

Acknowledgements

Because there is no detailed script available for shaping a PhD thesis one has to improvise from the start. I wish to thank all the people who made this process of improvisation an insightful and cheerful one. First of all, I am indebted to the ‘shaping agents’ of the Yogyakarta theatre scene who provided me with the main ingredients of the book. I wish to express my gratitude to playwright-directors Bondan Nusantara, Ki Sugati, Maria Kadarsih, Nano Asmarandana, Ngabdul, Raden Mas Kristiadi, Sardjana, Sugiarto and Timbul Suhardi who were willing to show me the peculiarities of their theatre productions. I am equally grateful to all the actors for sharing their thoughts on the role they play in the production process.

My assistant Tofan Subiyanto patiently guided me around his hometown Yogyakarta, making the numerous performances we witnessed as well as the encounters with actors and directors all the more meaningful and pleasant. The members of the Javanese sit-com ‘Obrolan Angkring’ Dalijo, Dewi, Heri, Jonet, Kristiadi, Widhi, Wisben and Yu Beruk cheerfully welcomed me in their midst, which I am very grateful for. Likewise, the theatre practitioners of all the other groups that became the subject of my case studies warmly accepted my presence and allowed me to carry out my research. I would also like to thank Budi Susanto, Eko Santosa, Herry Gendut Janarto, Herry Mardianto, M. Habib Bari, Siti Aminah Subanto, Sumarsam and my friends of Paguyuban Muda Yogyakarta (PMY) who helped me to broaden my knowledge of Javanese theatre.

At a certain stage I might have lost the plot in Jogja were it not for my dear friends Arundati, Erman, Josine, Lena, Kris and Tofan who managed to keep me on the right track with their pep talks, prayers and vitamins. This holds true equally for my parents, for Marije and Martijn, Ellen and Wieger and for Humberto, cariño. They continuously provided me with their love and support; without them I would never have finished my thesis. I am also grateful to the other family members Omi, Yvonne, Deanne, Learka, David and Robbie Bosnak for their interest in my work and (transatlantic) encouragement.

I owe thanks to all my friends in the Netherlands for supporting my Javanese project and for purposely dropping the topic of ‘progress’ when it was time for drinks (cheers to the ‘Dolphins’ Annelies, Debbie, Ellen-Petra, Irene and Zenka), for Javanese food (*matur nuwun* Bregtje, Katinka, Klarijn and Wiwik), for salsa (*gracias a mi grupo de salsa*) or for theatre (thanks to the ladies of ‘Moeders Mooiste’). Thanks Cynthia, Dafne, Floor, Maaïke, Noer and Nyrée for your friendship; Riyanne and Bob also for their invaluable technical support and hospitality at their office. Thanks *paranimfen* for having you around: Bregtje, thanks for making the dull moments of research more glamorous and Revi, thank you so much for endless discussions and inspiring ideas!

To Ibu Jet and the late Ibu Gedong I owe a lot: they kindled my love for Indonesia.

My research was part of the Project *Handbook of Javanese Literature* (HJL), a research programme guided by Professor Ben Arps and sponsored by NWO (the Netherlands Organisation for Scientific Research). I gratefully acknowledge NWO and the Research School CNWS (School of African and Amerindian Studies) for a grant during the field research. I extend my thanks to the Indonesian Institute of Sciences (LIPI) in Jakarta and the Gajah Mada University (UGM) in Yogyakarta for sponsoring my research and granting me the research permits. My thanks are also due to the staff of the CNWS and my peers at the research school in Leiden, especially to Klarijn whose moral support meant a lot to me.

Finally, I would like to thank my former teachers, who are presently my colleagues at the Department of Languages and Cultures of Southeast Asia and Oceania of Leiden University, for making me acquainted with the rich field of Javanese language and culture.