Popular Culture In Indonesia Fluid Identities In Post Authoritarian Politics Routledfe Media Culture And Social Change In Asia

Brings together leading and emerging scholars from Asia, North America and Australia to develop new perspectives on the key issues in contemporary Asian cultural and media studies.

This book examines different aspects of Asian popular culture, including films, TV, music, comedy, folklore, cultural icons, the Internet and theme parks. It raises important questions such as – What are the implications of popularity of Asian popular culture for globalization? Do regional forces impede the globalizing of cultures? Or does the Asian popular culture flow act as a catalyst or conveying channel for cultural globalization? Does the globalization of culture pose a threat to local culture? It addresses two seemingly contradictory and yet parallel processes in the circulation of Asian popular culture: the interconnectedness between Asian popular culture and western culture in an era of cultural globalization that turns subjects such as Pokémon, Hip Hop or Cosmopolitan into truly global phenomena, and the local derivatives and versions of global culture that are necessarily disconnected from their origins in order to cater for the local market. It thereby presents a collective argument that, whilst local social formations, and patterns of consumption and participation in Asia are still very much dependent on global cultural developments and the phenomena of modernity, yet such dependence is often concretized, reshaped and distorted by the local media to cater for the local market.

Luis Borromeo was the Philippines's "King of Jazz," who at the height of his popularity created a Filipino answer to the Ziegfeld Follies. Miss Riboet was a world-famous Javanese opera singer who ruled the theater world. While each represented a unique corner of the entertainment world, the rise and fall of these two superstar figures tell an important story of Southeast Asia's 1920s Jazz Age. This artistic era was marked by experimentation and adaption, and this was reflected in both Borromeo's and Riboet's styles. They were pioneering cultural brokers who dealt in hybrids. They were adept at combining high art and banal entertainment, tradition and modernity, and the foreign and the local. Leaning on cultural studies and the work on cosmopolitanism and modernity by Henry Jenkins and Joel Kahn, Peter Keppy examines pop culture at this time as a contradictory social phenomenon. He challenges notions of Southeast Asia's popular culture as lowbrow entertainment created by elites and commerce to manipulate the masses, arguing instead that audiences seized on this popular culture to channel emancipatory activities, to articulate social critique, and to propagate an inclusive nationalism without being radically anticolonial.

This cutting edge book considers the question of Islam and commercialisation in Indonesia, a majority Muslim, non-Arab country. Revealing the cultural heterogeneity behind rising Islamism in a democratizing society, it highlights the case of television production and the identity of its viewers. Drawing from detailed case studies from across islands in the diverse archipelagic country, it contends that commercial television has democratised the relationship between Islamic authority and the Muslim congregation, and investigates the responses of the heterogeneous middle class towards commercial da'wah. By taking the case of commercial television, the book argues that what is occurring in Indonesia is less related to Islamic ideologisation than it is a symbiosis between Muslim middle class anxieties and the workings of market forces. It examines the web of relationships that links Islamic expression, commercial television, and national imagination, arguing that the commercialisation of Islam through national television discloses unrequited expectations of equality between ethnic and religious groups as well as between regions.

Indonesians and Their Arab World explores the ways contemporary Indonesians understand their relationship to the Arab world. Despite being home to the largest Muslim population in the world, Indonesia exists on the periphery of an Islamic world centered around the Arabian Peninsula. Mirjam Lücking approaches the problem of interpreting the current conservative turn in Indonesian Islam by considering the ways personal relationships, public discourse, and matters of religious self-understanding guide two groups of Indonesians who actually travel to the Arabian Peninsula—labor migrants and Mecca pilgrims—in becoming physically mobile and making their mobility meaningful. This concept, which Lücking calls "guided mobility," reveals that changes in Indonesian Islamic traditions are grounded in domestic social constellations and calls claims of outward Arab influence in Indonesia into question. With three levels of comparison (urban and rural areas, Madura and Central Java, and migrants and pilgrims), this ethnographic case study foregrounds how different regional and socioeconomic contexts determine Indonesians' various engagements with the Arab world.

