

# The Jakarta Society Acculturation and *Tempo Doeloe* Chinese-Batavia Community in the *Put On* Comics

## ABSTRACT

*This article presents the analysis of Put On comics by Kho Wan Gie, a comic writer; and it aims to showing the illustration of social and cultural aspects of Chinese descendants living in Jakarta in the 1950s and 1960s through the character of Put On. In this research, the paper implemented the discourse analysis approach and historical perspectives to analysis the comics content. The data of the research were taken from Put On comics series in the newspapers, magazines, and books that contained Put On strips comic. The research result shows that the Put On comics consist of various acculturation aspects of the Chinese community in Jakarta and it illustrates the growth and development of Jakarta as the capital city of Indonesia from the pre and post Indonesia's independence. In this context, Kho Wan Gie can be regarded as a prolific comic artist since capable of displaying a caricature figures such as Put On for nearly 40 years in a row (1930-1942 and 1946-1965). The serial number showed that Put On character, as a figure of popular entertainers, can be accepted by various groups, including outside Chinese ethnics. In Put On comic, Kho Wan Gie has not only raised and reminded the context of the historical development of the city of Jakarta, but it has also raised and reminded about the existence of a tradition carried out by the Chinese-Betawi community which until now is still continue.*

**Key words:** *Put On comics, acculturation process, Chinese descendants, Jakarta as capital city, and Chinese-Betawi community.*

## INTRODUCTION

This article will discuss on the *Put On* comic figure, both contained in the strip comic as well as in comic book form, relating to Chinese-Betawi people's who lives in Jakarta, Indonesia, around the year 1950s to 1960s. *Put On* here is a caricature figure which represents most modern Chinese-Betawi community living in Jakarta. Besides, Jakarta here is referred to the multicultural residential area in the center of *Put On*. Through comic, indirectly, we can see the socio-cultural conditions as well as Jakarta's acculturation society of Chinese-Betawi in 1950s to 1960s.

The tradition of comics in Indonesia may be said to have lasted long. This fact can be seen from the numbers of Javanese and Balinese manuscripts of the

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18<sup>th</sup> and 19<sup>th</sup> century which is similar as comic. Looking through this, it can be said that the comic in its traditional in Indonesia already existed, before the people familiar with printing machine and publishing systems.

Modern printing comics which are formed as the daily and weekly strip appears in Indonesia; it is in line with the development of various magazines and newspapers around 1920s. However, not all newspapers or magazines are eager to publish or print the comic. The reason is because the comic is still considered as improper reading that is still using the rough Malay language. In consequence, the comic is considered as the negative things by Dutch government at that time.

In 1929, the Indonesian language comic edition has been published in several magazines and newspapers, although it is still a translation. Some of the published comics, which are about the ancient or classic stories from various regions in Indonesia and from China, are in the form of strip comic serial. In addition, there are also some non-serial stories, especially in the form of social caricature (Hidayat, Alkatiri & Mahayana, 1994).

## COMIC REVIEW IN INDONESIA

It can be said that Marcel Bonnef is as a pioneer researcher in Indonesian comics. His study book entitled *Les Bandes Dessinées Indonésiennes* published in 1976 and it newly was translated into Indonesian language in 1998 with the title of *Komik Indonesia* (Indonesian Comic). The book originated from his a Ph.D. dissertation in 1972 about the existence of Indonesian comics who performed during 9 months (March – November) in 1971. The data shows that 900 comic titles from 1966-1971, consisting of various types of comics, such as from *wayang* (a puppet made from animal skin and bone), comedy, *silat* (Indonesian's martial arts), and teenage romance, to the educational comic and propaganda. But the corpus was limited to the *wayang* comic, *silat*, and teenage romance. Marcel Bonnef had done his research in major cities in Indonesia, especially in Yogyakarta.

Admitted by Marcel Bonnef that his research was influenced by developing new theory in France which was pioneered by F. Lacasin in 1960. The escalating studies that are consider the presence of comics as the ninth art which considered contain a variety of symbolic meanings. It was, then, attracting the students of semiotics and sociologists to depth. The students, including Marcel Bonnef, argue that the comic should be understood as a historical document that should not be limited by the view based on good and bad. Although even as a product – edge of popular culture, comic indirectly to show various aspects of mentality, cultural values, and social transformation in which the comic was born.

