INDO-EUROPEAN AND EUROPEAN IMAGES IN PERANAKAN CHINESE LITERATURE

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Abstract

This paper aims to explore the images of Indo-European and European in peranakan Chinese literature. This paper uses the paradigm that literature is objective of mind as a result from action of thinking. Literary works which are used as main data will interpret in terms of historical context. Therefore, this paper contains intellectual history which focuses on the viewing towards Western from the Chinese intellectual minds. The paper will explore and give answers to the following questions : (1) how they represent European and Indo-European in their minds, (2) why they represent the European and Indo-European, and (3) how the impact of political and vision of the authors in their works. Based on literary works and historical context, the phenomenon of literary works will bring into interpretation between spirit of age and topic of European and Indo European images in their literary works.

Key words: *literary works as objective mind, images of Indo European and European, historical context.*

Abstrak

Artikel ini bertujuan untuk mengeksplorasi citra Indo Eropa dan Eropa dalam sastra peranakan Tionghoa. Artikel ini menggunakan paradigma bahwa sastra adalah pikiran yang diobjektif sebagai hasil dari tindakan berpikir. Karya sastra yang digunakan sebagai data utama akan dinterpretasikan dalam konteks sejarah pikiran. Artikel ini mengandung sejarah intelektual yang memfokuskan pada citra Barat dalam pikiran para intelektual peranakan Tionghoa. Artikel ini menjawab beberapa pertanyaan yakni (1) bagaimanakah mereka menghadirkan Eropa dan Indo Eropa dalam pikirannya (2) mengapa mereka menghadirkan Eropa dan Indo Eropa, dan (3) bagaimana dampaknya secara politis dan visi dari pengarang dalam karya mereka. Berdasarkan pada karya sastra dan konteks sejarah, karya sastra sebagai fenomena dibawa dalam interpretasi antara semangat zaman dan topik citra Eropa dan Indo Eropa dalam karya mereka.

Kata kunci: *karya sastra sebagai pikiran yang diobjektifkan, citra Indo Eropa dan Eropa, konteks historis.*

1. Introduction

During the revolution era in the mainland of China in 1980s, Dr. Kang You Wei visited Batavia, Surabaya, and Semarang. He arranged a meeting and gave provocation to peranakan Chinese in Java to give their help and contribution to build new China. As the impact of this provocation, a Chinese school promoting Confucianism was built in Semarang in 1904 (Widodo, 1997:69) In Surabaya, Wen Mioa, the house of worship of Confucian, was built. In the Batavia and other cities, many intellectuals of peranakan Chinese founded a new organization. The name of this organization was Tiong Hoa Hwee Koan (T.H.H.K.). T.H.H.K had the same vision as Dr. Kang You Wei to promote Confucian religion (c.f. Frost, 2003:23). T.H.H.K founded schools and groups of trades (*Siang Hwee*). Many authors of peranakan Chinese became the members of this organization. This reality had indicated that their works were influenced by those vision. In the mainland of China in this revolution era, the European had negative images and anti Western was supported by political elite such as Ci Xi Empress and the fundamental intellectuals in Qing Dynasty. The main cause of those was the war between Western culture (Christian) and Confucian religion or culture. This war had long history in China since the missionaries tried to convert making Chinese people into Christian. *Bexie jishi* and *Ming chao poxie ji ba juan* are good example for this cases (c.f. Clark, 2008:16-17). The revolution and "the war culture" in mainland China had been responded by peranakan China in Indonesia, Malaysia, Singapore, and America (Chee-Beng Tan, 1983:224-225). Many intellectuals had translated many books about Chinese tradition, education, culture, and stories. Some scholars, like Claudine Salmon (1981) and Leo Suryadinata (2009), said that this phenomenon was connected with press capitalism and movement to come back to China. Instead, this phenomenon was connected with leisure that it provided books and stories to spend their leisure time.

