

BETA BELAYAR


Beta Berlayar Jauh
Beta berlayar jauh
Jauh dari Ambone
Di tanah orang baru beta
 manyasale
Mengapa beta mau
 buang diri bagini
Jauh dari pangku mama
 sungguh asing lawange
Sioh apa tempo beta pulang
 ke Ambone
Lautan bebas gunung tapele
Mari mama gendong beta
La bawa pulang jua e
Ke tanah yang kucinta
Ambon Manise

NINA BOBO

Nina bobo oh nina bobo
kalau tidak bobo digigit nyamuk.
Marilah bobo ya noni manis,
kalau tidak bobo digigit nyamuk
Nina bobo oh nina bobo
kalau tidak bobo digigit nyamuk
Marilah bobo ya noni manis
Kalau tidak bobo digigit nyamuk
Nina bobo oh nina bobo
kalau tidak bobo digigit nyamuk
Marilah bobo ya noni manis
Kalau tidak bobo digigit nyamuk
Kalau tidak bobo digigit nyamuk

These stories are from my mother, own experiences and additions from the book “Rijst gemorst” from Riny Boeijen, Louise Peeters. I was born in Indonesia and came to the Netherlands when I was 11. In Indonesia, I lived with my parents in a large family home, together with our grandmothers, grandfather and my mother’s brothers and sisters and their families. There was a garden around the house with all kinds of trees and plants surrounded by a bamboo fence. My mother forbade us to play outside of the fence; the garden was my world where I played after school. The stories I now tell have been passed on to me mainly by my mother. I have experienced two stories myself. My mother forbade us to play outside in the garden at MAGRIP (around 5 pm–6 pm). According to her, it is called the 'SETAN JALAN TIME'. A magical moment of the day when the spirits walk. I was told that there is a chance to be taken away by *evil spirits*. There are different types of spirits; good and evil spirits.

The WEWE GOMBEL; an old woman dressed in rags, thin with breasts hanging to the ground. She tries to steal children and takes them along, hidden under her breasts. The GENDRUWA. A tease, not dangerous. Throws with stones on roofs, makes the light go on and off, beats on doors / windows. The KUNTIL ANAK. The kuntil anak is also known as a child thief. If you're naughty..... you will be taken away. The KA is a female spirit that appears in the form of a beautiful young woman. She has very long hair that reaches to the ground. The KA has a cylindrical opening through her whole body (BOLONG); a hole from bottom to top. She has a loud, shameless laugh. It is said that she takes *pregnant women* and *children* into the cylindrical opening. An aunt says that pregnant women were advised to put scissors within their vicinity in case the KA appears. Another says you that if you can pull a piece of hair from the KA’s head, you can win a sum of money in gambling.



A KRIS is a JAVANESE DAGGER with mythical powers. You can not just buy a kris. It is advisable to consult a DOEKOEN dukun (a kind of shaman), for exactly what *purpose* the Kris is made for, or for what powers the maker has cast upon it. The kris must be treated with respect. Once a week, at MALAM JUMAHAT (friday night), the kris has to be cleaned with 7 kinds of flowers; there is also a snack/drink offered.

My mother said that a SETAN TUYUL (a gnome-like appearance) was seen by her and her parents shortly before the ber-siap time arrived. This ran from the front gallery to the back house. My Indonesian grandmother saw that as a warning. There is a great danger coming. A few days later our house was overpowered by independence fighters. When I was on vacation there. A member of the family said that their Chinese descent neighbours have saved up for years to go on holiday back to *China*. They kept the money in a big pot with a lid that was difficult to open. The lid was stuck on the pot. When the time had come for them to leave for China, they opened the lid. *The pot was completely empty.* The story goes that in the vicinity of this Chinese family that there would be someone who summoned SETAN TUYUL. In this way the SETAN TUYUL functions as a slave who can perform certain *activities* for you.

In our big family house in Jakarta, my sister and I slept in the same room. We both had our own bed with a KELAMBU (mosquito netting). One night I saw an appearance of a girl walking around my bed. I was scared and began to call out to my parents, who were sleeping in the room next door. No matter how hard I shouted, no sound came out of my mouth ... I never talked to anyone about this experience from the thought that they would not believe me anyway. Many years ago I was visiting my sister, here in the Netherlands and then told this experience to her. My sister reacted: *I have experienced exactly the same.*

My mother's statement was:
“Many people died in violent ways in our home during the war. It can also be the spirit of a deceased relative who died young”.

The varied palettes of cultures have shaped *the Indonesian superstitions* and thus the superstitions in daily habits and customs. This colorful mix consisted of Chinese culture, Javanese secret teachings, Hinduism, Buddhism, Islam, Animism, and Western cultures/religions.

'Post Ghost Bust' is an extension of our research publication into a workshop, screening and symposium, about the figure of the ghost in East Asia. It opens our questions, about ghosts and their link to colonial modernity, folk culture, and the collective imagination, to the public in a European context.

Ghost culture in East Asia had been deeply related to identity and played a central role in daily life. Especially in Korea and Taiwan, where both countries modernised during the Japanese colonisation before 1945. Beforehand ghosts and spirits were unarchived, only with the Japanese colonisers did the archiving and research of folklore, traditional religions, spiritual culture and ghost stories in Korea and Taiwan become systematised – materialising the Ghosts into photos, books and institutional research. The act of archiving, writing a ghost, was part of a colonial policy to conquer both territories not only physically, but also spiritually. During this act of archiving in colonisation, as part of the modernisation process with its institutional power, the diversity of ghost culture as the peculiar collective memory was generalised by the hegemony of civilisation. The unruly Ghost, traditional beliefs, and folk culture have been stigmatised as a pre-modernistic culture, along with so-called non-scientific,

anti-modernistic, benighted things. The ghost is spread in spoken language, and has no form. In the process of archiving, the process of writing a ghost, they attain a certain shape.

We are looking at ghosts and spirituality, not in terms of belief, but in terms of protocols and technologies of mediation: ghosts simulate and stimulate other levels of reality, a meta level of society. The ghost marks the limit of a society, and the narrative of the ghost is deeply tied to the each individual community. The ghost is left as a collective memory or inscription of the past. In order to open a possibility of new forms and new interpretations of the ghost as a social mediator or simulator, we want to bring our question to the Maastricht public by screening, discussing and performing the ghost. How then can we use the ghost as social media that is strongly engaged with the local community? Exchanging, materialising, visualising and discussing ghost stories, we want to celebrate the role of the ghost in a range of East Asian cultures. In different contexts, ghost stories can be as widespread as collective memories in community formation. Bringing the ghost stories of East Asia to Europe, these collective stories you would not usually reveal to the other, will highlight the hidden narratives of another parts of the world and generate shared moments of cooperative imagination.

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