesia in the back by declaring the formation of the "Indonesian People's Republic" in Malang, East Java. This led to an attempt to overthrow the Government, but this was ultimately unsuccessful.
The Dutch, however, were adamant and continued to occupy the city of Yogyakarta in disregard of the Sukarno government and the National Army. They deliberately issued a false statement to the world that the Indonesia army had been defeated in the city of Yogyakarta and that Yogyakarta no longer existed. To prove that the Dutch still had control of the area, the Dutch commander, General van Maarsen, was given the title of "General Commander-in-Chief" and was accorded the same special privileges as the Dutch crown prince, who was also present in the area.

The Round Table conference was opened in the Hague on August 23, 1950, and the Dutch agreed to the UN's proposal that they withdraw from all parts of the former Dutch East Indies. The conference continued until November 1950 and was reported to have been successful in reaching an agreement on the future of the Indonesian islands.

On December 27, 1949, the Dutch East Indies ceased to exist. It now became the sovereign Federal Republic of Indonesia with a federal constitution. The constitution, inter alia, provided for a parliamentary system in which the cabinet was responsible to Parliament. The question of sovereignty over Java, Sumatra, and Borneo was left for future negotiations between Indonesia and the Netherlands. The government was given the right to maintain a military force for the defense of the islands and the newly acquired territories.

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THE COMMUNIST ABORTIVE COUP

BANGKA, Indonesia - The death of President Sukarno, who was hospitalized in a Jakarta hospital after suffering from a stroke, has set the stage for a potential military coup in the world's fourth largest country. The Indonesian Communist Party has threatened to intervene in the turbulent political climate to support Sukarno. The Army has not commented on the situation yet, but it is expected to intervene if the crisis escalates.

Interior Minister Sarwo Edhie Wibowo said in a press conference that the government will take all necessary steps to maintain stability. He added that the army is ready to intervene if required.

Meanwhile, President Sukarno's political allies, including the Indonesian Communist Party, have proclaimed him their candidate for the upcoming election, despite his incapacitated state. The Communist Party has vowed to continue fighting for his cause.

The situation in Indonesia remains volatile, with a potential military coup looming. The army is expected to take control if the crisis escalates, but the Communist Party's move to proclaim Sukarno as their candidate has made it more difficult for the military to intervene.

President Sukarno's health has been a concern for months, with reports of his deteriorating condition. He has been in a coma since his stroke on December 10, 2010. The government has been under pressure to act quickly to prevent a potential coup.

The Indonesian Communist Party has a long history of opposition to the government, and its move to support Sukarno could spark a power struggle for control of the country. The army has a significant role in Indonesian politics, and any military coup would have far-reaching consequences.

In conclusion, the death of President Sukarno has set the stage for a potential military coup in Indonesia. The government is taking all necessary steps to maintain stability, but the situation remains volatile due to the Communist Party's decision to support Sukarno.
Under instructions from General Soeharto, crack troops of the Army's Commando Regiment (Kostrad) and the Nation's Communication Center removed communists reported.

The task was for the troops to demonstrate to fight for a three-point plan, or "triple," that would eliminate or eliminate internal difficulties and reduce the prices of basic necessities.

The troops were also instructed to move in accordance with the mandate of the President.

The New Order Government

The New Order Government has shown a strong determination to implement the "triple," which includes economic and social programs, and to maintain the country's political stability.

As the New Order administration has worked hard to resolve the economic crisis,

And that is how the economic situation has improved over the years.

Much of the implementation of these policies has been described in the following pages. It remains, however, to summarize the most significant achievements of the New Order during the first few years in its new form. Without overstatement, the achievements presented in this book, under the heading "Development of the Economy and Social Programs," clearly show how much has been accomplished.
an approach for national development, in addition to economic rehabilitation, financial security, and
development of the country. The date for the inauguration of the new government will be determined by the
President of the Republic of Indonesia. This decision will be announced to the public by the Indonesian
President on the day of the inauguration.

In conclusion, the 1945 Constitution of the Republic of Indonesia is a significant document that
established the nation's territorial integrity and sovereignty. The March 17, 1945, date, marked by the
independence movement, is celebrated as Independence Day and is a time to reflect on the
achievements and challenges faced by Indonesia as an independent nation.
The page contains text that is not legible due to the quality of the image. It appears to be a document discussing Indonesian politics, mentioning unity, representation, and social justice for all Indonesian people.