The topics of their works were very large such as education, crime, prostitution, nationalism, and women position. In this case, images of European and Indo-European are more important to know because it can give information about history and strategy of Chinese if they meet and make relationship with other ethnic, especially European and Indo-European. The main aim of this article is to write the intellectual history from peranakan Chinese which focuses their viewing toward European culture and tradition. It can give contribution to know how Chinese expand and depend on their customs and thinking. Literary works are objective mind. It is the result action of thinking (c.f. Dilthey via Nash, 1969:3). As the action of thinking, literary works by peranakan Chinese give information about their ideology, hope, and dynamic of intellectual. This literary is called *tusheng huaren wenxue*. The meaning of this phrase is the literary works which are written by Chinese people who were born in local region. Many literary works such as *Tjerita Oey See* (1903) by Thio Tjin Boen,

Lo Fen Koei (1903) by Gouw Peng Liang, *Tjerita Nona Diana* (1920) by Gouw Peng Liang, and *Nona Olanda Sebagi Istri Tionghoa* (1925) by Njoo Cheong Seng are literary works which give and emerge the Indo and European character. This article will explore: (1) how they represent European and Indo-European in their minds (2) why they represent the European and Indo-European, and (3) how the impact of political, ideology, and vision of the authors their works.

2. Images of Indo-European and European in Peranakan Chinese Literary Works

Tan Teng Kie had written the epic story with title *Sja'ir djalanan kreta api ja'itoe bataviasche Oosterspoorweg dengen personeelnja bij gelegenheid van opening der lijn Tjikarang-kedoeng Gede* (1880). This epic gives images of European people. This epic tells about the opening of line railway station. In generally, the images of Dutch and the government of official have positive images. The high class workers or European professional were said to be careful, diligent, thorough, discipline, and responsible. They worked in administration and out door works. They were regarded as clever and smart man. These abilities could be seen in officers like Tuwan Chef which his working was very hard and difficult, he controlled very well. Those images were same as the images from Opzider Van Opzinder Van Bronkhlos, Opzinder Bondewijn, Opzinder Bargemeestre, and the others. Instead Tan Teng Kie also gives the physical image of Dutch men or official Dutch men with negative traits. He draws the image of physical of Tuwan Merkestijn as cruel, big, fat men. He is also described as tall and heavy whiskers. He also gives many directions to coolie and makes frightened many coolies. The coolies become trembling if they are near to him.

The images and representations of European men were also found in a novel by Thio Tjin Boen, *Tjerita Oey See* (1903). European men were represented as honest, patient, and brave men. This image changed when the European men suicide when Oey See stole his money. The Thio Tjin Boen's opinion toward European men in his novel is positive. The novel with title *Lo Fen Koei* (1903) by Gouw Peng Liang also describes the image and representation of European men, especially Dutch men. Dutch men are presented with problems and cases which are called "devil union" (persekutuan jahat). The "devil union" consist of local elite, traders, and authorized opium traders, in this case was peranakan Chinese traders. The "devil union" was proliferated by the three groups, such as local elite, traders, and authorized opium traders. They have power, position, and controlling make laws. In this case, the official Dutch play important role. Dutch men are also described as man who are sly and deceiver. The Dutch men exploited their official to get advantages and money. It is very contras with their mission to civilize in Indonesian society. This acts done by the Dutch men, in fact, does not civilize Indonesian society but make many negative attitudes

to be bequeathed. Corruption, collusion, and nepotism reached position and other facility are the example of in order to reach. They were also manifestation of "devil union" action. In this novel, collusion, nepotism, and corruption are created by Dutch official which relate to military or police[1].

The Indo European men were the exile or subaltern community and did not have place and social position in Indonesian society. The Indo European were constructed as the disturber and scum of society. Novel's by Tan Boen Kim, *Si Riboet atawa Boenga Mengandoeng Ratjoen* (1917), also gives representation of Indo European in negative attitude. This novel describes about the life of young Indo Dutch that looses their home and their community in Batavia. The Indo European young created new community which is called Taman Venus. Taman Venus is the home with aims to please and spend their time with pleasure activities, like singing, playing music, having fun, and bringing women. In Taman Venus, the wall of this house is attached picture of naked girls. The picture can arise sexual desire. The Taman Venus is only visited by young Indo European. In the night, they drink alcoholic drink and then they will talk about everything. After doing it, they go to villages with their group and bring music instruments. They enter villages and city. They walk while singing and playing music. This music was called krontjong. The group of those young included Tugu area, Noordwijk until Rijswijk. This representation proves that the Indo Dutch was the subaltern community. They are exiled and neglected so they are frustration and going out.

