

Gouw Peng Liang's *Lo Fen Koei* text (1903) as a cultural practice of the Chinese *peranakan* community: A new historicism study

Teks *Lo Fen Koei* (1903) karya Gouw Peng Liang sebagai praktik kebudayaan masyarakat *peranakan* Tionghoa: Kajian *new historicism*

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KEYWORDS

Lo Fen Koei, New Historicism, Indonesian Chinese community.

ABSTRACT

Lo Fen Koei text (1903) by Gouw Peng Liang has been neglected in the history of Indonesian literature due to the numerous discourses on power and social, political, and ideological issues that flourished at the time. The objective of this study is to discover the text's active response to social, political, and other discourses that exist outside of its existence. The issues addressed in this study are (1) the historical context and author's stance, (2) the meaning of *Lo Fen Koei*'s (1903) text, and (3) the texts and discourse around *Lo Fen Koei*'s (1903) text. The study uses New Historicism perspective. The *Loe Fen Koei* text (1903) are the objects of this study. The study data include contents and ideas of *Lo Fen Koei* text (1903), the social setting in which the text is situated, non-literary texts that are present at the same time, and the diverse information related to the topic. Data interpretation techniques were used to prove the paratext corresponding to the *Lo Fen Koei* text (1903) by following procedures presented in New Historicism analysis such as reading the meaning of the text, linking the meaning of the text or the presence of the text with the social situation and discourse that developed at the time. The paper reveals that *Lo Fen Koei* text (1903) by Gouw Peng Liang has relevance to cultural practices within Chinese society in responding to diverse prevalent discourses. Meanwhile, the vision and objective of the *Tiong Hua Hwee Kuan* (THHK) cultural organization, the re-sinofication movement or Confucianism, and the opposition to colonial policies exist as evidence of cultural practice. This text was a proponent of cultural nationalism and the restoration of noble teachings. Through the concepts of liberalism and westernization, the work also addressed on the practice of colonialism in the colonial time.

KATA KUNCI

Lo Fen Koei, *New Historicism*, masyarakat Tionghoa Indonesia.

ABSTRAK

Teks *Lo Fen Koei* (1903) karya Gouw Peng Liang merupakan teks yang tersingkirkan dalam sejarah kesastraan Indonesia karena berbagai wacana kuasa dan kekuatan sosial, politik, dan ideologi pada masanya. Tujuan dari tulisan ini adalah untuk mengetahui respon aktif teks tersebut terhadap kekuatan sosial, politik, dan berbagai wacana di luar keberadaannya. Masalah yang dibahas dalam tulisan ini adalah (1) latar historis dan posisi pengarang, (2) makna teks *Lo Fen Koei* (1903) karya Lo Fen Koei, dan (3) para teks dan wacana yang melingkupi teks *Lo Fen Koei* (1903). Kajian ini menggunakan prespektif *New Historicism*. Objek kajiannya adalah teks *Loe Fen Koei* (1903) sebagai objek material dan praktik kebudayaan dari teks tersebut sebagai objek formal. Data penelitian ini adalah isi dan gagasan karya teks *Lo Fen Koei* (1903), situasi sosial ketika teks hadir, teks nonsastra yang hadir sezaman, dan berbagai informasi yang sesuai dengan topik. Teknik interpretasi data dilakukan dengan mengikuti prosedur yang dikenalkan dalam kajian *New Historicism* seperti pembacaan makna teks, merelasikan makna teks atau kehadiran teks dengan situasi sosial dan wacana yang berkembang pada masa itu hingga membuktikan parateks dengan teks *Lo Fen Koei* (1903). Hasil tulisan ini menunjukkan bahwa teks *Lo Fen Koei* (1903) karya Gouw Peng Liang

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memiliki relevansi dengan praktik kebudayaan di dalam masyarakat Tionghoa dalam merespon berbagai wacana yang hadir. Sementara itu, parateks yang hadir sebagai bukti praktik kebudayaan adalah visi misi organisasi kultural Tiong Hua Hwee Kuan (THHK), gerakan recinanisasi atau Khong Hucu, dan resistensi atas kebijakan kolonial. Teks ini hadir sebagai komentator yang mendukung gagasan nasionalisme kebudayaan dan gerakan kembali pada ajaran luhur. Teks ini juga menjadi komentator yang melawan praktik kolonialisme melalui wacana liberalisme dan pembaratan era kolonial

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Introduction

The presence of literature at a particular point in time is a part of the cultural practice of numerous discourses concerning power and forces beyond their own existence (Wolff, 1981). Literature, as a cultural practices, are cannot be separated from its respective social history period. This is because literary works offer mental and historical facts in a different format. In literature, the reality is depicted according to the perspective of the author, and its presence is not an absolute fact and has multiple iterations (Chartier, 1987). This can be proven by the meaning conveyed inside the literature, which is interrelated to other existing non-literature texts and other written documents. These numerous iterations can be seen as contradictions, discrepancies, pluralism, and various other forms of historical criticisms.