Unfortunately, the text is not clear enough to transcribe accurately.
Partai Persatuan is a fusion of Nahdlatul Ulama (the Moslem Scholars Party), Parmusi (the Moslem Party), PSI (the Islamic Confederation) and PERTI (the Islamic Union).

PDI is a fusion of the former PNI (the Nationalist Party), the Catholic Party, the Christian (Protestant) Party, the Indonesian Independence Party, and Partai Murba (the People's Party).

Gojek accommodates the aspirations and political rights and duties of functional groups that are not affiliated with either party, namely civil servants, retired members of the Armed Forces, women's organizations, professional groups, farmers, students, etc.

By virtue of the 1983 Guidelines of State Policy and on the basis of Act No. 3 of 1985, Pancasila has finally been adopted as the one and only ideological principle upon which all political organizations base their activities.

**Election System**

For the election of members of DPR and the Regional DPR (DPRD) the system of proportional representation and register system apply. In this way the number/force of representatives of the organization in the DPR and DPRD is as far as possible in proportion to the amount of support in society. To this end, an organization whose candidates are listed in some list of candidates will obtain a number of seats based on a certain electoral quotient, i.e. a certain number obtained by dividing the total number of votes by the number of seats available. The register system as well as the system of general elections reflect an acknowledgement of the system of organization taking part in the political life.

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Team editor: STAUD Canada 1990 (Akmaloni, Eko Wibowo, Gatot Susilo, Gita Nurlaila, Pramitha Juristyarini)
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THE REPUBLIC OF INDONESIA

BACKGOUND

When World War II broke out in Europe and spread to the Pacific, the Japanese occupied the Dutch East Indies as of March 1942, after the surrender of the Dutch colonial army following the fall of Hong Kong, Manila and Singapore. On April 1, 1945, American troops landed in Okinawa. Soon after, on August 6 and 9, the United States dropped atomic bombs on two Japanese cities, Hiroshima and Nagasaki. A few days later, on August 14, 1945, the Japanese surrendered to the Allied Forces. That occasion opened the opportunity for the Indonesian people to proclaim their independence. Three days after the Indonesian national leaders Ir. Soekarno and Drs. Mohammad Hatta proclaimed Indonesia's independence on behalf of the people. The proclamation was brief, concise and reads as follows:

PROCLAMATION

We, the people of Indonesia, do hereby proclaim
the independence of Indonesia
all matters pertaining to the transfer of power, etc.
The proclamation, which took place at 58, Jalan Pegangsaan Timur, Jakarta, was heard by thousands of Indonesians throughout the country because the text was secretly broadcasted by Indonesian radio personnel using the transmitters of the Japanese controlled radio station, JAKARTA Hoso Kyoku. An English translation of the proclamation was broadcasted overseas.

PANCASILA, THE STATE PHILOSOPHY

Pancasila, pronounced Panchaseela, is the philosophical basis the Indonesian state. Pancasila consists of two Sanskrit words, "panca" meaning five, and "sila" meaning principle. It comprises five inseparable and interrelated principles.

They are:

1. BELIEF IN THE ONE AND ONLY GOD
2. JUST AND CIVILIZED HUMANITY
3. THE UNITY OF INDONESIA
4. DEMOCRACY GUIDED BY THE INNER WISDOM IN THE UNANIMITY ARISING OUT OF DELIBERATIONS AMONGST REPRESENTATIVES
5. SOCIAL JUSTICE FOR THE WHOLE OF THE PEOPLE OF INDONESIA

Elaboration of the five principles is as follows:

1. Belief in the One and Only God

This principle of Pancasila reaffirms the Indonesian people's belief that God does exist. It also implies that the Indonesian people believe in life after death. It emphasizes that the pursuit of sacred values will lead the people to a better life in the hereafter. The principle is embodied in article 29, Section 1 of the 1945 Constitution and reads: "The state shall be based on the belief in the One and Only God".

2. Just and Civilized Humanity

This principle requires that human beings be treated with due regard to their dignity as God's creatures. It emphasizes that the Indonesian people do not tolerate physical or spiritual oppression of human beings by their own people or by any other nations.

