

Nationality Education Based on Literary Works Case Studies of 19th-Century Indonesian Modern Literature

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ABSTRACT

The learning of Indonesian nationality has been focused on understanding the formality of values in ideology, state forms, or forms of government without looking at the lower-layer network consisting of individuals who interact with each other, build events, and form stories, through language. This review is based on Ben Anderson's conception of the nation as an imagined community. Through the object of study of modern Indonesian literature of the 19th century, the nationality that was discovered was not to reinforce the stigma that already existed but instead wanted to prove that the idea of nationality was so fluid, dynamic, and always open to being reinterpreted. The objects of study were Sair *Kadatangan Sri Maharaja Siam* in Betawi (1870), Sair *Jalan Kreta Api* (1890) by Tan Teng Kie, Sair *from Hal Datangja Poetra Makoeta Keradjaan Roes in Betawi* (1891), Sair *Kembang* (1898), and *Njai Dasima* (1900). The study uses the semiotic method to offer a single national learning model through literary works. Because, more than just expressing the idea that "language forms a nation" on the one hand, on the other hand, modern Indonesian literature of the 19th century is a medium between fossils of the past and the purpose of the present. Each of those sides leads to the conclusion that nationality is not an inanimate object, a meaningless inscription, but the opposite; something that is evolving, pliable, and always makes room for new interpretations.

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1. INTRODUCTION

The Ministry of Education and Culture retracted a book entitled *Dictionary of Indonesian History Volume 1* [1], Tuesday, April 20, 2021. This followed a polemic outside because the name of the figure of Hashim Asy'ari was not used as a list of a word in the dictionary. The government said it would review the book to avoid similar errors [2].

The cases above are an example of an effort to rebuild Indonesianness through history. So far, to instill a sense of nationality, the book *Sejarah Indonesia* [3] written by Sartono Kartodirdjo is a canon text. The book, which consists of 8 volumes and more than 1000 pages, describes the story of the beginning of thousands of years BC until its nadir is the time of the Indonesian independence movement. You can imagine the monkeys who lived in the stone age (*Pithecanthropus erectus*) and inhabited an area called the archipelago, material cultural relics in the form of dolmens and menhirs until the establishment of a government in the form of a kingdom are all things called a link called Indonesia, which can be called Indonesia. Nevertheless, the term "Indonesia" was born in 1850 by JR Logan after European culture entered through the colony project.

Based on that fact, Kartodirdjo finally wrote a revised book ten years later with a new title, *Introduction to the History of New Indonesia 1500-1900* [4]. Adding the word "new" to the idiom of Indonesian history hints that there is indeed an old Indonesian history; in other words, the term Indonesia had been recreated not from thousands of BC but only from 1500, when the Islamic empire began to weaken.

The revision argument remains weak. If what is meant is the Indonesian-beri experience, then history can at least only be written after the VOC (*Vereenigde Oost Indische Compagnie*), founded in 1602 and expanding into the archipelago. This is because the experience of becoming Indonesia is not solely a political struggle that leads to the formation of a government but rather an economic struggle. On the other hand, if the experience of nationhood is meant, then at least it can only be written when Hindu influence entered Indonesia in the 7th century, which was marked by the birth of King Sana leading Mataram Kuno [4].

What emerged later, if the name Indonesia "officially" could be understood since 1850, then cultural embryos must occur before the marking occurs, at least after the VOC of 1602 expanded, and the rest was when the VOC went bankrupt in 1800.

The unity of the Indonesian Nation-State, which later became an organizational model, moved from the struggles of different nations in the archipelago, namely with the existence of kingdoms that were born before and through exploitation carried out by the European community and identified as the Dutch East Indies.

From this logic, it can be read as a recorder of a long struggle as a nation and metamorphosed for the emergence of the Indonesian state. Although Claudine Salmon's research confirms that Yap Thian Go owned the first Chinese printing house in Batavia, a Hokkien Chinese national, several sources mention older data. According to the accounts of Ibnu Wahyudi in "Modern Literature of Indonesia" [5], as well as Ahmat Adam in "The Vernacular Press and The Emergence of Modern Indonesia Consciousness" [6], Tribuana Said [7], and Edward C Smith [8] agreed that the Malay-language newspaper in the Dutch East Indies was first published in 1856 by the E Fuhri printing house Surabaya. Fuhri is known as a journalist who has long worked in a press company managed by the colonial government [5]–[9].

After all, before 1879, which Salmon thought was the starting point for printing the colonized people, an author's nameless literary entitled *Sair Kdatangan Maharaja Siam was published in Betawi* in 1870. That means the printing press is already in operation, and

previous literary works are not non-existent. After verse works, there are at least similar works such as Sair *Siti Akbari* Lie Kim Hok, *Orang Prampoen Batavia* (1885) Lie Kim hok, *Nio Thian Lang* (1886), *Tjhit Tiap Seng* (1887) by Lie Kim Hok, *Sair Jalan Kreta Api* (1890) by Tan Teng Kie and *Graaf de Monte Cristo* (1890) by Lie Kim Hok.