Marcel Bonnef (1998) concluded that the comic has two functions. *First*, it is as an entertainment; and *second*, it can be used for educational purposes. Reading comics is a new phenomenon in Indonesian society that emphasizes cultural diversity verbal expression. Through the comics, they move the

verbal idea of *wayang* and a variety of myths into a pictorial form of readings. According to Marcel Bonnef (1998) that is one other contribution of comics to the people of Indonesia.

Marcel Bonnef also proves that the phenomenon of social and cultural transformation of Indonesian society, it was evident in the teen romance comics. The romance comics, for example, contains a variety of dialogues, objects, styles, background, and characteristics of youth who want to escape the confines of their parents. Marcel Bonnef also concluded that the examination form prior to printing comics also show a social transformation in other forms. He noted that the good does depend on the existence of Indonesian comics from economical conjunction. In Indonesia, it is said, that comics are similar to the public. In comics, we can see various large material changes from Indonesian experienced since independence. And, therefore, the comic becomes sensitive to the incident and the events shortly; and it is able to answer the need for reformation. In addition, he said, Indonesian comic also showed the various elements of cultural crossbreeding (Bonnef, 1998).

After Marcel Bonnef, then, it pops up a few comics reviewer in Indonesia. One of them is Myra Sidharta (2007) that examines specific about a comic character of *Put On*. Her work is an article entitled "Jakarta through the Eyes of Ko Put On". It is contained in the book of *Jakarta-Batavia: Socio-Cultural Essays*. This book edited by Kees Grijns and Peter J.M. Nass, and published by KITLV and Banana in Jakarta. The study concluded that comic readers are able to capture the various changes that are political, social, and cultural life of society as well to see Chinese in Jakarta, via a serial character of *Put On* (Sidharta, 2007:168).

While I write this article complement previous studies, including studies on the *Put On* comics from Myra Sidharta. Deepen even further that the *Put On* not just a caricature of Chinese-Betawi characters, but the show aspect of acculturation society of modern Jakarta. The research data was taken from: "Put On Strip Comic Series" in the newspaper of *Sin Po* in Jakarta from the years 1930-1940; "Put On Strip Comic Series" in the magazine of *Star Weekly* in Jakarta, 1946-1952; "Put On Strip Comic Series" in the newspaper of *Sin Po* in Jakarta, 1952-1962; "Put On Strip Comic Series" in the magazine of *Pantja Warna* in Jakarta, 1960-1962; "Put On Strip Comic Series" in the newspaper of *Warta Bhakti* (after *Sin Po* newspaper) in Jakarta, 1962-1965; and "Put On Comic Book Series, No.1 – 24", the issuer is newspaper of *Sin Po* in Jakarta, 1953-1958. This study uses discourse analysis in historical perspective by examining data from various comics found.

## THE APPEARANCE OF PUT ON COMICS

It can be traced that the early modern Indonesian comics are found in the form of comic translation of the Dutch language, namely *Bangvrouw*, in *Maleische editie* (Malay edition) of *Sin Po* in 1929. A comic caricature translation that

revealed problems in daily life of urban communities in Batavia (now: Jakarta). Comics featured a short fat character that is always unlucky. These characters seem to mimic the appearance of Charlie Chaplin's movie character.

After that comes another comic caricature, which is similar to figure *Bangvrouw*, namely *Put On* in *Maleische editie of Sin Po*, 1930-1941. It could be said that leaders of *Put On* character was imitating to *Bangvrouw*. But, according to Myra Sidharta, *Put On* comes from the *Hokkien (Fujian)* language; *Bu An* means a restless. Initially, inspired by the character in the comic character names *Jigg* from "Bringing up Father Comic" who has appeared in the United States of America in 1913 (Sidharta, 2007:171).

From the literature search, it is known that *Sin Po* newspaper in Jakarta on August 2, 1930 already contained the serial of strip comic about a fat character that became known as *Put On*. The strip comic is the work of Kho Wan Gie who also became editor of the newspaper staff of *Sin Po*. This newspaper was published since 1910 and it is one of the largest newspaper in the Netherlands East Indies (now: Indonesia) by using the Malay language.