In addition, this novel, *Si Riboet atawa Boenga Mengandoeng Ratjoen* (1917), also tells a love story between Riboet and Tergo, the young Indo Dutch men. Their love story is colored by sexual relations between them. This happening is also banned by value and moral of culture in those periods. Tergo is described death cause after engaging in a fight when he sees his girl, Riboet, make affair with his bodyguard. His bodyguard, Sainan, is also killed by Tergo. In this next episode, the European men, the name is Otto Charles Coencrand, becomes killer and loves Riboet with madly. Sebastian Otto Charles Coencrand is a also husband and has a family, but he falls in love to Riboet. He sacrifices many thing including money to Riboet until he has many loans. Riboet does not respond his love and loyal until "Sebastian's love" killed her. And then, Otto Charles Coenraad is ready to be responsible for his doing. The case of *Si Ribet atawa Boenga Mengandoeng Ratjoen* (1917) is different from case in *O,*

1 . Toean Herman seoda liat jang mandor Ahmat menghampirken baba Lo Fen Koei dan dia dikasi doeit tetapi ia tida maoe tanja, apa perloenja itoe pachter kasi doeit pada ini mandor, kaerna itoe pekara dia soeda taoe sendiri. Tatkala kretanja pacther opium soeda liwat di dalan besar, direketur boeih ini boeka itoe envelop jang tadi dimasoeken dalem sakoenja. Dengan girang ia meliat jang envelop ini ada berisi satoe lembar oewang kertas dari f 50, maka ia berkata sendiri:
"Betoel manis itoe pachter opium slamanja dia inget pertoeloengan orang" (Gouw Peng liang, hlm. 49).

Prempoean ! (1937) by Pouw Kioe An. In this novel, the Indo European kills his love because he needs her money and jewelry. The killer flees to Singapore.

Tan Boen Kim is a clever and smart author. He recorded the event and reality in his era. The topic of his novels were always about killing, prostitution, and crimes. Those events which happened in his era made a literary work which was based on the reality in his era. One of the others explored by his work was the killing of prostitute. The name of prostitute is Nona Fientje de Feniks. She is an Indo European woman. The novel which conveyes about this topic is *Nona Fientje de Feniks atawa djadi korban dari tjemboeroean. Satoe tjerita jang betoel soeda terdjadi di Betawi* (1915). Apparently, Tan Boen Kim follows this case from newspapers. The evident about this opinion can be proven in the episode on his novel. He wrote about killing event in colonial decade. This novel is *Njai Aisah atawa djadi korban dari rasia. Soeatoe tjerita betoel soeda terdjadi di Betawi pada achirnja taon 1914, samboengan tjerita Nona Fientje de Feniks* (1915). In the circa 1923, Tan Boen Kim brings together becoming one book. If the previous novel used prose style, Tam Boen Kim transforms into to epic story or long poem. It is *Sair Nona Fientje de Feniks dan sakalian ia poenja korban jang bener terdjadi di Betawi antara taon 1912-1915* (1917).

