



THE FUKUOKA
ASIAN CULTURE PRIZES

第11回
福岡アジア文化賞

THE 11th
FUKUOKA ASIAN CULTURE PRIZES

2000

大 賞
GRAND PRIZE

プラムディヤ・アナンタ・トゥール

Pramoedya Ananta TOER

作 家

Writer

1925年2月6日生

Born February 6, 1925

インドネシア

Indonesia





オランダでのプラムディヤ氏(1953-1954年)
Mr. Pramodya in the Netherlands (1953-54)



政治犯として投獄されたプラムディヤ氏を流刑地ブル島を訪ねたジョン・フォード在インドネシア英国大使(右)(1977年)
Mr. John Ford, the British Ambassador in Indonesia (right), visited Mr. Pramodya (at that time still in his capacity as a political prisoner) at the detention island Buru (1977)



1999年ノーベル文学賞受賞者ギュンター・グラス氏(左)と(1999年)
With Mr. Gunter Grass, laureate of the 1999 Nobel Prize in Literature (left) (1999)



民主人民党(インドネシアの青年、学生が設立した党)の件で7時間に及ぶ尋問の後、報道陣に取り囲まれるプラムディヤ氏(1996年)
Surrounded by reporters after a seven-hour interrogation by the attorney general in connection with the PRD party, a political party set up by the youth and students of Indonesia (1996)

Brief Biography

- 1925 Born in Blora, Central Java, Indonesia
- 1942-45 During Japanese occupation:
Typist for News Office Domei (The Japanese News Agency), Jakarta and later became an instructor of typing and stenography classes at Domei
Fellow student of economics, politics and philosophy at stenography class, Chuo Sangi-In, Jakarta
- 1947 Editor of the Indonesian language magazine for The Voice of Free Indonesia, Jakarta
- 1947-49 Arrested by the Dutch administration
- 1951-52 Editor of Indonesian Modern Literature at Balai Pustaka(a state publishing company), Jakarta
- 1959-60 Arrested by the military during the Sukarno period
- 1962-65 Editor of "Lentera," a cultural appendix of the daily "Bintang Timur," Jakarta
Lecturer at the University of Res Publica, majoring Indonesian literature and history, Jakarta
- 1965-79 Arrested by the New Order regime of Jendral Suharto (4 years in Jakarta and Nusakambangan before sent to Buru Island for 10 years)
- 1978 Honorary Member of the Japanese P.E.N. Centre
- 1982 Honorary Life Member of the Australia North P.E.N. Centre, Australia
Honorary member of the Swedish P.E.N. Centre, Sweden
- 1987 Honorary member of the American P.E.N. Centre, USA
- 1988 The Freedom to Write Award from the American P.E.N. Centre, USA
- 1989 Member of the Swiss German P.E.N. Centre, Switzerland
- 1992 Member of the English P.E.N. Centre, London, Great Britain
- 1995 The Ramon Magsaysay Award
- 1996 The Madanjeet Singh Prize by UNESCO
- 1999 Honorary Doctoral Degree from University of Michigan, Ann Arbor
The Chancellor's Distinguished Honor by the UCLA, Berkley
The Chevalier de l'Ordre des Arts et des Lettres by the France Government

Major Works

- Perburuan* (The Fugitive), 1950
Keluarga Gerilya (*Guerilla Family), 1951
Mereka Yang Dilumpuhkan I & II (The Downtrodden), 1951
Tjerita Dari Blora (Stories from Blora), 1953
Kurupsi (Corruption), 1954
Hoakiau di Indonesia (Overseas Chinese in Indonesia), 1959
Larasati (Larasati, serial), 1960
Gadis Pantai (Girl from the Coast, serial), 1962
Panggil Aku Kartini Sadja I & II ; III & IV (Just call me Kartini), 1965
Bumi Manusia (*This Earth of Mankind), 1980
Anak Semua Bangsa (*Child of All Nations), 1980
Jejak Langkah (*Footsteps), 1984
Sang Pemula (The Pioneer), 1985
Rumah Kaca (House of Glass), 1987
Nyanyi Sunyi Seorang Bisu (The Mute's Soliloque), Vol. I, Vol. II, 1995-97
Arok Dedes (Arok Dedes), 1999

Titles with *marks are translated into Japanese by Oshikawa Noriaki, Mekon Publishing Co. Ltd.

The total number of more than 40 novels and short stories were written and translated in more than 20 languages all over the world.

Award Citation

Mr. Pramoedya Ananta Toer has written many novels which raise penetrating questions of national independence and the emancipation of mankind for the whole world. His novels have exerted an influence well beyond the national boundaries of Indonesia. This makes him one of the truly great writers of Asia.

Mr. Pramoedya was born in Blora, Central Java, now Indonesia in 1925. As he grew up, he was greatly influenced by his father, who was a nationalist and schoolteacher, and his mother, who was caring and independent-minded. At the age of 17, he went to Jakarta alone to study politics, economics and Indonesian language, which was later to become the official language of the country. He was awakened to literature through his reading of many novels. He started to publish his own works, while employed as an editor at various publishing houses. In 1945, in the midst of the war triggered by the declaration of independence of Indonesia, he was arrested and imprisoned by the Dutch colonial forces. The novel he wrote in prison, *The Fugitive*, was highly appreciated both within and without Indonesia, making Mr. Pramoedya known to the international societies as a writer. Following this novel, he continued to write. His early works include *Guerilla Family*, *Stories from Blora*, *The Downtrodden*, *Corruption* and *On the Banks of Kali Bekasi*.

Under the influence of China's proletarian literature, Mr. Pramoedya initiated a movement to promote social participation among the writers in the late 1950s. In 1959, however, his work which dealt with the overseas Chinese, became the reason for his second arrest and imprisonment. He was once again arrested for the third time in 1965 in the coup-attempt, so-called 'September 30 Movement', and he was in custody for 14 years until he was released in 1979 as the last political prisoner. The Buru tetralogy, which consists of *This Earth of Mankind*, *Child of All Nations*, *Footsteps* and *House of Glass*, was the fruit of his story-telling to fellow political prisoners in the places to which he had been exiled. These novels are set in Indonesia between 1898 and 1918 under Dutch colonial rule. They have a Javanese hero who has received a Dutch-style education. In the story, the hero lives under the oppressive colonial rule as well as under the spell of local customs. Suffering from the double agonies of both of these existences, he began to understand the importance of national independence. This tetralogy is a historical novel on the grand-scale, reflecting Mr. Pramoedya's ardent wish for the independence of the Indonesian nationals and the emancipation of mankind in general.

Mr. Pramoedya's impressive talent is clearly indicated in the fact that he contributed to the maturation of the Indonesian language as a vehicle for literature. He has also tacitly woven the issue of nationalism so well into his stories, and his writing is of the highest quality. His works stand as world-class literature. All the works of the tetralogy, which was completed after his release in 1979, have been, and are now still, officially banned from publication in Indonesia. Though this has deprived people in Indonesia of the opportunity to read them, he has enjoyed a large reputation for his works both at home and abroad.

The ban in Indonesia on his tetralogy will be lifted sometime in the near future; therefore, Mr. Pramoedya's writings will continue to influence not only Indonesian literature but also that of the world. His work deserves acclaim; thus, he is a truly worthy laureate of the Grand Prize of the Fukuoka Asian Culture Prizes.