The Chinese in Indonesia form a significant minority of about three percent of the population, and have played a disproportionately important role in the country. Given that Chinese Indonesians are not seen as indigenous to the country and are consistently defined against Indonesian nationalism, most studies on the community concentrate on examining their ambivalent position as Indonesia's perennial "internal outsider." Chinese Indonesians Reassessed argues for the need to dislodge this narrow nationalistic approach and adopt fresh perspectives which acknowledge the full complexity of ethnic relations within the country. The focus of the book extends beyond Java to explore the historical development of Chinese Indonesian communities in more peripheral areas of Indonesia, such as Medan, the Riau Islands and West Kalimantan. It reveals the diverse religious practices of Chinese Indonesians, which are by no means confined to "Chinese" religions, and celebration of "Chinese" ethnic events. Presenting a rich array of historical and contemporary case studies, the book goes beyond national stereotypes to demonstrate how Chinese Indonesians interact with different spaces and environments to establish new Chinese Indonesian identities which are complex and multi-faceted. The book engages with a larger global literature concerned with diasporic Chinese identities and practices and offers sophisticated and empirically grounded insights on the commodification of ethnic cultures and religions.

Popular culture serves as a fresh and revealing window on contemporary developments in the Muslim world because it is a site where many important and controversial issues are explored and debated. Aesthetic expression has become intertwined with politics and religion due to the uprisings of the "Arab Spring," while, at the same time, Islamist authorities are showing increasingly accommodating and populist attitudes toward popular culture. Not simply a "westernizing" or "secularizing" force, as some have asserted, popular culture now plays a growing role in defining what it means to be Muslim. With well-structured chapters that explain key concepts clearly, Islam and Popular Culture addresses new trends and developments that merge popular arts and Islam. Its eighteen case studies by eminent scholars cover a wide range of topics, such as lifestyle, dress, revolutionary street theater, graffiti, popular music, poetry, television drama, visual culture, and dance throughout the Muslim world from Indonesia, Africa, and the Middle East to Europe. The first comprehensive overview of this important subject, Islam and Popular Culture offers essential new ways of understanding the diverse religious discourses and pious ethics expressed in popular art productions, the cultural politics of states and movements, and the global flows of popular culture in the Muslim world.

In east Javanese dance traditions like Beskalan and Ngremo, musicians and dancers negotiate gender through performances where males embody femininity and females embody masculinity. Christina Sunardi ventures into the regency of Malang in east Java to study and perform with dancers. Through formal interviews and casual conversation, Sunardi learns about their lives and art. Her work shows how performers continually transform dance traditions to negotiate, and renegotiate, the boundaries of gender and sex--sometimes reinforcing lines of demarcation, sometimes transgressing them, and sometimes doing both simultaneously. But Sunardi's investigation moves beyond performance. It expands notions of the spiritual power associated with female bodies and feminine behavior, and the ways women, men, and waria (male-to-female transvestites) access the magnetic power of femaleness.

"Adapted from Popular Culture: A User's Guide, Third Edition [published in 2014 by Nelson Education]."

This wide-ranging volume is the first to examine the characteristics, dynamics and wider implications of recently emerging regional production, dissemination, marketing and consumption systems of popular culture in East and Southeast Asia. Using tools based in a variety of disciplines - organizational analysis and sociology, cultural and media studies, and political science and history - it elucidates the underlying cultural economics and the processes of region-wide appropriation of cultural formulas and styles. Through discussions of Japanese, Chinese, Korean, Philippine and Indonesian culture industries, the authors in the book describe a major shift in Asia's popular culture markets toward arrangements that transcend autonomous national economies by organizing and locating production, distribution, and consumption of cultural goods on a regional scale. Specifically, the authors deal with patterns of co-production and collaboration in the making and marketing of cultural commodities such as movies, music, comics, and animation. The book uses case studies to explore the production and exploitation of cultural imaginaries within the context of intensive regional circulation of cultural commodities and images. Drawing on empirically-based accounts of co-production and collaboration in East and Southeast Asia's popular culture, it adopts a regional framework to analyze the complex interrelationships among cultural industries. This focus on a regional economy of transcultural production provides an important corrective to the limitations of previous studies that consider cultural products as text and use them to investigate the "meaning" of popular culture.

In the age of digital communication and global capitalism, people's mental, social and natural environments are interconnected in complex and often unpredictable ways. This book focuses on the visual media, one of the key factors in shaping the contemporary ecology of colliding environments. Case-studies include video artists, community media activists, television programme makers and literary authors in the fourth most populous country in the world, Indonesia. The author demonstrates that these actors are part of an international creative and social vanguard that reflect on, criticise and rework the multidimensional impact of the visual media in imaginative and innovative ways. Their work explores alternative and more sustainable presents and futures for Indonesia and the world. This research is urgent and timely, as Indonesia has emerged in recent years as one of the world's most vibrant hubs for contemporary art and media experimentation. Using an innovative interdisciplinary framework of visual culture analysis that derives from a wide range of academic fields, the book will be of interest to academics in the field of Southeast Asian Studies, Media Studies, Cultural Studies and Art History, Anthropology and Sociology.