This poetry illustrates reflection of European lives of both men and women. The multifaceted of gender problem and misplaced several European ethnic constantly displaces the image of stereotype women and accepting of destiny. European women are figured as not active and loosing their spirit but they have strong power to refuse their couple who do not want even though they are prostitutes. This epic story provided information about European men, both Dutch and Germany, which are demonstrated with negative aspects. The European men, like Willem Frederik Gramser Brinkman and Johan Emil Soffing, were described as playboy, deceiver, killer, and thief. They make to use many ways to get their targets. This evident can be proven when Brinkman rejects to call Nona Fientje de Feniks's killer. Instead, he is brave to sacrifice his friend and people who help him. In short they are represented as devil men and inhumane. On the contrary, the misplaced of European and Indo European causes their life confusing. They are shown as a immoral man and did not have moral and values to guide them. Many European woman open prostitution houses employing many girls from different ethnics such as Chinese, Indo European, indigenous, especially Javanese girls. Securities in which they stay in the barracks have mistress or nyai. European and Indo European women who become nyai or serving their master are described with negative aspects such as liar and not loyal. They also have affair with other men but Javanese women are shown as good mistresses. They have high loyalty toward their master. In addition it, the racial sentiment arises that European man as having high bravery to do everything. Indeed, they can dominate the power of justice in this city. They do everything what they want without consideration. They became thoughtless so they lost their sense of humanity and righteousness.

The text of *Sair Nona Fientje Nona Fientje de Feniks dan sekalian ia poenja korban jang bener terdjadi di Betawi antara taon 1912-1915* (1917) is opened with Nona Fientje which is waiting her love, the Chinese rich men who is called Sia Katja Mata. After her love came in, they go out to see performance or toneel. During this performance, Nona Fientje fells happy because she is observed by two European men. They are Brinkman and his friend. Afterward they meet into one occasion when they have meal and drink. In this occasion Brinkman introduces him self to Nona Fientje. Brinkman is invited by Nona Fientje to visit her. Sia Katja Mata does not recognize what they are converse cause he cannot understand Dutch language. They have meeting and on the second of their meeting they do sexual intercourse. Afterwards Brinkman takes Nona Fientje to became his mistress. Sia Katja Mata is forgotten by Nona Fientje because she does not obtain his information. Based on rumor he has married with Chinese girl. This information is gotten when she stays on prostitution house with her Chinese friend and make sexual intercourse. At some months the love story between Nona Fientje and Brinkman is very romantic and they are very happy. However Brinkman initiates not to visit and meet Nona Fientje. It caused Nona Fientje fell bored and she often goes out to visit her friends or just looked for pleasure. Brinkman becomes angry and jealous. Finally, Brinkman prepares to kill Nona Fientje. With help from his friends, Brinkman success to kill his mistress when they meet and ride dokar together.

Brinkman is brought to justice by police. In this trial, he always refuses if he is called as killer. With help from Dutch lawyer, Brinkman is cleared from all accusations. Along he stays at jail, he gets new friend who is a Germany man. His name is Soffing. Both of them free from jail and become a good friend. They make friendship to each other to help in crime activities. Brinkman and Soffing become thief and steal many items. On the moment, Brinkman friend's, Shafma, a Dutch soldier, goes away from his barrack with his mistress, Nyai Aisah. They visit Brinkman's house. Brinkman provokes Shafma to join his devil union. Shafma not yet joins of Brinkman's devil union has captured because he runs away from his barrack. And then, Nyai Aisah requests Brinkman's help to stay in his home. Nyai Aisah, Brinkman, and Soffing stay in one home. Long afterwards Nyai Aisah knows about their evil and wickedness. It makes Brinkman afraid so he persuades Soffing to kill Nyai Aisah. Finally, Brinkman and Soffing kill Nyai Aisah. Nyai Aisah is discovered death in naked condition. Brinkman and Soffing have disappeared many proofs. The police could showed that they are not true. Brinkman and Soffing are caught by police. Brinkman gets death sentence and Soffing must stay in jail for twenty years. Brinkman suicides before the punishment is done.