学術研究賞
ACADEMIC PRIZE

タン・トゥン

Than Tun

ヤンゴン大学名誉教授

Emeritus Professor, University of Yangon

1923年4月6日生

Born April 6, 1923

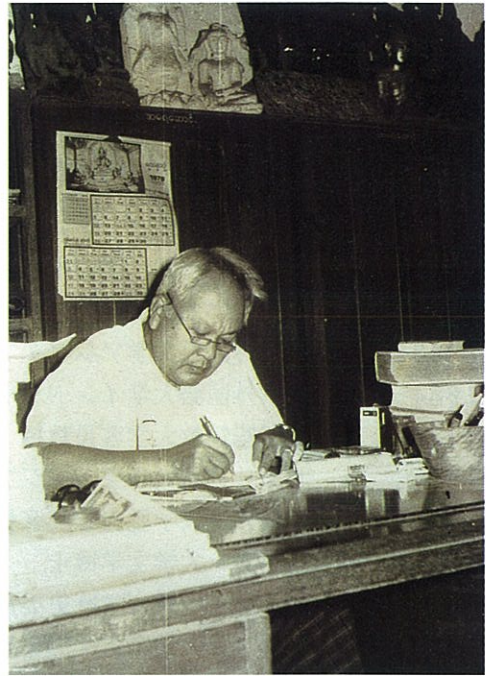
ミャンマー

Myanmar





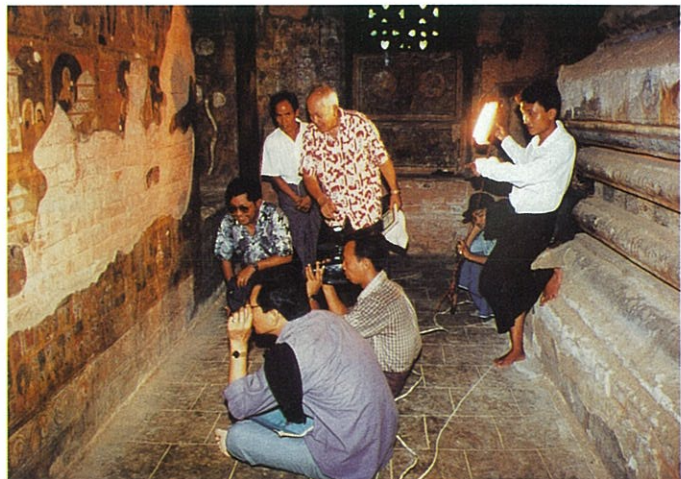
ヤンゴン大学で定例総会に出席しているタン・トゥン氏 (1970年)
At the Conference of the Yangon University (1970)



ヤンゴン大学の研究室にて (1978年)
Professor Than Tun at his office of the Yangon University (1978)



ロンドン大学で博士号取得 (1990年)
Professor Than Tun in Ph.D. gown of the University of London (1990)



バガン、ミンガバー・ゲー・ビャウツの壁画を記録する (1995年)
At work to record the wall paintings, Myingaba Gu Byauk, Bagan (1995)

Brief Biography

- 1923 Born in Patheingyi District, Ayeyarwady Division, Myanmar
- 1950 Obtained a master's degree in History, University of Yangon
- 1952-56 Obtained a Ph.D. at the School of Oriental and African Studies (the mediaeval Myanmar History), University of London
- 1958 Lecturer at History and Political Science Department, University of Yangon
- 1959-61 Editor of *the Journal of Burma Research Society*
- 1960-62 Associate Editor of *the Bulletin of the Burma Historical Commission*
- 1960 Appointed by the University Council Lecturer in Myanmar History in the Department of Myanmar and Far Eastern History
- 1965-83 Professor of History, Mandalay University
- 1982 Research Fellow of the Center of Southeast Asian Studies, Kyoto University
- 1983 Research Fellow of the Institute for the Study of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies
- 1984 Visiting Professor in charge of Myanmar Studies, Department of Indo-Chinese Studies, Tokyo University of Foreign Studies
- 1987 Visiting Professor, Graduate School, International Christian University, Tokyo
Visiting Professor, Center for Southeast Asia Studies Summer Institute, Northern Illinois University, U.S.A.
Visiting Professor, History Department, Michigan University
- 1988 Awarded a D. Litt. by the University of London
- 1991 Member of Myanmar Historical Commission, Amara Hall, University of Yangon
- 1993 Emeritus Professor, Department of Archaeology, University of Yangon
- 1996 Emeritus Professor, Department of History, University of Yangon

Major Books

- History of Buddhism in Burma: AD 1000-1300*, Yangon People's Literature House, 1962
- Hkit-haung Myanma Yazawin* (The Medieval Myanmar History), Mahadagon Literature House, 1964
- Ne-hlay Yazawin* (In Search of History), Vols. I, II & III, Nantha Publishing, 1968-69
- Athit-myin Bama Thamaing* (A New Light on Myanmar History), Myakantha Literature House, Mandalay, 1975
- The Royal Orders of Burma: AD 1598-1885*, Vol. I - X, The Centre for Southeast Asian Studies, Kyoto University, Kyoto, 1983-90
- The English Myanmar Calendar of the Second Millennium A.D. Seventeenth Century*, History Department, University of Yangon, 1997

Major Papers

- "History of Burma: AD 1300-1400", in *the Journal of the Burma Research Society (JBRS)*, XLII, ii, 1959, pp.119-134
- "History of Burma: AD 1000-1300", in *the Bulletin of the Burma Historical Commission (BBHC)*, Vol. I, i, 1960, pp.39-57
- "Pagan Restoration", in *the Journal of the Burma Research Society (JBRS)*, LIX, i & ii, 1976, pp.49-96
- "History of Shwegyin Nikaya in Burma", in *The Shiroku*, Vol. 14-18, Kagoshima University, Kagoshima, 1981-85
- "Myanma History: A Humanities Approach", in *Asian Research Trends: A Humanities and Social Science Review*, IV, The Centre for East Asia Culture Studies for UNESCO, Tokyo, 1994, pp.55-70

* Due to the restoration of the original names and elimination of externally-assigned ones in Myanmar in June, 1989, the above mentioned places and the country, Myanmar are the official ones as of June, 1989. Exceptions are the titles of publications.

* Titles without place of publication are published in Yangon.

Award Citation

Professor Than Tun criticized the long-prevailing view of dynastic history in Myanmar, which had been predominantly based on the glorification of dynasties. As he worked to develop a historical theory that was both strict and objective, he was the driving force behind historical studies in Myanmar. Professor Than Tun broke new ground in the field by casting a totally new light onto the country's history. He is one of the most distinguished historians in Asia.

Professor Than Tun was born in 1923 in the port city of Patheingyi in southeast Myanmar. After graduating from the University of Yangon, he obtained his Ph.D. from the University of London for his studies of the Bagan Dynasty, in which he examined epigraphs from that period. He returned home to teach and at the same time extensively traveled round the country to view historical manuscripts preserved in its provincial areas. Over the years he compiled critical studies of the historical documents he had collected.