Indonesia, the state with the largest Muslim population in the world, is in a process of continuous societal transformation. From the perspective of Media and Communication Studies, recent political developments towards an increasingly consolidated democratic system are of great interest. The comparison with Germany may seem unusual and asymmetrical. The countries differ with regard to the religious and cultural practices, and media and social developments are neither intertwined nor similar at first glance. A closer look, however, reveals structural similarities between Germany and Indonesia: dynamics and regressions of political transformation under pressure from radical political movements; hyper-modernization in parts of the economies and social life-worlds of post-modern urbanization; a heritage of genocides and cultural struggles over the multi-ethnic and multi-religious fabrics of society. The book deals with the role media play in the course of these political, economic and cultural transformations. Do they 'follow' or 'lead' the changes in political systems and societies? What can countries learn from each other if they step outside the usual ethnocentric comparisons and engage in a more intense global dialogue? The book is a groundbreaking endeavour in comparative Media and Communication Studies and brings together wellknown researchers from hitherto largely separated academic communities.

Islam is a religion but there are also popular cultures of Islam that are mass mediated, commercialized, pleasure-filled, humorous, and representative of large segments of society. This book illuminates how Muslims (and non-Muslims) in Indonesia and Malaysia make sense of their lives within an increasingly pervasive, popular culture of Islamic images, texts, film, songs, and narratives.

What happens to "local" sound when globalization exposes musicians and audiences to cultural influences from around the world? Jeremy Wallach explores this question as it plays out in the eclectic, evolving world of Indonesian music after the fall of the repressive Soeharto regime. Against the backdrop of Indonesia's chaotic and momentous transition to democracy, Wallach takes us to recording studios, music stores, concert venues, university campuses, video shoots, and urban neighborhoods. Integrating ground-level ethnographic research with insights drawn from contemporary cultural theory, he shows that access to globally circulating music and technologies has neither extinguished nor homogenized local music-making in Indonesia. Instead, it has provided young Indonesians with creative possibilities for exploring their identity in a diverse nation undergoing dramatic changes in an increasingly interconnected world. Ultimately, he finds, the unofficial, multicultural nationalism of Indonesian popular music provides a viable alternative to the religious, ethnic, regional, and class-based extremism that continues to threaten unity and democracy in that country.

This third edition of Historical Dictionary of Indonesia contains a chronology, an introductory essay, appendixes, and an extensive bibliography. The dictionary section has over 900 cross-referenced entries on important personalities, politics, economy, foreign relations, religion, and culture. This book is an excellent access point for students, researchers, and anyone wanting to know more about Indonesia.

A number of UN conventions and declarations (on the Rights of Indigenous Peoples, the Protection and Promotion of the Diversity of Cultural Expressions and the World Heritage Conventions) can be understood as instruments of international governance to promote democracy and social justice worldwide. In Indonesia (as in many other countries), these international agreements have encouraged the self-assertion of communities that had been oppressed and deprived of their land, especially during the New Order regime (1966-1998). More than 2,000 communities in Indonesia who define themselves as masyarakat adat or "indigenous peoples" had already joined the Indigenous Peoples' Alliance of the Archipelago" (AMAN) by 2013. In their efforts to gain recognition and selfdetermination, these communities are supported by international donors and international as well as national NGOs by means of development programmes. In the definition of masyarakat adat, "culture" or adat plays an important role in the communities' self-definition. Based on particular characteristics of their adat, the asset of their culture, they try to distinguish themselves from others in order to substantiate their claims for the restitution of their traditional rights and property (namely land and other natural resources) from the state. The authors of this volume investigate how differently structured communities - socially, politically and religiously - and associations reposition themselves vis-à-vis others, especially the state, not only by drawing on adat for achieving particular goals, but also dignity and a better future.

