

sources culturelles pour des entreprises de création et comme ressources économiques qui permettent aux danseurs de percer auprès d'un nouveau public à l'échelle internationale. Enfin le mythe d'une victoire des majors sur les productions musicales locales est retourné par Juan Paulhiac, qui décrit les stratégies adoptées par des labels de *champeta* colombiens pour profiter des nouveaux canaux de diffusion de l'industrie internationale et d'Internet.

L'un des aspects remarquables de cet ouvrage réside dans l'effort descriptif fourni par ses auteurs. Des trajectoires des individus à celles des formes musicales, cette démarche restitue l'épaisseur des situations concrètes, se constituant en outil analytique pour une remise en question de la création, entendue comme un acte social qui « fait être » la musique de par les figures des compositeurs, arrangeurs, producteurs, musiciens. L'approche biographique de la première partie n'évacue pas, dans la deuxième et troisième partie, une analyse plus proprement musicale qui passe par une description précise et circonstanciée de procédés de composition et d'arrangement, de techniques de réassemblage et de pratiques circulatoires, entendus comme des outils susceptibles d'innover et inventer ou à l'inverse de maintenir le passé. Ainsi la notion d'« originalité » des répertoires, des genres musicaux et des esthétiques est vue au travers du prisme d'une acception élargie du mot « création », qui valorise les rôles assumés par les auteurs et les statuts multiples des œuvres. La pierre que cet ouvrage peut apporter à l'édifice de l'ethnomusicologie contemporaine consiste alors en une réflexion qui reconstruit l'objet « musique » au filtre des pratiques de création, donnant

une épaisseur ethnographique à différents contextes de production et aux trajectoires des individus qui composent de la musique dans nos sociétés. ❁

Islam and Popular Culture in Indonesia and Malaysia. Edited by Andrew N. Weintraub. 2011. London and New York: Routledge. 280 pages.

BETHANY J. COLLIER
Bucknell University

This edited volume is an important, timely exploration of the ways that Islam in Malaysia and Indonesia interfaces with various forms of popular culture including music, film, print media and the Internet. Edited by ethnomusicologist Andrew Weintraub, the eclectic set of essays works to supplant some of the many misconceptions and misrepresentations of Islam that are still widespread in European and American imaginaries. Combating the popular view of Islam as centered in the Middle East, Weintraub reminds the reader that around one-fifth of the world's Muslim population lives in Indonesia and Malaysia.

The book's broad representation of disciplinary perspectives is one of its many strengths: with contributions from international scholars in the fields of anthropology, ethnomusicology, film and media studies, Indonesian studies, English and religious studies, the text provides a valuable range of theoretical approaches to the study of Islam and popular culture. Music scholars will appreciate the flexibility that this diversity affords: for those who wish to explore exclusively music-specific

topics, nearly one-third of the volume's essays focuses on music. Grouped together, these four articles would function well as a coherent unit in a course on modern Islam; taken separately, each essay extends a fresh perspective that allows the reader to engage with new, region-specific questions on music and Islam. For others who might seek to contextualize music among other modes of cultural expression, the offerings on film, the Internet, magazines and fiction will present a broader view of contemporary Islam in Southeast Asia.

Weintraub's introduction outlines the assumptions and definitions that govern his contributors' work, which simultaneously demonstrate how he will delimit the massive topic of Islam and popular culture and provides a nuanced grounding for some of his text's central concepts. Most notably, he theorizes a particular notion of "popular Islam," one that is "mass-produced, mass-mediated, more urban than rural, and more globalized and cosmopolitan" when compared to more common "rural, traditional versions of popular Islam" (3).

Part I looks at the complex role that private and governmental institutions play in mediating Islam in various popular media streams. Ishadi S.K.'s inquiry into seasonal fluctuations in Indonesian television programming (Ch. 2) suggests connections between the absence of Islamic-themed programs (outside of the month of Ramadan) and New Order political history. This complements Ariel Heryanto's convincing argument, two chapters later, that "the current and rapid growth of Islamic pop cultures [is] largely ... an extension of the success of Islamic politics in post-authoritarian Indonesia" (61). Two of Heryanto's moves are par-

ticularly notable: his reading of the hit film *Ayat-ayat Cinta* as political allegory (75-76), and his resistance to the false binary between liberal-moderate and radical-extremist Islam (76). Set between these two offerings, Zakir Hossain Raju's insightful piece on the treatment and reception of Islamic doctrine within Bangladeshi and Malaysian art cinema (Ch. 3) gives the reader a taste of the powerful potential of comparative analysis: while his pairing of Malaysia with Bangladesh seems slightly out of place given the volume's focus on Malaysia and Indonesia, his engaging analysis reveals how these two "nationally defined but transnational/regional cultural institutions interact with Islam and Muslim identity in nation-spaces where Muslims are the majority" (46). This essay whets the reader's appetite for other similarly comparative pieces, a desire that remains unfulfilled until the text's final chapter, Bart Barendregt's persuasive examination of *nasyid* music in Malaysia and Indonesia.