*Put On* its own has had new name was introduced on January 17, 1931 in the same newspaper. *Put On*, then, always appear in *Sin Po* newspaper on every Saturday on the sheet to the page 4 column I, and usually it consists of 5 columns. During the Japanese military occupation in Indonesia (1942-1945), the *Put On* series was banned in 1942 because, according to the Japanese military government, *Put On* was considered as a pro of the mainland Chinese government.

In 1946, *Put On* came back in every Thursday and Saturday in *Sin Po* newspaper. In 1960, *Put On* appeared also in the *Pantja Warna* magazine. In 1962, *Sin Po* newspaper changed its name to the *Warta Bhakti* newspaper which stopped publishing after the bloody incident in September 30, 1965. Associated with it, the *Put On* comic was also prohibited (Sidharta, 2007:170).

Although actually the contents of *Put On* comics are not contrary to the principle of the New Order government (1966-1998), but the New Order regime considers that *Put On* comics is an old order components affiliated with part of the Chinese community, which led to the bloody events in 1965. Since its inception in 1965 until 2008, indirectly the comic figures of *Put On* has become a legendary artifact and be part of the collective memory of the Jakarta people.

In the New Order period in Indonesia (1966-1998), there are restrictions relating to the culture and traditions of Chinese society, such as: (1) the use of Chinese language for store name, letterhead; (2) use the Chinese name for the name of the person must, then, be replaced by the name of Indonesia; (3) the ritual Lunar or Chinese New Year, mutual *Toa Pekong*, Lion dance; (4) Chinese school closure and simplification of Chinese temples; and (5) including the China of the Chinese comics or comic featuring the Chinese characters, such as *Put On*.

In the next journey, some of strip comic on *Put On* collections by Kho Wan Gie is finally reissued by the publisher of *Pustaka Klasik* (Classical Literature)

in Jakarta and edited by revelation Wibisana and Hari Sanusi (2008). So, *Put On* comic had disappeared in the New Order era for thirty three years and only allowed back after the Reformation era (1998 to date). It can be assumed that the New Order regime is always skeptical and trauma with the China, so that the comic character of *Put On* even be not displayed, either by itself or by the publishers or the comic's writer.

The *Put On* comic is a humorous – short caricature story about a Chinese-Betawi bachelor. In each of the series, it always tells his behavior and the consequences he has made. All his life of *Put On* is remaining single. From several serial stories, *Put On* reunited with his mother who fiercely profile, his fussy older sister, and his younger brother who stubborn and ignorant. In addition, it is often met with *Put On*'s best-friend, Aliuk, in the office and not to left behind. *Put On* also is setup to meet with his girlfriends' candidates, namely Dortji, Lince, and Mintje. *Put On* himself is an orphan who was raised and lives with his mother and younger siblings (Hidayat, Alkatiri & Mahayana, 1994).

In the series of *Put On*, Kho Wan Gie revealed and told the daily life of Chinese-Betawi society in Jakarta from 1930s to 1960s (in this paper only examines *Put On* comic, published in the 1950s to 1960s). Comic of *Put On* is intended for all consumption of readers, for children, teenagers, and adults. It is due to the type of comics are humorous and entertaining so that, then, the comic of *Put On* was preferred by various circles, including among non-ethnic Chinese (Alkatiri, 2010:77).

Kho Wan Gie has made another comic figure like *Put On*, named *Oh Koen* in 1949 which appeared in the *Star Weekly* magazine, but it only lasted a few numbers. In addition, Kho Wan Gie also never made the series about *Put On* brothers called *Si Tong* and *Si Peng*, but the series was also not as many as *Put On* serial. At the time of comic boom in 1970s, Kho Wan Gie was no longer displayed *Put On* character. At that time, Kho Wan Gie has mad comic books featuring another character, namely *Sopoiku*, *Miss Agogo*, and *Dektektif 103 Bolong Jilu*. The Characters and comics shown in the above comic series are also humorous. From the search for his works, indeed, Kho Wan Gie tends to make different types of humor in the comics (Alkatiri, 2010:78).

