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# Shadow Theatre In Java Puppets Performance And Re

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## **SUSAN HAILEY**

Puppet Talk University of Hawaii Press  
Based on ethnographic fieldwork spanning twenty years, *Power Plays* is the first scholarly book in English on wayang golek, the Sundanese rod-puppet theater of West Java. It is a detailed and lively account of the ways in which performers of this major Asian theatrical form have engaged with political discourses in Indonesia. Wayang golek has shaped, as well, the technological and commercial conditions of art and performance in a modernizing society. Using interviews with performers, musical transcriptions, translations of narrative and song texts, and archival materials, author Andrew N. Weintraub analyzes the shifting and flexible nature of a set of performance practices called Padalangan, the art of the puppeteer. He focuses on "superstar" performers and the musical troupes that dominated wayang golek during the New Order political regime of former president Suharto

(1966-98) and the ensuing three years of the post-Suharto period. *Studies of actual performances illuminate stylistic and formal elements and situate wayang golek as a social process in Sundanese culture and society. Power Plays includes an interactive multimedia CD-ROM of wayang golek. Power Plays shows how meanings about identity, citizenship, and community are produced through theater, music, language, and discourse. While based in ethnographic theory and methods, this book is at the center of a new synthesis emerging among ethnomusicology, anthropology, and cultural studies. Its cross-disciplinary approach will inspire researchers studying similar struggles over cultural authority and popular representation in culture and the performing arts. Indian Puppets* Routledge  
*Routledge Handbook of Asian Theatre* is an advanced level reference guide which surveys the rich and diverse traditions of classical and contemporary performing arts in Asia, showcasing significant scholarship in recent years. An international team of over

50 contributors provide authoritative overviews on a variety of topics across Asia, including dance, music, puppetry, make-up and costume, architecture, colonialism, modernity, gender, musicals, and intercultural Shakespeare. This volume is divided into four sections covering: Representative Theatrical Traditions in Asia. Cross-Regional Aspects of Classical and Folk Theatres. Modern and Contemporary Theatres in Asian Countries. Modernity, Gender Performance, Intercultural and Musical Theatre in Asia. Offering a cutting edge overview of Asian theatre and performance, the Handbook is an invaluable resource for academics, researchers and students studying this ever-evolving field.

### **Javanese Shadow Plays, Javanese Selves**

Routledge  
This lavishly illustrated book provides an introduction to the rich traditions of South-East Asian dance, theatre and puppet theatre. It focuses mainly on classical traditions which are still performed and separate sections are devoted to Burma, Thailand, Java, Bali, Malaysia, Cambodia, and Laos. Chinese theatre

in the region and the Chinese-influenced theatre of Vietnam are also discussed.

Weekly Weather and Crop Bulletin Ohio University Press

A groundbreaking, cross-cultural reference work exploring the diversity of expression found in rituals, festivals, and performances, uncovering acting techniques and practices from around the world. *Acting: An International Encyclopedia* explores the amazing diversity of dramatic expression found in rituals, festivals, and live and filmed performances. Its hundreds of alphabetically arranged, fully referenced entries offer insights into famous players, writers, and directors, as well as notable stage and film productions from around the world and throughout the history of theater, cinema, and television. The book also includes a surprising array of additional topics, including important venues (from Greek amphitheaters to Broadway and Hollywood), acting schools (the Actor's Studio) and companies (the Royal Shakespeare), performance genres (from religious pageants to

puppetry), technical terms of the actor's art, and much more. It is a unique resource for exploring the techniques performers use to captivate their audiences, and how those techniques have evolved to meet the demands of performing through Greek masks and layers of Kabuki makeup, in vast halls or tiny theaters, or for the unforgiving eye of the camera.

