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Angst, Walter. and Schlatter, Maria. Wayang Indonesia : die phantastische Welt des indonesischen Figurentheaters = Wayang Indonesia : the fantastic world of Indonesian puppet theatre / Walter Angst ; [übers. ins Englische und englisches Lektorat: Maria Schlatter] Stadler Verlagsgesellschaft Konstanz 2007. Australian/Harvard Citation. Angst ...

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Javanese shadow puppetry is a sophisticated dramatic form, often felt to be at the heart of Javanese culture, drawing on classic texts but with important contemporary resonance in fields like religion and politics. How to make sense of the shadow-play as a form of world-making? In Tall Tree, Nest of the Wind, Bernard Arps explores this question by considering an all-night performance of Dewa Ruci, a key play in the repertoire. Thrilling and profound, Dewa Ruci describes the mighty Bratasena's quest for the ultimate mystical insight. The book presents Dewa Ruci as rendered by the distinguished master puppeteer Ki Anom Soeroto in Amsterdam in 1987. The book's unusual design presents the performance texts together with descriptions of the sounds and images that would remain obscure in conventional formats of presentation. Copious annotations probe beneath the surface and provide an understanding of the performance's cultural complexity. These annotations explain the meanings of puppet action, music, and shifts in language; how the puppeteer wove together into the drama the circumstances of the performance in Amsterdam, Islamic and other religious ideas, and references to contemporary Indonesian political ideology. Also revealed is the performance's historical multilayering and the picture it paints of the Javanese past. Tall Tree, Nest of the Wind not only presents an unrivalled insight into the artistic depth of wayang kulit, it exemplifies a new field of study, the philology of performance.

Wayang kulit, or shadow puppetry, connects a mythic past to the present through public ritual performance and is one of most important performance traditions in Bali. The dalang, or puppeteer, is revered in Balinese society as a teacher and spiritual leader. Recently, women have begun to study and perform in this traditionally male role, an innovation that has triggered resistance and controversy. In Women in the Shadows, Jennifer Goodlander draws on her own experience training as a dalang as well as interviews with early women dalang and leading artists to upend the usual assessments of such gender role shifts. She argues that rather than assuming that women performers are necessarily mounting a challenge to tradition, ¶tradition¶ in Bali must be understood as a system of power that is inextricably linked to gender hierarchy. She examines the very idea of ¶tradition¶ and how it forms both an ideological and social foundation in Balinese culture. Ultimately, Goodlander offers a richer, more complicated understanding of both tradition and gender in Balinese society. Following in the footsteps of other eminent reflexive ethnographies, Women in the Shadows will be of value to anyone interested in performance studies, Southeast Asian culture, or ethnographic methods.

Indonesia, with its mix of ethnic cultures, cosmopolitan ethos, and strong national ideology, offers a useful lens for examining the intertwinng of tradition and modernity in globalized Asia. In Inventing the Performing Arts, Matthew Isaac Cohen explores the profound change in diverse arts practices from the nineteenth century until 1949. He demonstrates that modern modes of transportation and communication not only brought the Dutch colony of Indonesia into the world economy, but also stimulated the emergence of new art forms and modern attitudes to art, disembedded and remoored traditions, and hybridized foreign and local. In the nineteenth century, access to novel forms of entertainment, such as the circus, and newspapers, which offered a new language of representation and criticism, wrought fundamental changes in theatrical, musical, and choreographic practices. Musical drama disseminated print literature to largely illiterate audiences starting in the 1870s, and spoken drama in the 1920s became a vehicle for exploring social issues. Twentieth-century institutions—including night fairs, the recording industry, schools, itinerant theatre, churches, cabarets, round-the-world cruises, and amusement parks—generated new ways of making, consuming, and comprehending the performing arts. Concerned over the loss of tradition and "Eastern" values, elites codified folk arts, established cultural preservation associations, and experimented in modern stagings of ancient stories. Urban nationalists excavated the past and amalgamated ethnic cultures in dramatic productions that imagined the Indonesian nation. The Japanese occupation (1942¶1945) was brief but significant in cultural impact: plays, songs, and dances promoting anti-imperialism, Asian values, and war-time austerity measures were created by Indonesian intellectuals and artists in collaboration with Japanese and Korean civilian and military personnel. Artists were registered, playscripts censored, training programs developed, and a Cultural Center established. Based on more than two decades of archival study in Indonesia, Europe, and the United States, this richly detailed, meticulously researched book demonstrates that traditional and modern artistic forms were created and conceived, that is "invented," in tandem. Intended as a general historical introduction to the performing arts in Indonesia, it will be of great interest to students and scholars of Indonesian performance, Asian traditions and modernities, global arts and culture, and local heritage.

The book is structured around the translation of a Javanese shadow theater performance entitled Srikandhi Mbarang Lènggèr (¶Srikandhi Becomes an Itinerant Dancer¶ or ¶Srikandhi Dances Lènggèr¶), performed only in the Banyumas region (in west Central Java) by the locally renowned puppeteer, Ki Sugino Siswocarito. This study is a translation of the story both in a strict textual-linguistic sense and in a more general interpretive sense, providing an understanding of what the performance means to its Banyumas audience. More important, it shows how the puppeteer transforms the culturally universal traditions of Javanese ritual, shadow-puppet theater, and music to particularize the entire performance event for a local audience.

¿Perhaps the best English-language puppetry book in years.¿
¿Library Journal ¿Accessible and unexpectedly involving ... an essential book for anyone seriously interested in wayang.¿
¿

No previous work on wayang has treated in depth what is the focus of this book: the power of the theatrical medium, the actuality of the performance as a physical, emotional, and social experience and event, and the sensations and feelings involved in performing and watching an all-night wayang performance. A single puppeteer moves puppets, delicately carved and painted according to a complex iconography, in dance-like patterns integrated with continuous music, which he also directs; he speaks the voices of all characters; and he represents beings and a mythological world that reflect (on) the human world, including the specific occasion and the people present. Paying attention to the wholeness of the 'multimedia' performance as an event, as well as to the sensations, subtle movements, and particular intonations of the performance, the author of this book bases his 'thick description' on years of learning to perform wayang, attending and participating in performances, interviews and discussions with people involved with wayang, supplemented by study of texts, from old manuscripts and performance manuals to newspaper articles and reports on performances. He shows the need not to be limited to any single discipline: in wayang, the relationships and interaction, for example, between visual movements and music, or between actions on the screen and actions among the audience-participants, are no

less significant than, for example, the relationships within music. The book includes the most extensive discussion of recent changes in wayang theatre, its interaction with various traditional and modern entertainments, and the ways it is affected by politics and economy. A postscript focuses on the post-Soeharto era. The book is a contribution to the study of Indonesian performing arts and culture, but it is also intended for anyone interested in theatre and performing arts generally. Book jacket.

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