Gouw Peng Liang's *Lo Fen Koei* (1903), hereinafter referred to as LFK, is a literary work that have been overlooked or remained undiscovered in the history of Indonesian literature. Despite being driven out by colonial political strategies, LFK text was believed to have played an important role in the culture of Chinese *peranakan* (cross-breed) community, in social, political, and ideological aspects, as well as the constellation of various texts and discourses that have been developed during the colonial period. As a part of Chinese *peranakan* community's cultural practices and norms, LFK is considered to have contributed towards the social history or the history of discourses and power at the time the text have existed. Consequently, the text has substantial relevance in understanding the cultural practices of Chinese *peranakan* community at the time from political, ideological, and cultural point of view.

The issue of Chinese *peranakan* community during the 1900s has been addressed by numerous perspectives and other literary works. Utama (2012) have studied the Chinese community in Batavia from multiple aspects of everyday life, such as clothing etiquettes, and the tension between traditionalism and modernization (Utama, 2012). The study seeks to explore the history of Chinese community's life with the objective of minimizing labeling and discrimination towards the Chinese community. Worsley (2004) discovered the social reflection of Chinese communities in Java, particularly Batavia, by referencing LFK (Worsley, 2004). For him, the text serves as a reflection and the idea of LFK in Chinese *peranakan* community.

These two studies shows that the Chinese *peranakan* community lived as a social community that frequently creates issues, such as labeling discrimination and exclusion. However, neither of these studies shows the presence of a text as a cultural practice that affects history at that time.

Another study by Chandra (2016) examined detective stories as part of a critique or response to the reality in society at the time, especially western issues, through story adaptation and anti-colonialism ideologies (Chandra, 2016). He analyzed the story of Detective Gagaklodra by Njoo Cheong Seng, who protests the colonial government by ravaging security policies and social order administered by the colonial government. (Chandra, 2011). These studies revealed that marginalized literature, namely Chinese *peranakan* literature, holds ideas for resisting colonial texts. In addition, marginalized literature also plays a part in responding to the power beyond itself. This study is similar to that of Susanto (2017), who found that Chinese *peranakan* literature was a response to the colonial language at that time. Indeed, the study suggests that Indonesian Chinese *peranakan* literature should be classified as a part of Indonesian literature. As suggested, studies regarding Indonesian literary history must be revisited or done further (Susanto, 2017).

Several studies mentioned above shows the presence of literary texts such as LFK as a part of a constellation of social power. LFK can be interpreted as a representation of social groups that respond foreign power through cultural and political strategies reflected inside the literature itself. As a response towards social forces and ideologies, LFK plays an important role in the course of history at that time, particularly to the Chinese *peranakan* community (Goldmann, 1970). Based on this assumption, presence of LFK can be compared with other non-literary texts, since both texts played the same role and contributed to numerous events that were happening at that time through unusual ways. When literature and non-literary texts viewed equally, Gouw Peng Liang's LFK is an individual representative of a group, as well as its presence as a cultural fact.

LFK is a story about an infamous ruthless landlord and opium patcher. His power and money allowed him to do despicable things such as raping women. Once upon a time, a merchant with the name of Han Hin Sing had a beautiful daughter named San Nio. LFK wants to make San Nio his concubine but Han Hin Sing refuses. Therefore, he planted opium in Han Hin Sing premises and frame him with the charge of opium possession. In this story full of twists and turns, Han Hin Sing was aided by a man named Souw Gi Tong. After multiple incidents of slandering, bribing, and assassinations, Souw Gi Tong married San Nio, and LFK committed suicide before getting arrested by the police for his actions. The text discussed how evil will be triumphed by the good, and this idea is frequently encountered in Chinese *peranakan* literature texts.

The goal of this study is to find out that LFK is a response to numerous social, political, and economic status at that time that contributed in shaping the influence of social forces and the course of history, as well as to various discourses outside its existence. In order to achieve the goal, this paper covers various aspects, including (1) the author's historical setting and position, (2) the meaning or main issues of the LFK text, and (3) the paratext and discourses surrounding LFK.

LFK established part of a constellation of discourses that propagated specific ideas or ideologies as a sort of cultural practice that helped define the historical evolution of its time. This text's presence is inextricably linked to the social, economic, and political situations of the time. New Historicism is a literary criticism in order to study literary works as part of cultural practice in order to see the text as well as the course of history at the time the text first appeared. In other words, New Historicism linked literary works to various social, economic, and political factors of the time. Consequently, New Historicism dismantles cultural practices that are part of the power discourse of the time (Greenblatt, 1989).

