

論 文 審 査 の 要 旨

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<p>論 文 題 目</p> <p>A Methodological Construction of Analysis on Mak Yong's Mengadap Rebab Dance to Address the Discontinuance of Data Using a Mixed-Method Approach</p>																											
<p>論文審査担当者</p> <table border="0"> <tr> <td>主 査</td> <td>准教授</td> <td>Rigsby, Curtis Andrew</td> <td>印</td> </tr> <tr> <td>審査委員</td> <td>教授</td> <td>関矢 寛史</td> <td>印</td> </tr> <tr> <td>審査委員</td> <td>教授</td> <td>桑島 秀樹</td> <td>印</td> </tr> <tr> <td>審査委員</td> <td>教授</td> <td>関村 誠</td> <td>印</td> </tr> <tr> <td>審査委員</td> <td>准教授</td> <td>河本 尚枝</td> <td>印</td> </tr> <tr> <td>審査委員</td> <td>准教授</td> <td>進矢 正宏</td> <td>印</td> </tr> </table>				主 査	准教授	Rigsby, Curtis Andrew	印	審査委員	教授	関矢 寛史	印	審査委員	教授	桑島 秀樹	印	審査委員	教授	関村 誠	印	審査委員	准教授	河本 尚枝	印	審査委員	准教授	進矢 正宏	印
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<p>〔論文審査の要旨〕 Mr. Bin Alfian's research introduces and analyzes Mak Yong, a traditional Malay dance theater art. In addition to synthesizing originally disparate strands of ethnographic research about the history and characteristics of Mak Yong across Southeast Asia, Mr. Bin Alfian's project uniquely applies motion capture technology to cross-culturally identify choreographical continuities across historical time and cultural space in Southeast Asia. Mr. Bin Alfian also uniquely applies George Herbert Mead's social behaviorism and Hans Joas' Creativity in Action theory, to examine connections between creativity, social action, tradition and environment, in the formation and practice of Mak Yong. Chapter 1 introduces the history of Mak Yong, noting the apparent discontinuities of its practice across time and different cultures in Southeast Asia. Chapter 2 examines how ethnography has been used and can be used to analyze Malaysian culture, and appeals to the pragmatist theories of Mead and Joas as frameworks for analyzing Mak Yong's meaning and practice. Chapter 3 overviews Mr. Bin Alfian's own ethnographic fieldwork and use of motion capture analysis. Chapter 4 proposes that patterns revealed in motion capture analysis provide a working model of Mak Yong choreography, and that these patterns as well as their variations across space and time reveal the artistic cultural evolution of Mak Yong. Chapter 5 overviews the content of previous chapters as well as proposing future research directions, including reconstructions of past practice and meaning of Mak Yong, as well as possible formal parallels or even historical interactions between Mak Yong and other arts in Asia broadly conceived, such as the Hagoromo Shimai of Noh Theater. The review committee confirmed that the privacy of the research collaborators listed in this dissertation has been protected. From this and every other facet of the dissertation review, the author of this dissertation is found to be fully qualified to receive the degree of Doctor of Philosophy.</p>																											