

If this seems negative, certain phenomena noted in this book, such as the cultural gaps existing among the Thai people, the movement of large numbers of villagers to urban slums, and the religious changes that accompany this, cannot be ignored when thinking about the future of Thai society.

In sum, this book definitely offers suggestions to researchers engaged in the study of "industrialization" or "cultural change" in Thai society.

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SWEENEY, AMIN. *Authors and Audiences in Traditional Malay Literature*. Center for South and Southeast Asia Studies, Monograph Series No. 20. Berkeley: University of California, 1980. 3+83 pp., appendix, bibliography, footnotes. \$7.00 (Available exclusively from the Cellar Book Shop, 18090 Wyoming, Detroit MI 48221 USA).

At the outset of his book, *Authors and Audiences in Traditional Malay Literature*, Sweeney states, "... it shall be my task in this study to examine some aspects of presentation, consumption and composition in the specific context of Malay literature" (p. 12). It is a laudable goal, yet not one with which the author is unfamiliar, having pursued it with some success in his other works: *The Ramayana and the Malay Shadow Play* (1972) and "Professional Malay Story Telling: Some Questions of Style and Presentation" (1974). Aside from some fairly superficial, and in regard to the bulk of the material in the book, unimportant theoretical comments, Sweeney's only discussion original to this work is his explanation of the nature of Malay oral and traditional literature, and his rebuttal of the unflattering commentaries of Winstedt, Wilkinson and other scholars of the colonial era on "classical" Malay literature (pp. 1-12).

Sweeney describes at some length the styles of story tellers and of the *Wayang Kulit* puppet drama. The chapter here entitled "Three Hours From Three Minutes" traces a shadow play performance from the skeletal outlines of the plot the *dalang* (puppeteer) builds on to the fleshed-out three hour presentation. A more readable description of this process may be found in Sweeney 1972 (pp. 49-72), which also illustrates the point with transcripts of the plays and a schedule of motifs. Sweeney provides "grammars" of motifs in *Authors and Audiences* (pp. 44-50), but unfortunately, his inordinate fondness for algebraic symbols, which marred already *The Ramayana and the Malay Shadow Play*, also makes some of these pages well-nigh unreadable.

Sweeney has made great contributions to the study of traditional Malay art forms, but in this book he offers no new material, and few new insights.

REFERENCES CITED:

- Sweeney, P. L. Amin, 1972. *The Ramayana and the Malay Shadow Play*. Kuala Lumpur: The National University of Malaysia Press.
- , 1974. "Professional Malay Story Telling: Some Questions of Style and Presentation," William P. Malm and Amin Sweeney, eds., *Studies in Malaysian Oral and Musical Traditions*. Ann Arbor: Michigan Papers On South and Southeast Asia No. 8, pp. 47-99.

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