While serving as a member of the Myanmar Historical Commission affiliated directly with the Ministry of Education, Professor Than Tun is very active as a leading figure in the field of history and as the most prominent scholar of pre-modern history. Among his many significant publications, the most celebrated both at home and abroad are *History of Buddhism in Burma* and *The Medieval Myanmar History*, both of which richly employ the epigraphs of the Bagan Dynasty from the 11th to the 13th centuries. These books are the fruit of hard work into which the professor put his heart and soul. Another of his publications, *The Royal Orders of Burma* comprises ten volumes and took him eight years to complete. In this study, he compared the existing copies of royal orders from the dynasty period and subjected them to rigorous analysis. This voluminous work of 7600 pages includes an abridged English translation, commentaries, and index, and is the most reliable collection of original historical documents. This is such an outstanding achievement that it has become known as the 'Than Tun Text'. All his academic work, including theses and books, is more than just a clarification of Myanmar history by a Myanmar native -- it places the country's history and culture into the wider context of world history, thus contributing greatly to the further development of the world-wide study of Myanmar history.

Professor Than Tun has represented his country in many international societies and conferences. He is known as a Japonophile. When he taught in Japan, he shared with many Japanese students a fascination with Myanmar studies. He also has taught at American graduate schools. In addition to being a scholar with a rich international background, he is a man of integrity with unshakeable beliefs. Indeed, he is the most profound man of learning Myanmar has ever produced. As the study of Myanmar attracts increasing interest throughout the world, Professor Than Tun's work has become indispensable, and his role will only continue to grow more important.

In addition to his significant contribution to the development of Myanmar historical studies and research into Myanmar that is growing throughout the world, Professor Than Tun also has demonstrated to the world the significance of Myanmar historical studies by a Myanmar native. This accomplishment makes him a truly worthy laureate of the Academic Prize of the Fukuoka Asian Culture Prizes.

* Due to the restoration of the original names and elimination of externally-assigned ones in Myanmar in June, 1989, the above mentioned places and the country, Myanmar are the official ones as of June, 1989. Exceptions are the titles of publications.

学 術 研 究 賞
ACADEMIC PRIZE

ベネディクト・アンダーソン

Benedict ANDERSON

コーネル大学教授

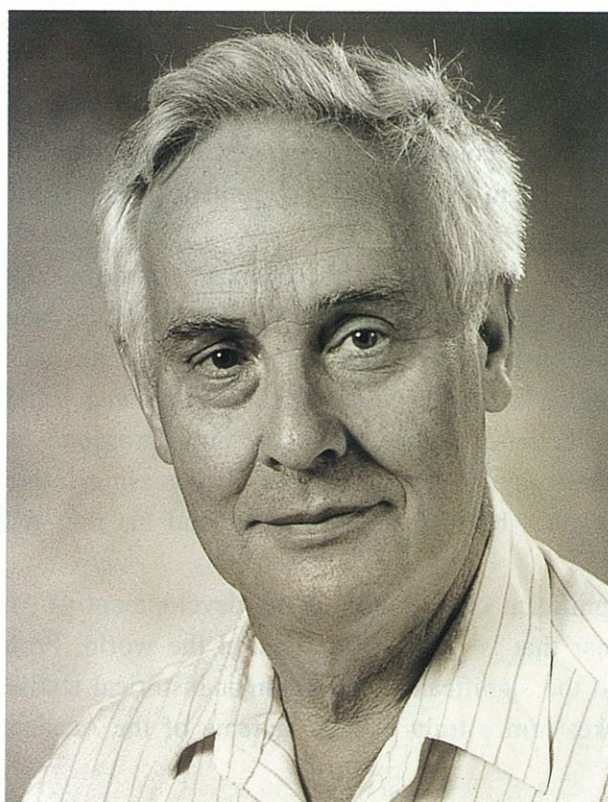
Professor, Cornell University

1936年8月26日生

Born August 26, 1936

アイルランド

Ireland



写真撮影：チャールズ・ハリントン
Photo : Courtesy of Charles Harrington



10歳の時のアンダーソン氏
Professor Anderson at the age of 10



インドの歴史学者ロミラ・ターバル氏（第8回福岡アジア文化賞学術研究賞受賞者）と船上で（1993年、インド）
With Professor Romila Thapar (laureate of the International Academic Prize of the 8th Fukuoka Asian Culture Prizes 1997), historian of India on a river boat to Old Goa, India (1993)



コーネル大学芸術学部で開催されたインドネシアセミナーにてアンダーソン氏（左端）（1958年）
At the Indonesian Seminar: Cornell University Arts Quadrangle, Professor Anderson (far left) (1958)



米国アジア研究協会の総会で学術功労賞を受賞するアンダーソン氏（右）（1998年、ワシントンDC）
Professor Anderson (right) accepts the Distinguished Lifetime Contributions Award for 1998 at the Association of Asian Studies (AAS) annual convention in Washington D.C. (1998)

Brief Biography

- 1936 Born in Kunming, Yunnan Province, China
- 1957 Graduated with a B.A. from Cambridge University in Classical Languages
- 1962-64 Doctoral fieldwork in Indonesia under Late Guided Democracy
- 1966 Founded the interdisciplinary journal *INDONESIA*
- 1967 Obtained a Ph.D. in Government from Cornell University
Began teaching at Cornell University
- 1971 Received a Guggenheim Fellowship for research on Indonesia
- 1972 Banned from Indonesia (eventually for 26 years) by the Suharto regime
- 1973 Began the study of Thailand's language, culture and politics
- 1978-80 Testified before the U.S. Congress and the United Nations about human rights abuses in Indonesia and recently invaded East Timor
- 1983-88 Director of Cornell University's Southeast Asia Program
- 1988- Director of Cornell University's Modern Indonesia Project
- 1988 Appointed to the Aaron L. Binenkorb Chair in International Studies at Cornell University
Began the study of the culture and politics of the Philippines
- 1994 Elected to membership in the American Academy of Arts and Sciences
- 1998 Received the Association for Asian Studies' annual award for lifetime distinction in scholarship on Asia
Permitted to visit Indonesia after the fall of the Suharto regime

Major Works

- Mythology and the Tolerance of the Javanese*, Cornell Modern Indonesia Project, 1966
- "The Idea of Power in Javanese Culture," in Claire Holt, ed., *Culture and Politics in Indonesia*, Cornell University Press, 1972
- Java in a Time of Revolution*, Cornell University Press, 1972.
- Imagined Communities: Reflections on the Origin and Spread of Nationalism*, Verso, London, 1983 (Rev. ed.: London, New York, 1991)
- [Japanese translation by Shiraishi Takashi and Shiraishi Saya, Libro Port, Tokyo, 1987 / Rev. ed. by Shiraishi Saya and Shiraishi Takashi, NTT Publishing Co. Ltd., Tokyo, 1997]
- (This book has also been translated into Arabic, Bulgarian, Chinese, Dutch, French, German, Greek, Hebrew, Indonesian, Italian, Korean, Norwegian, Serbo-Croat, Spanish, Swedish, and Turkish. Translations into Albanian, Georgian, Lithuanian, Romanian, Russian and Slovenian are due to be published shortly.)
- In The Mirror: Literature and Politics in Siam in the American Era*, Duang Kamol, Bangkok, 1985
- Language and Power: Exploring Political Cultures in Indonesia*, Cornell University Press, 1990 [Japanese translation by Nakashima Narihisa, Japan Editors' School Press, Tokyo, 1995]
- The Spectre of Comparisons: Nationalism, Southeast Asia, and the World*, Verso, London, 1998

* Titles without place of publication are published in New York.

