

The wide range of interconnected sources and locations explored in this book suitably highlight the active mobilities of jazz age artists and performance genres within the region. Keppy's painstaking scholarship challenges existing studies on the music and performing arts of the region that are restricted in scope from viewing and hearing beyond contemporary national borders. This book serves, therefore, as a much-needed call for more cross-national studies that highlight how popular culture actors, narratives and historiographies crucially shape the unique social contestations and cultural affinities found across Southeast Asia.

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*Performing the Arts of Indonesia: Malay Identity and Politics in the Music, Dance and Theatre of the Riau Islands*. Edited by Margaret Kartomi. Copenhagen: NIAS Press, 2019. xx+410 pp.

The Riau Islands is a vast archipelagic province in Indonesia that spreads throughout the South China Sea until it laps at the borders of the island of Sumatra as well as the nations of Singapore and Malaysia. While it is a region of complex ethnic, social and economic interaction, it is usually associated with a variety of social and cultural practices that are defined as Malay. *Performing the Arts in Indonesia* is a dense—albeit, perhaps mistitled—work that focuses on various cultural productions from this one province. The fourteen chapters, as well as its four appendices, are the result of an Australian research project that attracted academics to Riau and practitioners from this Indonesian archipelago into a discussion of “localised manifestations of the Riau Islanders’ music, poetry, dance, martial arts and theatre in the context of traditional Malay concepts of place, cosmological and performance space, and memory codes that generate group performances” (p. 3). Essentially, each chapter

describes and discusses cultural performances in a complex region within Indonesia.

The editor of the book, and organizer of the larger research project, is Margaret Kartomi, a well-regarded ethnomusicologist from Monash University. She begins the book with a chapter that surveys the vast array of musical and cultural performances that can be found in the Riau Islands and breaks them down into six categories, which are based on the site of performance or sub-category of ethnic performers, ranging from Orang Suku Laut (sea peoples) rituals to popular entertainment performances in the cosmopolitan centres that fall under the Indonesia-Malaysia-Singapore Growth Triangle, an economic configuration that has resulted in a proliferation of export-oriented factories on the islands of Batam and Bintan. Kartomi then divides the book into four sections, which focus on the Riau Islands as a whole, its western regencies, its northeastern regencies and finally on its two urban centres of Batam and Tanjung Pinang. The reasoning for such a division is not clearly explained, as many of the chapters would have been more cogent if they were grouped around the performance genre rather than seemingly artificial geographic boundaries.

The chapters that follow are a mixed bag in which readers will be able to find something that appeals to them. For example, Leonard Andaya argues that the Riau Islands represents a hybrid or '*kacukan*' culture of southern Malays as it was the site of intense interaction between local and external cultural elements, which trade throughout the region reinforced, making it a distinct area within Malay identity formation. Cynthia Chou, Jenny McCallum and Kartomi follow with accounts of the popularity of modern Christian and Pop songs in Orang Suku Laut communities, sound in texts from nineteenth-century Riau, and the royal *nobat* ensemble of the Riau-Lingga sultanate, respectively.

The sub-regional sections that follow discuss a variety of different cultural practices and practitioners, ranging from masked dance theatre in the isolated Anambas Archipelago to viola players in the former royal centres of Bintan and Lingga. The collection is

rounded off with an essay by Nicholas Long, who discusses the role that immigrants from Flores play in the creation of Malay music in the region, thus encapsulating the forces of ‘glocalization’ in which groups in a diverse community deliberately cultivate a local identity to appeal to a global audience. This is then followed with four short appendices that summarize Chinese contributions and participation in the performative arts of Riau, as well as transcripts of *syair* (a form of Malay poetry) and songs from performances, and—finally—a promotion for an ethnographic film on viola performers that Karen Kartomi Thomas has made.

With such an eclectic mix, what is to be made of this collection? *Performing the Arts in Indonesia* contains a wide array of detailed ethnographic and ethnomusicological information on various performative arts in the province of the Riau Islands and it would be of tremendous value to scholars interested in the performance of traditional arts in a rapidly modernizing world. This is supplemented with material such as photographs of performers and instruments as well as occasional musical charts that will assist the appropriately trained, all documenting the role they play in creating a vibrant arts community in the region. For someone such as myself—a person interested in Riau without any background in performative arts—much of this was beyond me. It did, however, instil a sense of the dynamic arts community in the Riau Archipelago, its relation to the past and the changes it faces in an era of rapid globalization.

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*Islam, Humanity, and Indonesian Identity: Reflections on History.* By Ahmad Syafii Maarif. Translated by George A. Fowler. Singapore: National University of Singapore Press, 2018. 288 pp.

In March of 2009, Ahmad Syafii Maarif (b. 1935) completed this heartfelt call for his fellow countrymen to actualize the tolerance and