Book Reviews

- P.E. de Josselin de Jong, J.H. Beaglehole, *The district: A study in decentralization in West Malaysia*. Hull Monographs on South-East Asia no. 6. Published for the University of Hull by Oxford University Press, 1976. 122 pages.
 - C.D. Grijns, Sri Soekesi Adiwimarta, *Omong Djakarta-Texte* (bearbeitet und übersetzt von -). Veröffentlichung des Seminars für Indonesische und Südsprachen der Universität Hamburg Band 8. Verlag von Dietrich Reimer, Berlin, 1973.
 - H.K.J. Cowan, V.I. Braginskij, *Evoljutsija Malajskogo klassitsjeskogo sticha*. Uitg. Nauka, glavnaja redaktsija vostotsjnoj literatury, Moskou 1975. 206 blzn.
 - J.J. Ras, Wolfgang Marschall, *Der Berg des Herrn der Erde, Alte Ordnung und Kulturkonflikt in einem indonesischen Dorf*. Deutscher Taschenbuch Verlag, München 1976. 204 pp., 30 illustrations.
 - A. Teeuw, Muhammad Haji Salleh, *Tradition and change in contemporary Malay-Indonesian poetry*. Penerbit Universiti Kebangsaan Malaysia, Kuala Lumpur 1977. IX, 190 pp.
 - J.J. Ras, Beryl de Zoete, *Dance and drama in Bali*. Oxford University Press, Kuala Lumpur 1973. XX 343 pp., 112 illustrations., Walter Spies (eds.)
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BOEKBESPREKINGEN

SRI SOEKESI ADIWIMARTA, *Omong Djakarta-Texte* (bearbeitet und übersetzt von —). Veröffentlichung des Seminars für Indonesische und Südseesprachen der Universität Hamburg Band 8. Verlag von Dietrich Reimer, Berlin, 1973. Price NF 24.50.

C. D. GRIJNS

This modest but very useful book contains a selection of forty humorous sketches, for the most part dialogues, written in "*omong Jakarta*" and taken from Jakarta newspapers or weeklies of the years 1962 and 1968-1972. Each story has been carefully translated into German, and a wordlist supplementing Kähler's *Wörterverzeichnis* (1966) has been added. The book thus makes a convenient and inviting tool for readers who wish to get acquainted with the speech of the *anak Betawi*, the original population of the Jakarta *kampung*. For it is apparent from these texts as well as from the *Wörterverzeichnis* that what Kähler has named *omong Jakarta* is essentially the same as what the *anak Betawi* themselves call *bahasa Betawi* or *Melayu Jakarta*. (In fact I never came across the term *omong Jakarta* in *Betawi* society.)

It should be noticed that these stories are the first published sample of the *Betawi* vernacular since Von Dewall's *Bataviaasche Taalstudien* of 1909. To be sure, in the majority of the sketches only the dialogues are written in *Betawi* (exceptions are e.g. nos. 15 and 40). In no. 9 there occurs only one *Betawi* sentence. In the narrative sections different varieties of Indonesian are mostly used, varying from standard language to typical Jakarta varieties which swarm with borrowings from *Betawi*. Nevertheless, the transition from Jakarta Indonesian to *Betawi* always remains clearly discernible. Although fictional, the speech of the dialogues seems to be almost consistently genuine *Betawi*.

This most welcome contribution, based on written texts, is to be considered as a first step. The publication of further materials on the basis of tape-recorded *Betawi* speech should be the next.

J. H. BEAGLEHOLE, *The District: A study in decentralization in West Malaysia*. Hull Monographs on South-East Asia no. 6. Published for the University of Hull by Oxford University Press, 1976. 122 pages. Price £3.00.

P. E. DE JOSSELIN DE JONG

This excellent book is to be warmly recommended to a variety of readers. In the first place to all those with a professional or personal interest in

present-day Malaysia; to anthropologists, political scientists, and historians; and, for comparative purposes, to those who for political or scholarly reasons are concerned with recent developments in Indonesia.

The District deals specifically with the position of the District Officer (D.O.) or *Pegawai Jajahan* in the State of Kelantan, but from this vantage point one gets an overall view of the practical problems of government in West (i.e. Peninsular) Malaysia as a whole.

