BUDAYA PERANAKAN DALAM KOMIK SENI PERTAHAN DIRI DALAM KARYA HASIL KERJA TIGA ARTIS *TREND SETTER* INDONESIA DALAM KOMIK SENI PERTAHAN DIRI

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Abstrak

Otto Suastika, Ganesh, T.H., dan Hans Jaladara, yang merupakan keturunan Cina atau juga dikenali sebagai peranakan, merupakan tiga pencipta buku komik paling terkenal dalam genre ini. Mereka menetapkan "trend" pada tahun 1950-an hingga 1970-an. Matlamat kajian adalah untuk menentukan bagaimana ketiga-tiga penentu arah "trend" ini telah mempengaruhi pencipta buku komik yang lain. Temu bual mendalam dengan Hans Jaladara, Dwi Mastuti, Hasmi, Roby, dan Agus T Dermawan merupakan metodologi kajian. Walaupun dari budaya yang sama, gaya lakaran mereka nampak sangat berbeza. Kerana mereka berasal dari wilayah yang berbeza di pulau Jawa, persekitaran budaya mereka sebelum ini memberi kesan yang berbeza kepada mereka juga. Contohnya, Otto Suastika, anak jati Jawa Tengah, mencipta figura dalam gaya naturalistik yang sama seperti Foster. Otto Suastika, orang Jawa Tengah, melukis tokoh dalam gaya realis Foster, misalnya (Foster ialah seorang ilustrator terkenal yang telah mengumpulkan banyak karya), tetapi dalam komik seni bela diri Cina, dia mengembangkan gayanya sendiri dengan mengambil Potehi. Motif dan ciri-ciri boneka menjadi pertimbangan, terutamanya dalam persembahan pakaian seragam Raja, bendera, dan kubu. Hanya ada dua artis lain yang menggunakan teknik ini. Walaupun mereka tiba pada masa yang hampir sama dan dipengaruhi oleh artis buku komik AS atau artis peranakan Indonesia yang setanding secara kasar, mereka tidak dapat dielakkan mempunyai emosi Cina. Ketiga-tiga perintis itu memberi inspirasi kepada ramai rakan seangkatan mereka, khususnya di Sumatera Utara dan Pulau Jawa, untuk mengembangkan seni mempertahankan diri berdasarkan cerita rakyat, Pahlawan Indonesia (Si Pitung), dan legenda tempatan.

Key words: peranakan, Ganesh. T.H, Hans Jaladara, Otto Suastika, Indonesian Martial Art's comic

PERANAKAN CULTURE THROUGH MARTIAL ART COMICS IN THE WORKS OF THE THREE TREND SETTER INDONESIAN MARTIAL COMIC ARTISTS

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Abstract

These three most popular comic artists in this genre are: Otto Suastika, Ganesh, T.H. and Hans Jaladara which are of Chinese descent or also called peranakan, and they become the trend setter during 1950 to 1970s The objective of the research is to find the influence of these three trend setter to other comic artist. The research method is depth interview to Hans Jaladara, Dwi Mastuti, , Hasmi, Roby and Agus T Dermawan.. They came from the same culture but their drawing style seems very different. It's because they came from different places around Java island where they lived before, so their cultural surroundings that influence them was different either. For example, Otto Suastika, that born in Central Java, drew figures in Foster's same realist style (Foster is a famous illustration artist who made a lot of self) , but in Chinese martial art comics he created his own style by taking the motif and properties of Potehi Puppets into account, especially in his drawing of the King's uniform, flags, and fort. This style cannot find on another two artists. Even they came in almost similar era, influenced by almost similar Indonesian peranakan artists or US comic artists, but of course, they cannot avoid their Chinese feelings. The three trendsetter triggered many of their contemporaries especially in North Sumatra and Java Island, to create martial arts from folk stories, Indonesian Heroes (Si Pitung) and Local legend stories.