Translations of shorter works have appeared in most of the above-mentioned languages, as well as Thai, Slovenian, and Romanian.

Award Citation

Professor Benedict Anderson is one of the world's foremost political scientists and a leading scholar in Southeast Asian area studies. As illustrated by the title of his collection of writings, *Language and Power*, he applied his vigorous study and research to develop and advance a unique academic field that merges culture with politics. His intellectual influence is widely known throughout the world and transcending the disciplinary boundaries of social sciences and the humanities.

After obtaining his B.A. from Cambridge University in Classical Languages, Professor Anderson received his Ph.D. from Cornell University. His doctoral dissertation on the spirit of Indonesian revolution for independence and its transformation, was later published under the title of *Java in a Time of Revolution*. He co-founded the journal *Indonesia* as a young man, and this has gone on to establish a reputation as the best interdisciplinary area studies journal on Indonesia.

While teaching at Cornell University for many years, Professor Anderson invested much energy into managing and developing Modern Indonesia Project and Southeast Asia Program as the University's research, education and publication organizations. These enterprises have established the University's position as a core international institution for Southeast Asian studies. By mastering such languages as Thai, Tagalog, and Indonesian, Professor Anderson became a pioneer in comparative area studies based on the premise of a fluency in the local languages of the research areas. As demonstrated by the conscientious attitude he explicitly maintained against the infringement of human rights by the Suharto regime, Professor Anderson is indeed an intellectual who translates his beliefs into action. Also an intellectually stimulating teacher, he has nurtured many scholars and educators of different nationalities.

The book *Imagined Community* has earned Professor Anderson an unparalleled international recognition, and it has been translated in 17 languages. In the book, he places the origin of nationalism into the context of world history and defines 'nation' as 'an imagined political community, merely representing an image in the mind'. The methodology of comparative history employed portrays how the connections and transformations of 'nation' takes place in various 'states' by merging with an extreme diversity of social, political and ideological constellations. Professor Anderson's analytical approach and insight is highly esteemed internationally as a breakthrough in the study of nationalism. With the end of the Cold War and rapidly progressing globalization, the concept of 'state' is now subject to reexamination. In this context, Professor Anderson's book, in which he applies a conscientious perspective to the reappraisal of the nation state, assumes an ever greater significance. His later critical discussions on nationalism were compiled as a book entitled *The Spectre of Comparisons*.

Professor Anderson has made a tremendous contribution in both an academic and educational sense to Southeast Asian studies in general and Indonesian studies in particular. His significant achievements also include research into culture and politics and on nationalism. With these achievements, Professor Anderson, as the leading figure in these fields, richly deserves the Academic Prize of the Fukuoka Asian Culture Prizes.

芸術・文化賞
ARTS AND CULTURE PRIZE

ハムザ・アワン・アマット

Hamzah Awang Amat

ダラン (影絵人形遣い)

**Dalang Wayang Kulit
(Shadow Play Master)**

1940年生

Born in 1940

マレーシア

Malaysia





父（右）とともに楽器“チャナン”を演奏
Playing the 'canang' with his father (right)



第1回国家芸術賞授賞式にて家族と（1993年）
With his family at the National Arts Award occasion (1993)



精霊に祈りを捧げる儀式“ベルジャム”を行うハムザ氏（1994年）
The performance of 'BERJAMU' (1994)



ワヤン・クリットの上演
Mr. Hamzah performing wayang kulit

Brief Biography

- 1940 Born in Kampung Kebakat in Tumpat, Kelantan, Malaysia
- 1949-55 Educated in the primary level at Sekolah Rendah Sungai Pinang, Tumpat, Kelantan
- 1951 Started performing wayang kulit at school
- 1952-59 Studied wayang kulit with his father
- 1959- Organized a wayang kulit group under the name 'Kumpulan Sri Setia' and the group started performing activities
- 1959-62 Studied wayang kulit with Omar Yunus
- 1962-68 Studied wayang kulit with Awang Lah Pandak
- 1974 Pingat Pangkuan Negara Medal honoured by Duli Yang Maha Mulia (DYMM) Seri Paduka Baginda Yang Dipertuan Agong Sultan Abdul Halim Mua'azam Shah Ibni Almarhum Sultan Badli Shah
- 1977-95 Guest lecturer of traditional culture and wayang kulit at University Science of Malaysia
- 1978 Pingat Bakti Award from Sultan Kelantan
- 1989 Pingat Pangkuan Negara Medal honoured by DYMM Sultan Azlan Shah
- 1993 Lecturer at Theatreworks Singapore organized by National Arts Council Singapore
National Arts Award organized by the Ministry of Culture, Arts and Tourism, Malaysia
- 1994- Guest Lecturer at the National Arts Academy
- 1994 Artist Award from Pakistan Government
- 1998 Pingat Ahli Mangku Negara Medal honoured by DYMM Sultan Ja'afar
ASEAN Award for Culture and Information by Indonesia Government

Major Performances

- 1956-59 Performed in Terengganu, Pahang, Pinang and Kuala Lumpur, Malaysia
- 1969 First performance at University of Malaya organized by National Museum
- 1971 Performed 31 big cities in 10 countries in Europe and Africa organized by UNESCO and the Ministry of Culture, Youth and Sports, Malaysia
- 1973 Performed in Russia and Turkey
- 1974 Performed in America, Belgium, Canada and England
- 1975 Performed in Myanmar
- 1977 Performed in Hong Kong
- 1990 Performed in France and Italy
- 1993 Performed in Singapore

Award Citation

Pak Hamzah Awang Amat has been called a master of 'wayang kulit', shadow play of Malaysia. He continues to pass on the wayang kulit traditions that have been handed down for generations on the Malay Peninsula. In addition to improving the tradition and creating within it, he continues to enlarge the audience and earn acclaim throughout the world.

Pak Hamzah was born in 1940 in Kampung Kebakat in Kelantan, Malaysia. This area is located on the eastern coast of the Malay Peninsula and is home to a still-thriving traditional culture. While a child, Pak Hamzah received instruction from his father, a dalang (shadow puppeteer). It was then he made becoming a dalang his goal. In 1959, Pak Hamzah seriously began activities in the art by serving as a musician in the troupe of dalang Omar Yunus. At the same time, he organized the traditional musical group Kumpulan Sri Setia and began public performances. He developed this group into a wayang kulit troupe. Later, he continued studying the wayang kulit narration, which are said to contain the essence of the art, under Awang Lah Pandak, a dalang involved in imparting the traditions of Kelantan. His abilities as a dalang, both as a performer and a producer, grew substantially.

