

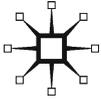
PERFORMANCE, POPULAR CULTURE, AND
PIETY IN MUSLIM SOUTHEAST ASIA

This page intentionally left blank

PERFORMANCE, POPULAR
CULTURE, AND PIETY IN
MUSLIM SOUTHEAST ASIA

Edited by
Timothy P. Daniels

palgrave
macmillan



PERFORMANCE, POPULAR CULTURE, AND PIETY IN MUSLIM SOUTHEAST ASIA
Copyright © Timothy P. Daniels, 2013.
Softcover reprint of the hardcover 1st edition 2013 978-1-137-32002-5

All rights reserved.

First published in 2013 by
PALGRAVE MACMILLAN®
in the United States—a division of St. Martin's Press LLC,
175 Fifth Avenue, New York, NY 10010.

Where this book is distributed in the UK, Europe and the rest of the world,
this is by Palgrave Macmillan, a division of Macmillan Publishers Limited,
registered in England, company number 785998, of Houndmills,
Basingstoke, Hampshire RG21 6XS.

Palgrave Macmillan is the global academic imprint of the above companies
and has companies and representatives throughout the world.

Palgrave® and Macmillan® are registered trademarks in the United States,
the United Kingdom, Europe and other countries.

ISBN 978-1-349-45759-5 ISBN 978-1-137-31839-8 (eBook)
DOI 10.1057/9781137318398

Library of Congress Cataloging-in-Publication Data

Performance, popular culture, and piety in Muslim Southeast Asia /
edited by Timothy P. Daniels.
p. cm.

Includes bibliographical references and index.

1. Islam and the performing arts—Malaysia. 2. Islam and the
performing arts—Indonesia. 3. Islam and culture—Malaysia. 4. Islam
and culture—Indonesia. 5. Popular culture—Malaysia. 6. Popular
culture—Indonesia. I. Daniels, Timothy P., 1960–

BP190.5.P4P47 2013
297.2'670959—dc23

2012038717

A catalogue record of the book is available from the British Library.

Design by Newgen Imaging Systems (P) Ltd., Chennai, India.

First edition: March 2013

10 9 8 7 6 5 4 3 2 1

CONTENTS

<i>List of Figures and Table</i>	vii
<i>Acknowledgments</i>	ix
Introduction: Performance, Popular Culture, and Piety in Malaysia and Indonesia <i>Timothy P. Daniels</i>	1
1 Performing Piety from the Inside Out: Fashioning Gender and Public Space in a Mask “Tradition” from Java’s Northwest Coast <i>Laurie Margot Ross</i>	13
2 Islamic Revivalism and Religious Piety in Indonesian Cinema <i>Eric Sasono</i>	45
3 Embodying the Divine and the Body Politic: <i>Mak Yong</i> Performance in Rural Kelantan, Malaysia <i>Patricia A. Hardwick</i>	77
4 “Islamic” TV Dramas, Malay Youth, and Pious Visions for Malaysia <i>Timothy P. Daniels</i>	105
5 Complicating Senses of Masculinity, Femininity, and Islam through the Performing Arts in Malang, East Java <i>Christina Sunardi</i>	135
6 Social Drama, <i>Dangdut</i> , and Popular Culture <i>Timothy P. Daniels</i>	161
Afterword: Commentary <i>James Peacock</i>	179

<i>References</i>	189
<i>Notes on Contributors</i>	207
<i>Index</i>	211

FIGURES AND TABLE

FIGURES

I.1	Map of Southeast Asia	2
1.1	Klana mask made by the maskmaker, Waryo	24
1.2	<i>Topeng babakan</i> performance	27
1.3	Double-headed tombstone at <i>Astana Gunung Jati</i> in Cirebon	31
1.4	Drawing of Tekes Panji by Kandeg Patmadjwinata	33
3.1	Nisah binti Mamat (Kak Nisah) demonstrates the movement of <i>titik bermula</i>	84
3.2	A detail of the right hand of Fatimah binti Abdullah (Kak Asmah) in the position of <i>titik bermula</i>	85
3.3	Rohimah binti Zakaria (Mek Imah) demonstrates the position of <i>empat</i>	86
3.4	Photo of the <i>wayang kulit Siam</i> puppet <i>Maharaja Sri Rama</i> taken in a <i>kelir</i>	87
5.1	Supriono Hadi Prasetya poses in a <i>Beskalan Lanang</i> costume, 2006	137
5.2	Wahyu Winarti poses in a <i>Beskalan Putri</i> costume, 2006	138
5.3	Komari plays a gamelan instrument at an afternoon <i>ludruk</i> performance, 2006	146
5.4	Sri Handayani poses in a <i>Ngremo Tayub</i> costume, 2006	149
5.5	Sri sings at a <i>tayuban</i> dance event in typical female style dress, 2006	150

TABLE

2.1	Recent Indonesian Islamic-theme films	50
-----	---------------------------------------	----

This page intentionally left blank

ACKNOWLEDGMENTS

I would like to thank all the people—performers, directors, producers, audience members, friends, and family—in Malaysia and Indonesia who have helped me and the authors of this volume to experience, appreciate, and understand various forms and aspects of performance. Without their assistance this volume would not have been imaginable.

I would like to take this opportunity to express my deep gratitude to all the contributors to this volume. An edited volume such as this requires a good deal of coordination and teamwork. I have been so fortunate to have assembled a highly talented and responsive group of scholars. This volume has grown out of our collaboration over the past two years, including discussions before and after our panel, “Performance, Popular Culture, and Piety in Southeast Asia,” convened during the annual meetings of the Association for Asian Studies in Toronto, Canada, in 2012. In fact, when I was in Malaysia over the summer conducting research in 2011, Laurie Margot Ross uploaded the panel proposal for me because I was experiencing difficulties with uploading it in Kuala Lumpur, Malaysia. Special thanks go out to Laurie for her kind support throughout the process of organizing the panel and producing this volume. Following the conference, we constructed an informal electronic forum in which we generously shared ideas on each other’s papers as we worked toward revisions. I am so grateful that we were able to benefit from each other’s commentaries, and I think this volume is much better because of it.

James L. Peacock, the panel discussant at the conference and author of the Afterword commentary in this book, was a steady and consistent motivator throughout this process. Having discussions with Jim over breakfast and lunch were a delight for several of us. His perspective spanning several periods and momentous events in Southeast Asian history has been a benefit to all of us. Moreover, when Jim shared his photograph taken in front of a stadium on the occasion of the 2010 Muhammadiyah Congress in Yogyakarta, Indonesia, with me and

other contributors we all felt that it would be perfect as a cover photo for our volume. I would like to thank Jim for granting us permission to use it and for all of his kind support and motivation.

Back at my university home, Hofstra University, I would like to thank the Executive Committee for partially funding my research projects over the past two summers. My colleagues in the Department of Anthropology are a friendly and flexible group. I am thankful that they covered some of my university service duties while I was abroad trying to maximize my time in the field. I also want to thank Alexander Smiros for his technical support.

I greatly appreciate recognition from the Malaysia, Singapore, and Brunei Studies Group and the Indonesian and East Timor Studies Group of the Association for Asian Studies. Special thanks to the latter for sponsoring and endorsing our panel at the annual meetings in 2012. I also appreciate the questions and feedback from several colleagues at the meetings, and from an anonymous reviewer of earlier drafts of several chapters of this volume.