*Put On*'s success in its time has encouraged other comic artists to create comic caricatures to show some characters. It proves that the comic type was favored by the readers. After Kho Wan Gie managed to lift the figure of *Put On*, several other comic artists began to imitate by also displaying each character. Noted was *Empe Tongkeng* in the *Star Magazine*, 1940-1941. Chinese comic caricature is without words, which also presents a joke. The theme is varied and involves the life of urban communities. However, this figure does not last long. Another caricature figure was *Bung Nas* in the magazine of *Poestaka Timoer* in 1941. This comic caricature depicts the lives of husband and wife whose are always fighting each other for revenge. So, the story is full of quarrels between husband and wife. How to write it was very rough. This character was, then,

unable to compete with *Put On* that continued to be present until the early 1960s (Alkatiri, 2010).

Initially, *Put On* being in the *Sin Po* newspaper in 1930 to 1942. After Indonesia's independence (1945), *Put On* figures presented in the *Sin Po* newspaper again (1946-1952); in the *Star Weekly*, a weekly newspaper (1950-1956); then forwarded in *Pantja Warna* magazine (1960-1962); and last in the newspaper of *Warta Bhakti* (1962-1965). In the third print, the figures remain unchanged that *Put On* was presented as the acculturation urban residents with the background context of community life of Chinese-*Betawi* who live in the center region of Jakarta.

### THE HISTORICAL BACKGROUND OF CHINESE-BETAWI

The Chinese and Arab traders had already become an intermediary in the islands of Indonesia to bring spice into the bay of Parsi to be sold to Europe; one of them through the airport of Sunda Kelapa or renamed Jayakarta in Java island. After the Netherlands took control of the airport and compose into Batavia, the Chinese and Arab traders were placed at each location, in accordance with the profession would be laid. As the thriving trade town, Batavia increasingly attractive to migrants from various regions, both in Indonesia and outside Indonesia. The phenomenon had also adds to the composition of the population in Batavia. The composition of Batavia inhabitants in the 17<sup>th</sup> to 19<sup>th</sup> century consist of: (1) Europeans and Indo-European; (2) groups of Chinese and descendants; (3) the Arabs and Moors; (4) a native of parts of Java, Bali, Sumbawa, South Sulawesi, Ambon, and Banda; (5) the Malays; (6) workers and slaves who came from various places; (7) population groups known as *Mardjikers*; and (8) of course the Sundanese and Javanese whose since before lived in Jayakarta (Muhajir, 2000:38-42; and Castles, 2007:xv-xxiv).

By the VOC (*Vereneegde Oost-Indische Compagnie* or East-India Trade Union) government, the residents of Jakarta whose imported from outside were placed into the settlements and divided according to ethnic group, headed by a *Kapiten*. Therefore, there were still the villages or companies according to the name of tribal groups recently in Jakarta, likes *kampung* (village) of Bugis, Makassar, Bali, Java, and includes the village of China (Lohanda, 2007).

In 1815, Thomas Stanford Raffles, Lieutenant Governor-General of British, in his book entitled *History of Java* recorded that the population of Batavia (now: Jakarta) as many as 47,217 inhabitants. Striking in the calculation of Thomas Stanford Raffles was increasing the Chinese and their descendants be as many as 11,854 inhabitants. Although the tribes were generally live separately in a special ward or *wijken*, but cannot prevent a form of assimilation and acculturation among them (cited in Lohanda, 2007). A quarter century later, another writer mentions that the tribes were mingled with those Java and the local population, so most of the accepted customs and habits. In addition, some European nations later entered intermarrying with the locals. They formed a

community called “mixed society” or *Mestizo* (Taylor, 2009:148). However, there were also some people who maintain the cultural identity of origin, as was done by the Chinese in Batavia.

Limitation of the *Betawi* became varies from a variety of references. The *firstly* is the community that confesses herself *Betawi* ethnic based on ascribed or its descendants. *Secondly*, historically as well as sociologically, there are also groups of people based on residence and historical facts are known as *Betawi* people, such as Chinese-*Betawi* and Arabic-*Betawi*. Then, *thirdly*, may refer to the customary habits conducted by some people in Jakarta. Those who make a habit of it are known as *Betawi* people, as in marriage, in feast of the circumcision, and other celebrations. And finally, *fourthly*, other identification is in terms of the use of language. Limitations of this language can also be used as the boundary of a geo-cultural society.