Gouw Peng Liang also writes about life of Dutch girl who is called Diana. The title of Gouw Peng Liang's novel is *Tjerita Nona Diana* (c. 1920). This novel provides information on the subject of images of European and Indo European

men. In this novel, Gouw Peng Liang presents Jan der Kanter who marries with Roos, Indo European girl. They have a child, Diana. She continues education in Brussell. Miss Diana who brings European value and tradition comes back to Batavia and lives in European habits. She often attends in parties and is free to manage her own life. Diana falls in love with Dutch man who is brutal and play boy. His name is Van Maren. Diana is also described as woman who become bored easily towards her marriage. Miss Diana falls in love with European new comer in Batavia, namely Uitterweerd. This novel ends with Diana's departure to Europe to visit her father because her mother died. Van Maren goes after Diana to Europe after he is free from prison. Images of European man in this text are represented as ambiguity of identity. In the one side, Diana wants to use all European custom tradition and habits , but in the other side she is European descendant and she is born in Indonesia. In this context, she insists to use and thinks according to local customs and values. European men are represented with negative aspect who is as play boy and immoral.

Tio Ie Soei in his novel, *Pieter Erberfelt, satoe kedjadian jang betoel di Betawi* (1924) also embodies one character Indo Germany, namely Pieter Elberveld. This character is shown as Indo German from German's father and Javanese's mother (indigenous) who turns into victim of concubine system. Pieter Elberveld uses Islamic identity to rebel toward legal government in Batavia. The physically image of this character embodies his identity and characteristic. He has white skin but not pure white and his face is like European men. This physical characteristic has ambiguous aspect. His body is old, but he looks brave. His appearance especially in his face is unkind and cruel. His shine of eyes is represented as Javanese people who are bad man. Pieter Elberveld is described as men who does mixing race and identity. He uses Islam as tool a to connect two worlds that could not be united and placed. Pieter Elberveld is also illustrated as a man who is mad with honor and wants to gets great power and authority, but he is not rich. He is regarded as mutiny and agitator so he is reasonable to get death punishment. This labeling is also supported by the reality that he is a man who is not responsible and not civilize because he has neglected his child, Sarina. Although he has great attention toward his child, but he does not claim his child. The bad European and Javanese character adhere in his personality so it is good combination to neglect his existence. This aim to keep the pure blood of European and their descendant.

The mixing of married and mixing of relatives between European and indigenous family are illustrated by Tjoa Pik Bak (Tio Ie Soei) into his novel *Hikajat Pemboenoehan Doorman* (1925). Even though his novel tells about Doorman's assassination, but the image of mixing race family is important to explore. Doorman as one of plantation foreman has taken one Sudanese mistress or nyai who is Asmana. When Asmana gives birth her first child, namely Chistian, she wants to become the Mrs. Doorman, the legal wife. Doorman agrees with

her request. And then Asman becomes Mrs. Doorman. When her second child is born, Gerard, Doorman moves to Java and stays not long in Cianjur, Jawa Barat. Doorman comes back again to Sumatra. Doorman selects San Nio, the Chinese girl, to become Gerard's mistress or nyai. The other Doorman's child, Agatha, marries with an Indonesian who is chosen by her mother, Asmana. This family is broken because they are not harmonic in their relations to each other. This novel is closed with Dorman who is killed with sketching from his children and wife.

Njoo Cheong Seng also writes one novel which relate to the Chinese men who marries with a Dutch girl. *Nona Olanda Sebagi Istri Tionghoa* (1925) by Njoo Cheong Seng shows about image of European man, especially woman, which looses and changes her European customs and identities. This novel informs about John and Diana life which marries without their families discern because their families disagrees with their destination. Diana is illustrated as women who has ability to concern with Chinese customs and values. Instead, Diana has disintegrated her culture and customs. For example, Diana refuses to invite by her friends to watch film in theater. She has reason that this does not concern with Chinese customs and traditions. Finally, Diana is accepted by Chinese family and enjoyed her marriage. She stays with John's parents. That is unique because Njoo Cheong Seng represents Diana as ideal woman into Chinese family. Diana has great royalty and responsibly towards her life and marriage. Finally, Kong Liang, their child is accepted as grandchild in Chinese family. This novel is closed by Diana's death caused by her disease after a long three years her of marriage. She is very happy along her marriage.

