

However, as we see Jakarta today, its population of 9,5 million and around 3,5 million commuters from the surrounding areas continue to face traffic problems. Roads and highways are packed with cars, buses, and motorcycles. Jakarta's traffic problem has remained unsolved until today.

The periods and data that this book covers (until 1985) make it seem out of the date, especially, after the New Order era and after the events of Reform in 1998, which might have provided important new data about Jakarta and which changed Jakarta's face. As Blackburn states in her introduction for this Indonesian edition, a revision of this edition would have resulted in a separate book (p. xx).

The book features interesting matters that relevant for the present situation, such as Jakarta's unending flooding. As early as the 1640s, the VOC administration realized the need for flood prevention and a system of channels to surround and penetrate the town was created, according to this book during that time (p. 56) and subsequent years (pp. 98, 100).

This Indonesian version is interesting and provides maps and illustration that help us to re-imagine the situation during the periods covered. For anyone interested in the history of Jakarta, this Indonesian edition is a rich and fascinating source of information and ideas.

REFERENCE

Diesen, J.R. van. 1992. "[Boek review] Susan Abayesakere, *Jakarta - A History*, Oxford: Oxford University Press, 1989", *Bijdragen tot de Taal-, Land- en Volkenkunde* 148-1: 153-154.

Claudine Salmon, *Sastra Indonesia awal: Kontribusi orang Tionghoa*. Translated by Ida Sundari Husen et al. Jakarta: KPG (Kepustakaan Populer Gramedia) in collaboration with École Française d'Extrême-Orient, Jakarta-Paris Forum, Pusat Bahasa, Yayasan Nabil, Perhimpunan Indonesia Tionghoa (INTI), and MTjersil (Masyarakat Tjerita Silat), 2010, 562 pp. ISBN 978-285-53-9482-4. Price: IDR 70,000 (soft cover).

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Andreas Teeuw, whose view of thought is ever prominent in Indonesian Literature studies, reviewed Claudine Salmon's *Literature in Malay by the Chinese of Indonesia; A provisional annotated bibliography*. In his review in *Bijdragen tot de Taal-, Land- en Volkenkunde*, vol. 140 (4), 1984, pp. 537-539, Teeuw values Claudine Salmon's efforts and achievements, principally in



dissecting the extent of Malay-Chinese literature. For him, in her book, Salmon “not only opens up a completely new field of studies, which will keep students occupied for decades to come; but she also provides us with a reliable guide and excellent access roads to what hitherto looked like an impenetrable jungle to anyone gazing at it from a distance” (p. 537).

Emphasizing the significant role of Salmon’s book, Teeuw continues that the book “also forces those working in related fields, including the present reviewer, into an agonizing reappraisal of some basic concept they have been working with” (p. 538). Teeuw’s most important note is that Salmon’s book dismisses the likelihood to ignore works by Chinese descendants published before or in the era of Balai Pustaka as “an essential link in the chain of literary developments leading to present-day Indonesian literature” (p. 538).

In relation to the acknowledgement of the importance of accepting works published pre-and-during the Balai Pustaka era as integral parts of modern Indonesian literature, Salmon’s book aside, several publications by C.W. Watson entitled *Some preliminary remarks on the antecedents of modern Indonesian literature* (1971) and by W.V. Sykorsky entitled *Some additional remarks on the antecedents of modern Indonesian literature* (1980) are also worth to be noted. The rising interests lately in clearing up the initial establishment of modern Indonesian literature is intimately related to their ideas, and to those of other titans such as Sapardi Djoko Damono, Ajip Rosidi, Pramoedya Ananta Toer, and Boejoeng Saleh.

Salmon’s book is not her only publication that has contributed to the field; so have her many articles. We are fortunate that these multifaceted and inspiring articles have now been translated and published in the book, *Sastra awal Indonesia; Kontribusi orang Tionghoa*. Many dimensions and perspectives still have only received scant attention but now have been given much more attention enriched through her writings. For instance, the word *slam* or *selam* – usually thought of as sheer simplifications of “Islam” to denote natives in a negative and deriding tone – is actually rooted from the term *sitlam* used to refer to *Tionghoa peranakan muslim* or ‘Moslem Chinese descendants’ (pp. 36, 41, 44).

Naturally, the discussion in this book is not limited to the problems of the use of certain terms, but also extends far and wide to other fields. From the categorization of her articles into four groups, readers will gain a new multidimensional horizon, of which the core remains “to show how literature in Malay – beside in Chinese – reflects the Chinese immigrants and descendants’ points of view of being integrated in Indonesian culture and claims a spot for its own” as Salmon states herself in the Introduction (p. 17).

This French expert’s book not only discusses the contribution of the

Chinese to early Indonesian literature, as the title states, but also covers the long period from 1791 to 1982, reaching its finish by discussing the work of Chen Jinlan and her husband Zhang Jichun, *Zhinaren Gao Yangtai* (Chinese Gao Yangtai) published in 1982. However, the title is not misleading as the bulk of the writings highlighted in this book are truly the contribution of Chinese writers at the onset of the development of Indonesian literature.