Key words: *peranakan, Ganesh. T.H, Hans Jaladara, Otto Suastika, Indonesian Martial Art's comic*

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1.0 Introduction

Martial art Comics was once so popular in Indonesia that one of the three comic artists, Ganesh T.H, had a sales copy of 100,000 copies soon after the comics were published around the 1970s. These three comic artists; Otto Swastika, Ganesh, T.H. and Hans Jaladara are Chinese descent or also called peranakan. Peranakan is an Indonesian/Malay word that signifies "nearby conceived" and has to a great extent been utilized to allude to the Peranakan Chinese, The old categorization of Chinese Indonesians (Tionghoa) between totok and peranakan was determined by loyalty to the mainland of China or Indonesia during Soekarno era.The Chinese males seldom brought their wives when they came to Java before the nineteenth century. Their interracial marriage with native women formed the peranakan community. Peranakan is a term used to describe Chinese people who came to Java (one of the islands in Indonesia) in the 1900s. After a great number of Chinese women arrived from China, they established the totok community. Totok is considered more pro to China (Suryadinata 1994). The difference between totok and peranakan was originated from Dutch colonial times. However, the Dutch colonial separated between totok and peranakan. Peranakan was educated with Dutch education. Indonesian Chinese built the Tiong Ho Hwee Koan (THHK) school for peranakan in Batavia (Jakarta during the colonial period) in 1900 (Handoko 2009: 184) due to the dissatisfaction of the Dutch colonialists who did not like the fact that this school was very oriented towards China. This led to the establishment of their own new school, HCS (Hollandsch-Chineesche School) for Peranakans, with Dutch as the first language of communication (Mastuti 2011: 50; Suryadinata, 1994). The objective of this research is to know the influence of these three trendcetter, Otto Suastika, Ganesh T.H., and Hans Jaladara to other comic artist in Java and Sumatra.

This research uses a depth interview with Dwi Woro Retno Masturi from University of Indonesia, who is an expert in Si Jin Kwi and Potehi puppets, Hasmi (Harya Suryaminata), the creator of Gundala Putra Petir who knew Suastika, as well as Roby Lulianto, the pupil of Otto Suastika who is a watercolor painter, and Agus Dermawan T, art critic, who has interviewed Otto Suastika. The research materials were based on Si Jin Kwi comic books, Ganesh T.H and Hans Jaladara comic books.   In-depth interviews were also conducted with Gienardy Santosa, (Ganesh's son) and comic artist Hans Jaladara, and Toni Masdiono.

2.0 Migration and Acculturation

According to Xueqin (2013: 1-3), China's mass migration can be divided into the following four phases: China's first Mass Migration to Southeast Asia (1600-1850) which is closely related to trade; and the second Chinese Mass Migration (1850-1920) related to the Ching government which was forced to open up western powers after the first Opium War. Chinese men rarely brought their wives when they came to Java and their intermarriage marriages with native women, especially Javanese women, formed Peranakans. The third is Chinese women's migration (1920-1950) in the Southeast Asian region where women are reunited with their families and want to make a living independently in Southeast Asia. Chinese women marry among immigrants, enabling them to preserve their cultural heritage, beliefs, values, and language (Handoko, 2009). Chinese women's migration allowed settlers to form totok communities (Suryadinata, 1993: 78). The fourth Chinese Mass Migration (1978) involved Chinese diaspora students, traders and businessmen and unskilled laborers. As a communist country, Chinese citizens are prohibited from migrating in Southeast Asian Countries by local authorities. On the other hand, governments in South Asian Countries promote Overseas Chinese assimilation into indigenous

peoples. Some of the descendants of Chinese may be so acculturated that they became Javanese during 1850-1899, and most of them could not speak Mandarin (Onghokham, 2005: 96). Three comic figures of peranakan Chinese descent who had a major role in introducing Chinese culture to Indonesians, namely Otto Suastika (1913-1988), Ganesh TH (1935-1995), and Hans jaladara (1947-present).

Otto Suastika.

Fig 1. Otto Suastika.(Kwie, 1983)

Fig.2 Sie Djin Koei. (Kwie,1983)

Otto Suastika (Siauw Tik Kwie) (Fig.1) was born on June 21, 1913 in Solo. He had three siblings, two brothers and one sister.   He learned many things at school including how to draw portraits, still lifes, natural subjects, as well as Confucius philosophy. He also read many Chinese myths and legends, such