Foucault's *Power and Knowledge* mainly contributes to the study of New Historicism. In addition, Clifford Geertz's ideas on thick description had an impact on New Historicism. As explained by Peter Barry, New Historicism is the fundamental basis of parallel reading of the literary and nonliterary texts within the same historical period. That is to say, New Historicism refuses (or at least ostensibly) to "privilege" literature. Instead of practicing literature analysis as the foreground and historical analysis as the background, New Historicism treats literary and non-literary texts equally by questioning and receiving information from each aspects (Barry, 1995). Both contemporary literature and non-literature texts shares the same status. Together they become a single element that contributes to the course of history. Therefore, literature become an essential aspect of history and both of them cannot be separated from one another.

Greenblatt found that the world reflected in literary works is not an alternate universe, but rather a method to express the world that we know. The universe that consists of literary works remains acknowledged as a fictional world, but it is treated as part of political-ideological procedures that produce culture, especially the literary work itself (Greenblatt, 1989). Literary works, as a cultural practice, are cannot be separated from the causes that inspire them. These capacities are manifested in the discourses surrounding their presence. For Foucault, New Historicism indicates that force or power encompasses one act with another, with the form of languages. The relation between these languages are present as a form of discourses.

In this viewpoint, literary works that are not considered as a part of mainstream literary history constitute a fundamental part of political discourse practices. LFK itself is a text that was suppressed as a result of such discourses and how power works practiced by colonial institutions through Balai Pustaka (Jedamski, 1992). This work stores several competing discourses and multiple attempts to spread ideological ideas. This phenomenon will be examined by New Historicism. According to Budianta (2006), New Historicism juxtaposes literature with materials considered unimportant or marginalized. The suggestion here is that marginal literary texts can be juxtaposed with texts that are objects of discourse and power in their period (Budianta, 2006). New Historicism focuses at objects or texts that have been almost neglected or excluded from history. Furthermore, the text is examined and linked to the practice of discourse and power at the time. This will have ramifications for the equal status of literary texts in determining or contributing to the writing of history in its time, notably the history of cultural practices.

Method

This study was designed using qualitative research, which emphasizes data quality (Moleong, 2007). The object of the study material is LFK. The formal object of this study is the discourse and power that establish LFK's presence as a fact of cultural history. This study data includes the content or ideas in LFK, the social situation when the text was present, the author's social group, and numerous data on discourse and power at the time. Reading and recording information on the research topic were used as data collection techniques. The data was acquired from LFK and numerous resources (books and papers) that provides information on this study.

Data interpretation was conducted by correlating literary and non-literary texts as cultural objects of their time. Literary works are inextricably linked to the network of cultural practices of their times. Social and political factors influences and shapes literary works, and vice versa. These assumptions serve as a guide in the eradication of cultural practices and power relations, as every behavior is part of the cultural practice for particular power relations. Literary works are considered a sort of cultural practice that criticizes, deconstructs, opposes, strengthens, and becomes part of the discourse and numerous discourses that arise. Thus, the steps taken in this study are (1) determining the social background and discourses that exists around the literature, (2) determining the meaning of the literary work based on the sociological context when the text is present, and (3) determining the relationship between the literary work and other non-literary texts in order to find out the relation and the discourse practice around it.

Results and Discussion

Historical context and author group

Gouw Peng Liang was a member of Chinese *peranakan* who was classified as second-class society during the colonial era (Setiono, 2002). Second-class society people enjoy special benefits and privileges. Identity segregation was a restriction or labeling of people during the colonial era. The Chinese *peranakan* people are also distinguishable from other groups by their dress etiquette and the neighborhood in which they live in. They are also required to possess travel permit or consent to be supervised. The result shows that the colonial politics of ethnicity and cultural unification did not occur. The present plurality, on the other hand, is an observable plurality. According to Furnivall (1967), people from various ethnic backgrounds only meet in markets for commercial purposes (Furnivall, 1967).

The group represented by the author's subject is a hybrid group that came into contact with different cultural interactions, such as Chinese identity, location, and colonial discourse. This situation also impacts the author's method or plan for positioning himself. They undoubtedly interact differently with various ethnic groups, as the development of survival strategies is part of the process of forming self-identities.

The structure of colonial society has an impact on the formation of Chinese society's identity as well. The colonial government's policies to the colonial economy or politics influenced the Chinese *peranakan* community's reaction. One of their reactions is the rise of a movement to revive or bring back the traditions made by their ancestors. This

was an attempt to balance the colonial government's efforts to steer mixed-race communities toward Western identity (Tan, 1979). The colonial government, for instance, have accomplished this by building Western or Dutch schools for Chinese people (Suryadinata, 1988).