Meanwhile, other observer, like Bunyamin Ramto, argues that the folklores is meant by the *Betawi* people, as a social group, who have more than two generations of any ethnic origin and it is supported by the *Betawi* culture. This culture is main characteristic in using the *Betawi* language as mother tongue; and in their live and thrive in areas of Jakarta and surrounding areas of greater Jakarta (Ramto, n.y.:20-23). In this context, *Put On* is a member of family and can be categorized as the *Betawi* people in historical and sociological perspectives from the length of time they lived in Jakarta.

***On the Chinese Influence on the Betawi Community.*** Before the VOC (*Vereneegde Oost-Indische Compagnie* or East-India Trade Union) was able to control Batavia (Jakarta), the Chinese people have become residents of Jakarta, along with India and Arab traders. The VOC, then, has given them the locations to fill the Batavia city. In 1741, after the killing of the Chinese people, they were given a place called *Kampung* (Village) China, around Glodok area now and, then, spread to the countryside such as Kebayoran Lama in South Jakarta, Fortress in Tangerang, and Serpong and Parung in Banten area. Their influence can be seen among others from the number of Chinese origin culture in the *Betawi* arts such as *cokek* and *lenong* in those areas.

In addition, the influence of language such as in “lu” (you are) and “gue” (I am); and family nicknames like “engkong” (grandfather) and “encing” (grandmother), which is a very distinctive feature with the Malay-*Betawi*, are derived from them. Other influences included in the names of foods and cuisines. *Betawi* art music, such as *Gambang Kromong* supported by the bow that called *konghyan*, *tehyan*, and *sukong* are also derived from their influences. However, some Chinese-*Betawi* people who live in the central region of Batavia (now: Jakarta) was more influenced by the Dutch culture. It was due to they, generally, have had the Dutch’s language, culture, and education, especially in teaching and learning in the Dutch as well as Chinese schools. Related to this Chinese people, who like the Dutch culture, were regarded as Chinese-*Netherlandish*.

***On the Geo-Cultural of Betawi.*** What is meaning of “geo-culture” is a concept of cultural region inhabited by a particular community and identity that is characteristic of the society concerned. Based on the use of language as its main characteristic, *Betawi*’s culture, with various dialects and sub-dialects, extends to most areas in JADEBOTABEK (Jakarta, Depok, Bogor, Tangerang, and Bekasi). In geographical areas, *Betawi*’s culture can be divided into two parts, namely: (1) Central *Betawi* people that covers an area which used to be *gemeente* or city of Batavia. Central *Betawi* community groups are strongly influenced by Malay culture and religion of Islam, as seen in the arts such as *Sambrah*, *Zapin*, and various kinds of tambourine; and (2) the edge or border the *Betawi* people.

*Betawi* people in the edge or border area are basically divided also into two parts again, namely: (1) Northern periphery *Betawi* people or coastal *Betawi*. This group includes North Jakarta, West Jakarta, and Tangerang which in many cultures were influenced by China such as *Gambang Kromong* music, *Cokek* dance, and *Lenong* performance art; and (2) Southern periphery *Betawi* people which covers an area of East Jakarta, South Jakarta, Bogor, and other Southern Jakarta area which were strongly influenced by the Javanese and Sundanese culture without losing the elements of Malay-*Betawi* culture itself. In this context, *Put On* and his family belong to the realm of *Betawi* geo-cultural center.

***On the Geographic and Social Variations in Betawi.*** This term refers to the user of *Betawi*’s culture and language. This can also vary, depending on historical period and geographical area. There are manuscripts related to conventional *Betawi*, modern Malay-*Betawi*, Jakartan local people, oral Malay language, oral *Betawi* language, and modern *Betawi* language in the Jakarta areas.

*Betawi* people themselves call their language as “the *Betawi*”. The term of *Betawi* is also used by some linguists such as Lie Kim Hok and C.D. Grijins. The term of *Betawi* is referring to the language used by the *Betawi* people in its development and change. The *Betawi* language, called by the linguists, as the “Jakarta-Malay dialect”. The linguists, who study the *Betawi* people language use related to the term of “Jakarta-Malay dialect” are Muhadjir, Hans Kahler, Sri Soekesi Adiwinata, Kay Glasburner Ikraneegara, and C.D. Grijins who several years earlier also uses the term of *Betawi* (cited in Kleden-Probonegoro, 1996:12).