as Hong Sin, Sam Kok, Si Jin Kwi, Si Teng San, Di Kong, Gak Hui, Se Yu Ki (the story of Sun Go Kong), Pak Yu Ki, and Tong Yu Ki (the legend of 8 Gods). When Otto Suastika was about 12 years old, he saw a drawing by Liem Too Hien of Lo Cia fighting with a dragon and this impression influenced him in his career decision.   He started to collect Chinese hero pictures out of cigarette packet covers and tried to enlarge the pictures before giving them free of charge to people who ordered them. At the age of 14 he quit school to work at his uncle's company, Jamu Cap Jago (Indonesian traditional herbs) and help him to plant palawija (crops planted as 2nd crop in dry season), but by 1930 he moved to Solo where he became interested in Tridharma (Buddhist teaching). He even got a job publishing books and magazines promoting Tridharma. At the same time he learned the art of painting from Sterneberg, H.V. Velthuisen and Jan Frank and made friends with other artists, such as Kho Wan Gie, who drew Put On (Masdiono and Zahar, 2015), and Lee Man Fong who was a painter (painter). He made illustrations for Moestika Dharma and Moestika Romans, as well as a comic strip for Sin Po, Jakarta, Sin Tit Po, Surabaya, Liberty Magazine, Malang and Starmagazine, Jakarta.   He also worked for advertising agencies Exelcior, de Lamar, De Unie, Preciosa, etc. and married Tan Poen No in 1938, whose relatives supported his career as an artist.   After the Pacific war in 1942, Suastika moved to Solo and made a living by offering painting course.   He learned Javanese philosophy and the ethics of Ki Ageng Suryomentaram in order to comprehend Buddhist teaching, and became interested in J.Krishnamurti teachings about self-knowledge; and as a Buddhist follower, he also became involved in teaching in Khong Kau Hwee's Confusius religion organization. All the while he continued with his paintings, making ads, drawing for Star Weekly until 1952, and was an active member of Kay Kio Sokai's art organization (Kwie, 1983). P.K. Oyong, the editor of Star Weekly and the founder of Kompas News paper then asked Suastika to draw Si Jin Kwi in 1952 (Kwie, 1983). He agreed to draw 1900 panels for seven years and was paid Rp 7500 for every 5 panels he drew. The money was enough to live on modestly for one month (Kwie, 1983). His preference was to draw in a wide panel format, which was similar to a wide cinema screen, but this technique was quite common for comic strip artists in his time. Considered one of the top naturalist painters in Indonesia within Soekarno's period, Suastika developed Si Jin Kwi's character and drew many Chinese landscapes as well as all the buildings in his comics. Although he had never visited China during the process of his comic making, he was heavily influenced by Chinese comics available at the time and also by western comics, such as those of Alex Raymond (1909-1956), Hal Foster (1892-1982). His drawing styles resembled cinematic photo-realism which was created by Alex Raymond. This new style also appeared in Flash Gordon and Jungle Jim (Sabin, 1996:54). Harold Rudolph Foster, better known as Hal Foster, was a possible influence on Suastika, because many old magazines, such as Star Weekly published Hal Foster comics. (Hasmi, interview, 2015). Otto Suastika drew figures in Foster's same realist style, but he did not draw the same landscapes. His backgrounds more closely resembled a Chinese style. Furthermore, he developed his own style in Chinese martial art comics by taking into consideration the motif and properties of Potehi Puppets, especially in his drawing of the King's dress, flags, and fort.

The wooden Potehi doll is quite little, the head is attached to the cloth pocket, and it is dressed in stage clothing with an accompanying cloth bag. It is a particular form of puppet show. The hand of the artist is placed in the bag to control the doll's movements, and the hand puppet is also used. Typically, potehi puppets are displayed on the page pagoda as a type of god offering (Mastuti, 2014; Rahma, 2016)

If we compare the figure and horse paintings of the Tang Dynasty (Canhill, 2011) with those of Suastika, the figure and horses of Suastika are more realistic than those of the Tang Chinese's painter. He drew shadows with very thick lines, a technique that was also the influence of Foster and Raymond. He further transformed the potehi puppet characters into his own style, which is particularly evident in his presentation of the Royal Family dress and forts. In the picture of the Suastika in the famous Si Jin Kwi

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comic, there are many scenes with positions similar to the wayang potehi performance. the face-to-face position between the characters on the left and right especially during war between Si Jin Kwie and his enemy is more visible on the long panel. One page consists of 7 panels with 6 the same size and one of them long. Sometimes it consists of three long panels for one page (Fig.2) The use of long panels is often used to paint a broad background and war in front of the landscape. Otto Suastika became trend setter in 1950s with his Si Jin Kui,s comic. Otto Suastika influence many Medan Comics artis (north Sumatra) including Zan nuldyn, Taguan Hardjo, Bahzar etc and Java Island's artist also. Taguan Hardjo draw Malay martial arts into his comic stories.