The colonial government's attempt to turn Chinese ethnicity away from the Western world or European countries did not appear to have had a positive effect or was unsuccessful. Despite being educated in European-style schools, their identity was not exclusively European. The phenomenon that transpired, however, was political; they sought for supporting from the colonial power, which gave birth to the Chung Hua Hui (CHH) group (Suryadinata, 2005). Apart from that, the liberalist movement was challenged by the authors or the Chinese community through this colonial rhetoric. Liberalism is viewed as cultural colonialism; hence they carry out the resistance further. This is quite prevalent in other literary works. The concept of cultural resistance arose as a result of colonial society's efforts to standardize Europe, such as the early establishment of city culture or urban culture, which overtook the Indies cultural model.

Meanwhile, Gouw Peng Liang as a group of authors is essentially part of the conservative faction led by THHK (Tiong Hua Hui Kwan), however a number of THHK individuals have increasingly grown more moderate. This group is involved in education and religion, namely an invitation to return to Confucian teachings in line with the times. Gouw Peng Liang was selected as the main editor of a conservative newspaper, *Perniagaan* (Salmon, 1981). Lie Kim Hok and himself strive to spread ancient beliefs of Confucianism.

This background reveals Gouw Peng Liang's role as a social and cultural activist for society. Meanwhile, the THHK cultural organization serves as a political counter-discourse to the liberalism movement of colonial discourse. The liberalism movement is most commonly viewed as a colonial government-led westernization effort. Culturally, this movement attempts to restore and construct the identity of Chinese *peranakan* community in order to return to the movement of nationalism and Chinese identity.

This cultural organization's movements or sorts of action include creating schools and streamlining Confucian religious ritual practices (Salmon, 2005). THHK's school aspires to educate a new generation and transform the Chinese *peranakan* community to the traditional principles of Confucianism. The Dutch government, on the other hand, founded a European or Dutch school for Chinese crossbreeds. Gouw Peng Liang is a figure who was both an active member and a member of the organization board (Salmon, 1981). His thoughts and views were written down in the *Chabar Perniagaan*, which became *Perniagaan*. The newspaper serves as a communication channel for the Totok group's Chinese *peranakan* community's commercial and cultural activities. Gouw Peng Liang is thus a figure and a driving agent involved in the movement of societal transformation. Gouw Peng Liang's works published in *Sinar Betawi*, *Bintang Timur*, and *Bintang Betawi* are a form of his engagement in social transformation in the Chinese *peranakan* society.

The fictional meaning of Lo Fen Koei (1903) by Gouw Peng Liang

This text is one of the most famous works of the author. It essentially presents the ideas of harmony and balance in society. This idea is based on Confucian moral

teachings (E. Sutrisno, 2017). This indicates the Chinese *peranakan* people who embrace this moral code to enjoy a better life. Morality is the primary excellence or attribute of Confucianism's teachings and views as a leading direction for life. This is also seen in Lie Kim Hok's other works, especially *Hikajat Khonghoetjoe; Ditjeritken di dalam bahasa Melajoe* (1897).

The characters, the fictional characters' social setting, and the ideas expressed all present opposing attitudes or points of view. This is suggested, for instance, by the narrative character Lo Fen Koei, who appears as a symbol of evil, crime, moral destruction, and social disorder. Furthermore, the negative symbol is opposed by Souw Gi Tong, who is shown as the positive symbol. He is portrayed as the embodiment of morality, humanist, and a life mentor. Souw Gi Tong resembles the Hero of the People from Alexander Dumas' fiction (Prasojo & Susanto, 2015). This fictional romanticism's image is developed through juxtaposing the antagonistic qualities of two opposing poles. The text portrays two different worlds, specifically, the criminals and heroes of the society. Both of these stances have opposing viewpoints on how to address the issue. The following quote displays the character's evil or negative side, which is Lo Fen Koei.

„Apa?” berkata Tan Hin Seng. San Nio maoe boeat goendik? Itoe tiada!. Dan Siapakah jang ada minta ini anak?”

[...What?” Said Tan Hin Seng. He wants to make San Nio his concubine? It can't be! And who told her she had to be that?]

“Lo Fen Koei”, itoe bangsat jang hatinja boesoek? Tiada. Maski kita orang moesti mati kalaparan, tiada nanti akoe kasi anak kita dibikin goendik oleh itoe satoe manoesia. Ja, Lo Fen Koei ada sa'orang toean besar, toean tana, pachter opium, tapi hatinja pedes dan temaha, maka akoe tiada soekat jampoer asda orang jang begitoe roepa (Liang, 1903).