The first part, entitled “Kebudayaan leluhur dan terjemahan karya-karya Tionghoa” (The culture of the ancestor and the translation of Chinese writing) includes five articles that illustrate the significant role of the scholar Wang Dahai, who taught in Java for a decade (1780-1790), in recording the extent of the languages and dialects of “the archipelago”. Next, it discusses a poem written by Ting Sam Sien and published in 1886, “Sair dari adanya boekoe tjerita Tjina njang soeda disalin bahasa Melajoe” (Poems from Chinese storybooks translated into Malay). The title clearly shows that it is actually a collection of translations of poems he had in his shop. Salmon states that this book is actually an advertisement written in a poem form (p. 62). The other three chapters in this part also discuss translated works, one being the widely popular romance *Sam Kok*.

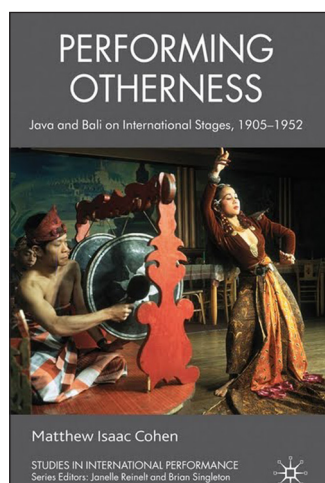
The first chapter from the second part, entitled “Keterlibatan saudagar-saudagar terpelajar dalam masyarakat Nusantara pada akhir abad ke-19” (The involvement of scholar-merchants in the society in the archipelago at the end of the nineteenth century), sounds promising, especially for those curious to knowing more about the dawn of Indonesian literature. The chapter entitled “Asal-usul novel Melayu modern: *Tjhit Liap Seng* (*Bintang Toedjoeh*) karangan Lie Kim Hok (1886-1887)” or ‘The origin of modern Malay novels: *Tjhit Liap Seng* (The Seven Stars) by Lie Kim Hok (1886-1887)’ seems to promise to provide information on the first modern Malay novel. However, the promise is not kept as the novel is actually a mixed account of two European novels, of which one is set in China (p. 151). The setting is probably not the main issue, in fact, but the fact that the work is not original may be harder to accept. Other works discussed in this part in different articles, such as *Boekoe sair binatang* (The book of fables) by Boen Sing Hoo (1889) and *Sj'air djalanan kereta api* (Railroad poetry) by Tan Teng Kie (1890), in turn, give a sense of Indonesian belonging for their authentic aspects.

The third and fourth parts are not directly related to the analysis of the contribution of the Chinese to “early Indonesian literature” as the title claims. However, this does not mean that these parts have not relation to the subject at all. Of course, the common thread linking them to the title is that all aspects discussed or mentioned revolve around Chinese writers. The fact that the discussion concerns the twentieth century’s issues and not the core issue as such, which is the contribution of Chinese writers to the development of Indonesian literature, is acceptable because the book is a collection of writings and articles with different purposes and intentions.

As usual, any collection of articles has its Achilles’ heel, in terms of repetitions and inconsistent explanations. One issue of unsettling concern in this book, since it is principal, is related to the dimension of genealogy. The

chapter "Asal-usul novel Melayu modern" (The origin of modern Malay novels) states that the novel *Tjhit Liap Seng* (1886-1887) is the first Malay-Chinese novel (p. 151). However, the article "Masyarakat pribumi Indonesia di mata penulis keturunan Tionghoa (1920-1941)" or 'The Indonesian natives from the point of view of Chinese-descent writers (1920-1941)' states that "stories written by Indonesians of Chinese-descent were published in 1903" (p. 376). In addition, the statement that advertisement poems reflected the "onset of Malay-Chinese literature" (pp. 59, 65) adds to readers' confusion over the term "the beginning," the "first", and "the foremost" with reference to Malay-Chinese literature. Such inconsistencies might have been evaded if Salmon had spared some time to review all drafts and had elegantly combined them, or if the editor were more industrious and competent, as the problem is not only about grammar but also about coherence and the logic of the contents of the book. That being said, Salmon's writings are highly useful, especially for devotees and enthusiasts of the history of Indonesian literature.

Matthew Isaac Cohen, *Performing otherness; Java and Bali on international stages, 1905-1952*. Basingstoke: Palgrave Macmillan, 2010, xxii + 285 pp., illustrations. ISBN 13 978-0-230-22462-9. Price: EUR 58.12 (hard cover).



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When I was a little boy, I used to watch *wayang kancil* performed by Indra Kamadjojo on Wednesday afternoons in a program called "De verrekijker" (Binoculars), and when I was a little bit older, we saw on television (at that time in black and white) the curious *Road to Bali* and other *Road to ...* films starring Dorothy Lamour, Bob Hope, and Bing Crosby. Somewhat later still, when I was a

student at Leiden University studying Indonesian Languages and Cultures as it was then called, I used to work for the *Pasar Malam* in The Hague and saw the dances of Indonesia performed by Sampan Hismanto and his group from Jakarta. These meetings between East and West, sometimes quite authentic (Sampan Hismanto) and sometimes downright crazy (*Road to Bali*), contributed to ideas of "Otherness" among people living in the West and never having had any true encounters with the Eastern "Other".

At those times, I had, of course, little idea that I was watching two different