3. The Unity of Indonesia

This principle embodies the concept of nationalism, of love for one's nation and motherland. It envisions the need to always foster national unity and integrity. Pancasila nationalism demands that Indonesians avoid superiority feelings on ethnic grounds, for reasons of ancestry and color of the skin. In 1928 Indonesian youth pledged to have one country, one nation and one language, while the Indonesian coat of arms enshrines the symbol of "Bhinneka Tunggal Ika" which means "unity in diversity". Social differences in daily life should never affect national unity and integrity.
4. Democracy Guided by the Inner Wisdom in the Unanimity Arising Out of Deliberations Amongst Representatives

On this type of democracy, President Soeharto said: "The democracy that we practise is Pancasila of which the basic principles and legal basis are laid down in the 1945 Constitution." Pancasila democracy calls for decision-making through deliberations, or musyawarah, to reach a consensus, or mufakat. It is democracy that lives up to the principles of Pancasila. This implies that democratic right must always be exercised with a deep sense of responsibility to God Almighty according to one's own conviction and religious belief, with respect for humanitarian values of man's dignity and integrity, and with a view to preserving and strengthening national unity and the pursuit of social justice.

5. Social Justice for the Whole of the People of Indonesia

This principle calls for the equitable spread of welfare to the entire population, not in a static but in a dynamic and progressive way. This means that all the country's natural resources and the national potentials should be utilized for the greatest possible good and happiness of the people. Social justice implies protection of the weak. But protection should not deny them work. On the contrary, they should work according to their abilities and fields of activity. Protection should prevent willful treatment by the strong and ensure the rule of justice. These are the sacred values of Pancasila which, as a cultural principle, should always be respected by every Indonesian because it is now the ideology of the state and the life philosophy of the Indonesian people.

THE 1945 CONSTITUTION

The Constitution of the Republic of Indonesia is usually referred to as the 1945 Constitution. This is partly because the constitution was drafted and adopted in 1945 when the Republic was established, and partly to distinguish it from two other constitutions which were introduced in free Indonesia. Furthermore, the articles of the 1945 Constitution spell out the ideals and the goals for which independence was proclaimed on August 17, 1945, and defended thereafter. It reflects the spirit and vigor of the time when the constitution was shaped. It was inspired by the urge for unity and for the common goals and democracy built upon the age-old Indonesian concepts of gotong royong (mutual assistance), deliberations of representatives (musyawarah) and consensus (mufakat).

Preceded by a preamble, the Constitution of the Republic of Indonesia consists of 37 articles, four transitional clauses and two additional provisions.

The preamble is composed of four paragraphs and includes a condemnation of any form of colonialism in the world, a reference to Indonesia’s struggle for independence, a declaration of independence and a statement of fundamental goals and principles. It further states, inter alia, that Indonesia's national independence shall be established in the unitary state of the Republic of Indonesia with sovereignty vested in the people. The State shall be based upon the following philosophical principles: Belief in the One and Only God, just and civilized humanity, the unity of Indonesia, democracy guided by the inner wisdom of deliberations of representatives, and social justice for all the Indonesian people.

Guided by these fundamental principles, the basic aims of the state are to establish an Indonesian Government which shall protect all the Indonesian people and their entire motherland, advance the public welfare, develop the intellectual life of the nation, and contribute towards the establishment of a world order based on freedom, peace and social justice.

THE NATIONAL FLAG
The Indonesian national flag is called "Sang Saka Merah Putih". As provided for in Article 35 of the 1945 Constitution, the flag is made up of two colors, red on the top of white. Its width is two-thirds of its length, or two meters by three meters. It is hosted in front of the presidential palace, of government buildings and Indonesian missions abroad. The first flag was courageously flown amidst Japanese occupation forces on the day Indonesia's independence day commemorations in front of the presidential palace in the capital city of Jakarta. This historical flag, or "bendera pusaka", was flown for the last time on August 17, 1968. Since then it has been preserved and replaced by a replica woven of pure Indonesian silk.