[Is "Lo Fen Koei" a heartless bastard? No. Even if we have to starve to death, I will not let this person take our child as his concubine. Yes, Lo Fen Koei is a powerful lord, landlord, and opium patcher, but his heart is black as mud, and I despise him so much that I would never deal with such person]

Lo Fen Koei and his supporters see the world and the environment as an overseen, controlled, manipulated, and owned space. Money and the impact of power provide the material power to rule or exercise authority. The ideas of Lo Fen Koei essentially undermine the life and harmony of society or the environment. He disregards local rules, customs, and morality and thus commits crimes at will. This viewpoint is unquestionably diametrically opposed to that of the Souw Gi Tong movements. The following is a quote from the Souw Gi Tong stance:

Di Badjar Negara Souw Gi Tong boeka satoe toko minoeman dan barang-barang makanan Europa, djoega dia djadi aannemer ramsoem roema boei di Badjar Negara. Sebagimana adat ajahnja, almarhoem Souw Ban Keng, orang moeda ini amat moera hatinja dan soeka beramal pada orang miskin, tiada di pili bangsa, siapa sadja jang ada kesoesa'an tiada loepoet dapet toeloengan dari ini orang moeda jang amat dermawan. Maka tiada poen heran, jang banjak orang Tjina, anak negri dan laen bangsa di Badjar Negara soeda poeji dan tjinta pada orang muda ini sesekali poen pada sa'orang miskin (Liang, 1903).

[In Banjarnegara, Souw Gi Tong founded a business in Banjarnegara selling European drinks and food, and he is also a contractor of ramsoem dwellings. Just like his father, the late Souw Ban Keng, this young man is exceptionally kind and likes giving charity to the poor; he does not discriminate, and he never

disregards anyone who is in need of help by a very generous young man. Thus, it is not surprising that many Chinese, indigenous, and other ethnicities in Banjarnegara, as well as the impoverished, are fond of this young man]

The consequence of this stance is the issue of well-customed people, ill-customed people, and people that have no custom. Apart from these issues, there is also the issue of race and ethnicity. The unity of people with good and ill custom is a representation of racial concern and colonial political structure. (Minghuan, 2003). This is shown by the symbol of marriage between Chinese men and *pribumi* (native Indonesian) women. The character Sarmile represents an undesirable tradition and custom. Meanwhile, the character Oeij Ko Beng represents good custom. Another issue is the marriage of *pribumi* men to Chinese women, which cannot be allowed or rejected. *Pribumi* women can be considered to be a part of Chinese ethnicity if they lose their identity, especially from bad customs to good ones. This racial idea is also tied to colonial politics of race-based identity segregation or racial politics. At the same time, this result suggests that indigenous women with ill customs were modified to have good customs because they followed Chinese men.

“Djoega itoe malem si Sarmilie maoe kasi doeit pada ini anak gadis, ia boeka dompetnja dan kasi liat tiga lembar oewang kertas jang ia baroe trima dari Lo Fen Koei, tetapi si Ramila tiada soedi trima pembrianja itoe”

[“Likewise, Sarmile wanted to give money to this girl that night; he opened his wallet and showed three banknotes that he had just received from Lo Fen Koei, but Ramila refused to accept the gift”].

“Kerna si Ramila tiada soeka banjak bitjara sama dia, maka Sarmilie itoe lantass pergi, dengan piker, besok ia nanti ketemoe pada hadji Sa’ari, aken minta itoe ratjoen, sebagaimana di prenta oleh pachter Lo Fen Koei. (Liang, 1903, 76).

[“Since Ramila did not like talking to him very much, Sarmilie just left, thinking that the next day he would meet Haji Sa’ari and ask for the poison, just as Patcher Lo Fen Koei’s orders”]

The concept of identity decline is an attempt to redefine the concept of Chinese identity. In this text, the Chinese identity becomes a major issue. It gradually explores how Chinese people decide or rebuild their identity as Chinese people, that is, humans who return to morality, have decent customs, and do not cause any harm, as the two stances in this text do. In this text, Chinese identity is described as an identity based on traditional values or morality, specifically morality based on Confucianism's teachings and principles.

Paratextuality between Loe Fen Koei and cultural practices

The study of New Historicism developed the concept of paratextuality as a method or study step. This step is carried out by connecting literary and non-literary texts. The objective is to show the parallels between literary and non-literary texts in order to help the formation of cultural and social practices at the time when the text was present. LFK's paratextuality is highly diversified. This diversity is not stated individually in this text, but it can be grouped as a topic. The following are some of the paratexts that preceded and were displayed alongside the LFK when it was published as a sort of cultural practice. Paratexts include the THHK organization, Confucian religious beliefs, and attempts to restore or to refine Chinese traditions.

