

## Abstract

This work investigates the life of Javanese gamelan in Prague (the Czech Republic). The author's intention was both to show the differences between the lives of the two sets of instruments of Javanese gamelan that currently can be found there in the Czech Republic. In his argument, that is highly dependent on using the Actor-Network Theory, these instruments' different historical social roles, narratives, lie beyond their meanings as things, but can only be observed when understanding them as actors forcing people to particular behavior and way of thinking about them. In other words, the author analysed the way how people who had ever played one or both these gamelans describe their relation to these instruments or what they found to be the most valuable aspect for them about playing Javanese gamelan in Prague. While a strong fascination by the gamelan instruments from the Liběchov castle can be observed among people who had played them after they were brought to the Czechoslovakia in 1989 as a result of the Czechoslovakia-Indonesian diplomatic relation, in case of the gamelan possessed by Embassy of Indonesia in Prague, mainly people who had already been to Indonesia in person become those who furthermore currently spread the competence of playing the Javanese gamelan in the Czech Republic. In this work, which is from bigger part based on the participant-observation methodology of ethnographic research, the author interprets the collected data by using arguments by sociologist and philosopher Bruno Latour and ethnomusicologist Eliot Bates. Their notion of Actor-Network Theory became a huge support for the author of this research and helped him to discover the general *value* we face when analysing the relation between people and instruments of Javanese gamelan in Prague. One of the author's findings was that there always had been a group of people who played Javanese gamelan in Prague, however, the intensity of their meetings was never constant, just as did change the motivation of these people. While in some cases gamelan instruments were being displayed as orient objects that had been supposed to picture distant orient cultures, other times, gamelan instruments had been used as a representator of Indonesian culture in the Czech Republic, which meant quasi Indonesian reality had risen during such events. During the 1990s, the possibility of seeing instruments of Javanese gamelan had been rare, and while some tried to play traditional Indonesian music ever since, others created sounds that had nothing in common with traditional gamelan pieces.

**Keywords:** gamelan, karawitan, Actor-Network Theory