Ramayana Theater in Contemporary Southeast Asia

edited by Madoka Fukuoka



Contents

Prefa	асе			xi
1.			Multiple Meanings of Ramayana Theater ary Southeast Asia	1
	Madoka Fukuoka			
	1.1	Purpo	se of the Study	1
	1.2	Focusing on Ramayana as a Subject Matter		
		in Art Forms		
		1.2.1	Basic Story and Main Protagonists	7
		1.2.2	Norms and Ideologies Represented in	
			Theatrical Art Forms Based on	
			Ramayana	8
		1.2.3	Ramayana as Subject Matter for	
			Theatrical Performance	11
	1.3 Positioning Ramayana Theater in		•	
		Contemporary Southeast Asia		
		1.3.1	Cultural Dimensions of	
			Contemporary Southeast Asia	13
		1. 3 .2	Cultural Dimensions of	
			Globalization in Southeast Asia	15
		1.3.3	Ramayana in the Cultural Scenes	
			of Contemporary Southeast Asia	17
	1.4 Multiple Positions of Art Forms Based on		le Positions of Art Forms Based on	
		Ramayana in Contemporary Southeast Asia		
		1.4.1	Dissemination of Ramayana through	
			a Popular Cultural Form: The	
			Indonesian Comic Artist R. A.	
			Kosasih's Reinterpretation of the Story	18
		1.4.2	Representations of the Cultural	
			Elements among a Diaspora	
			Community: A Theatrical	
			Performance of Ramayana in the	
			Malay Community in Singapore	21

vi Contents

		1.4.3	Searching for the Image of the	
			Ideal Leader in Contemporary	
			Southeast Asia: A Collaborative	
			Project since 1997	23
	1.5	Outline	of Chapters	25
	Appen	dix: Outl	ine of Valmiki's Seven-Volume	
		Vers	ion of Ramayana	31
	A.1.1	Introdu	iction	31
	A.1.2	Main Pi	rotagonists and Summary of Each	
		Volume	,	31
	A.1.3	Some B	ibliographical Notes and the Scenes	
		Feature	ed in Theatrical Works	35
	A.1.4	Images	of Main Protagonists in Indonesian	
		Shadow	/ Play	37
Part	l Mu	ltiple Int	terpretations of Ramayana	
2.	The M	odern De	velopment of <i>Ramakian,</i> the Thai	
	Ramay	<i>ana,</i> as S	Seen in Films by Chaiyo Studio	45
	Hideki	Hiramat	shu	
	2.1	Introdu	ction	46
	2.2	Recepti	on of <i>Ramayana</i> in Thailand	49
	2.3	Hanuma	an vs. 7 Ultraman (1974)	52
		2.3.1	Sompote Saengduenchai	53
		2.3.2	The Story of Hanuman vs. 7 Ultraman	54
		2.3.3	The Aims of Creator	59
	2.4	Suek Kumphakan (The Battle with		
		Kumbha	akarna) (1984)	61
		2.4.1	Tokusatsu Effects and Comical	
			Developments	61
		2.4.2	The Story of Suek Kumphakan	63
	2.5	Conclus	ion	66
3.			hakarna: Interpretation of the Story	
	-	-	alinese Wayang	71
	Hideha	aru Umea	la	
	3.1	Introdu	iction	72
	3.2	Kakawi	in Ramayana	72
		3.2.1	Sarga 1–Sarga 5	74