In Indonesian Cinema after the New Order: Going Mainstream, Thomas Barker presents the first systematic and most comprehensive history of contemporary Indonesian cinema. The book focuses on a 20-year period of great upheaval from modest, indie beginnings, through mainstream appeal, to international recognition. More than a simple narrative, Barker contributes to cultural studies and sociological research by defining the three stages of an industry moving from state administration; through needing to succeed in local pop culture, specifically succeeding with Indonesian youth, to remain financially viable; until it finally realizes international recognition as an art form. This "going mainstream" paradigm reaches far beyond film history and forms a methodology for understanding the market in which all cultural industries operate, where the citizen-consumer (not the state) becomes sovereign. Indonesia presents a particularly interesting case because "going mainstream" has increasingly meant catering to the demands of new Islamic piety movements. It has also meant working with a new Ministry of Tourism and Creative Economy, established in 2011. Rather than a simplified creative world many hoped for, Indonesian filmmaking now navigates a new complex of challenges different to those faced before 1998. Barker sees this industry as a microcosm of the entire country: democratic yet burdened by authoritarian legacies, creative yet culturally contested, international yet domestically shaped. "This is a significant piece of scholarly contribution informed by an extensive range of interviews with industry insiders. This volume is particularly welcome given the dearth of English-language publications on Indonesian cinema in the last two decades. I have no doubt that the book will be extensively used in any future work on national cinema, not just in Indonesia, but Southeast Asia more widely." —Krishna Sen, University of Western Australia "Indonesian Cinema after the New Order is a marvelously entertaining and important contribution to the study of Indonesian cinema, youth culture, and media worlds in a global context. In fact, I would consider it the best book I have seen on the subject of the Indonesian film industry." —Mary Steedly, Harvard University

"At a time when Southeast Asian Studies is declining in North America and Europe, this book serves to remind us of the fresh, constructive and encouraging view of the field from Asia. On behalf of Taiwan's Southeast Asian research community, I sincerely congratulate Professors Park and King for making such a great and timely contribution to the making of Southeast Asian Studies in Asia." Hsin-Huang Michael Hsiao, Director of Institute of Sociology, Academia Sinica, and former President of Taiwan Association of Southeast Asian Studies "The Historical Construction of Southeast Asian Studies: Korea and Beyond is an important and long-overdue step in the task of bringing Southeast Asian Studies to where it rightfully belongs - the Asian region. At the same time, it avoids being narrowly regionalistic and instead views Southeast Asia as an 'open system' that transcends 'national units' or 'fixed territorial categories' and welcomes the contributions of both Asian and non-Asian scholars in crafting a fresh post-colonial approach to the study of the region's societies and peoples." - Eduardo Climaco Tadem, Professor of Asian Studies, University of the Philippines-Diliman "An insightful and systemic analysis of the intriguing trajectories, evolving themes, and multi-lingual scholarship of Southeast Asian Studies in Asia and beyond, this book serves as an important foundation in setting future research agendas as well as for closer global collaborations in knowledge production in Asian Studies." -Liu Hong, Tan Kah Kee Professor and Chair, School of Humanities and Social Sciences, Nanyang Technological University, Singapore

This lively survey of the peoples, cultures, and societies of Southeast Asia introduces a region of tremendous geographic, linguistic, historical, and religious diversity. Encompassing both mainland and island countries, these engaging essays describe personhood and identity, family and household organization, nation-states, religion, popular culture and the arts, the legacies of war and recovery, globalization, and the environment. Throughout, the focus is on the daily lives and experiences of ordinary people. Most of the essays are original to this volume, while a few are widely taught classics. All were chosen for their timeliness and interest, and are ideally suited for the classroom.

A keen critic of culture in modern Indonesia, Andrew N. Weintraub shows how a genre of Indonesian music called dangdut evolved from a debased form of urban popular music to a prominent role in Indonesian cultural politics and the commercial music industry. Dangdut Stories is a social and musical history of dangdut within a range of broader narratives about class, gender, ethnicity, and nation in post-independence Indonesia (1945-present).

This book explores ways in which diverse regional cultures in Indonesia and their histories have been expressed in film since the early 1950s. It also explores underlying cultural dominants within the new nation, established at the end of 1949 with the achievement of independence from Dutch colonialism. It sees these dominants—for example forms of group body language and forms of consultation—not simply as a product of the nation, but as related to unique and long standing formations and traditions in the numerous societies in the Indonesian archipelago, on which the nation is based. Nevertheless, the book is not concerned only with past traditions, but explores ways in which Indonesian filmmakers have addressed, critically, distinctive aspects of their traditional societies in their feature films (including at times the social position of women), linking past to the present, where relevant, in dynamic ways.

