

sprünglichen Nutzer des Areals geführt hat. Eine Entwicklung, die sich in den kommenden Jahren weiter fortsetzen wird.

Ob die mit Hilfe der entwickelten Typologisierung herausgearbeiteten Akteursgruppen jedoch auch über ihre privaten Wirtschaftsinteressen hinaus im politischen Sinne als Interessengruppen zu verstehen sind, die die zukünftige wirtschafts- und sozialräumliche Entwicklung des Areals beeinflussen werden, bleibt offen. Hier ist weitere Forschung notwendig, für die die vorliegende Arbeit wichtige Vorarbeit geleistet hat, indem sowohl die politisch-administrativen Rahmenbedingungen der Transformation des 36-Gassen-Gebietes als auch die Handlungsstrategien der privaten Händler in dem Areal dargestellt und analysiert wurden.

Rolf Jordan

KEITH FOULCHER / TONY DAY (eds), *Clearing a Space. Postcolonial readings of modern Indonesian literature*. (Verhandelingen van het Koninklijk Instituut voor Taal-, Land- en Volkenkunde, 202). Leiden: KITLV Press, 2002. VIII, 381 pages, € 30.00 (pb.). ISBN 90-6718-189-7

This collection of essays, the outcome of a workshop that was held at the University of Sidney in May 1998, is the first attempt to analyse modern Indonesian literature in the light of postcolonial theory and literary criticism. The fictional texts treated in this collection cover the period from the 1920s to the 1990s. In the introduction to the anthology Tony Day and Keith Foulcher define the terms postcolonialism and postcoloniality as follows: "Postcolonialism", [...] is the term for a critical approach to understanding the ongoing effects of colonialism in texts, while "postcoloniality" is the word that points to the nature and ramifications of those effects.' (p. 3) Against this background the main goal of the book is to show from various perspectives, the position that identity and language occupy in postcolonial theory with regard to Indonesia. When addressing the problem of identity, the authors of this anthology often draw on the term 'hybridity'. They examine how different cultural forms tend over time to produce new cultures and identities with their own histories and special characteristics. A significant topic in this context is how people who lived during the Dutch colonial period have defined their own identity against the backdrop of Dutch colonial 'superiority'. For instance, Paul Tickell shows, exemplified by the novel *Matahariah*, which Marco Kartodikromo published in 1918 and 1919, that Dutch views about race were not necessarily shared by the local people. His focus on the main character, a white woman, who feels attracted to Asian culture and turns against colonialism, enables him to demonstrate that race does not always determine identity. Keith Foulcher analyzes the role played by mimicry in the novel *Sitti Noerbaja*, written by Marah Roesli in 1922. Following Bhaba's statement that by imitating colonial power those people were 'almost the same but not quite', he tries to characterize Marah

Roesli's attitude to mimicry. He stresses that local people did not just copy Dutch customs, but that they often had a sense of *bangsa*, an identity of their own, although they had no name for it. Thus, the novel's heroes did not hesitate to face the unknown, although they imagined a future based on colonial ideas of individual freedom and responsibility.

With regard to language most authors start out from the hypothesis that Melayu/Indonesian was a lingua franca, serving as a means of communication across national borders. However, as Henk Maier and Will Derks claim, this language was nevertheless controlled and manipulated both during the Dutch colonial era and after independence. The Dutch supported the version of high Malay from Riau, and since independence Jakarta influenced it by promoting a modern, national language, as Derks highlights in this volume. Goenawan Mohamad classifies the Indonesian language differently. With reference to Asrul Sani's essays he shows that Indonesian does not have a 'home'; i.e., he regards it as a language without any clear sense of cultural authority. In Henk Maier's opinion the language used in fictional postcolonial texts is marked by 'stammer and stutter', by a wish of the authors to give expression to their spontaneous, partly controversial feelings and ideas. He shows, illustrated by one of Pramoedya Ananta Toer's works, *Tjerita dari Blora* (1952) that the loose, unconnected words the author uses often do not convey any meaning, but invite the reader to make sense of them. He wants Malay authors to ensure that the postcolonial voice of anxiety, fragment and freedom plays a more prominent part than 'the voice of truth, order and repression' (p. 82). A refreshingly critical article about postcolonial studies in the context of Indonesian literature comes from Will Derks. He claims that a postcolonial template does not fit Indonesia because in contrast to postcolonial literature from other countries Indonesia occupies a unique position. A decisive aspect in this context is the ambivalent language policy of the Dutch colonial government. The Dutch language was only selectively spread among the local population and the use of Malay was reinforced. Since Indonesia is the only ex-colony in which colonial rule did not try to impose its language, Malay became the official language in independent Indonesia. Derks illustrates that as one result of this development orally transmittable forms of fiction like poems and short stories became more important in Indonesian literature than Western-style novels.

The book is to be commended to specialists in Indonesian literature and indeed all with an interest in this topic, because it offers a fresh perspective on aspects that scholars have hitherto tended to ignore.

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