Ganesh TH.

Fig.3 Comic Cover "Si Buta dari Goa Hantu"

As a pioneer of martial arts stories in Indonesia, Otto Suastika is not as famous as Ganesh TH. Moreover, Ganesh TH lived in the golden age of Indonesian comics around the 1970s. For Indonesian comic or "cergam" lovers in 1970s will always remember Ganesh TH, who made *si Buta dari Goa Hantu* (The Blind from Ghost Cave) (Fig.3) Every issue is always awaited by his fans. During Ganesh 's time, there is not much public entertainment in Indonesia, especially visual art, and just black and white television and movies. For teens and even adults, comics are a favorite reading material during that time

and achieve Indonesian Golden Age. Ganesh TH achieved a record sale of 100 000 copies per issue (Ganesh TH, 2011). Ganesh TH realistic style was influenced by Lee Man Fong (painters during Soekarno regime), Otto Suastika, Hall Foster and Alex Raymond.

Ganesh TH was born on 10 June 1935 in the village of Gandu Tangerang, from a couple Thirta Yahya Santosa and Sofiah Linawati as the fourth child of five siblings. Most of Ganes Thiar Santosa (Thio Thiauw San) identity was not clear or hide by the family, especially during Suharto Regime. Most of Chinese descent hide their identities (Kusno, A. (2003). Kho Wan Gie (the comic artist who made Put On characters) change his name become Sopoiko, Otto Suastika burned his Si Jin Kui's original drawing (Agus T Dermawan, personal Communication, September 2, 2015).. At the age of ten, his family moved to Jl Tambora near Jembatan Lima, West Jakarta. After completing the recitation in high school, he continued his studies at ASRI Yogyakarta. Unfortunately, Ganesh stopped studying in ASRI, because of financial problems. Finally, Ganes Th had the opportunity to become the assistant of the famous painter Lee Man Fong. At first, he only became a washing machine, but he learned a valuable lesson from this job. He learned painting techniques from President Soekarno's favorite painter. Then he worked at the TATI Advertising Bureau as a film poster maker and add lettering in the billboard. (Gienardy, personal communication, November 4, 2017)

He is also active in RRI Jakarta's "Tunas Mekar" art association, and he also posts rubric drawings / caricatures in various print media. Ganes also had time to work as a Textile Designer, for the largest textile factory in Kobe, Japan, through his representative "Jakarta Trading Company" Jakarta. He then created a variety of romantic comics and action dramas, including Api di Hutan Rimba (Fire in the Jungle), Mutiara dari Tanusa (Pearl of the Dead), Di Bawah Naungan Flamboyan (Under the Flamboyant Shade and others). Funny comics like Mang Kiwil, Si Letoy, and Kalijodo (all published before 1965) (Ganesh TH, 2011). After watching a cowboy movie at the Orion Theater, he came up with the idea to create a hero that was launched with martial arts stories. Finally Blind Man from Ghost Cave (Si Buta dari Goa Hantu) was created, which is phenomenal. In addition to Blind's story, Ganesh has created Samrilo Serial Quadrilogy, Si Jampang, Reo Manusia Srigala and etc. Many of his comic works later went to the big screen. After making his Indonesian Comics become legend, he passed away on December 10, 1995 (Gienardy, personal communication, November 4, 2017)

Si Buta dari Goa Hantu's stories were set in the archipelago (present Indonesia) during colonial period of the Dutch East Indies. The story tells the tragic life of Barda Mandrawata, a martial arts hero from the Merpati Putih (White Eagles). His life was devastated after his fiancée, Marni Dewianti, his father, Paksi Sakti Indrawatara and his siblings died a mysterious. All his family and close friend were killed by a blind warrior, nicknamed the "Angel's Eye". Barda's grudge against "Angel's Eyes" but he his eyesight during the fight. Even though, he accidentally finds a haunted hidden cave and successfully learns the rare magic in the cave.

Ganesh, TH and Hans Jaladara influenced many of his contemporaries especially in Bandung City. U Syahbudin who made Pendekar Bambu Kuning was influenced by Ganesh TH and Hans Jaladara.