After an historical introduction, the second and longest chapter describes the task of the modern D.O. and the means at his disposal.

While before World War II the D.O. had to give most of his time to his functions as Magistrate and as Collector of Land Revenue, there has been a decline in that work and an increased involvement in development and security. Another recent feature is that special technical services have been set up, which means that, by contrast, the D.O. remains the "generalist", with all that this involves.

The Kelantan Civil Service has a great shortage of officers, and this is one factor which makes the *enforcement* of regulations difficult. There are also more deeply-rooted causes, however: "the Indonesian values and their relation to administrative behaviour", namely, "the positive value attached to the avoidance of open conflict and possible friction, an emphasis on status and order and a concern with aesthetic correctness and stylization, and finally the strength of community and reciprocal obligation, with the related value of conformity to group norms and expectations" (p. 51). The author is here quoting from a study on Indonesia (Willner 1966) which is also most relevant for Kelantan Malay society.

Chapter Three deals with the consequences for local government of the remarkable situation in Kelantan: while the dominant political party in West Malaysia is the (Umno-M.C.A.) Alliance, the state government of Kelantan is controlled by the opposition party, *Partai Islam*. However, "all town councils are controlled by the Alliance, and most of the (rural) local councils by *Partai Islam*" (57). This sets the stage for the subject of the next chapter: "The administrator, the politician, and the public".

Kelantan is one of the poorer and less developed Malaysian states with a low level of literacy. This contributes to the constituents' tendency to "look to the politician in a variety of situations, including non-political ones, for his support and advice" (83). Political influence (which can easily become gerrymandering) is felt particularly in land matters (e.g. in the Federal Land Development Authority or "Felda") and in minor public works. However, the D.O. has begun to counterbalance the politician in these fields, partly because development projects are largely a Federal concern, and the Federal government is tending to restore the D.O. as an agent of development (96). This brings us to the concluding chapter: "The future of field administration".

The early *merdeka* period saw a decline of the D.O.'s position due to the setting up of technically specialized services and the expansion of elected, politically orientated, councils, and the contrast, in the eyes of

the public, between the latter and the D.O., who was "associated with paternalism and autocracy of colonial rule". (99). But here again, recent developments are making the tide turn towards the D.O.: the increasing importance of the security issue in view of the revival of communist activities, the development programme, and the stress on national unity after the inter-ethnic riots of 1969, closely linked with the Second Malaysia Plan (which aims at creating more economic opportunities for the Malays), which in turn led to government efforts "to de-politicize Malaysian politics and to emphasize administrative solutions to political problems" (101).

In sum, the D.O. is now also becoming a kind of ombudsman, a mediator between the government and the people, and an upholder of standards of integrity in administration. There is an increasing need for such a figure where development projects are being put into effect: not only as a co-ordinator, but also as a figure who can harness public opinion and mobilize support. Since the "consensus politics" were initiated after the 1969 riots, de-politization became a principle, with the concomitant tendency "to seek an administrative solution to political problems and to accord lower priority to democratic values, at least in the short run" (106). For the D.O., as for the Federal government, the priorities are to overcome communism and communalism and to carry out the national development plan.

This brief summary can only give an impression of the book's rich contents, and none at all of its balanced, honest, and lucid presentation. Much is made clear in a small compass by such simple but effective devices as a ground plan of a district office (24), one week's diary of a District Officer (16), and summaries of the business done at *penggawa* (sub-district officers) meetings and in town councils (38, 60).

It is a notable feature of the very full bibliography (113-117) that it contains so many useful reports by Malaysian official and semi-official committees and councils, and theses by University of Malaya students. Their clearheaded frankness and — granted all human weaknesses and failings — the approach of Malaysia's people to their problems give one reason to hope that they will remain the envy of less happier lands.

REFERENCE

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V. I. BRAGINSKIJ, *Evoljutsija Malajskogo klassitsjeskogo sticha*. Uitg. "Nauka", glavnaja redaktsija vostotsnoj literatury, Moskou 1975, 206 blzn.