Variations of *Betawi* itself are divided into two geographical areas. *First*, the middle *Betawi* both in edges as well as in language and it is called as *Ora/Udik Malay-Betawi* respectively. *Second*, in addition, there are areas that have another variation of that language. Region can be referred to the transitional region or between regions. In a previous study, it is noted that there are variations on the *Betawi* language-dialects. The variations of sub-regional dialects are divided into four dialects, which are categorized based on its words, namely: (1) *Slang of Meester*, with users who live in the areas of Jatinegara, Kampung Melayu, and its surrounding areas; (2) *Slang of Tanah Abang*, which is used by *Betawi* people who came from Tanah Abang area, Petamburan, and its surrounding

areas; (3) *Slang of Karet* used by those living in the areas of Karet, Senayan, Kuningan, Menteng, and its surrounding areas; and (4) *Slang of Kebayoran* with users coming from Kebayoran Lama, Pasar Rebo, South Jakarta, and other Jakarta suburb (Kleden-Probonegoro, 1996:12-13).

Research results can be said to be still a weakness, because it should still be there middle *Betawi* dialect that has not been mentioned, namely the Sawah-Besar Kota which covers an area of Kebon Jeruk (Taman Sari) in Central Jakarta, including the accent is Krukut region, the Magga Besar, and Petojo. Sub-regional dialects were also still need to be added to accent the edge of the border region varies in Jakarta. Another accent that has not been studied by previous researchers is the Chinese-*Betawi* dialect and Arab-*Betawi* accent, both in the middle *Betawi* periphery and in the region used by the Chinese-*Betawi* and Arab-*Betawi* communities (Alkatiri, 2010:23-30 and 128-130). One example is the colloquial language used by *Put On*, especially in conversations with his family.

Judging from the group supporting the language, *Betawi* dialect can be subdivided into old and modern dialects. The old dialect tends to be supported by the older generation before the war (1945), characterized by the structure of language that gives the impression of many basic Malay-language influences. While the modern dialect that has been influenced by the modern language of Jakartan was supported by most young people. In the before and after the independence (1945), both users of these languages, especially in the use of colloquial language Dutch, were influenced by *Peco* (mixed Dutch-Malay). Those who use such language were usually people who have sat on the bench the school and they were generally settled in the central part of the Jakarta area. In this context, *Put On* was one of them.

### ANALYSIS OF THE *PUT ON* SERIES

By studying the data, there were 12 *Put On* series which always having a repeated theme; and it was published by Kho Wan Gie interchangeably in the mass media. The twelve titles of the series were: “*Put On* and his Family (his Brothers and Sisters)”; “*Put On* with his Mother”; “*Put On* with Friends at the Office Party”; “*Put On* with the Debt Collector”; “*Put On* with his Dreams”; “*Put On* with his Office Mate, both in Inside and Outside the Office”; “*Put On* with his Neighbor”; “*Put On* Deceived Not be Acquainted with a Woman”; “*Put On* with his Girlfriends”; “*Put On* with his Misfortune”; and “*Put On* with his Luck”. Although the most of the series were showing the characteristics of Chinese-*Betawi* society, but there were also fully picturing of a modern Jakartan multicultural society.

From all the series, the most ever was the series of “*Put On* with his Family” and “*Put On* with his Misfortune”. While the least was a serial of “*Put On* with his Luck”. This last series can be said very rarely created by Kho Wan Gie. In all the above series, the story was always telling on the “*Put On*

with his Misfortune” in humorous way. It also makes readers to be happy, perhaps because seeing misfortune of others with surprise at the end of the story. In addition, there was also an additional series, namely series featuring flashbacks when *Put On* was still a kid. Similar to his brothers, this series tell when obstinacy *Put On* in his childhood. The series was also not much, only occasionally be displayed to recall who exactly *Put On* was.

The same series also appeared alternately in the form of comic books that were also circulating around the year 1953-1960. It was just an additional series that was not in the strip comic; the titles were “*Put On* be Pickpocketed”; “*Put On* and Robberies”; and “*Put On* is Riding a *Bromfiet* (Motorcycle)”. The series were also followed with the activities of “*Put On* and National Day” and “*Put On* Participates with Other Passengers Crowdedly in the Train”. The addition series showed the existence of a gradation of development in the Jakarta urban community in the modern times.