Popular Culture in IndonesiaFluid Identities in Post-Authoritarian PoliticsRoutledge

This book examines popular culture in Indonesia, the world's most populous Muslim nation, and the third largest democracy. It provides a full account of the key trends since the collapse of the authoritarian Suharto regime (1998), a time of great change in Indonesian society more generally. It explains how one of the most significant results of the deepening industrialization in Southeast Asia since the 1980s has been the expansion of consumption and new forms of media, and that Indonesia is a prime example of this development. It goes on to show that although the Asian economic crisis in 1997 had immediate and negative impacts on incumbent governments, as well as the socioeconomic life for most people in the region, at the same time popular cultures have been dramatically reinvigorated as never before. It includes analysis of important themes, including political activism and citizenship, gender, class, age and ethnicity. Throughout, it shows how the multilayered and contradictory processes of identity formation in Indonesia are inextricably linked to popular culture. This is one of the first books on Indonesia's media and popular culture in English. It is a significant addition to the literature on Asian popular culture, and will be of interest to anyone who is interested in new developments in media and popular culture in Indonesia and Asia.

This is a longitudinal study of music that weaves the complex stories of many disparate musics into a coherent account of quests for identities that illuminates Lombok's history, its complex religious and ethnic composition, and its current political circumstances.

This book presents a historical overview of the Indonesian film industry, the relationship between censorship and representation, and the rise of Islamic popular culture. It

considers scholarship on gender in Indonesian cinema through the lens of power relations. With key themes such as nationalism, women's rights, polygamy, and terrorism which have preoccupied local filmmakers for decades, Indonesia cinema resonates with the socio-political changes and upheavals in Indonesia's modern history and projects images of the nation through the debates on gender and Islam. The text also sheds light on broader debates and questions about contemporary Islam and gender construction in contemporary Indonesia. Offering cutting edge accounts of the production of Islamic cinema, this new book considers gendered dimensions of Islamic media creation which further enrich the representations of the 'religious' and the 'Islamic' in the everyday lives of Muslims in South East Asia.

Indonesia has a long and rich tradition of homosexual and transgender cultures, and the past 40 years in particular has seen an increased visibility of sexual minorities in the country, which has been reflected through film and popular culture. This book examines how representations of gay, lesbian and transgender individuals and communities have developed in Indonesian cinema during this period. The book first explores Indonesian engagement with waria (male-to-female transgender) identities and the emerging representation of gay and lesbi Indonesians during Suharto's New Order regime (1966-98), before going on to the reimagining of these positions following the fall of the New Order, a period which saw the rebirth of the film industry with a new generation of directors, producers and actors. Using original interview research and focus groups with gay, lesbi and waria identified Indonesians, alongside the films themselves and a wealth of archival sources, the book contrasts the ways in which transgendered lives are actually lived with their representations on screen.

A rapid development of religious popular cultures and lifestyles can be observed across the globe. This book provides unique case studies from Asia and Europe illustrating new religious practices, forms of articulation and mass mediatization, all of which render religious traditions significant for contemporary issues and concerns. The essays examine experiences of spirituality in combination with commercialization and expressive performative practices as well as everyday politics of identity. Based on innovative theoretical reflections, the essays take into consideration what the transcultural negotiation of religion, tradition and the popular signifies in different places and social contexts. With contributions by Anthony Reid, Hubert Knoblauch, Ariel Heryanto, Stefanie von Schnurbein and others.

Drawing on human rights discourse and a study of the difficulties faced by religious minority groups (using the Ahmadiyya minority group as a case study), this book presents three interconnected challenges to human rights culture in Indonesia. First, it presents a normative challenge, describing the gap between philosophical and normative principles of human rights on one side and the overall problems and critical issues of human rights at national and local levels on the other. Second, it considers the political problems in developing and strengthening human rights culture. The political challenge addresses the ability (or inability) of the state to guarantee the rights of certain individuals and minority groups. Third, it examines the sociological challenge of majority-minority group relationships in human rights discourse and practices. This book describes the background of human rights in Indonesia and reviews the previous literature on the issue. It also presents a comprehensive review of the discourses about human rights and political changes in contemporary Indonesia. The analysis focuses on how human rights challenges affect the situation of religious minorities, looking in particular at the Ahmadiyya as a minority group that experiences human rights violations such as discrimination, persecution, and violence. The study fills out its treatment of these issues by examining the involvement of actors both from the state and society, addressing also the politics of human rights protection.

