

Hardy's Tess etc., and this chapter introduces the novel and provides an easy-to-follow analysis of the work in terms of the development of the protagonist. The last chapter, on Joshi's *The Last Labyrinth*, is perhaps the best in terms of a clear thesis and development of argument. One might take issue with a problematic interpretation of the female characters in this novel as "commentary" to the "tragic product" that is the male protagonist. (209), but this chapter as well as the one on Joshi's *The Apprentice* are mostly free from digressions on the canon and effectively achieve their purpose mainly through an analysis of the relevant protagonists. The absence of a concluding chapter prevents Verma from bringing together some of the connecting themes in his work and from theorizing his understanding of consciousness and universalism in relation to the selected pieces.

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Keith Foulcher and Tony Day, eds. *Clearing a Space: Postcolonial Readings of Modern Indonesian Literature*. Leiden: KITLV Press, 2002. pp. viii, 381. US \$35.71 pb.

The essays in *Clearing A Space* emerge from a workshop on "Postcoloniality and the Question of Modern Indonesian Literature" held at the University of Sydney in 1998. For those unfamiliar with Indonesian literature, the collection provides fairly strong grounding to some of the complexities in approaching canonical Indonesian texts as well as other writings marginalized by region or regional languages, style, genre and author's gender.

According to the editors, the term "postcolonialism" in the book defines "a critical discourse that can be used to investigate the specific literary properties of 'postcoloniality' in Indonesian literature" (3). Postcolonial critical strategies, for the authors in the collection, demonstrate the interplay of particular multiple local and global forces that provide form and meaning to the texts analyzed. Such strategies are also applied to literary texts written during the colonial Netherlands Indies to draw attention to the hybrid cultural formations and identities emerging from the colonial experience. Moreover, the notion of not having passed the last "post" in "postcolonial" literature pervades literary and critical writings from the era of President Suharto's New Order regime. Common elements like questioning canonicity and a keen engagement with Homi Bhabha's concepts of mimicry, hybridity, ambivalence, and "third space" ensure the book's appeal to a broader, more universal readership of other postcolonial literatures and criticism.

First, the language of modern Indonesian literature is problematized simultaneously as it is reified in the book. In the past, the language policy of the Netherlands Indies government fostered “the selective spread of Dutch language among the native population on the one hand and the reinforcement of Malay on the other” (343). Such a strategy was presumably one form of keeping the colonial racialized hierarchy intact. At the same time, Malay as the lingua franca of the area also became the language of revolutionary nationalism, Bahasa Indonesia. Several essays in the collection discuss how this language functions in its vibrant orality to make Indonesian literature something more performative and auditory than just its written novelistic form. Will Derks suggests that the marginalization of other literary centres beyond Jakarta and the privileging of what he calls “art novels” over poetry and short stories can be attributed to a “Western print-literate value system” whereby the novel constitutes the genre with the highest prestige (332). Derks argues that external criteria shape the opinions of scholarly discourse on Indonesian literary production. Other essays explore the multiple regional (Sumatran, Javanese) and global (i.e. jazz and American English) inflections on the language that allows writers to express their opposition to centralized authority and uniformity. The heterogeneous and loose qualities of Bahasa Indonesia also paradoxically make it functional as a communicative medium between social classes and across cultures throughout the archipelago (6).

In tackling the issue of the canonical, contributors like Henk Maier casts attention on the early writings of Pramoedya Ananta Toer that have been neglected for his much-lauded tetralogy, *Buru Quartet*. Maier’s point is that perhaps we can read Pramoedya’s later canonical work as part of a trajectory of early “stammers”—those points of incoherences and narrative dissatisfaction that give the reader the impression of “bad” novelistic writing: i.e. loose and inconsistent wording, plots that are constructed as a string of events, fragments, chance and irrational actions, and lack of psychological characterization (66). The idea of “stammers” is refreshing. Maier goes on to say that Pramoedya’s 1950–1951 literary images evoke an inconclusive play between writing and orality, memory and experience, emphasizing a process rather than a rounded-off product that is driven by the anxiety to tell tales (73). Lastly, he advocates “the postcolonial voice of anxiety, fragment and freedom” (symptomatic of the “stammers”) over “the voice of order, truth and repression” that is represented by the sanctioned cultural journal *Poedjangga Baroe* (82).