2. METHOD

To reveal national values in colonial works, this paper utilizes historical studies conducted by Wahyudi [5], Adam [6], Said [7], and Smith [8]. The study's results are then reflected in the literary data found in the object of study.

3. RESULTS AND DISCUSSION

The following analysis has followed Anindita's analysis, particularly in "Diction in cularly in "Poetry Anthology Surat Kopi by Joko Pinurbo as A Poetry Writing Teaching Material" [10]. She described the text, beginning from the description into the interpretation. The model supported by Khan in "Stylistic Analysis Of Wordsworth's Poem "To A Butterfly" [11], Latimer in interpretation [12], Ozta in method [13], Rabea in interpretation and method [14], and narratology by Todorov [15].

Descriptively, Sair *Kadatangan Sri Maharaja Siam* in Betawi (later called SK) tells the story of the arrival of the King of Siam (Thailand) in Betawi (Jakarta). It takes the form of a verse with the same final rhyme every four stanzas and consists of 144 main stanzas, the first 15 additional stanzas, and the second 40 additional stanzas. These verses record the days of the King of Thailand in Betawi since his arrival on March 27, 1870, on Monday. For seven days, these foreign guests visited several companies and tourist attractions. The writing of this verse was no more than a week after the return, which was April 5, 1870, on Wednesday.

Old literature still influences this work because the author's name is also not listed in verses with sometimes forced final rhymes. Through the stock market Malay language in the second half of the 19th century, the verse begins with the announcement of the coming of the King of Thailand in the land of Java. First, this visit was intended to enjoy "The beauty of the land of Java under the government of the Indies Belada." The visit was greeted with great fanfare by Kompani, Chinese, and natives commonly referred to as Slams[9].

On the morning of the arrival of the King of Thailand, the colonial Government had prepared a festive welcome along the passages. It is mentioned in detail as follows:

Pukul anam nyang pagi-pagi,
Datang samua bala kompani;
Dari Senin dan Meester lagi
Tambur dan musik pada berbunyi

Bala itu sepanjang jalan
Di bariskan ada dengan aturan
Prenta itu dengan kabetulan
Semua ada dalam pelajaran

Barisan kampung dengan tumbaknya.
 Tuan assistant ada komandannya;
 Di Mangga besar betul jambatannya
 Di situ mula sambungannya.

Mayoor, kaptein, dan luitenan Cina
 Samua bangsanya nyaris di sana;
 Kaiya miskin dan nyang terhina,
 Hormat nyang patut dengan samporna [16, p. 6]

Note:

Senen = Senen Market

Mesteer = Jatimegara

The rows are arranged from Jatinegara to Market Senen, then connected to the rows in Mangga Besar. The description of the welcome also provides information about the social strata that prevail there. The disembarked officials ranged from the Assistant, the Dutch Major, the Chinese Kapitein and Luitenan, and the police Soldadu. The government's bureaucratic structure in Batavia differed from the areas outside it. This is because areas in Java such as Semarang, Bandung, Yogyakarta, and Solo are still relatively controlled by the indigenous government, while the Batavia area is an area that was "opened" by the Dutch, which was initially used as a shipping transit. Local government still has two faces, namely the Dutch-formed government, which begins with the Resident, Resident Assistant, and Major. Meanwhile, the indigenous government was grafted "under" the Dutch government structure, namely after Major with the rank of Duke or Wedana. The graft government structure did not occur in Batavia because it had full autonomy and was more of a "kingdom" of its own.

Thus, in the social structure, when each society report appeared before the Thai King, the natives seemed to vanish in that welcome. Where are they? It turned out that they were also depicted in the line, but through the statement, "The slam line from the villages, hold the hooded. They are short and tall." The identity that the narrator constructs is not without importance, at least it is seen through the terms "slam," "village," and "unhooded," and leads to the saying "confused." Natives lived amid frenetic but were so alien to their land.

The picture of the indigenous figure became more apparent on the third day of the banquet. After the second day of sighting the orphan house in Market Baru, a party was then held in a big way in the courtyard of the King's residence. There

Banyak orang nonton di luar
 Berdiri di pinggir jalanan besar;
 Mau deket barang sebentar,
 Sudah di larang la sama husar.

Siapa juga nyang belon tau
Berdiri nonton la dari jauh
Sebab hati nyang punya mau
Tinggal berdiri seperti kayu

Begitu adanya nyang orang kecil,
Sana sini berdiri terpencil
Mau menonton tida berhasil
Mala di larang tida dipanggil

Orang kecil dan nyang terhina
suda dipikir tida berguna
Apa lagi orang slam dan cina
Di pegat sini di pegat sana [16, p. 17].

Note:

Husar = officer

The colonial government stood up, held parties, and gave rules without considering anything except their interests. They had long ago drawn up boundaries and identified who stood "outside" and "inside," near and far, familiar, secluded, and small-humiliated versus big-honorable people.

The Dutch strategy of practicing this stratification was evident through the lens of discrimination, but the discourse that developed was not merely a difference but an attempt to achieve power. The discrimination was done so that the Dutch could make "bans and command [16, p. 17]" and "Companies can be parties every day [16, p. 27]."