Substitution modernity is not only exhibits, but also shows the social strata of society who get an education. This distinguishes from most Chinese people are still using the Chinese-*Betawi* descendants. It may also reveal a split personality of the hybrid culture, or the cultural mixture, that can be used in the context of space and time users. In the comics of *Put On*, split and hybrid forms were seen in the use of the words of Dutch language when in the office and meet with his girlfriend. *Put On* also a temporary at home, while he was still using those languages, it was understood by his mother.

In the context of history, character of *Put On* did not only come with the glorious period of Soekarno (1945-1965), but also experienced many shortages in many areas, especially food and clothing. In the political way, *Put On* was having a dilemma, when it must choose between being a citizen of the People’s Republic of China or Republic of Indonesia; or has to carry the current policy of China or Indonesia. This phenomenon was also briefly shown by the comic writer, which may also be thoughts of his median editor. Two of the magazines, where the comic writer was working, namely the *Pantja Warna* and *Warta Bhakti* magazines at that time were considered likely affiliated to the ideology of China mainland.

As stated by Myra Sidharta that *Put On* comic contains also the dilemma of the identity of the Chinese community in Indonesia (Jakarta) who must choose their citizenship and must be willing to assimilate with the population of Indonesia. *Put On* was trying to become leader of the assimilation and describe the sense of nationalist feeling toward Indonesia follows the example of President Soekarno slogan. Previously, in some *Put On* series, he was doing propaganda toward the Chinese mainland ideology. Through *Put On* comic, the reader can feel the anxiety of a person of Chinese descent in searching for the identity and how he adjust to the anxiety over changes in political, cultural, and social development occurs in the years of 1945 to 1965, or at the Soekarno period (Sidharta, 2007:171 and 183).

***On the Acculturation Language Analysis and Put On Comic Background.***

The background of *Put On* comic is in the center of Jakarta area. It may be noted from the description that has been walled house wall and accessible by four-wheel vehicles. *Put On* lived in a village center of Jakarta, which was side by side with non-Chinese community. Another identity distinctiveness background showed it can be noted from the use of the language used by the characters. The language used was the language of a mixture between *Betawi*, Malay, and Chinese languages mixed with a small-low Dutch (*Peco*), or the language of the Indonesian-Dutch. Chinese-*Betawi* language typically used in serial *Put On* with his family, with his neighbors, and with his mother. While the using of Dutch language (*Peco*) used in the series of *Put On* with his office mate and with his future girlfriends. While as a distraction was also used Indonesian language with the dialect of Jakarta (Alkatiri, 2010:78).

According to Myra Sidharta (2007:176), the dialogues in the *Put On* comic were a Chinese dialect of Jakarta which was mixed with Hokkien (Fujian) language. Although the dialogues were more accurately referred to the *Betawi*, Chinese, or Malay language became known as Jakarta people, which was a mixture of Malay, Sundanese, Chinese, Arabic, Dutch, and Indo (*Peco*) languages, that phenomenon was indirectly showing the acculturation color.

This can be seen from a series of words that often appear in the comic, like the words *Ko* (which means elder brother), *Encim* (call to an old woman), *Enci* (call for women who are still young or too old to call a brother), *Neh* (greeting or call for a mother), and *Encek* or *Empe* (call for older men). As for the pronoun self, used the word of *Owe* *Put On* means "I am *Put On*". While in conversation with his friends work together or with his a potential girlfriend, *Put On* has been using self pronouns line *Ike* or "me" and *Jij* or *Je* means brother or you were influenced by the Dutch-*Peco* language (Dutch Eurasians or the mixture). Dutch language influence can also be found from the names of candidates for his girlfriend, like *Dorci*, *Lince*, and *Mince*. They are women of Chinese descent who has changed his Chinese name into the modern name, *kebelandaan* (like Dutch women), which in some years it was being implicated in urban Chinese society.