The Wayang Kulit Kelantan in Malaysia originated in Cambodia and were brought to the Malay Peninsula from southern Thailand. The performances use aspects of the Indian epic Ramayana, which is also present in the traditional arts of Indonesia, Thailand, and Cambodia. Central to the wayang kulit is the Hikayat Seri Rama, which has been described as the Malaysian version of the Ramayana. The Malaysian version features unique forms of expression and different musical instrumentation. Pak Hamzah has again drawn the world's attention to the important traditional arts of Malaysia and reminded it of their true value. He also has contributed to improving the standing of these arts. The Malaysian government paid tribute to his activities by sending Pak Hamzah on a 10-country tour in 1971 that took the artist to Europe and Africa. This resulted in invitations from Western and Asian countries and regions. He has often been sent abroad for performances, cementing his international standing and reputation. For his many achievements resulting from his efforts on behalf of the Malaysian wayang kulit, he was presented with the first National Arts Award, established in 1993.

Pak Hamzah also has worked tirelessly to promote the training of his successors. Moving beyond the old master-disciple system used for teaching wayang kulit techniques, he established functional methods for teaching and learning and opened his doors to large numbers of pupils. Starting in 1977, he served for 18 years as a guest lecturer at the University Science of Malaysia. As a recipient of the National Arts Award, he currently serves as a guest lecturer at The National Arts Academy, where he provides instruction to researchers and students.

Pak Hamzah has rendered significant services to the development of the wayang kulit as a valuable intangible culture asset of Malaysia and as an internationally-acclaimed folk art. He is indeed a worthy laureate of the Arts and Culture Prize of the Fukuoka Asian Culture Prizes.

OFFICIAL EVENTS

Schedule

Press Conference

Date & Time: 3:00 - 4:00 p.m. Thursday, September 14, 2000
Venue: Hotel Nikko Fukuoka

Public Forums

Contemporary Asian Research Seminar : "Language, Media and National Identity"

Date & Time: 1:00 - 3:30 p.m. Friday, September 15, 2000
Venue: Fukuoka City Hall Auditorium, 15F

Asian Literature Seminar : "Pramoedya Talks about Indonesia and Japan"

Date & Time: 4:00 - 6:30 p.m. Friday, September 15, 2000
Venue: AIREF Hall

Asian History Seminar : "The Glory that was Bagan"

Date & Time: 3:00 - 5:30 p.m. Saturday, September 16, 2000
Venue: Fukuoka City Hall Auditorium, 15F

Malaysian Shadow Play Performance : "Wayang Kulit filled with lights and shadows"

Date & Time: 6:00 - 8:00 p.m. Saturday, September 16, 2000
Venue: ACROS Fukuoka Event Hall

Forum : "Asia, Identity and Dynamism"

Date & Time: 1:30 - 3:30 p.m. Sunday, September 17, 2000
Venue: ACROS Fukuoka Event Hall

Prize Presentation Ceremony

Date & Time: 2:00 - 3:30 p.m. Monday, September 18, 2000
Venue: ACROS Fukuoka Symphony Hall

Banquet

Date & Time: 5:00 - 6:30 p.m. Monday, September 18, 2000
Venue: Hotel Nikko Fukuoka

School Visit Program

Date & Time: 10:10 a.m. - 0:00 p.m. Saturday, September 16, 2000
Venue: Yokote Junior High School (by Mr. Hamzah Awang Amat, Arts and Culture Prize laureate and his accompanying musicians)

Date & Time: 11:10 a.m. - 0:45 p.m. Saturday, September 16, 2000
Venue: Fukuoka Seiryō High School (by Mr. Pramoedya Ananta Toer, Grand Prize laureate)

Date & Time: 11:10 a.m. - 1:00 p.m. Tuesday, September 19, 2000
Venue: Fukuoka Girls High School (by Professor Than Tun, Academic Prize laureate)

Date & Time: 1:30 p.m. - 3:20 p.m. Tuesday, September 19, 2000
Venue: Nakamura Gakuen Sanyo High School (by Professor Benedict Anderson, Academic Prize laureate)

PRIZE PRESENTATION CEREMONY

Date & Time: 2:00 - 3:30 p.m. Monday, September 18, 2000

Venue: ACROS Fukuoka Symphony Hall

The Prize Presentation Ceremony of the 11th Fukuoka Asian Culture Prizes 2000 began in a solemn atmosphere with music performed by the Fukuoka Salon Orchestra attended by approximately 850 people, including representatives from embassies of the laureates' countries, exchange students in Fukuoka, international exchange organizations, business circles, universities, local organizations and citizens of Fukuoka.

Following the explanation on how the Fukuoka Asian Culture Prizes were established, the laureates' profiles and examples of their studies and artistic activities were introduced on the video screen. On the stage, greetings from the organizing committee representatives were given, speeches by the guests were made, and the summary of the screening process was presented. Each of the laureates were then honored their prizes by the organizing committee representatives. Each of the four laureates expressed their joys upon receiving the prizes in their acceptance speeches and gave their views on Fukuoka City as well as citizens of the City.

A special artistic performance of the Malaysian shadow play by Mr. Hamzah Awang Amat, the Art and Culture Prize laureate and his accompanying musicians provided an additional appeal to the ceremony.



芸術・文化賞受賞者ハムザ・アワン・アマット氏及び同行公演団による特別講演
A special wayang kulit performance by Mr. Hamzah Awang Amat, the Arts and Culture Prize laureate and his accompanying musicians



主催者と受賞国大使館出席者との懇談
Organizers and embassy guests exchanging greetings

ACCEPTANCE SPEECH

Pramoedya Ananta Toer

Your Excellency Mr. Yamasaki Hirotaro, Mayor of the City of Fukuoka

Honorable Mr. Kawai Tatsuo, Chairman of the Yokatopia Foundation

Honorable the Fukuoka Asian Culture Prize Committee

Honorable participants and guests,

The Fukuoka Asian Culture Prize awarded to me begins a new chapter in my personal relationship with Japan. I reached adulthood during the 1942-1945 Japanese occupation of Indonesia. I witnessed how Japan, a nation of action, taught Indonesians the courage to resist through action the occupation by a Western nation that seemed unshakeable for all time. Bung Karno, the first president of the Republic of Indonesia, as leader of the struggle for independence and nation-building in his Political Manifesto taught us to gather three strengths, called the Trisakti:

The first source of strength: political sovereignty

The second source of strength: economic self-sufficiency

The third source of strength: cultural character.

It is easy to see the source of inspiration: it was Japan. In order to realize the Trisakti, Indonesia still has much to learn from Japan. And I am convinced that as a nation of action, Japan will continue to extend a hand to Indonesia as it has done in various co-operative programmes as well as through humanitarian assistance at times of natural disaster.

I stand here today to accept this award from the Japanese people, from the Committee for the Fukuoka Asian Cultural Prize. In terms of Bung Karno's Trisakti, this important event is no coincidence because the prize is a resounding confirmation of the third source of strength, that of cultural character.

Culture is a vital element in international relations. As we enter the third millenium, the world's population continues to increase while the spaces for human life are shrinking. Under such circumstances, every sign of difference is easily turned into a point of conflict, at times leading even to genocide.

Cultural character must be understood in the first place as striving towards the fullest expression of humanity with recognition of all human rights and responsibilities. It is this that will serve to humanize the relations between all citizens of the world and all nations.

I take the opportunity presented by this honour to express my deep gratitude.