In the *Dr. Lie* (1932), Oen Hong Seng's or Maddona's novel, Indo Dutch women are represented as disturber, deceiver, and immoral. Lucie Tuindrup is described as prostitute because she is sold by "her uncle", Mr. Tuindrup, to Chinese men who has much money. Lucie Tuindrup is not strong to endure her life. He makes decision to work as prostitutes. As a consequence, she has sexual illness and died. The same condition happened to her sister, Marie Tuindrup. She has bond like "husband-wife" with her uncle. She becomes pregnant cause by secret love with her uncle. To cover up her pregnant, they have concord to look for men to become "father" from her unborn baby. Finally, Dr. Lie is trapped by their trap. Dr Lie marries with Marrie Tuindrup. When this conspiracy is opened, Marrie Tuindrup dies with her unborn baby. Dr. Lie marries again with Chinese girl who very loves him. On *Batavia 1619* (1932), Njoo Cheong Seng gives negative image to European men. This novel describes one European who is brave, but his spirit is poor to against pressure and heaviness of his past life. Njoo Cheong Seng provides one character who is Jan Brouwer. He always laughs and looks happy. Although he looks happy, this is one way to cover his past unhappy. He "has killed" his love, Giok Han, when they fraps into fight with a group of robbery. His love story with heartache, pain, and tragic makes his soul inbalance.

The portraying of good European men and positive image are expressed with positive evaluation in *Kesopanan Timoer* (1932) by Dhalia. Mr. Jansen as employer from Kiok Nio. He is a good young men, friendly, and having strong characteristic. Although his love was refused by Kiok Nio, he did not change his attitude, characteristic, and friendship with Kiok Nio. He becomes a more good men and more sensible or wise. This description is dissimilar in *Njai Isah* (1931) by Sie Lip Lap. Sie Lip Lap proves women European character who are graceful, beauty, and kind but she is pickpocket who is clever and deceiver to ruse her victims. Her name is Marietje. Novel with title *Selina* (1933) by Monsieur'd Amour portrays one Dutch woman with positive feature. Mrs. Rika Wolff van Arcken is represented as women who has a good, helpful, and friendly heart. The other way, the Dutch men, Mr. de Bruin, is characterized as play boy and not respectful towards women although he has wife so he forgot his wife who is royalty and has great respect him as her husband.

Koetoekanja Boenga Srigading (1933) by T.B.S. is a novel that tells about Chinese life in West Java. T.B.S also offers negative images both men Indo Dutch and women Indo Dutch. Miss Protea is symbolized as "men seducer " who has much money. Besides she is comforter, she is also mistress of other men. Miss Protea embodies as eager for another man and she is not royal toward "her love". She is symbolized as girl who other man unfair with other men. The same condition also takes place with Karel condition's. Karel is portrayed as men who likes to disturb the life of marriage of the other man. Karel is represented as play boy and bad men. He likes deceiving girls and wife who stays alone because their husband do not stay at home with his false love. Both Protea and Karel are pursued as bad man, adulterer, and immoral.[2] Finally Karel is shot to death by Bian An while he has affair with Protea. The story of Protea is closed by her death because she has sexual disease. He gets this illness because she often changes her love with many boys.

The judgment that said East is East and West is West and if they unites, it will not bring good result, is explored by Dahlia in his novel, *Kesopanan Timur* (1932), and Njoo Cheong Seng in his novel, *Raden Adjeng. Moerhia* (1934). Njoo Cheong Seng also shows European image with negative attitudes. In his novel, *Raden Adjeng Moerhia* (1934), he shows Dutch men, namely Willy van Galen. He is illustrated as not responsible man because he leaves his wife, R.A. Moeriah. The cause from his leaving that his wife is not same race with him. R.A. Moeriah