H. K. J. COWAN

In het Nederlands luidt de titel van het voorliggende werk: "De evolutie van het Maleise klassieke vers", en het heeft als ondertitel: "verhalende vormen van folkloristische en schriftelijke poëzie". Onder "verhalende

genres" verstaat de schrijver blijkens de inleiding (p. 3) "alle belangrijkste soorten der Maleise poëzie, met uitzondering van een zo specifieke, in hoofdzaak lyrische vorm als de *pantun*". Deze keuze houdt voornamelijk verband met het feit, dat volgens schrijver aan de *pantun* reeds een aanzienlijk aantal studies is gewijd, terwijl de verhalende genres noch nauwelijks zijn onderzocht. De term "vers" (Russ. *stich*) gebruikt de schrijver in ruime zin, zowel voor de *sya'ir* als voor de *bahasa berirama*.

De schrijver heeft zich een tweeledige taak gesteld: "ten eerste het bepalen van de factorén, die het Maleise systeem van versbouw uitmaken, alsmede de beschrijving van dat systeem (descriptieve benadering); ten tweede het opsporen van het ontstaan, de historische evolutie en het onderlinge verband der verschillende verhalende vormen (historische benadering)" (p. 5). Uitgaande van de gedachte, dat nationale dichtsystemen gebaseerd zijn op bepaalde vormen van organisatie van de betrokken taal-eenheden, worden de verschillende aspecten der Maleise poëzie geanalyseerd: rijm, klankenordening e.d., maar in de eerste plaats het metrum. "Men moet", aldus schr. (p. 6), "bedenken, dat wij te maken hebben met een traditie, die bij wijze van spreken zichzelf niet bewust is, d.w.z. die slechts poëtische productie biedt, maar geen literair-kritische teksten . . . (De Maleise poëzie) is duidelijk onderworpen aan bepaalde canons, die aan den dag treden op alle niveaus van de structuur van het product . . . Het ontbreken van een normatieve poëtica in de Maleise traditie nu maakt het nodig die genre-canons te reconstrueren door analyse van een uitgebreid corpus van teksten." Bij die analyse wordt dan gebruik gemaakt van bekende statistische methodes en formules (zie o.a. pp. 7-8, nt. 18 op pp. 64-65, p. 167, en *passim* de diverse tabellen en grafieken), methodes welke ik zelf vaak voor taalvergelijkende doeleinden heb toegepast, en die ik derhalve gaarne onderschrijf, maar waarop hier niet nader kan worden ingegaan.

Het boek behandelt de stof in de volgende hoofdstukken: 1. Algemene problemen betreffende de Maleise metriek; 2. De metriek van de *bahasa berirama*; 3. De klankenordening van bezweringen (waarbij als materiaal vooral gediend hebben Maleise bezweringsformulieren, gepubliceerd in W. W. Skeat's "Malay Magic", maar ook teksten uit de Hikayat Anggun Ce' Tunggal; zie p. 70); 4. Het ontstaan van de Maleise *sya'ir*; 5. De evolutie van de versbouw van de *sya'ir*. E.e.a. wordt afgesloten met een "Besluit". Daarna volgen als bijlagen (pp. 177 vv.) een twaalfstal tekstfragmenten als voorbeelden van verschillende soorten *bahasa berirama*, t.w. een "sjamanistische mythologische tekst", drie "bezwingsteksten", vier "passages in verzen in *cerita's*", een "*kaba*-tekst" (Minangkabaus), twee "*andai-andai*-teksten" en een "*tetimbai*-tekst", alles met betrekking op de methode, die bij hun bewerking is toegepast in de hoofdtekst van het boek. Een rijke bibliografie, waarin — evenals trouwens in de hoofdtekst — ook onze Nederlandse literatuur volledig tot haar recht komt, een korte Engelse samenvatting, en een namenregister besluiten het boek.