In a similar maneuver, Doris Jedamski forsakes the canonical by performing a postcolonial study of translated popular novels like *Robinson Crusoe*, *The Count of Monte Cristo* and *Sherlock Holmes* in the late nineteenth centu-

ry to show how translation and adaptive processes embody Bhabha's double vision of mimicry while also revealing a lot about postcolonial subjectivities (45). Barbara Hatley's essay "Postcoloniality and the Feminine in Modern Indonesian Literature" traces the representations of Indonesian women beginning with the often negative portrayal of the Nyai (indigenous concubine to a European man) through the tensions between the modernized Indonesian wife versus the traditional mistress as represented in male-authored literary texts like the 1936 novel *Lajar Terkembang* and Armijn Pane's 1940 novel, *Belenggoe* to, finally, a comparison with female-authored texts like Soewarsih Djojopoespito's 1940 novel, *Buiten Het Gareel*, Ayu Utami's 1998 *Saman* and Toeti Heraty's 2000 *Calon Arang*. Instead of idealizing or explicitly problematizing the concept of "modern woman" in their works, these women writers recount through their female protagonists the way new social roles and pressures impact their experiences. A closer reading also yields Hatley's anthropological cultural studies bent as she dialogues with probable western feminist assumptions about gender relationships and Indonesian female perceptions of bourgeois "modern" domesticity.

Socio-political realities are seldom absent from or left uncommented in modern Indonesian literature. This collection which touches on literature from the Dutch colonial era and the revolutionary nationalist 1950s up to the oppressive New Order aptly captures the postmodern/postcolonial tensions, evident in the works and strategies of writers, critics and readers alike. Contributors like Marshall Clark explore the pomo/poco dilemma in Emha's novel, *Gerakan Punakawan atawa Arus Bawah* (*The clown-servant movement or the undertow*). According to Clark, such novels reflect one way in which postmodernist parody can assume a kind of postcolonial resistance in Indonesian literary texts as they suggest the desire to liberate subjectivities defined and constricted by colonial-type master narratives (289). Along the same lines, Michael Bodden reads Seno Gumira Ajidarma's use of pastiche and playful improvisation in *Jazz, Perfume and an Incident* as saying that art "transcend[s] the pain, suffering and oppression symbolized by the night" when presumably arrests, disappearances and torture occur (317).

Analyzing Indonesian literature using postcolonial theory is evidently a new phenomenon as even the most studied work of them all, Pramoedya's *Buru Quartet*, is usually discussed within a universal humanist critical framework. Moreover, it would seem as if the discourse of employing a postcolonial approach only began with Foulcher's 1995 essay, "In Search of the Postcolonial in Indonesian Literature" (329). But as this engaging and sometimes poetic collection sets out to prove, deconstructive and postcolonial paradigms can enrich the field of critical interpretations to both canonical texts

as well as indicate new research directions on more marginalized texts. I think it apt to conclude with a mention of Tony Day's essay which offers intriguing momentary glimpses into a third space—of a deliciousness of food “vanished who-knows-where” (234)—a space “between eating and shitting,” between what it means to be a human and a postcolonial subject who attempts, yet fails perhaps, to connect memory with experience, and national community with literary expression.

Gaik Cheng Khoo

Mimi Sheller. *Consuming the Caribbean: From Arawaks to Zombies*. London: Routledge, 2003. Pp. ix, 252. \$90.00; \$25.95 pb.

The Caribbean has become one of the most discussed locations in the burgeoning field of postcolonial studies. But as Mimi Sheller notes in her introduction to *Consuming the Caribbean: From Arawaks to Zombies*, even as such prominent postcolonial theorists as Edward Said have used the writings and lives of people like Franz Fanon to reconsider the Caribbean's exclusion from historical and sociological narratives of Western modernity, many Europeans and North Americans still do not know how their own lives, nations, and histories are related to the Caribbean. With *Consuming the Caribbean*, Sheller complements recent Caribbean research that focuses on colonial resistance and Caribbean agency by analyzing Europeans' and North Americans' consumption of the Caribbean.

In Sheller's own words, the book links together “the practices of seventeenth-century exploration, eighteenth-century scientific collection, nineteenth-century travel writing, and twentieth century cultural representation and ‘area studies’” in order to “demonstrate how the Caribbean became an object of study produced in Northern academic centres and an object of desire in popular cultures of consumption” (7–8). In an attempt “to identify persistent continuities—as well as crucial fields of resistance and unintended consequences—in the complex flows of material, cultural, and ethical relations” (3), Sheller organizes the book's six chapters and two parts thematically rather than chronologically. In the book's first part, “Natural and Material Immobilities,” Sheller examines how Europeans imagined, moved through, and tasted the Caribbean. Then in the book's second part, “Bodies and Cultural Hybridities,” she examines Europe's ‘Orientalisation’ and ‘Africanisation’ of the Caribbean and Europe's ‘cannibalization’ of Caribbean bodies, images, and products. Indeed, Sheller also discusses the United States’