	3.2.2	Sarga 6–	Sarga 11	74		
	3.2.3	Sarga 12	-Sarga 18	75		
	3.2.4	Sarga 19	-Sarga 23	75		
	3.2.5	Sarga 24	-Sarga 26	75		
3.3	Baline	se Wayang	Performances of Ramayana	75		
3.4	The "Death of Kumbhakarna" as Seen in the					
	Kakaw	'in Ramaya	na	77		
	3.4.1	Sarga 22	, Stanzas 1–12	77		
	3.4.2	Sarga 22	, Stanzas 13–48	77		
	3.4.3	Sarga 22	, Stanzas 49–89	78		
	3.4.4	Sarga 23	, Stanzas 1–8	78		
3.5	The Co	omposition	of Scenes in the "Death of			
	Kumbł	nakarna" as	Wayang Performance	79		
	3.5.1	Pattern	l	79		
	3.5.2	Pattern	I	80		
3.6	Interp	retation of	the Performances of			
	Balinese Dalang Based on Real Dialogues (1)					
3.7	Interp	retation of	the Performances of			
	Baline:	se Dalang I	Based on Real Dialogues (2)	85		
3.8	Conclu	sion		87		
Rama	ayana The	ater in Can	nbodia	91		
Sam-	Ang Sam					
4.1	Introd	uction		92		
4.2	Histori	cal Dimen	sion: Indian Ramayana	92		
4.3	Ramayana (Reamker) Theater in Cambodia					
	4.3.1 Content and Representation of Culture					
		4.3.1.1	Preah Ream or Prince			
			Rama	97		
	4.3.2	Culture of the Diaspora				
		4.3.2.1	The Khmer Rouge			
			(1975–79)	97		
		4.3.2.2	Refugee Movement	98		
		4.3.2.3	Challenges of the New Life			
			on the New Land	98		
	4.3.3	4.3.3 Transmission				
	4.3.4	Designat	Designation of Tangible Cultural			
		Heritage	Heritage (TCH) and Intangible			
		-	Cultural Heritage (ICH)			

4.

viii Contents

	4.3.5	Contemporary Cambodia in the	
		Globalized Era	101
	4.3.6	Popular Culture	101
	4.3.7	Tourism Culture	103
4.4	Signifie	cance of Reamker in Khmer Life	103
	4.4.1	Reamker in Khmer Court Dance	104
	4.4.2	Reamker in Khmer Masked Play	105
	4.4.3	Reamker in Khmer Shadow Play	106
	4.4.4	Reamker in Khmer Sculpture	107
	4.4.5	Reamker in Khmer Painting	108
	4.4.6	Reamker in Khmer Astrology	108
	4.4.7	Reamker in Khmer Storytelling	109
4.5	Conclu	sion	109
Part II D	iversified	Performance Contexts	
5. Rama	ivana in th	e Performing Arts: Connection with	
	-	nt and Local/National/Global Indian	
	Identity in Singapore		
Yoshi	aki Taken	nura	
5.1	Introduction: Ramayana and Indian Diaspora		116
5.2			
0.2	in Sing		120
	5.2.1	Cultural Policy in Singapore	120
	5.2.2		122
	5.2.3	Ramayana and Indian Dance in	
	01210	Singapore	124
5.3	5.3 Performing the Ramayana and Its		
0.0	Representation among the Indian		
	-	Diaspora Community	
	5.3.1	The Indian Performing Arts Scene	
		in Singapore	126
	5.3.2	Rukumini Devi Arundale and the	
		Ramayana Drama	128
	5.3.3	Apsaras Arts and Inheritance of	
	2.0.0	Kalakshetra Style	130
5.4	Ramay	vana Production as a Representation	200
0.1	-	bal Indianness	132
5.5	Conclu		137