Thank you very much.



Than Tun

When I was told that I received the Fukuoka academic prize of year 2000, I was not surprised at all, because I do not work for prizes nor for money but for the satisfaction that I could widen the knowledge in the field of research that I have chosen. In Buddhism it is *kamma* -good deeds of former times, that would bring you luck in cash or kind. Good health is also in a way due to *kamma*. But *kamma* alone would not pay good without *nana* -wisdom and *viriya* -industry. I admit that it is my luck. Nevertheless, there are my aims and ambitions that join together to bring about the luck. The subject is the mediaeval Myanma history and my specialization is culture. I believe that my work during the past forty five years had vastly increased our knowledge of early Myanma history. As source material I use stone inscriptions as well as manuscripts written on palm leaves and coarse paper called *parabike*. Most of them are forgotten at a various monastery libraries in remote places. I travelled far and wide in my country to look for them. To decipher them is also a big problem. When I had them deciphered, it took some more time to have the history written with new interpretation and new information. Publishers avoid to print the kind of work that I produced. So the money I received now would help me to carry on with my researched for probably another two decades.

Thank you very much.



Benedict Anderson

Let me begin by expressing my warmest thanks to the Fukuoka Asian Culture Prize Committee and to the citizens of Japan's historic gateway city to Asia for doing me the great honor of awarding me one of this year's prizes. A number of my admired colleagues have been previous recipients of these prizes, but this year is special for me, because the Grand Prize is being given to Pramoedya Ananta Toer -- a writer of genius, and as a courageous and principled human being -- who has long been an inspiration for my work.

I am also proud to be the first European to receive a Fukuoka Prize since my boyhood hero, Joseph Needham, who devoted his life to uncovering ancient China's astonishing achievements in science. In Needham's life one sees how the truly distinguished non-Asian scholars of Asian cultures fall in love with and become deeply influenced by these cultures, through the gateway of their unique languages.

Yet languages are never isolated but interpenetrate and transform each other. I started my academic career by studying Indonesian, and found over the years that I was led by Indonesian, first to Dutch and Javanese, later to Thai, Tagalog and Spanish, each with its own unique richness.

It may be true that the Asians have things in common, but to me the interesting thing is how different they are -- in language, kinship systems, moral ideas, and aesthetic values. Hence I believe that comparison is essential for deep understanding and appreciation of each tradition.

Let me conclude by saying that the Fukuoka Prize Committee offers a splendid opportunity for comparative thinking, bringing together artists and scholars from different cultures, as well as citizens of Fukuoka. I am very happy to be here, and still more that, thanks to the Committee's generosity, my Indonesian son Benny can be here with me.

Thank you very much.



Hamzah Awang Amat

Konnichiwa.

Love enriches etiquette. Love is sincerity. Love cultivates a sense of goodwill and gratefulness. Without feeling love we would not be alive. Love is eternity. Because of love, we have strength on ourselves. Love is an Art and Art is gentle. In Art there's spirit that inspires our soul and that soul is called Wayang. Wayang represents our body. The Wayang resists, begging to acquainted to ourselves. The Wayang is our true confession. Everybody has Wayang in them. Without these Wayang in us, we would not exist because Wayang is the truth in reality.

In Wayang, the Dalang begins his tales. The tales are presented in the form of shadow play on the "kelir" or screen. So there goes the Wayang on the screen. The Dalang is the master because he knows the art of Wayang Kulit. He designs the movements, good and evil, rhythms and melodies. He also directs the music that waves and vibrates with extreme uproar penetrating the world of Wayang. That is the soul in search of the truth insight. In this insight there is argument and disputing in search of perfection, compensations and suitability. It exists behind this reality and disappear negligence.

In all truth, this is the World of Wayang Kulit. It is merely not only as a dried hide but the truth inside.

Moving from this insight and for the love of it, I would like to thank the Fukuoka Asian Culture Prizes Committee in recognizing my contribution towards the traditional theater of Kelantanese Wayang Kulit. I tried my very best to humanize the various characters in Wayang Kulit for the benefit of introducing the inside through this shadow play performance. It is not simple to convey this message through the physical body, unseen through our naked eye and hidden inside. Many issues on this world of Wayang Kulit were debated resulted from the difficulties in getting people to really understand the motif behind it and even some would argue with it.

Wayang Kulit is actually the reflection of ourselves. For that reason, Wayang Kulit has its own philosophy. Without having a deep knowledge and understanding of the inside, one might find it difficult to understand the motifs behind the story of Wayang Kulit. This is where love cultivates. From here the beauty starts to blossom out and be humble because the world of Wayang Kulit is actually referring to the reality inside us.

Once again I would like to thank the Fukuoka Asian Culture Prize Committee in appreciating and recognizing my contribution in this world of Wayang Kulit. Thank you very much.



FORUM

Date & Time: 1:30 - 3:30 p.m. Sunday, September 17, 2000

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 300

1. Theme: "Asia, Identity and Dynamism"

2. Panelists:

Laureates: Mr. Pramodya Ananta Toer (Grand Prize)
Professor Than Tun (Academic Prize)
Professor Benedict Anderson (Academic Prize)
Mr. Hamzar Awang Amat (Arts and Culture Prize)

Coordinator: Professor Ogura Sadao (Chubu University)

3. Outline:

The four laureates talked about their lives in the laureates' forum. This year was the third time such a discussion was held. As the starting point for the discussion about their turbulent lives, the four spoke of their youth, when they were inspired to pursue their work of today. Professor Benedict Anderson is familiar with the way of life in China, having been born in Kunming, Yunnan Province. At the same time, his familiarity with other languages and literature meant that his interest naturally spread to Asian languages. Professor Than Tun received the injunction from his parents to "live as a good Buddhist." During his teenage years, his country was involved in the movement seeking independence from England, and he grew to adulthood in that environment. Mr. Hamzah Awang Amat was interested in the shadow play from an early age, and he first received instruction from his father, a *dalang* (shadow play master). After studying with a teacher, he went on to earn international acclaim. Mr. Pramodya Ananta Toer was influenced by the anti-colonial attitudes of his parents. He still remembers his mother telling him to "be his own master," and this has remained his motto to the present.

During the discussion of whether Asian culture was an indigenous entity or whether it was created through interaction with others, the laureates talked about the ideal of Asian culture amidst its diversity. Professor Than Tun pointed out the importance of cultural exchange between the Bagan culture and the Myanmar culture. Mr. Hamzah talked about Islam and its philosophy, which forms the core of *wayang kulit*. He stressed the importance of tradition in culture. Professor Anderson emphasized the importance of the role of young people in creating a new nationalism, and thus a new national culture. Mr. Pramodya noted that using the Indonesian language and creating a new culture was important for becoming an Indonesian.

The laureates conveyed their messages to young people. Professor Anderson said that what one can do for the future depends on what has been handed down from the previous generation. Mr. Hamzah pointed out that there are many different cultures, but that one had to decide for oneself what was correct, what was beautiful, and which path to follow. Professor Than Tun said that a well-known older man in Myanmar taught young people, "Don't imitate me. Listen to my commands!" In other words, the elders wanted the young people to behave properly, in accordance with their instructions, and not merely imitate their behavior. Mr. Pramodya said that most of his youth was a nightmare, and added, "Whether the young people's hopes for the future come true or not depends on their efforts today. It is the duty of young people to create a better world than that of the present age."