THE COAT OF ARMS

The Indonesian coat of arms consists of a golden eagle, called "garuda", that is a figure ancient Indonesia epics. It is also pictured on many temples from the 6th Century. The eagle is a symbol of creative energy. Its principal color, gold, suggests the greatness of the nation. The black color represents nature. There are 17 feathers on each wing, 8 on the tail and 45 on the neck. These figures stand for the date of Indonesia's independence proclamation: 17 August, 1945. The motto, "Bhinneka Tunggal Ika" (Unity in Diversity), is enshrined on a banner held in the eagle's talons. This old Javanese motto was introduced by Empu Tantular, a saint of the Majapahit Kingdom, in the 15th Century. It signifies the unity of the Indonesian people despite their diverse ethnic and cultural backgrounds. The shield symbolizes self-defense in struggle or and protection of oneself. The red and white colors on the shield's background denote the colors of the Indonesian national flag. The five symbols on the shield represent the state philosophy of Pancasila, the foundation of the Indonesian state. The bar across the center indicates the equator which passes through the islands of Sumatra, Kalimantan, Sulawesi and Halmahera. This is a reminder of the fact that the people have built a free and sovereign state by their own hands. The golden star on the black background in the center of the shield represents the first principle of Pancasila, belief in the One and Only God. The chain symbolizes the successive human generations. The mound links represent women and the square ones men. It is the symbol of the second principle, just and civilized humanity. The "beringin", or banyan tree, symbolizes the third principal, the unity on Indonesia. The head of the "banteng", or wild bull (bos javanicus), which is black on a red background, represents the fourth principle, democracy guided by the inner wisdom of deliberations of representatives. The fifth principle, social justice for all Indonesian people, is symbolized by the gold and white paddy and cotton ears.

THE NATIONAL ANTHEM

The national anthem is "Indonesia Raya", which means Great Indonesia. The song was composed in 1928. The colonial policy of the day was "divide and rule". It was a policy that deliberately aggravated language, ethnic, cultural and religious differences amongst the people. The birth of Indonesia Raya marked the beginning of Indonesian nationalist movements. The song was first introduced by its composer, Wage Rudolf Supratman, at the second All Indonesian Youth Congress on October 28, 1928 in Batavia, now Jakarta. It was the moment when Indonesian youth of different ethnic, language, religious and cultural backgrounds resolutely pledged allegiance to:

1. One native land. Indonesia;
2. One nation, the Indonesian nation;
3. One unifying language, the Indonesian language.
Soon the national song, which called for the unity of Indonesia, became popular. It was echoed at Indonesian political rallies, where people stood in solemn observance. The song seriously aroused national consciousness among the people throughout the archipelago.

**INDONESIA RAYA (GREAT INDONESIA)**

**INDONESIA RAYA**

Con bravura
M.M. = 88-96

W.R. Soepratman (1928)

**Indonesia, tanah aliku,**
**Indonesia, my native land,**

**Tanah tuanah damiku,**
**My place of birth**

**Disanalah aku berdiri,**
**Where I stand guard**

**Jadi pandu ibuku,**
**Over my motherland**

**Indonesia, bjahanganiku,**
**My people and my country**

**Bangsaku, tanah aliku,**
**Let us all cry**

**Hiduplah tanahku,**
**For united Indonesia.**

**Hiduplah negriku!**
**Long live my land,**

**Bungsaku, rakyatku semuanya!**
**Long live my country,**

**Bungunlah jiwanya!**
**My nation and all my people**

**Bungunlah badannya!**
**Arouse their spirit,**

**Untuk Indonesia Raya!**
**Arouse their bodies**

**Refrain:**
**For Great Indonesia.**

**Indonesia Raya, merdeka,**
**Indonesia, free and independent,**

**merdeka**
**The land, the country I love**

**Tanahku, negriku yang kucinta**
**Great Indonesia, free and independent,**

**(bis)**
**Long live Indonesia.**

**Indonesia Raya, merdeka,**
**Indonesia Raya,**

**merdeka,**
**merdeka,**

**Hiduplah Indonesia Raya**

**GOVERNMENT STATE ORGANIZATION**

According to the 1945 Constitution there are six organs of the state:

1. The People's Consultative Assembly (Majelis Permusyawaratan Rakyat)
2. The Presidency
3. The House of Representatives (Dewan Perwakilan Rakyat)
4. The Supreme Advisory Council (Dewan Pertimbangan Agung)
5. The State Audit Board (Badan Pemeriksa Keuangan)
6. The Supreme Court (Mahkamah Agung)

For Personnel information, please click here
* SOURCE:
INDONESIA 1994 An Official Handbook,
Department of Information Republic of Indonesia

* NOTE:
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From April 5, 1996:

To the Indonesian Homepage.