LFK refers to the mission and vision of the THHK organization as its paratextual. The presence of such texts shows the idea of Chinese identity. That identity is founded on moral values taken from Confucian teachings. The author's position, Gouw Peng Liang, is also part of a movement to return to ancestral teachings through a cultural and religious organization, THHK, since he is one of the founders of THHK itself. This shows that LFK supports and responds to the ideas and discourses presented by THHK. This is obvious from the organization's mission and vision. LFK expresses the idea of morals and social harmony. The idea is aligned with THHK's vision and Confucianism's guiding principles. THHK was founded on Confucian concepts with the objective of "purifying" Chinese identity among the Chinese *peranakan* community (Coppel, 1981). This is additionally aimed at enhancing the group's identity or characteristics, but it is also aimed at or related to cultural political movements in the Southeast Asian region and in China itself.

This text seeks to provide commentary and support from the most notable texts or ancestral teachings of the THHK version of Chinese culture and religious identity. This text has become a part of the cultural practices of its time. This is in line with the purposes expressed by the THHK organization's founders. This can be observed in an open letter signed by twenty-one THHK executives in July 1900. By taking Confucian moral ideas, the open letter idea becomes part of the commentary on the LFK text. The essential objective of morality is to establish a harmonious and balanced society. The following is an example of the paratext indicated by LFK. The texts that follow are part of the cultural practices of the time and relate to cultural, social, and ideological constellations. This is particularly relevant to resistance against colonialist ideas and establishment of Chinese identity.

Meskipun Khong Hoe Tjoe ada hidup di zaman purbakala, yang sekarang telah ribuan tahun lamanya, dan zaman sekarang ini ada terbnama “zaman terang”, orang-orang budiman di masa ini ada umpamakan karangannya Khong Hoe Tjoe dengan satu kebun bagus, di mana sesuatu orang boleh petik kembang-kembang yang sukai oleh hati sendiri.

[Even though Khong Hoe Tjoe (Confucius) lived in ancient times, which is thousands of years ago, and following to the rise of “Enlightenment”, good people today are a symbol of Khong Hoe Tjoe’s beautiful garden, where everyone can pick flowers they like]

Maka apa yang tersebut di atas ini, ada menyatakan bahwa pengajarannya Khong Hoe Tjoe amat baik adanya. Akan tetapi meskipun di antara orang-orang Cina ada banyak sekali yang telah mengenal pengajaran itu, masih juga ada teramat banyak yang belum kenal, lebih pula di tanah sini.

[So, based to what was reported, few individuals thought Khong Hoe Tjoe's teaching was excellent. Even while many Chinese people are familiar with his teachings, it turns out that there are still many who do not, particularly in our land]

Orang yang dapat ajaran baik, tentulah juga ingatannya, pikirannya, adanya, hatinya dan kelakukannya boleh menjadi baik, karena meski tiada banyak, sedikitpun tiada urang ia nanti turut juga pengajaran yang baik itu. Boleh jadi yang dengan lantaran pengajaran itu, ingatannya nanti jadi terang, tidak nanti beringat akan berbuat perkara jahat atau jelek, dan bias beringat akan berbuat baik; ia tiada nanti suka berpikir akan gunakan tipu-daya, dan bisa berpikir akan melawan segala nafsu yang tidak baik; adatnya tidak anti kasar atauy angkuh, hingga mendatangkan celaan atas diri sendiri, hanya bisa merendah

dan berperilaku manis; hatinya tidak nanti tinggi atau takabur, nanti bisa seimbang dengan adil, bisa benci pada perkara yang tiada patut dan nada punya kemurahan; kelakuannya tidak nanti hina atau jahat, hanya ada dengan sepan-tasnya. Pendeknya disebut, orang yang dapat pengajaran baik, boleh jadi berbudi dan sopan, bias menjaga perkara sendiri, bisa memelihara kehormatan diri sendiri dan hidup dengan ternama baik diantara sesama manusia. Ibu bapak tidak mendapat celaan (Suryadinata, 2005).

[A person who receives good teaching will, of course, have good memory, thoughts, intentions, heart, and behaviour, because even if there isn't much, they will follow the teaching eventually. As long as he follows the teaching, his memory would become clear later; he will not remember doing bad things, and will be able to remember doing good things; he will never like to think of using trickery, and can think of resisting lust; they shall have nothing against being rude or arrogant to the point of bringing self-reproach, they can only be humble and behave nicely; his heart will not be elevated or arrogant; consequently, he will be able to weigh fairly, despise things that do not seem appropriate, and have a tone of kindness; his behavior will not be despicable or bad, but will only exist properly. In short, a person who has received good training may be moral and polite, take care of his own affairs, upbringing his own honor, and live with a good reputation among others. Mothers and fathers are away from being condemned by the society]

This paratext is part of the re-sinofication movement and is related to the notion or mission and objectives of THHK. The idea that follows THHK is about harmony and balance. This viewpoint is expressed in the idea of *yin* and *yang*, which is part of the teachings of *xiaoru* and *daru* (Yao, 2000). The presence of LFK's literary works not only provides critique and support for the THHK movement. Its presence developed part of a network or structures in keeping its position in the face of pressure from Dutch colonial discourse.