2 . Sambil berdansa Karel selaloe adjakin omong dengen plahan pada Protea, hingga Protea djadi lebih bernapsoe dan tida merasa tjape. Karel memang di kirim ka Europa oleh ajahnja boeat bladjar ilmoe menggambar, ia memang ada mempoenjai banjak aanleg dalem ini soeal dan ia pasti aken djadi satoe kunstschilder jang termashoer, kaloe sadja di sabelahnja itoe kepandean ia tida mempoenjai bebrapa adat jang djelek. Ia di Parijs telah bisa pelet bebrapa gadis, hingga djadi kepiran, sedeng ia poen ada mempoenjai kapoensoean boeat tempel njonja-njonja jang kandel, hingga dalem kalangan orang baek-baek di Parijs ia tida begitoe di soeka, lantaran soeda terkenal ia ada djadi pengroesak roemah tangga (T.B.S., 1933:61).

has revolted her family and tradition to marries with other race and nation. She disappears with her Javanese customs and values and taken a great decision to marries with Willy van Gallen. After that, Willy van Galen marries with Lelie Corten Dack, the Dutch girl. According to his opinion and belief, R.A. Moeriah is not same with his race although she was noble women. She is not same level with his custom and race so she is not proper to becoming his wife. This decision to leave his wife was influenced by his friend, Jan Hoffman. Finally, after R.A. Moeriah waits him with great loyal, she knows if he marries again with Dutch women, she kills herself. Njoo Cheong Seng signifies his disagreement and negative impact of uniting East and West. If East and West unites, the uniting will brings bad impact to East world and spirit.

Some texts which are mentioned have given many proofs about images of Indo European and European customs and values according to Chinese viewing in Indonesia in 1890-1940 of period. The opinion and evaluation toward West customs and values by Chinese intellectuals have negative dominate. Both Marriage between Chinese with European and Chinese with Indo European are still refused by many Chinese intellectuals. If they choose European girls to become their wife, the European girls must disappear without trace of their identities. In special cases, this can be seen on *Nona Olanda Sebagi Istri Tionghoa* (1925) by Njoo Cheong Seng. The novel with title *Raden Adjeng Moerhia* (1934) by the same author also gives his disagreement about the uniting between West and East with special cases between Javanese girls and European men. The images of those can be interpreted as strategy to hold their customs and values. Chinese must use their traditions because it is not only about customs and attitudes but also it is about their belief and mind. If it is lost from their life, Chinese will looses their aims to life and power to control and manage their lives. The meaning of custom and tradition for Chinese is very important for their lives. It can be tools and weapon to use in their lives. According to this fact, I interpret that the tradition is not only about customs and habits of Chinese but also it has meaning as religion. Based on the thinking about ideology and culture, this can be lost because ideology and culture are only made by people, but religion and belief are made by their God. So, if they loose it, they can change their ideology and custom but the cosmologic as their power to strategy in this life can not use. It can bring that Chinese people will be weak. They will bring their self into materialism without sprit. So they become people who are hedonist. The images of European and Indo European in theirs literature will give many answers about Chinese identity if this fact is related with social fact, historical fact, and spirit of ages. Instead, the research about *tusheng huaren wenxue* will be comprehensive if the research relates with present condition.

3. Conclusion

Indo-European and European represent in Chinese literature with negative impact and positive impact. The image is dominated by negative impact. They incline to neglect uniting between West and East. The good example for this case is *Kesopanan Timur* (1932) by Dahlia, *Raden Adjeng Moerhia* (1934) by Njoo Cheong Seng, *Dr. Lie* (1932) by Oen Hong Seng, and others. In their minds, Western is Western and Eastern is Eastern. They represent Western with negative aspect having meaning to pressure of the influence Western values. They have reason that Western values will destroy their values and cultures. The combination between them will not be good, but they can take Western as instrumental or tools of life as practical. The good example can be found in *Kesopanan Timur* (1932) by Dahlia. If they follow the Western values, it can destroy their values so they become weakness. The impact of this literature about image Western also brings in many areas, like ideology, political, and especially in Chinese religion. With negative images of Western, literature as education can be used as filter to attack westernization. If the westernization brings its target, the Chinese will loose their value and they became hybrid. The hybrid without spirit does not have meaning. Their lives are like people who only collect money but they does not know to use their money, only spending with their pleasure. The further impact is about Chinese religion. It will need many data to reach and explain about those.

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