Presented in the Javanese Dance Drama Form, SendratariMadoka Fukuoka6.1Introduction6.2Repertoire of the Stories in Shadow Puppet Plays and Sendratari6.2.1Ramayana Stories in Shadow Puppet Plays6.2.2Repertoire of the Stories in Sendratari6.3Creation of Sendratari Ramayana in Java 6.3.16.3.1Creation 6.3.26.4Sendratari Ramayana as a Onetime Performance6.5Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.16.5.1Characteristics of the Story in Sendratari6.6Presentation of Ramayana Story in Sendratari Directed for Tourism Context	143 144 146 146 148 149 149 149
 Madoka Fukuoka 6.1 Introduction 6.2 Repertoire of the Stories in Shadow Puppet Plays and Sendratari 6.2.1 Ramayana Stories in Shadow Puppet Plays 6.2.2 Repertoire of the Stories in Sendratari 6.3 Creation of Sendratari Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	144 146 146 148 149 149
 6.1 Introduction 6.2 Repertoire of the Stories in Shadow Puppet Plays and Sendratari 6.2.1 Ramayana Stories in Shadow Puppet Plays 6.2.2 Repertoire of the Stories in Sendratari 6.3 Creation of Sendratari Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	146 146 148 149 149
 6.2 Repertoire of the Stories in Shadow Puppet Plays and Sendratari 6.2.1 Ramayana Stories in Shadow Puppet Plays 6.2.2 Repertoire of the Stories in Sendratari 6.3 Creation of Sendratari Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	146 146 148 149 149
 Plays and Sendratari 6.2.1 Ramayana Stories in Shadow Puppet Plays 6.2.2 Repertoire of the Stories in Sendratari 6.3 Creation of Sendratari Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	146 148 149 149
 6.2.1 Ramayana Stories in Shadow Puppet Plays 6.2.2 Repertoire of the Stories in Sendratari 6.3 Creation of Sendratari Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	146 148 149 149
Puppet Plays6.2.2Repertoire of the Stories in Sendratari6.3Creation of Sendratari Ramayana in Java 6.3.16.3Creation 6.3.26.4Sendratari Ramayana as a Onetime Performance6.5Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.16.5.1Characteristics of the Story in Sendratari6.5.2Rejection of Local Cultural Elements6.6Presentation of Ramayana Story in	148 149 149
 6.2.2 Repertoire of the Stories in <i>Sendratari</i> 6.3 Creation of <i>Sendratari</i> Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 <i>Sendratari</i> Ramayana as a Onetime Performance 6.5 Presentation of the Story in <i>Sendratari</i> Ramayana in Prambanan 6.5.1 Characteristics of the Story in <i>Sendratari</i> 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	148 149 149
Sendratari6.3Creation of Sendratari Ramayana in Java6.3Creation6.3.1Creation6.3.2Stories6.4Sendratari Ramayana as a OnetimePerformance6.5Presentation of the Story in SendratariRamayana in Prambanan6.5.1Characteristics of the Story in Sendratari6.5.2Rejection of Local Cultural Elements6.6Presentation of Ramayana Story in	149 149
 6.3 Creation of <i>Sendratari</i> Ramayana in Java 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	149 149
 6.3.1 Creation 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	149
 6.3.2 Stories 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	
 6.4 Sendratari Ramayana as a Onetime Performance 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	150
Performance 6.5 Presentation of the Story in <i>Sendratari</i> Ramayana in Prambanan 6.5.1 Characteristics of the Story in <i>Sendratari</i> 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in	
 6.5 Presentation of the Story in Sendratari Ramayana in Prambanan 6.5.1 Characteristics of the Story in Sendratari 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	
Ramayana in Prambanan 6.5.1 Characteristics of the Story in <i>Sendratari</i> 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in	152
 6.5.1 Characteristics of the Story in <i>Sendratari</i> 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in 	
<i>Sendratari</i> 6.5.2 Rejection of Local Cultural Elements 6.6 Presentation of Ramayana Story in	156
6.5.2 Rejection of Local Cultural Elements6.6 Presentation of Ramayana Story in	
6.6 Presentation of Ramayana Story in	156
	158
Sendratari Directed for Tourism Context	
	159
Part III Represented Ramayana	
7. A History of Thai Intellectuals' Perceptions of Khon,	
the Masked Dance of Ramayana, on the Modern	
World Stage	165
Shinsuke Hinata	
7.1 Whose Culture?	165
7.2 Royal Perception during the Absolute	
Monarchy	169
7.3 Nationalist Discourses after the 1932	
Revolution	175
7.4 From a Japanese Perspective	179
7.5 Summary	182

	Exhibiting Ramayana in a Japanese Museum: Activities of National Museum of Ethnology, Japan			187
L.	Fukuoka Shota			
1	8.1 Reception of Ramayana in Japan			188
8	8.2	Ramaya	ana in the Southeast Asian Gallery at	
	National Museum of Ethnology		al Museum of Ethnology	191
		8.2.1	Historical Background of the	
			Exhibition on Southeast Asian	
			Culture in Minpaku	191
		8.2.2	Changes in Southeast Asia Gallery	
			in Minpaku	193
8	8.3	Visual Representation of Characters from		
		Ramaya	na as Seen from the Exhibit	196
		8.3.1	Hanuman	197
		8.3.2	Ravana	198
		8.3.3	Rama	200
6	3.4	Visual R	lecordings of <i>Sbaek Thomm</i> , the	
		Large-So	cale Shadow Theater of Cambodia	202
Part I\	/ Co	mmissio	oned Art Works	
9. A	Art Works			209
Λ	Madoka	a Fukuok	a	
9	9.1	Introduo	ction	209
9	9.2	Dance D	rama Created by Didik Nini Thowok:	
			ayung and Anoman Vs. R ekatha	
		Rumpun		210
9	9.3	Animati	on Work by Nanang Ananto	
		Wicakso	ono: Ramayana: The Last Mission	216
ç	9.4	Choral N	Ausic Work by Ken Steven:	
		Sinta Ob	pong	221
Index				237