Examples from different regions, of varied genres, illustrate how contemporary performance participates in and gives expression to the complex social changes taking place in Indonesia today.

Demonstrates how new Islamic modernities are being negotiated and constructed through popular and visual culture in Indonesia.

During the past three decades, heavy metal music has gone global, becoming a potent source of meaning and identity for fans around the world. In Metal Rules the Globe, ethnographers and some of the foremost authorities in the burgeoning field of metal studies analyze this dramatic expansion of heavy metal music and culture. They take readers inside metal scenes in Brazil, Canada, China, Easter Island, Indonesia, Israel, Japan, Malaysia, Malta, Nepal, Norway, Singapore, Slovenia, and the United States, describing how the sounds of heavy metal and the meanings that metalheads attribute to them vary across cultures. The contributors explore the dynamics of masculinity, class, race, and ethnicity in metal scenes; the place of metal in the music industry; and the ways that disenfranchised youth use metal to negotiate modernity and social change. They reveal heavy metal fans as just as likely to criticize the consumerism, class divisiveness, and uneven development of globalization as they are to reject traditional cultural norms. Crucially, they never lose sight of the sense of community and sonic pleasure to be experienced in the distorted, pounding sounds of local metal scenes. Contributors. Idelber Avelar, Albert Bell, Dan Bendrups, Harris M. Berger, Paul D. Greene, Ross Hagen, Sharon Hochhauser, Shuhei Hosokawa, Keith Kahn-Harris, Kei Kawano, Rajko Murši?,Steve Waksman, Jeremy Wallach, Robert Walser, Deena Weinstein, Cynthia P. Wong

One of the great transformations presently sweeping the Muslim world involves not just political and economic change but the reshaping of young Muslims' styles of romance, courtship, and marriage. Nancy J. Smith-Hefner takes up the personal lives and sexual attitudes of educated Muslim Javanese youth in the city of Yogyakarta to explore the dramatic social and ethical changes taking place in Indonesian society. Drawing on more than 250 interviews over a fifteen-year period, her vivid, well-crafted ethnography is full of insights into the real-life struggles of young Muslims and framed by a deep understanding of Indonesia's wider debates on gender and youth culture. The changes among Muslim youth reflect an ongoing if at times unsteady attempt to balance varied ideals, ethical concerns, and aspirations. On the one hand, growing numbers of young people

show a deep and pervasive desire for a more active role in their Islamic faith. On the other, even as they seek a more self-conscious and scripture-based profession of faith, many educated youth aspire to personal relationships similar to those seen among youth elsewhere—a greater measure of informality, openness, and intimacy than was typical for their parents' and grandparents' generations. Young women in particular seek freedom for self-expression, employment, and social fulfillment outside of the home. Smith-Hefner pays particular attention to their shifting roles and perspectives because it is young women who have been most dramatically affected by the upheavals transforming this Muslim-majority country. Although deeply personal, the changing aspirations of young Muslims have immense implications for social and public life throughout Indonesia. The fruit of a longitudinal study begun shortly after the fall of the authoritarian New Order government and the return to democracy in 1998–1999, the book reflects Smith-Hefner's nearly forty years of anthropological engagement with the island of Java and her continuing exploration into what it means to be both "modern" and Muslim. The culture of the new Muslim youth, the author shows, through all its nuances and variations, reflects the inexorable abandonment of traditions and practices deemed incompatible with authentic Islam and an ongoing and profound Islamization of intimacies.

A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field. Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up-and-coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in-depth analysis of topics at the forefront of popular culture studies

Explores how the ethnic Chinese in Indonesia construct themselves through material reproduction.

Drawing on social media, cinema, cultural heritage and public opinion polls, this book examines Indonesia and Malaysia from a comparative postcolonial perspective. The Indonesia–Malaysia relationship is one of the most important bilateral relationships in Southeast Asia, especially because Indonesia, the world's fourth most populous country and third largest democracy, is the most populous and powerful nation in the region. Both states are committed to the relationship, especially at the highest levels of government, and much has been made of their 'sibling' identity. The relationship is built on years of interaction at all levels of state and society, and both countries draw on their common culture, religion and language in managing political tensions. In recent years, however, several issues have seriously strained the once cordial bilateral relationship. Among these are a strong public reaction to maritime boundary disputes, claims over each country's cultural forms, the treatment of Indonesian workers in Malaysia, and trans-border issues such as Indonesian forest fire haze. Comparing the two nations' engagement with cultural heritage, religion, gender, ethnicity, citizenship, democracy and regionalism, this book highlights the social and historical roots of the tensions between Indonesia and Malaysia, as well as the enduring sense of kinship.