From Identity to Resistance

In celebration, the Dutch are the main characters, with indigenous people being the dark side that is not considered to exist. On the contrary, the Dutch seemed to vanish when difficulties were faced, and the natives suddenly became present by flaunting severe poverty and ignorance. The statement came after examining the work full titled *Poetry Street Verses of Crete Fire: yes 'it's Bataviasche Oosterspoorweg with its personnel bij gelegenheid van opening der lijn Cikarang-Kedung Gede* (1890) by Tan Teng Kie [17].

This verse, as written in the title, is the sad story of the coolies of a railway company called Bataviasche Oosterspoorweg (East Batavia Railway Company) in 1890. That year's figure also marked the steady rule of the Dutch East Indies in the archipelago since it rose from the collapse of the VOC nearly a hundred years earlier. They opened the Cikarang-Kedung Gede route. This project is based on the fact that economic transportation in eastern Batavia has only been by the river, and it costs higher than trains, at least as was already implemented in Semarang in the 1870s.

Land acquisition was inevitable; once again, the Dutch suffered no hardship. Not only yards, gardens, and houses must be redeemed if they hinder the project. As the speaker himself said, "When in the way, the house of the people is opened, to the lord is dissected [16, p. 38]."

The work system is not what we know so far, and it is eight hours a day with an interval of one hour to rest. They worked day and night, "cutting down, curling, and clearing the forest." Described in the following realist manner:

Kuli kerja sampai pagi
Tanah karang teruruk lagi
Kuli menguruk sampai tinggi
Tiyada perduli banyak rugi.

Kuli kerja sesungguh hati
Siyang dan malam tiyada berhenti
Kerja cape ta' takut mati
Supaya dapat ringgit yang puti [16, p. 39].

The line's opening only wanted to confirm that the natives were coolies in their own country. The work system set by the government is not simply determined, but rather because the Dutch know that indigenous people need a "white ringgit," a term for money worth Rp 250, equivalent to one week's salary on the current UMR scale. The coolies are described as working non-stop.

Moreover, in the work of the road, the coolies "loading of the rails carried the pack, loaded with things, the coolies came in flames, the faces were black as demons [16, p. 43]." The "black" and "satanic" idioms attached to native-coolies construct the image of the colonized. Oppression results from the colonial system as one structural dimension, and imagery arranged in such a way is the cultural dimension. The colonial strategy gave rise to a prolonged human tragedy within the framework of an oppressed nation. Take a look at the following picture:

Hamba lihat kuli bekerja
Angkutin rela besinya waja
Tapi rekannya tiyada sengaja

Relnya jatuh ketindes jari
Hamba melihat sampe mengeri
Putus duwa yang dipikiri [16, p. 50].

In addition to two severed fingers, it is not uncommon for them to stretch their lives. It is told, "The coolie fell from the bridge, like being overtaken by a demon, his friend hurriedly interspersed, was lifted and then pulled to the mainland." There is more; "A coolie originally Cianjur, overwritten by his elbow broken [16, p. 51]." The accident

also set his body apart, "On the outskirts of the bridge he/ she depends, like a langur monkey animal, afraid of grinding its legs, the body breaking off the head of the stump [16, p. 52]."

That suffering has pursued motivation as a national consciousness that was initially only vague. The author states clearly that "his (Dutch) work is just them-design" because it is part of the secret of the Dutch strategy to exploit the Islanders. On that basis, then he explained once again:

Pelbagai buku sudah teriwayat
Terisi kesah dengan hikayat
Pantun seloka syair nasehat
Penghibur hati penuju niat [16, p. 51]

Here it becomes more apparent that the essay is conceived as an attempt to realize the abstraction that is said to be the intention. An intention that is not merely entertaining and advising but about the hon. Gentleman as a nation. Uniquely, the suffering experienced as an actual event does not stop there. Because the suffering is recorded through the "remembering mechanism" that has been created before. When traced, this mechanism of remembering is formulated in the form of language that is easy to memorize and easy to come when intending to call the memory. The language in question is a verse with the exact formulation of the final rhyme, namely a-a-a-a or rhyme with a final rhyme a-b-a-b.

That way of speaking can still be said to be a piece of indigenous strategy to put up resistance. This resistant mechanism serves as an ice chest that can be reopened at any time and is expected to be able to tell stories just as the reader experiences for himself. The verse chosen as the medium for storing messages is like a piece of the maze that starts from a single point that can penetrate infinite space-time. It is like a stream of water that will always find its way to the estuary.

4. CONCLUSION

To call a work of colonial-era Indonesian literature, thus, is at once to grab the critical rod to open the veil of resistance of the colonized community on the one hand; On the other hand, the resistance resulted in pressure that was in a field called the struggle of nationhood.

The idea of resistance is not unimportant, but there is an interpretation that the medium of resistance in the language is one way of strengthening oneness. If this interpretation is believed, the published verse contains not merely a lawsuit and resistance but also a strategy for displaying identity. That verse is who we are and how we express and behave. The literary work has opened Pandora's box.

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