In conclusion, Professor Ogura said, "What will be important in the future is the interaction between local communities and people, and cultural networking through the medium of people to people communication. I want the 21st century to be a time in which people transcend the barriers of country and seek peace." The forum then came to a close.

ASIAN LITERATURE SEMINAR

Date & Time: 4:00 - 6:30 p.m. Friday, September 15, 2000

Venue: AIREF Hall, AIREF 10F

Participants: Approximately 200

1. Theme: "Pramoedya talks about Indonesia and Japan"

2. Program:

Outline of the forum Professor Kawamura Minato, Literary Critic, Hosei University

Keynote Speech Mr. Pramoedya Ananta Toer, Grand Prize laureate

Panel Discussion

Panelists: Mr. Pramoedya Ananta Toer

Professor Goto Kenichi, Institute of Asia-Pacific Studies at

Waseda University

Coordinator: Professor Kawamura Minato

3. Outline:

Mr. Pramoedya Ananta Toer has continued to speak out for the independence of the Indonesian people and the liberation of people without yielding to the oppression he suffered on several occasions. This forum was a valuable opportunity for the Japanese audience because they were able to hear the author in person for the first time. Professor Kawamura told those in attendance, "Mr. Pramoedya is a novelist representative of the literature of Asia and the world, not just that of Indonesia. I hope his address is an opportunity for you to learn more about Indonesian and Asian literature."

Mr. Pramoedya began his keynote address by telling everyone that he was moved to come to Japan, a country that had often occupied his thoughts since he was a child. He remarked that he had frequently thought about Japan from his childhood to his youthful adulthood, first as the source of inexpensive exported goods that could be acquired during the Depression, and later as a "new statesman" that he did not foresee would later tend to militarism. On the other hand, Indonesia suffered extreme hardship during the Japanese occupation, and everyone was plagued by starvation. He said that he first came to believe that Asia could escape its colonial conditions by enduring the brutal Japanese military government.

Professor Goto followed by offering his comments, placing Mr. Pramoedya's life in the context of modern Indonesian and Asian history, particularly during the rapid development of the nationalist movement in the late 20s under Sukarno's leadership, and the harsh 3 1/2 year period of military rule.

The audience had several questions about Japan and Mr. Pramoedya's literature including questions in the Indonesian language. Asked what Indonesians could learn from Japan that would be of use for the current moral and economic crisis in Indonesia, the author replied that Indonesia could learn independence in politics, economics, and culture. He added, however, that unless Japan and Indonesia had a close relationship that elevated human worth, and was based on mutual respect, then interaction between the two countries would not occur and Indonesia would be unable to learn anything at all.

This seminar enabled the audience members to hear Mr. Pramoedya in person, giving them the opportunity to discover the author's way of life and personal appeal. It also provided a lot of food for thought about the Japan-Indonesia relationship.

ASIAN HISTORY SEMINAR

Date & Time: 3:00 - 5:30 p.m. Saturday, September 16, 2000

Venue: Fukuoka City Hall Auditorium, 15F

Participants: Approximately 200

1. Theme: "The Glory that was Bagan"
2. Program:
 - Outline of the Forum Professor Okudaira Ryuji, Tokyo University of Foreign Studies
 - Keynote Speech Professor Than Tun, Academic Prize laureate
 - Panel Discussion
 - Panelists: Professor Than Tun
 - Professor Saito Teruko, Tokyo University of Foreign Studies
 - Professor Ito Toshikatsu, Aichi University
 - Coordinator: Professor Okudaira Ryuji
3. Outline:

This seminar attracted the attendance of many enthusiastic people, as it also concerned the Bagan Dynasty, whose more than 2,000 Buddhist temples and pagodas -- one of which is counted among the three great Buddhist ruins in the world -- are witness to the Dynasty's prosperity in ancient times.

Before the keynote address, Professor Okudaira described the achievements of Professor Than Tun by saying, "Research into Myanmar would be unthinkable without Professor Than Tun. He has revised Myanmar historical research from a basis on a historical view of the Dynasty to one of corroborative research."

Professor Okudaira also showed slides that illustrated the prosperity of the Bagan Dynasty in the 11th-13th centuries.

In his keynote address, Professor Than Tun explained the data he had obtained from his on-site research by interpreting temple inscriptions. He shed light on the society, religion, and daily life of the people during the Bagan Dynasty. During the 11th-12th centuries in Bagan, the Three Pitakas (the Teachings of the Buddha) were acquired from what is now Sri Lanka, and translated into the vernacular. Also, decorative murals were painted on the walls in cave-like temples. These murals took as their themes Buddhist teachings and the Jataka stories. These are stories of the Buddha's previous existence and were used for the education of the people. The professor noted that the murals provide a great deal of information on the life and festivals of the Bagan people. The temple exteriors are decorated with exquisite statuary. He is very concerned about the restoration of these temples because it is being carried out in accordance with contemporary designs, and no consideration seems to be given to preserving or restoring them in their original form. He claims this would result in greater damage to the ruins than that which was caused by the earthquake.

Professor Saito pointed out that Professor Than Tun's work teaches the value of repeated, painstaking research. She noted that his on-site research corrected misconceptions about Bagan, which was thought to have been a closed, inland kingdom in comparison to port polities. In fact, Bagan attained a cultural richness through a system that incorporated and blended a diversity of languages, cultures, and technology acquired through vibrant interaction with those from outside. Further, Professor Ito explained that Professor Than Tun's research, which deciphered from many perspectives the inscriptions that record donations to the temple, shed new light not only on the society and economy of the Bagan era, but also on the history of later periods of Myanmar and other regions.

Professor Okudaira brought the seminar to a close by saying, "Professor Than Tun's meticulous research using original materials clarified not only the history of the Dynasty, but Bagan history from start to finish. This research offers a reliable methodology for historical research in Myanmar."

CONTEMPORARY ASIAN RESEARCH SEMINAR

Date & Time: 1:00 - 3:30 p.m. Friday, September 15, 2000

Venue: Fukuoka City Hall Auditorium, 15F

Participants: Approximately 240

1. Theme: "Language, Media and National Identity"

2. Program:

Outline of the Forum Professor Shiraishi Takashi, Southeast Asian Studies at the Center for Southeast Asian Studies, Kyoto University

Keynote Speech Professor Benedict Anderson, Academic Prize laureate

Panel Discussion

Panelists: Professor Benedict Anderson
Professor Kang Sung-jung, Institute of Socio-Information and Communication Studies, the University of Tokyo
Professor Shimizu Hiromu, Graduate School of Social and Cultural Studies, Kyushu University

Coordinator: Professor Shiraishi Takashi

3. Outline:

Before Professor Anderson's keynote address, Professor Shiraishi cited four trends he thought were the most important changes in the world over the past 10 years. They are: (1) the U.S. has become the world's sole superpower, (2) English has become the international language, (3) globalization has progressed with the advance of the information technology revolution, and (4) the state is not as able or not as willing to control the lives of its citizens as it once was. In conjunction with these trends, he raised the issue of how the approach to the idea "Who are we" has changed.