Phenomenology of a Puppet Theatre Bloomsbury Publishing USA

*Shadows of Empire* explores Javanese shadow theater as a staging area for negotiations between colonial power and indigenous traditions. Charting the shifting boundaries between myth and history in Javanese Mahabharata and Ramayana tales, Laurie J. Sears reveals what happens when these stories move from village performances and palace manuscripts into colonial texts and nationalist journals and, most recently, comic books and novels. Historical, anthropological, and literary in its method and insight, this work offers a dramatic reassessment of both Javanese literary/theatrical production and Dutch

scholarship on Southeast Asia. Though Javanese shadow theater (wayang) has existed for hundreds of years, our knowledge of its history, performance practice, and role in Javanese society only begins with Dutch documentation and interpretation in the nineteenth century. Analyzing the Mahabharata and Ramayana tales in relation to court poetry, Islamic faith, Dutch scholarship, and nationalist journals, Sears shows how the shadow theater as we know it today must be understood as a hybrid of Javanese and Dutch ideas and interests, inseparable from a particular colonial moment. In doing so, she contributes to a re-envisioning of European histories that acknowledges the influence of Asian, African, and New World cultures on European thought--and to a rewriting of colonial and postcolonial Javanese histories that questions the boundaries and content of history and story, myth and allegory, colonialism and culture. *Shadows of Empire* will appeal not only to specialists in Javanese culture and historians of

Indonesia, but also to a wide range of scholars in the areas of performance and literature, anthropology, Southeast Asian studies, and postcolonial studies. *Voices of the Puppet Masters* Crowood Introduction to Puppetry Arts shares the history, cultures, and traditions surrounding the ancient performance art of puppetry, along with an overview of puppet construction and performance techniques used around the world. From its earliest beginnings in the ancient Middle East and Asia, through its representations in Medieval/Renaissance Europe, up until its modern-day appearances in theatre, television, and film, this book offers a thorough overview of how this fascinating art form originated and evolved. It also includes easy-to-follow instructions on how to create puppets for performance and display and an in-depth resource list and bibliography for further research and information. Written for students in puppetry arts and stagecraft courses, *Introduction to Puppetry Arts* offers a comprehensive look at this enduring craft and

provides a starting point for creating a wide range of puppets, from marionettes and hand puppets to mascots and character costumes. *Wayang Golek* Routledge As with many performing arts in Asia, neither the highly stylized images of the Javanese shadow play nor its musical complexity detracts from its wide popularity. By a context-sensitive analysis of shadow-play performances, Ward Keeler shows that they fascinate so many people in Java because they dramatize consistent Javanese concerns about potency, status, and speech. Originally published in 1987. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press

since its founding in 1905. [100 Places in Greece](#) [Every Woman Should Go](#) NUS Press

The Heritage Theatre is a book about cultural heritage and globalisation. Cultural heritage is the stage on which the global community, smaller communities and individuals play out their similarities and differences, their identities and singularities. Cultural heritage forms an implicit cultural code governing the relationship between parts and the whole, individuals and communities, communities and outsiders, as well as the relationship between communities and the world as a whole. Cultural heritage, by way of its producers, its products and its audience, presents an image of the world and its inner coherence. The subjects in this book range from places as distant from each other as Dar-es-Salaam, Jakarta, Amsterdam, Le Creusot, Trinidad, Brazzaville, Bremerhaven, New York and Prague, and deal with themes such as wayang, Kylie Minogue, airports and heritage, modernist architecture in Africa and the impact of DNA

research on the concept of roots. The volume is based on papers presented at a conference organised by the Erasmus School of History, Culture and Communication of Erasmus University Rotterdam. The authors have backgrounds in cultural studies, art history, anthropology, museum studies, sociology, tourist studies and history.

*The Shadow Puppet Theatre of Malaysia*

Travelers' Tales

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. The book is three things: a major conceptual study that develops, advocates, and applies an interdisciplinary approach to the analysis of the performance process, an important secondary source on rural Javanese culture and arts (most works on Java focus on the court centers), and a useful primary source on wayang theater—since it includes the Javanese text and English translation of a complete story with music transcriptions provided in an appendix. The Javanese texts and their English translations are laid out side by side to facilitate reading while listening to the audio recording on the enclosed dvd. The book contains twenty-five beautifully rendered illustrations of Banyumas-style wayang puppets (major characters in the story) by two Javanese artists. [Introduction to Puppetry Arts](#) Hands-On Art History Views on intercultural exchanges within theatre practice from contributors including: Peter Brook, Clive Barker, Jacques Lecoq and Rustom Bharucha.