Op de inhoud der verschillende hoofdstukken kunnen wij hier wegens

plaatsruimte niet nader ingaan. Wij moeten ons bepalen tot enkele conclusies van de schrijver, die meent (p. 175) te hebben aangetoond "het samengaan van syntactische en syllabische principes in de metrieke verscheidenheid" van het Maleise verhalende gedicht, alsmede "de wetmatigheden bij de variatie der middelen die de grens der versregels markeren". En hij vervolgt (*ibid.*): "De balans opmakende is het nu mogelijk te zeggen, dat de rol van het syntactische beginsel in de folkloristische en de literaire poëzie constant kleiner is geworden, terwijl die van het syllabische groter werd. In de plaats van parallelismen en herhalingen kwam via een zekere tussenfase het rijm. Aan de hand van die veranderingen laat zich . . . (een) schema opstellen van de ontwikkeling van de verhalende genres der Maleise poëzie." Dit schema (op p. 176), dat bij de huidige stand van het onderzoek "slechts een werkhypothese" wordt genoemd, en dat ook is opgenomen aan het slot van de Engelse samenvatting, kunnen wij hier als zodanig niet geven. Het komt hierop neer, dat vanuit bezweringsteksten op syntactisch metrieke grondslag en met parallelisme en lexicale herhalingen als markerende middelen, zijn ontstaan enerzijds het *cerita*-type op syntactisch-syllabisch metrieke grondslag en met parallelisme, herhaling, en aantal lettergrepen als markeringsmiddelen; en anderzijds — via een tussenfase (het *tiradnyj stich*, Eng. "tirade verse") met misschien syntactisch-syllabisch metrum en als markeringsmiddel een zich vormend rijm — de "vroeg" *syā'irs* (2e helft 16e eeuw tot eerste helft 17e eeuw) met syntactisch-syllabisch metrum en archaisch rijm, en tenslotte de "post-Hamzaïsche" *syā'irs* (d.w.z. die van na Hamzah Fansuri) van de tweede helft der 17e tot begin 20e eeuw met syllabisch-syntactisch metrum en goed ontwikkeld, in wezen "ononderbroken" rijm.

Met het schema sluit schrijver een degelijk en veelomvattend onderzoek af, dat is uitgevoerd met gebruikmaking van moderne en exacte methoden. Hoezeer ook door schrijver zelf nog slechts als werkhypothese aangeduid, lijken de resultaten en conclusies dan ook alleszins geloofwaardig. Het boek zelf is eenvoudig maar keurig afgewerkt; alleen de druk van het Engelse summary laat af en toe wat te wensen over. Ook mist men soms node een *zakenregister* naast het *namenregister*. Een enkel drukfoutje in de Maleise teksten is nauwelijks storend.

WOLFGANG MARSHALL, *Der Berg des Herrn der Erde, Alte Ordnung und Kulturkonflikt in einem indonesischen Dorf*. Deutscher Taschenbuch Verlag, München 1976. 204 pp., 30 illustrations. Price ?

J. J. RAS

Having studied the Nias language before he set out on his fieldwork trip, Wolfgang Marshall spent more than eight months as a guest in the house of a South Nias village chief, observing, inquiring and parti-

cipating in the daily life and festivities of the villagers. His immediate purpose was to obtain accurate information about the *rank feasts* given at certain points in their life by those Nias villagers who can afford it. He wanted to know how these feasts fit within the total framework of social organization, economic activities and categories of thinking of the members of the community. This purpose required that the author would have to set up for himself an adequate overall picture of life in a Nias village.

Marschall begins his monograph with a translation of the long epic 'Song of Father Sirao', which relates how the divine founder of the Nias society and ancestor of the aristocratic upper-class appoints his youngest son as his successor and compensates his eight older sons by placing the various spheres of the domestic and natural environment under their supervision. This song contains the key to a number of points in the social organization that would otherwise remain obscure. After this Marschall goes on to discuss a number of elements pointing to a social dualism in the society dividing the people into: 1. *si ulu*, i.e. the hereditary aristocratic upper-class; 2. *sato*, i.e. the common people.

In this social framework genealogy is of great importance. Certain *si-ulu* show genealogies going back some 900 years. Marschall then gives a survey of the daily routine of life in the village; the economic activities and division of labour between the social classes; the sexes and the age-groups; the plays and games; the social function of betel-chewing; social control on individual behaviour; administration of justice; marriage and the division of the society into four exogamous patrilineal clans; the way in which guests are entertained; so-called 'feasts of law', and finally the 'feasts of rank'. It appears that in South Nias the village society is primarily based on *prestige*, a prestige deriving from hereditary social status, but also from economic achievements and intellectual capacities.