Musical Worlds in Yogyakarta addresses themes of social identity and power, counterpoising Pierre Bourdieu's theories on class, gender and nation with the author's alternative perspectives of inter-group social capital, physicality and grounded cosmopolitanism. The author argues that Yogyakarta is exemplary of how everyday people make use of music to negotiate issues of power and at the same time promote peace and intergroup appreciation in culturallydiverse inner-city settings.

Every political aspirant and activist knows the media are important. But there is little agreement on how an increasingly diversified media operate in post-authoritarian transitions and how they might promote, or impede, the pathways to a sustainable liberal democracy in the 21st century. This book examines the role of the media during Indonesia's longest experiment with democratisation. It addresses two important and related questions: how is the media being transformed, both in terms of its structure and content, by the changing political economy of Indonesia after the fall of Suharto? And what is the potential impact of this media in enabling or hampering the development of democracy in Indonesia? The book explores the relation between the working of democratisation, by examining the role of ethnic identity and nationalism; increasingly cheaper and diversified means of media production, challenging state monopolies of the media; the reality of personalised and globalised media; and the challenging of the connection between a free media and democracy by global capitalism and corporate control of the media. The book argues that the dominant forces transforming Indonesia today did not arise from the singular point of Suharto's resignation, but from a set of factors which are independent from, but linked to, Indonesia's internal politics and which shape its cultural industries.

This volume is the result of a conference held in October 2015 in connection with the Frankfurt Book Fair discussing developments that are considered important in contemporary Indonesian cultural productions. The first part of the book reflects on the traumatic experiences of the Indonesian nation caused by a failed coup on October 1, 1965. In more general theoretical terms, this topic connects to the field of memory studies, which, in recent decades, has made an academic comeback. The focus of the chapters in this section is how certain, often distressing, events are represented in narratives in a variety of media that are periodically renewed, changed, rehearsed, repeated, and performed, in order to become or stay part of the collective memory of a certain group of people. The second part of the book explores how forces of globalisation have impacted upon the local and, linguistically surprisingly, rather homogeneous cultural productions of Indonesia. The main strands of inquiry in this second section are topics of global trends in religion, responses to urban development, the impact of popular literary developments, and how traditions are revisited in order to come to terms with international cultural developments.

This book investigates public service broadcasting (PSB) models in post-authoritarian regimes, and offers a critical inspection of the development of a Western European-originated PSB system in Asian transitional societies, in particular in Indonesia since the 1990's. Placing the case of Indonesia's PSB within the context of global media liberalization, this book traces the development of public service broadcasting in post-authoritarian societies, including the arrival of neoliberal policy and the growth of media oligarchs that favour free market media systems over public interest media systems. The book argues that Western European PSB models or 'BBC-like' models have travelled to new democracies, and that autocratic legacies embedded in former state-owned radio and television broadcasters have resisted pro-democratic media pressures. As such, similar to new PSBs in other post-colonial, transitional and global south regimes, such as in Arab states or Bangladesh, this book demonstrates that the adoption of PSB in Indonesia has not reflected the ideal PSB project initially envisaged by media advocates but was flawed in both media policy and governance. It explores the history of broadcast governance in authoritarian Indonesia, and considers how Western European PSB or 'British Broadcasting Corporation/BBC-like' models have travelled – somewhat uneasily – to new democracies, but also how autocratic legacies embedded in former state-owned radio and television channels have resisted external parties of pro-democratic media systems.

Identity and Pleasure: The Politics of Indonesian Screen Culture critically examines what media and screen culture reveal about the ways urban-based Indonesians attempted to redefine their identity in the first decade of this century. Through a richly nuanced analysis of expressions and representations found in screen culture (cinema, television and social media), it analyses the waves of energy and optimism, and the disillusionment, disorientation and despair, that arose in the power vacuum that followed the dramatic collapse of the militaristic New Order government. While in-depth analyses of identity and

political contestation within the nation are the focus of the book, trans-national engagements and global dimensions are a significant part of the story in each chapter. The author focuses on contemporary cultural politics in Indonesia, but each chapter contextualizes current circumstances by setting them within a broader historical perspective.

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