**The Cambridge Guide**

**to Asian Theatre**

Harvard University Press  
This comprehensive book explores the Malaysian form of shadow puppet theatre, highlighting its unique nature within the context of Southeast Asian and Asian shadow puppet theatre traditions. Intended for a Western audience not familiar with Asian performance and practices, the text serves as a bridge to this highly imaginative form. An in-depth examination of the Malaysian puppet tradition is provided, as well as performance scripts, designs for puppet characters, instructions for creating a shadow screen, and easy directions for performance. Another section then considers the practical, pedagogical, and ethical issues that arise in the teaching of this art.

[Shadows of Empire](#)

Abhinav Publications

The Routledge Companion to Puppetry and Material Performance offers a wide-ranging perspective on how scholars and artists are currently re-evaluating the theoretical, historical, and theatrical significance of performance that embraces the agency of inanimate objects. This book proposes a

collaborative, responsive model for broader artistic engagement in and with the material world. Its 28 chapters aim to advance the study of the puppet not only as a theatrical object but also as a vibrant artistic and scholarly discipline. This Companion looks at puppetry and material performance from six perspectives: theoretical approaches to the puppet, perspectives from practitioners, revisiting history, negotiating tradition, material performances in contemporary theatre, and hybrid forms. Its wide range of topics, which span 15 countries over five continents, encompasses: • visual dramaturgy • theatrical juxtapositions of robots and humans • contemporary transformations of Indonesian wayang kulit • Japanese ritual body substitutes • recent European productions featuring toys, clay, and food. The book features newly commissioned essays by leading scholars such as Matthew Isaac Cohen, Kathy Foley, Jane Marie Law, Eleanor Margolies, Cody Poulton, and Jane Taylor. It also celebrates the vital link between puppetry as a

discipline and as a creative practice with chapters by active practitioners, including Handspring Puppet Company's Basil Jones, Redmoon's Jim Lasko, and Bread and Puppet's Peter Schumann. Fully illustrated with more than 60 images, this volume comprises the most expansive English-language collection of international puppetry scholarship to date. *Tall Tree, Nest of the Wind* Duke University Press

The Scope of the Work

The main purpose of this work is to give a critical edition of a Javanese text - the Serat Cabolek - together with an Introduction, an English translation of the text, and Notes. The present publication is a slightly revised version of a doctoral dissertation submitted to the Australian National University in 1967. The Introduction to the text begins with a brief description of each of the extant MSS of the Serat Cabolek to be found in the Manuscript Sections of the Jakarta Museum Library and the Lembaga Kebudayaan Indonesia and in the Oriental Manuscripts Section of the Leiden University Library. In addition, a description

is given of a printed version of the Serat Cabolek. The eleven MSS and the printed text are compared with one another on the points of form, structure and content, in order to discover their mutual relationship. From this comparison it becomes clear that no matter how much these eleven MSS and the printed text of the Serat Cabolek may differ the one from the other, they all share a common core and all ultimately derive from a single source. The kernel of the Serat Cabolek in all probability comprised only the following sections: (1) the story dealing with the trial of Haji Mutamakin by the Kartasura tribunal; (2) the teaching of Dewa Ruci to Bhima; and (3) a commentary on Dewa Ruci's counsel to Bhima. [Polarising Javanese Society](#) Springer

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.

*Performance in Java and Bali* Kitlv Press

The Lion King debuted on July 8, 1997 at the Orpheum Theatre in Minneapolis and was an instant success before premiering at the New Amsterdam Theatre on November 13, 1997. It is Broadway's highest grossing production of all time, having grossed more than \$1 billion. The show won six 1998 Tony Awards, including Best Musical and Best Direction of a Musical, making Julie Taymor the first woman in theatrical history bestowed with the honor.