The old social structures and the entire way of life were once firmly secured by the religious complex, of which, in fact, they were a function. But *conversion to Christianity*, *restrictive measures* taken by the former colonial government and the *introduction of the market economy* providing industrial products coveted for reasons of prestige but not functional and often detrimental to the physical health of the villagers, are three factors that have destroyed the old patterns. Together with the disastrous population growth, brought about by the introduction of modern medical care, the tendency to produce marketable products is at present quickly leading to the destruction of the natural environment through deforestation, erosion and exhaustion of local natural resources.

Marschall's book is a useful case study of a type badly needed for a great many other places in Indonesia, especially in Borneo and East Indonesia.

MUHAMMAD HAJI SALLEH, *Tradition and Change in Contemporary Malay-Indonesian Poetry*. Penerbit Universiti Kebangsaan Malaysia, Kuala Lumpur 1977. IX, 190 pp. Price M\$15.00 (local); US\$10.00 (foreign).

A. TEEUW

Among the steadily, if slowly, increasing number of scholarly publications on modern Malay and/or Indonesian literature Dr. Muhammad's book is remarkable for a number of reasons. The author himself is a Malay, but his book (originally a Ph. D. thesis, University of Michigan, 1973) is in English; he himself is a poet, writing poetry in both languages; his book is the first major effort to look at modern Malay and Indonesian literature from the same angle; and finally, his treatment of this literature is thematic, rather than by author, period or generation.

In Chapter One, *The New Individual*, Dr. Muhammad Haji Salleh, on the basis of sociological and other sources, presents us with an analysis of modern individualism as it has determined the development of literature in the two countries concerned over the last 50 years. Three poets are discussed in some detail as being typical of various forms of modern individualism: Chairil Anwar, the rebel; Sitor Situmorang, constantly facing the existential question of choice; and Latiff Mohidin, "a bohemian in a quiet way", who finds his solution in uniting himself with nature, lonely but free.

In Chapter Two, *The City*, modern poetry is approached from the viewpoint that the individual is typically an urban intellectual, with all the consequences it entails: fragmentation of existence, alienation from the world, interiorization of poetry — and internationalization in his outlook. Subagio Sastrowardjo and Goenawan Mohamad are the clearest cases in point. The Third Chapter is no less interesting in its thematic approach (*Tradition: Continuity and Change*), even though it shows some weakness in structure and argument. It tries to make clear how at an early point, in Malay with Usman Awang and Salmi Manja, in Indonesian again starting with Chairil Anwar, but in particular with poets such as Ramadhan K. H., Rendra and Ajip Rosidi, traditional forms, themes and motifs as well as ancient functions of poetry have been revived.

In the final Chapter (*New Directions*) the author points out how present-day young poets, especially in Indonesia (in Malaysia this process is barely beginning), try to respond by experiments to the confusing duality, between tradition and foreign influence, which they face: experiments with poetic forms, with linguistic usage, with new subject matter. But in the final analysis these experiments always centre around the culturally schizophrenic situation of the poet as an individual, lost somewhere between a new synthesis and total disintegration.

It is to be regretted that this book at places is disfigured by sloppiness: too many printing errors, but also a large number of inaccuracies in quotations, names, titles and even (although I hesitate to mention this) mistaken or careless translations into English of Malay/Indonesian

poems quoted. Yet I hope that this book, which generally reads well, will come into the hands of many. It deserves the interest of all those engaged in the study of the socio-cultural development of Indonesia and Malaysia.

BERYL DE ZOETE and WALTER SPIES, *Dance and Drama in Bali*. Oxford University Press, Kuala Lumpur 1973. XX, 343 pp., 112 illustrations.

J. J. RAS

This book was first published in 1938. The fact that the publishers decided to bring out a third edition after the reprint of 1952 shows that it is still felt to fill a need.