3.0 Hans Jaladara

During Indonesian Independence, his family moved from Kebumen to Yogja, Semarang and lived in Jakarta. He becomes an English teacher at Pa Hua – Tiong Hoa Hwee Koan or Chinese school. During Soekarno's era, he chooses to be Indonesian and not becoming a Chinese citizen or return to China. He started making comic when he was in middle school and sell it to his friend for 2,5 rupiah. His first

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comic was inspired from British movie Lancelot and Guinevere (known as Sword of Lancelot in the U.S.) Western movie was banded during Seokarno, and Hans watched many Japanese martial arts movies such as Eight Powerful Swordsman (Delapan Pendekar Sakti) and Sarutobi Sasuke. Hans published his first comic series "Just Yesterday' Hanya Kemarin". He said that he lived near Siauw Tik Kwie (Otto Suastika), who draws Si Jin Kwi's comic. His celebrated comic, Panji Tengkorak (Panji's skull) was distributed 1967. who defends and helped destitute individuals.

Hans Jaladara was not as famous as Ganesh TH, but he was more productive in making various kinds of comics (Iwan Gunawan, personal communication, November 8, 2018), Even he does not remember the content of the comics he made that was shown to me during the interview. One of the most famous comics of the Panji Tengkorak (Skull banner) in print in three different styles of drawing techniques. The last version of the comic was drawn in a Manga style that was more accepted by the new reader th 1990s, Hans Jaladara has an Indonesian name Rianto Sukandi and was born 4 April 1947 with his Chinese name, Liem Tjiong Han. He was born in Kebumen, small city in the middle of Java island. Other living Peranakan who still made comics in his 70s was Hans Jaladara
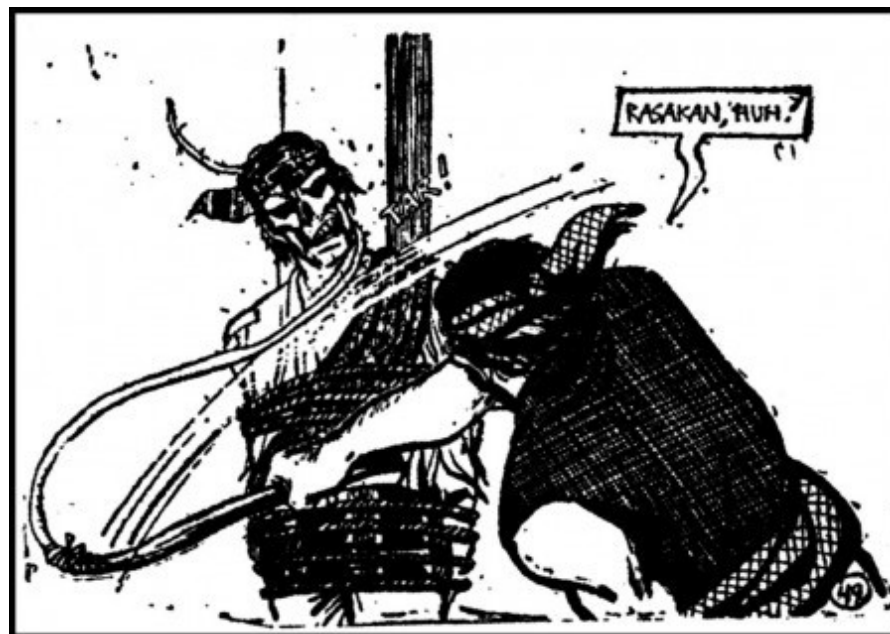

Fig. 4   Panji Tengkorak by Hans Jaladara (1968)

Hans' representation is different with Sie Tik Kwie or Chinese martial art's comic. He draws plot with striking shadow. This attracting techniques resembles his partners, Ganesh, TH. His drawing was carried with various perspectives, a portion of his outline is taken from above or underneath eye level. Hans also draw close up which is not shown in Siaw Tik Kwie's drawing, but his angle of view similar to those of Ganesh TH.