To start, Professor Anderson described his impressions of visiting the Yasukuni Shrine, which he referred to as a "war museum". He pointed out that though the letters and other exhibits there were personal items, they were selected from the perspective of providing a national identity. These exhibits strengthen the national identity of the people who see them. He noted that, as he had expected, there was little difference in this aspect of the Yasukuni Shrine from similar museums he visited in Western or other Asian countries. During his speech, he clarified points regarding the importance of language and the media for the consideration of the problem of identity. Professor Anderson also discussed the role of the print media in forming the imagined community that is a nation's people, while referring to historical trends in the print medium and the approaches to language by various ethnic groups and regions. In conclusion, he offered his thoughts about the four trends noted by Professor Shiraishi at the beginning and the direction of national identity formation. He noted that the further increase of immigrant labor to wealthy countries in the future would create many problems, as both the host country and the immigrant workers seek to protect their national identity. Professor Anderson thinks that a democratic multinationalism will lead to a solution of these problems.

After the keynote address, Professor Kang remarked that some observers are now revising their views about Japanese colonialism, and consider it as "official nationalism." Professor Shimizu noted that while Japan tries to eliminate the interbreeding of culture, the Philippines use it as the basis for their national identity.

Many in the audience asked questions and offered opinions. One person suggested there should be a focus on the ideal of identity that transcends the framework of the nation-state. One questioner asked about the ideal form of a Japanese society that could well accept many immigrant laborers in the future, and another asked about who will bear the burden of global governance.

In conclusion, Professor Shiraishi noted, "As with language, society becomes richer by accepting the energy of outside elements. We must think about the ideal of society from the perspective of who will maintain that society in the future." With this, the meeting was ended.

MALAYSIAN SHADOW PLAY PERFORMANCE

Date & Time: 6:00 - 8:00 p.m. Saturday, September 16, 2000

Venue: ACROS Fukuoka Event Hall

Participants: Approximately 600

1. Theme: "Wayang Kulit filled with lights and shadows"
2. Program:
 - Outline of Performance: Professor Fujii Tomoaki, Deputy Director-General, Chubu Institute for Advanced Studies
 - Performance and Commentary of Wayang Kulit
 - Performance: Narration and manipulation of puppets by Mr. Hamzah Awang Amat, Arts and Culture Prize Laureate
 - Instrumental performance by 6 accompanying musicians
 - Commentary: Mr. Hamzah Awang Amat
Professor Fujii Tomoaki

3. Outline:

The first-ever performance in Japan by Mr. Hamzah Awang Amat, the master of 'wayang kulit' (shadow play) in Malaysia, attracted a great deal of public attention. The hall was packed to the doors and feverish excitement filled the hall even before the performance began.

At a sign from Mr. Hamzah, the dalang (shadow play master), the performance began with flutes and drums ringing out, drawing the audience into the grandeur world of its story.

The story, 'Hikayat Seri Rama', was introduced on the stage, and the hero Sri Rama's adventure unfolded in front of the audience. It is the Malaysian adaptation of the Indian classical epic, 'Ramayana'. The performance was of the scene in which the main character Sri Rama participates in an archery contest held to win the love of the beautiful and clever princess, Siti Dewi.

He faces an impossible task of having to shoot through 40 palm trees in a row with a single arrow. With the advice by his brother Laksamana, Sri Rama becomes the only competitor to succeed in this challenge and claims Siti Dewi as his bride. Then, Sri Rama, along with Laksamana and his new wife Siti Dewi, leaves for his country. However, in spite of being defeated in the contest, the wicked ogre, King Wana desperately wanting Siti Dewi as his wife, appears along the way, conducting all possible misdeeds until he finally abducts and flies away with her.

Mr. Hamzah not only manipulated dolls of all characters by himself, but also narrated the story and directed music performers. His skillful voice changed endlessly from a hero, to a beautiful princess, to a wicked ogre to a crown each scene. The music also livened up the story as its tones varied from powerful and strong melody to soft and slow tempos. At the performance the movement of colorful dolls reflecting on the screen one after another, his narration and songs as well as distinctively-tuned music fascinated the audience at all time.

After his performance, he introduced to the audience how he manipulates dolls behind the screen, characteristics of each musical instrument, and how to play them. The audience were awed with joy and amazement to the brilliant handling of dolls as well as the beautiful sounds coming out of the instruments.

With this, the special performance by Mr. Hamzah, who claims that wayang kulit is not just a shadow play but is the reflection of ourselves and for that reason has its own philosophy, came to an end leaving everyone feeling touched.



影絵人形芝居の上演方法を紹介するハムザ氏 (中央)
Mr. Hamzah (center) introduces how to perform shadow play



藤井氏 (左) による解説、ハムザ氏 (左から3人目) による伝統楽器の紹介
Commentary by Professor Fujii (left) and introduction of the traditional musical instruments by Mr. Hamzah (third from left)

SCHOOL VISIT

Yokote Junior High School

Date & Time: 10:00 a.m. - 0:00 p.m. Saturday, September 16, 2000

Mr. Hamzah Awang Amat and his accompanying musicians met with about 180 first year students.

Mr. Hamzah spoke of how he involved himself with becoming a shadow puppeteer and the delight of the shadow play. He then performed the shadow play with his musicians. Narrations, every motion of the colorful puppets reflected on the screen and miraculous sounds of the musical instruments, created astonishment and excitement among the students. Several students gained the experience of manipulating dolls and playing the musical instruments at first hand. The lively and amicable atmosphere filled the place throughout the program.

Fukuoka Seiryō High School

Date & Time: 11:10 a.m. - 0:45 p.m. Saturday, September 16, 2000

Mr. Pramoedya Ananta Toer was welcomed by about 800 high school students.

First, Professor Oshikawa Noriaki of Daito Bunka University who translated many of Mr. Pramoedya's works into Japanese commented on Indonesia and the laureate's literature. Then, after Mr. Pramoedya spoke about his life, he was joined by a dozen students who went up on the stage and asked the laureate various questions. They included questions about his youth, his books, his views on life, and his impression of Japan. The program offered a precious opportunity between the laureate and students to hold a lively exchange.

Fukuoka Girls High School

Date & Time: 11:10 a.m. - 1:00 p.m. Monday, September 19, 2000

Professor Than Tun spoke in front of about 80 students from the International Education Course.

With his experience of staying in Japan for about 10 years, Professor Than Tun expressed his original view on 'Myanmar-Japan relationship' in various fields. In the question and answer session that followed, valuable suggestions and advice were given to the students who would take active parts in the society as cosmopolitans in the near future. The friendly and warm atmosphere filled the room throughout the event.

Nakamura Gakuen Sanyo High School

Date & Time: 1:30 - 3:20 p.m. Monday, September 19, 2000

Professor Benedict Anderson visited Nakamura Gakuen Sanyo High School to talk to about 80 students from the International Communication Course.

Under the theme 'My Decision,' Professor Anderson stressed the importance of adventure referring to his own experience and what responsibility would be required for them to take as cosmopolitans while answering students' questions whenever necessary. The laureate and students enjoyed taking commemorative photos in a merry and pleasant atmosphere at the end of the discussion.