As part of the cultural objects and practices of the time, the subjects and concepts advanced by LFK express ideas that are in line with THHK's principles or views. The adoption of this paratext shows that LFK is part of a cultural practice that is in harmony with or in alignment with the idea of returning to ancestral teachings. This concept is part of a larger story of cultural resistance to colonialism.

This re-sinofication movement is part of the LFK text's paratext. This re-sinofication movement is linked to efforts to re-contextualize Confucian ideas as part of a philosophical system and as a religious practice (Yao, 2000). The founders of THHK have welcomed or pioneered this idea. Confucian teachings in this context are not simply religious teachings; they represent a social movement or cultural practice of the Chinese *peranakan* community (E. L. Sutrisno, 2010). As a social and cultural practice, this movement aims to or strives to bring about changes in society that will lead to a more harmonious and balanced society.

This movement is ideologically linked to Chinese nationalism. Furthermore, the nationalism emphasized in this notion is cultural nationalism, which means uniting the diversity of many societies. The foundation of cultural nationalism is that every community in the Eastern world has the same understanding about what it means to be people from the East, spiritually or physically returning to their environment. The diversity is considered as having the potential to create balance and harmony in the construction of a nation. The LFK text provides this cultural diversity by returning to the teachings of each ethnic religion, particularly Confucianism, which is similar to other

Eastern cultures. LFK shows the concept of cultural nationalism by mitigating colonial discourse through culture or Chineseness.

This re-sinofication movement is also profoundly linked to the issue of cultural resistance to colonial discourse. This movement's texts, for example, include the rise of the Pan-African movement (Young, 2003). This movement is likewise comparable to efforts towards modernizing Chinese *peranakan*. This modernization could potentially be understood as an attempt to accept Western thought as a social and political preference. Sun Yat Sen's or Zhong San's grand narrative about the Asian or Pan-Asian (China) movement is an example of this situation. This idea gave rise to a sense of nationalism and national character. In addition, *Pribumi* people considered this movement as part of the anti-colonialist campaign (Kartodirjo, 1990).

The LFK is also present in such cultural practices. The objective of this text is to replicate and support the ideas presented by the re-sinofication movement. As part of the colonial resistance movement, LFK develops narratives and discourses about the establishment of Chinese identity that emerged at the time. Because of this predicament, the colonial authority-imposed limits on the language and style of narrative used by LFK. The colonial government classified LFK as a "disorderly" or non-literary text (Jedamski, 2009). This was achieved by establishing a commission to deal with cultural issues and readings of the people of the Dutch East Indies. The primary objective is to silence or suppress re-sinofication and other native movements, or adjusting these movements for the interest of the colonial administration.

The following paratext is the basic narrative of the re-sinofication movement and the establishment of THHK. This text covers Confucian religious teachings. This Confucian doctrine serves as an ideal and method for achieving the concept of Chinese identity. This is used to carry out cultural resistance against the colonial process. Examples of this are commentaries, endorsement, reproduction, and distribution for specific purposes. This situation was used to deal with the diverse traditions and situations that prevailed at the time. The coexistence of many traditions requires their continued existence in various ways while also welcoming Chinese ideas (Williams, 1960).

This text developed or carried the basic concept, particularly the concept of morality based on Confucian teachings. Morality, unlike resistance discourse, can be examined and used to help society achieve its goals (E. Sutrisno, 2017). The identified community is a well-balanced and harmonious society. The *yin* and *yang* dialectic are manifested in this balance and harmony. The I Ching or Yi Jing offers teachings on *yin* and *yang*. This holy book is the source of all Confucianism's teachings and traditions. Consequently, these teachings developed a number of derived texts, including the Shi Shu and several other scriptures.

This paratext shows its function as an interpreter of sacred texts or great narratives. This highlights the fact that LFK is a cultural practice. In addition to this, this text provides evidence in the history of philosophy that it is part of the history of Indonesian literature and has a distinct position, namely rejecting the power discourse that was prevalent at the time. The text develops an identity that is distinct from that offered by colonialism.

The Confucian teachings that become the paratext not only come from its holy writings. The paratext also includes derivatives from other texts with Confucian nuances. These texts reproduce, discourse, support, and have the potential to become institutions that direct cultural and social action. Aside from that, the discourse that continues to be created is part of the resistance and a tool in facing the era, particularly the clash of diversities faced by the Chinese community. Other texts which serve as paratexts include the life narrative of Confucianism, the history of China's prosperity, moral lessons and the past lives of prominent Chinese figures, romance and myths in China, and others.

