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Divine Inspirations: Music And Islam In Indonesia



Synopsis

Divine Inspirations: Music and Islam in Indonesia brings together the work of 11 international scholars into an unprecedented volume focused on religion and performance in a nation celebrated for its extraordinary arts, religious diversity, and natural beauty. The resulting collection provides a panoramic view of Indonesia's Islamic arts in a variety of settings and communities. Together the authors address how history, politics, spirituality, and gender are expressed through performance and how Indonesian Islamic culture intersects with the ideology and practice of nationalism. Unique and engaging, Divine Inspirations will fascinate readers interested in Southeast Asia, the Middle East, Islam, world religions, global discourse, and music, arts and ritual.

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Customer Reviews

When we think of Islam, the Middle East first comes to mind, but the nation with the largest Muslim population, over 200 million, is at the junction of the Pacific and Indian Oceans, Indonesia. We Americans know very little about Indonesian Islam and its relationships with the various musical forms of this huge archipelago. For most world music fans, Indonesian music is the stately classical court music of Java, or the bright, fast, dance music of Bali, or perhaps the lyrical Sundanese dance forms from western Java. These are metallophone gamelan musics. This book dispels such a restricted viewpoint wedded to the past and presents the amazing diverse forms of popular and religious musics of today that incorporate both Western electric guitars and Arabic ud, reeds, and drums among other world instrumental adaptations. Indonesian 'musik islam' is performed in Arabic

and is of Arabic religious texts; "musik islami" is sung in regional languages and is of a popular form, though religious, including boy-bands. This collection of articles also guides us into the wide variety of Islamic forms, arising from Muslim traders and missionaries from Arabia, India, and Persia, that have adapted syncretistically with the previous importations of Indian Hinduism and Buddhism along with indigenous animism. Indonesia thus is a culturally dynamic land where forces of new conservatism and orthodoxy compete with traditional multiculturalism. As edited by David D. Harnish and Anne K. Rasmussen, the 11 scholarly essays take the reader into unexpected areas, such as the musical forms of Islamic martial arts (think of Afro-Brazilian capoeira and its own special music).

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