In this updated redesigned edition of her book originally published in 1998. Taymor has a chance to reflect on her 20-year journey with this beloved show. Featuring all of the original behind-the-scenes text and imagery photographed during the building of sets and rehearsals and costume creation, *Pride Rock on Broadway* is an important volume for theater fans, Disney fans, and Taymor fans alike.

Performing Faith

Routledge

In *Shadow princess: an Indonesian story*, Tumbuh, a young girl from Indonesia learns of a long-kept family secret. She embarks on a quest with her grandmother's magical puppets of a yet-to-be told story, and tries to save the rainforest and restore balance to the animal preserve. The book takes us on an adventure filled with Indonesian mythology, folklore, puppetry, storytelling, and geography.

Destination Indonesia

Folens Limited

"Javanese society and wayang theatre are closely connected; not only are ideas from the wayang stories deeply embedded in Javanese culture, wayang is also a

means of expression. The heroes of wayang stories, accompanied by their servants, demons and gods, have been part of everyday life in Java for centuries. They have played the part of role models and examples, but at times they have also served as mouthpieces that are able to express sentiments that would otherwise remain unspoken. Over the centuries, the ancient wayang theatre has developed into a distinctive form of art. Foreign influences provided new stories, characters were added, new styles were refined at the courts, and, in the twentieth century, wayang theatre even served as a vehicle for propaganda, especially during the struggle for independence from Dutch colonial rule."--

*Telling Tales* Createspace Independent Publishing Platform

"This Greek odyssey captures the stark beauty and profound mystery of a country far richer than can be seen from a cruise ship. Amanda Summer draws back the curtain on the hidden places and sacred sites that all travelers here should discover, including old favorites, popular haunts,

and little-known gems"--  
The Book of Cabolèk  
 Routledge  
 Puppetry Originated In India And Travelled Across The Seven Seas To The Eastern And Western World As Vouched By Many Scholars. Puppets Dated Back To A Period Well Before Bharata S Natya Shastra And Have Continued Unabated Throughout The Centuries In Almost All Indian States. Puppetry Is One Enduring Form, Which Has Entertained Masses And Educated People. The Famous Puppeteers Of Rajasthan Are Really Acrobats, Who Only Put On Puppet Shows When They Move Out Of Villages. These And A Thousand Other Scintillating Facts Come Out Of This Exciting Book For The Reader S Entertainment And Elucidation. Puppets Are By No Means For Only Children, -- As The Puppeteers Of Orissa Sing And Dance About The Romantic Love Of Radha And Krishna, And Keralan Puppets Narrate Kathakali Stories In The Same Make-Up And Costumes. The Book Aims At Giving A Connected Account Of The Indian Puppets: Their Variety, Their Multiple Functions, Their Craft, Their

Animation And Their Connections With Other Related Arts In Five Separate Parts. The Book Also Contains For The First Time In Any Book On Puppetry -- Four Important Appendices: Museums In India Containing Puppets, Directory Of Indian Puppeteers, Global Bibliography On Puppets And A Relevant Glossary. The World Of Indian Puppets Is Seen In Vivid Colours With Scores Of Coloured Photographs And Many Line-Drawings And Half-Tone Pictures --- In Their Many-Sided Splendour: Variety Of The Glove, Rod, String, Shadow, And Human Puppets And A Myriad Background Stories Of The Puppet-Masters And Their Imaginative Landscape Of Free Creativity.

**Acting** Disney Editions  
 The studies in this book examine traditional performance genres in the Indonesian islands of Java and Bali. They cover puppet and human theatre, dance, sung narrative, narrative temple reliefs, and vocal and instrumental music, span a period of more than a thousand years, and range over four cultural complexes: Sundanese in western



Java, Javanese in central and eastern Java, Chinese Balinese in Bali.  
in eastern Java, and

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