Part II proposes music stores, the Internet and women's magazines as active sites for Islamic identity formation and social interaction. R. Anderson Sutton's overview of Indonesia's commercial recording industry and subsequent case study of Yogyakarta's largest music and media outlet (Ch. 5) surveys the range of commercially available audio and video recordings to explore the possible existence of a distinct "Indonesian Muslim sound." His initial ethnographic approach shifts to musical and lyrical analysis in the second half of the article; here, he seeks to determine whether common stylistic elements might signify a coherent category within commercial Indonesian music. This exploration leads to insightful questions about

marketing and consumption in Indonesia's changing cultural climate. Shifting to virtual sites, Muhamad Ali evaluates how online spaces like blogs, message boards and social media provide unique opportunities for self-identifying "liberal Muslims" to engage in open discourse related to Islam, to shape their individual and group identities, and to create more complex webs of affiliation than is possible in traditional modes of interaction (Ch. 6). His analysis points to the online world as a productive site for "discursive clash" where the "fluid, dynamic, and democratic character of cyber-religion" is revealed (116). Sarah Krier's contribution (Ch. 7) investigates the representation of sex, gender, sexuality and Islam in *Cantiq* and *Nurani*, two popular Indonesian women's magazines. By comparing these two publications' audiences, circulation data, and photographic representations of female models, Krier draws convincing conclusions about the relationship between morality, behavior and Islamic doctrine in contemporary Indonesia.

The line that separates Part III's essays from those in Part IV is a blurry one: both sections concentrate on questions relating to identity, representation and religious values in print media, film and music. The first two articles in Part III are brief close readings on issues of sex and sexuality in Malaysian contexts. While Washima Che Dan proposes (Ch. 8) that candid discussions of homosexuality and virginity in two selections from Dina Zaman's bestselling non-fiction book *I Am Muslim* "(un)frames" issues of sexuality and religion among Malaysia's modern Muslim readers (150), Noritah Omar's subsequent glimpse at two Malaysian films (Ch. 9), *Sepet* (2004) and *Gubra* (2006), reports on

the mixed public response to filmmaker Yasmin Ahmad's onscreen representations of sexuality and marital intimacy. These two short articles could benefit from more careful analysis and deeper explication of the theoretical and analytical issues they promise to examine.

The next pair of chapters focuses on Indonesian music, though the authors approach the topic from markedly differing perspectives. Birgit Berg's scholarly investigation of young Arab-Indonesian musicians in Northern Sulawesi (Ch. 10) stands out in the volume for its thoughtful treatment of musical style and identity expression as found within a specific regional context. Her suggestion that "global popular culture and modern technology have re-energized a sense of Arab ethnicity among young Arab-Indonesian *orkes gambus* performers" (169) reveals media's role in the crafted intersection of Islamic and ethnic Arab identities within certain communities in Indonesia. In contrast to the academic approaches of most other chapters, legendary *dangdut* musician and Islamic proselytiser Rhoma Irama invites the reader along for a decidedly personal account of musical development, religious devotion and social criticism (Ch. 11). Irama outlines his experiences using popular music to convey an effective blend of religion and philosophy, citing his own song lyrics throughout to underscore the alignment of his career goals with theological aims. Concluding the essay, his pointed declaration of the distinction between Islam and "terrorism committed by Muslims" (192) delivers an important message. An interesting closing bookend to Irama's account would be Barendregt's comparative study of present-day *nasyid* music in Indonesia and Malaysia (Ch. 14,

mentioned above). Asserting that influential elements of Middle Eastern, Malay and Western popular culture are all active players in the development of this genre of Islamic popular music, Barendregt's work on *nasyid* persuasively balances debates about youth culture, consumption, political influence, the role of female participants within the genre and tensions between pop music and religion. That Middle Eastern influences continue to play an important role in *nasyid's* development will not surprise readers, but his careful assessment of the impact of Western boy bands and commercialism on the genre is insightful and timely.

While Part IV opens with Gaik Cheng Khoo's exploration of a 2005 Malaysian short film competition (Ch. 12), based around the topic of the headscarf (*tudung*), the section's thematic approach and genre selections align neatly with those in the previous part. Approaching the competition as a "cosmopolitan endeavor" (195), Khoo points to the increasing popularity of digital filmmaking in Malaysia while critiquing the veiled voyeurism of some submissions, many of which were created by non-Muslim participants. Her survey of the creative liberties that participating filmmakers exercised within the competition concludes with gentle praise for the event's efforts to initiate effective dialogue around timely religious, economic and social issues. Also focused on competing ideologies, Suzanne Brenner's engaging discussion of debates around the issue of polygamy (Ch. 13) centers on three very different publications: *Jurnal Perempuan* ("Women's Journal"), *Tabloid Polygamy* ("Polygamy Tabloid") and the novel *Ayat Ayat Cinta* ("The Verses of Love"). Analyzing each publication's audience, approach and

reception, Brenner reveals how each work shapes its discourse as to address persistent tensions between the changing institutions of religion, the family and the state.

As I have hinted above, the volume's organization is probably not as effective as it could be. While Weintraub likely intended for the papers in each section to coalesce around a particular theoretical issue rather than to align based on genre or medium—each of the four section titles is intended to provide a stable framework to guide the reader's thinking—the designated categories are actually too broadly conceived to accomplish this goal. Alternative groupings might provide a deeper sense of coherence and dialogue over the course of the text: a sizeable subset of the contributions, for example, addresses topics related to sex, sexuality and women's issues (Krier, Che Daan, Omar, Khoo, Brenner). Another meaningful series unites around visual media: film, television, and the Internet (Ishadi, Raju, Heryanto, Ali). The remaining four articles (Sutton, Berg, Irama, Barendregt) not only specifically address music, but also share common thematic strands related to identity, the role of media and youth culture that could neatly draw them together.

Shifting some of the essays into new categories would also weave in the relatively few articles on Malaysia more evenly with the predominant Indonesia-focused material, a move that would provide a better sense of balance between the two regions. But these critiques should not detract from the broader assessment of this volume as a vital early contribution to the essential, developing discourse on intersections of Islam and popular culture in the 21st century. 🌸