Ganesh TH and Hans Jalandara end up plainly acclaimed at the Indonesian Golden period of comic 1970s (Lent, 2014). Hans Jalandara made Sirase Terbang which identifies with Panji Tengkorak. Hans draws Panji Tengkorak until the point when Panji is getting old and disappear. Hans need to make astonish for his readers. He recounted a story that resembles the fox is a terrible creature however it isn't. (H. Jalandara, personal communication, November 15 2017). After Indonesian comic couldn't make

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due to middle of 1990s, and also the martial arts comic. The foreign comics commanded since 1990s. The Bumi Langit organization attempts to remix and change the illustration character of some legend. The Bumi Langit distributed again Si Buta dari Goa Hantu yet it isn't as successful amid their Golden age. Si Buta dari Goa Hantu was distributed more than 100 thousand during 1970s and now simply couple thousand (Gienardy, personal communication, November 4, 2017).

In Javanese speech culture and script, the name Panji means a nobleman or aristocrat who goes traveling. In the story of the Panji Tengkorak also wanders, but he lives in the martial world. Panji's choice to become good or white martial arts master, and fight the martial arts champion in the black world. So in the Panji Tengkorak story, it's usually very clear the good and bad sides, and similar to the martial arts story from China. According to Arswendo (1981), The World of Panji Tengkorak is a world of martial arts that has to fight both the white and the black with the usual price of death when losing in battle. The martial arts hero is a fearless warrior because he is on the right side. His performance was achieved by the sacrifice of his body, his lover, his wife, his siblings. Martial art master can doubt, but always know which one is chosen and never fails to carry out their duties. And while living in the world, that task is always there.

Hans Jalandara's depictions different from Ganes TH who made *Si Buta dari Goa Hantu* (the Blind from the Ghost Cave). Both of them are of Chinese descent, however Hans Jaladara uses more symbols or drawing characters that are influenced by Chinese comic artist compared to Ganesh TH. The title Rase (Fox) is commonly used in stories in China and Japan as a spirit or ghost. Indonesian traditions used pig or tiger as a ghost. Additionally the presence of a lady with a ponytail swordsman and a white-haired old granddad, a white facial hair and mustache that frequently shows up in his drawings. It turned out that when interviewed, Hans Jaladara used many Chinese martial arts books as references and he can identify the origin of the Chinese dynasty from the outfits utilized. Even the name of the places, Hans used name more related to Chinese culture such as lembah pintu naga (dragon gates' valley), although he used also Indonesian names such as Desa Puri Dasa (name of village). Hans Jaladara has basically continued the tradition of comic book style introduced in Indonesia in the early 30s, such as the works of Alex Raymond, Hal Foster, etc. This style also greatly influenced other comic illustrators such as Ganes Th, Jan Mintaraga, Teguh Santosa and others. Other inspired comic works from the United States, Hans Jalandara was influenced by comics from China in the 50s such as Sam Kok, Sun Wu Kung. Thus, comic styles were influenced Hans especially in drawing style and his panels that adapt to this Chinese comic. In its development, Hans Jaladara also tried a more realistic style and even tended to be photo-realistic, which can be seen in his work Walet Merah. Fig. 6 : cover Walet Merah #7 (1970) HJ's drawing style increasingly found its direction after the Red Swallow. The red lines of the drawing style are clearer, just try to observe in his short work (one shot) which was quite successful in his time: Duel Menjelang Fajar (Duel Towards Dawn) (1971). Hans Jaladara's image style is dynamic, continues to grow and tries to keep up with the times as well as market tastes. Technically, HJ's sequences were very simple at that time. In the 2004 Red Walet remaking, published by Elexmedia, Hans Jaladara tried to approach the manga style which at that time was favored by the Indonesian comics market.

Hans Jaladara continues to be productive while Indonesian comics have been crushed by imported comics, something that has not happened to many artists of his generation. When this article was compiled, Hans Jaladara published only his most recent works: Triedas (2016) and Setan Kepala Terbang (Head Satan Flying) (2017). These works are marketed online.

Hans Jaladara's style is very stylish, especially the portrayal of women whose facial expressions tend to

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resemble that after the Red Swords in the 1970s, this may have been an unpleasant personal / HJ obsession with that woman's face. Meanwhile, Red Sword faces the close of volume 7 (see Fig. 6) is an adaptation of HongKong actress Shang Kuan Ling Fung, a Red Swords comedian in the movie Skull Band (1971).