Dancing to the Balinese is part of his normal life, whether he be a raja, a woodcarver, a fisherman or a peasant. It is always done on a certain occasion and, in fact, forms an essential element in the endless series of public and private festivals. It has nothing in common with ballroom dancing or folk-dances as known in the West, but is always linked up with a story — a story staged on a particular occasion as an integral part of the festivity or ceremony celebrated that day. The story is not told in words, most often, but enacted as a drama conveyed through the rhythm of dance. And this dance winds about upon the background of the music produced by the gongs, drums and cymbals of the Balinese gamelan orchestra. The stage may be anywhere. It may be the village street, the courtyard of a temple, a palace or an ordinary house, or even the graveyard. No special decor is needed. The natural outward appearance of the place chosen as a stage is, with minimal adaptation, fitting enough for the purpose of the show. Dancing in Bali is an offering, a dedication, and consequently outspokenly religious in character. It may be directly connected with the temple and thus form part of certain temple rites, but it may also be functional in certain family feasts celebrated on the occasion of marriage, tooth-filing, a birthday, etc., since these feasts are organic in the life of the village and definitely religious in character. Depending on their economic standing and the occasion of the feast the family may offer a *topèng* show or a *gambuh*, a *baris* or an *arja* performance.

This is, in short, the viewpoint offered by Beryl de Zoete in her book written in 1935, after 15 months of penetrating study spent in Bali. under the guidance of the gifted Walter Spies who introduced her to the Balinese scene and generously helped her with his notes. She paints a lively picture of the Balinese stage, tells us about dance schools and teaching, about stock characters of the Balinese stage and about the sometimes extremely haphazard way a performance is set up and the play chosen out of a range of stories considered suitable for the occasion.

In the chapter on ceremonial dances the author gives us a fairly

detailed survey of the various temple dances, such as the *rejang* dance, libation dances, the various kinds of *baris* dances, such as *baris tumbak* often occurring in ceremonies to drive away illness, the *mabuang* or (spear dance), *baris dapdap* (shield dance), *baris kepupu* (butterfly dance), and several others. Then trance-dancing, such as *sanghyang* and *kecak* dance are described, followed by a treatment of the exorcistic *barong* play, figuring a mythical lion, elephant, wild boar or other beast in demonic form, and the equally exorcistic *rangda* play in which Śiva's spouse in her angry state, Durgā, the goddess of pestilence and death is represented. As a natural sequence a picture is given of the *Calon Arang* play, in which the witch of Dirah, believed to have attempted to bring the East Javanese kingdom of the famous king Airlangga (11th century) to ruin by plague and disease, is defeated.

Then follow descriptions, equally detailed and lively, of *gambuh*, an ancient flamboyant dance play in which episodes from pseudo-historical stories are staged, generally without recognizable plot or dramatic action, of *wayang wong*, shadowplay stories played by human dancers instead of leather puppets, *topèng* or masked dance plays, and the sentimental *arja* or dance drama, which combines lively dancing and singing by the actors of the various rôles with often brilliant clowning, and which owes at least part of its popularity to the great variety of themes that can be treated, from mythological heroic stories to modern Chinese tales of passion. Finally, the *jangèr*, *lègong* and *kebyar* dances, well-known to tourists and from performances by dance-groups visiting the West, as well as the various forms of dancing styled *jogèd* and the combat dances receive attention.

The aim of the book — as the author professes — is to show dancing as an integral part of the Balinese scene, not a treatment meant for specialists interested in technical descriptions and diagrams. But also the student of literature, interested in structural aspects of the dramatic performances as well as questions of contents and function will generally consult Beryl de Zoete's book in vain. The book is composed the way the Balinese traditional paintings of epic scenes are composed: an incredible amount of detailed single scenes, each perfect and charming in its own way, brought together within the confines of one huge perplexing tableau. What the student of literature is longing for when confronted with this picture is the voice of the *dalang* reciting the 'stories' going with the various scenes depicted on the giant canvas. This is not meant as a criticism. Beryl de Zoete has given us the picture of 'dance and drama' in Bali as witnessed by the best possible guided and understanding foreign spectator I can think of, a spectator who is an expert and artist in her own field. Her book will therefore remain a classic among the studies of Balinese culture.