Mamanda theatre, 
the play of Banjar culture

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ABSTRACT
This article reveals the dialectic relationship between Teater Mamanda and the living conditions of Banjarese community. When we watch Mamanda, we watch the life and culture of the Banjarese. Without any knowledge of Banjarese society and culture we cannot possibly understand the content of a Mamanda performance as a miniature version of Banjarese society and culture. Three areas where Mamanda is performed have been studied using Paul Ricoeur’s textual theory. There are two kinds of texts, the Mamanda performance (considered as text, that is, social events fixated in the form of a performance), and the narration of the performance itself which is considered a text as well.

KEYWORDS
Mamanda theatre, texts analysis.

INTRODUCTION
This article rests on my working assumption that there is an affinity between Banjar culture and the Mamanda, namely that Mamanda functions to perform Banjar culture. Therefore, watching and attending performances of Mamanda theatre will improve our understanding of Banjar culture. At the same time, as in Paul Ricoeur’s theory (1982), the two levels of a text - the performer as a text, and the text of the performer - becomes more readable if there is sufficient knowledge and understanding of Banjar culture which is the context where the texts have been produced.

The idea about the possible role played by Mamanda for its supporting community originated in my observation of the political situation, particularly of the relation which might exist between government policies and freedom

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