Discourse as cultural practice on the Lo Fen Koei Text (1903)

LFK's presence is inextricably linked to the numerous discourses and powers that surround it. The discourse and power that surrounds this text are colonial discourse, liberalism or western discourses, discourses of returning to ancestral teachings or Confucianism, discourses of cultural nationalism as identity, disorderly discourses, and Chinese discourses. These diverse discourses essentially converge. Colonial and liberalism discourses are two such instances. These two discourses are essentially in the same cultural practice because the colonial discourse essentially comprises liberalism movements, one of the results of which is a change in structure or efforts to transform colonized societies such as European or Dutch society (Gandhi, 1998). Its presence is prompted not only by one or more discourses, but it can also reproduce other discourses. Discourses can oppose, support, consisting commentaries or interpretations, or continue ongoing or newly emerged discourses. In other words, their presence overlaps and intersects with each other.

The presence of LFK texts responds primarily to colonial discourse. This colonial discourses expressed itself in one of the colonial government's regulations dealing with identity segregation and the colonial government's efforts to segregate the Chinese from the local society (Setiono, 2002). This is done in a wide range of ways, including appearance or image politics, requiring each ethnicity to wear its own distinctive dress. The second is zoning politics, also known as *wijkenstelsel*, which requires each ethnicity to inhabit its own territory or place. This policy was accompanied by a *passenstelsel* policy or travel documents for Chinese citizens who wished to travel. As part of race politics, these regulations are efficiently an attempt to segregate the Chinese from the local society as a separate ethnic group (Lev, 2000). In addition, various regulations shape Chinese society into a different race. The issue of education was also a major motivator, as the colonial government had not offered education to the Chinese prior to the founding of THHK. They may attend school when there is an open place at a Dutch school.

The following discourse is about liberalism or westernization. The increase of urban culture and the loss of Indies culture is one of the reasons for the rise of efforts to return to ancestral customs or Chinese roots. Confucianism and Chinese tradition must be revitalized in the Chinese community. This is done to prevent the proliferation of urban culture, which was brought to Java by European capitalism and gave birth to the libertarianism idea (Suryadinata, 1988). Chinese ethnicities must choose between westernization and localisation. Consequently, revisiting traditional teachings is the best technique for preserving the Chinese identity and life guidance. The rise of LFK coincided

with the rise of Chinese schools and the introduction of Confucian religious teachings by THHK. In other words, THHK is a component of the resistance against colonial discourse and liberalism.

The next discourse deals with returning to the teachings of the ancestors or returning to Confucianism. This discourse is fundamentally part of the THHK establishment, which encompasses more moderate domains such as culture, education, and religious practice (Confucianism) (Coppel, 1981). The discourse over the founding of THHK and THHK schools was essentially part of an effort to denounce or resist the colonial discourses. The presence of LFK is also part of the THHK discourse, or LFK is a reflection on THHK's values and vision. Due a single commentary, this passage extends the premise of THHK. Thus, the situation of LFK is fundamentally comparable to that of THHK or the institutions established by THHK. This fact shows that LFK is part of the THHK discourse and participates in influencing cultural practices in Chinese *peranakan* society.

The final discourse is about cultural nationalism. This cultural nationalism discourse corresponds to or supports the previous discourse, namely the anti-colonial discourse. The text's idea or meaning expresses LFK's position as an advocate of cultural nationalism. Cultural nationalism is essentially part of the political and cultural endeavors to develop Chinese society (Susanto & Ardianto, 2021). They desire to be recognized or strive to demonstrate that they are a part of Indonesian society due to cultural similarities as an Eastern nation or as part of a colonial entity. They have a culture distinguishable from European culture because they adopt both Eastern and colonial cultures. They participate in cultural resistance by forging a Chinese identity. Furthermore, this Chinese identity refers to THHK's vision of ancestral teachings or the re-actualization of ancestral teachings. LFK is an aspect of the discourse constellation. This text, such as the discourse of returning to the teachings of the ancestors or Confucianism, acts as a commentator to support the rhetoric of cultural nationalism. Thus, FFK showed it was a part of the cultural practices of its time.

Conclusions

LFK (1903) by Gouw Peng Liang is an expression of cultural practice as a reaction towards colonial discourses and a part of re-sinofication movement, liberalism, and Chinese discourses. As a text that carries the notions of morality and balance, LFK becomes a commentator on the mission and vision of THHK's cultural organization. This shows that the text was an active response to the cultural practices of the time. Through the texts and discourses of cultural practices, LFK shares a space with non-literary texts and the social and cultural forces that evolved at the time. The LFK participated in cultural resistance to the political and ideological discourses of that time. This is also inextricably linked to the author subject, Gouw Peng Liang, who became involved in the effort to return to ancestral traditions in response to colonial discourse. Consequently, LFK's parallel with historical facts of the time is linear. That is, LFK actively responded to and participated in the upheavals and events of the time. Despite being excluded in literary history, LFK plays a substantial part in Chinese *peranakan* society when developing the constellation of its position in Dutch colonial territories.

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