With 71 titles, or 28 percent, action-themed comics continue to be the most popular, followed by the topic of the tale of the beautiful series or comics. It is meant for the reader's section females in their twenties with 56 titles or 22% of the 253 Indonesian comic books examined (Irawai Tirtaatmadja, et. All (2012). Only Hans Jaladara, the last of the three comic artists, is still alive and producing Silat comics in the traditional style, in the form of a comic book. This might explain why Hans comics are currently solely of interest to collectors and long-time readers.

4.0 CONCLUSION

Otto Suastika, Ganesh TH, Hans Jaladara influenced many comic artist in Indonesia during their times and until this days. Many comic artist were inspired by their comic drawing styles, comic characters and the way their telling stories especially Ganesh TH and Hans Jaladara. There were many martial arts comics from many different areas such as Pendekar Bamboo Kuning and Malay Martial arts by Taguan Hardjo. Otto Suastika, Ganesh TH and Hans Jaladara inspired Toni Masdiono who made silent comics, Karimata 1890 in 2021. Toni Masdiono combined Majapahit Martial arts and Pencak Silat in his Karimata.

Fig 5. Karimata 1890 by Toni Masdi

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Karimata
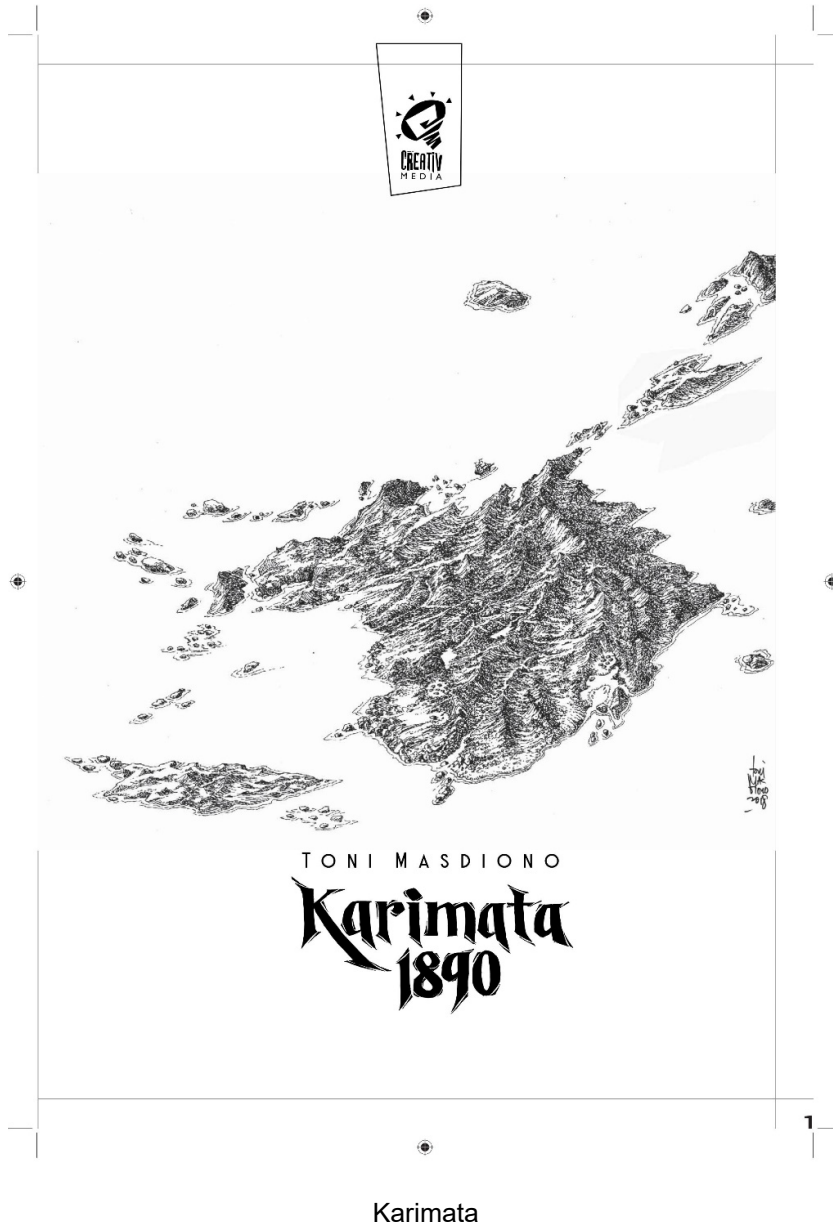
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