*Put On* character was representing the urban middle class. It can be seen from the attitude of daily life the characters. *Put On* was working in a private office. *Put On* was always illustrated contextually, or in accordance, with his time. It can be seen in some of the series featuring the context of such an event the Asian Games, GANEFO (Games of the New Emerging Forces), PON (*Pekan Olahraga Nasional* or National Sport Competition), Thomas Cup (Badminton), Celebration of Indonesia's Independence, General Election, Flying Saucer, Astronaut Travels to the Moon, Anti-Western Music, Red Cross Blood Donation Campaign, Smallpox Campaign, Korean War, Community Work, Queuing for Rice, and Looked to the Land of Their Ancestors. These themes were directly related to the headline that appears in various print media at the time, including in the magazines that contain character of *Put On*. Thus, by reading the *Put On*

comic was meaning that we were also reading the various events of his day.

*Put On* comic appeared in the magazine of *Sin Po* or in the magazine of *Star Weekly*, one time in a week. The comic, contained on the pages of the comic culture, indicated that it was for an entertainment needs. Within a week, *Put On* comics were often showing the phenomenon of events that were warm in the preaching of the mass media.

*Put On* caricature was also caricature of the public life in center region of Jakarta from the Chinese community middle-class descendant. It can be seen from the activities of a party, how they eat at the restaurant, boarded the car, climbed the *becak* (like bicycle with three wheels), go *picnic* (vacation), shopping at the shop, save money in the bank, go to the carnival, using the latest electronic technology, plays a modern sport, play modern gambling games, an annual public ritual traditions of the *kota* (city) of Chinese in Jakarta, and the appearance of urban homes with furniture found in the living room, family room, bedroom, front yard, backyard, and kitchen. In addition, other urban contextual issues presented can be seen from the phenomenon of flooding that occurred around the year of 1950s to 1960s in the middle of the Jakarta area, including the phenomenon of pickpocketing in the crowd and new releases during the return after the era of reform (Alkatiri, 2010:78).

Urban context and the context of an acculturation society on Chinese-*Betawi* can also be considered from how to dress from his mother, sister, brother, neighbor, a friend of his office, his girlfriends, his office boss, and also for *Put On* his own self. Clothing worn by the mother, brother, sister, and family was *kebaya* (kind of woman's blouse the front of which is pinned together, usually worn with a sarong) of Chinese-*Betawi* combined with coastal Chinese-style batik cloth. Their hair curled and short cut. Meanwhile, his mother's hair was bun that small in the rear. The *Betawi* people called it as *Konde Ciput*. Besides, the clothing worn by his friends in office, his girlfriends, his office boss, and *Put On* own self characterized an educated person who was affected typically by the Dutch fashion, such as the long arm and wearing a tie. His female friend was wearing a blouse or skirt with a short haircut and curled also no longer wore Chinese (*Cheongsam*) clothing style that, at that time, was considered to be missed. The dressed style was also showing a phenomenon of acculturation in *Put On* comics which indirectly was a reflection of his day.

Meanwhile, every time *Put On* was at home, he wore everyday clothes typical Chinese society descendant, namely *kaos kutang* (singlet) and *celana pendek* (shorts); and *Betawi* people called it as "T-shirts". Previously, *Put On* striated pajamas, Indo-Dutch model who want to sleep. Along with a change, eventually the clothes worn in the house adapted to existing conditions. At around 1960s to 1970s, the Chinese community in Jakarta can be identified from casual clothes at home. Most of them (men) were wearing T-Shirts at home, shorts, or T-shirts with pajama pants. While the older women wear *kebaya* and batik cloth of coastal model. While young women dressed were

blouses, skirts, or pants.

The dressing style phenomenon, at that time, was in accordance with their time, situation, and certain conditions that reflected the stratification of heterogeneous communities in urban areas. Another phenomenon that showed the characteristics of modern urban society was taking a nap, watch a movie at the cinema, dance, and break or holiday on the day of the week, which showed a part of the influence of Dutch society and Indo-Dutch community or mixed-race community (*mestizo*).

***On the Analysis of Put On Character and its Relationships with Other People.*** In one of the series, there was an interaction with the *Put On*'s mother figure that stern, disciplined, and talkative. *Put On* behavior, in the eyes of his mother, was always wrong. His mother seemed to be dearer to his sisters and his brothers than to *Put On* his own. Apparently, *Put On* being a bachelor who did not get the love at home, either from mother or from his married brother. *Put On*, in fact, had a sense of affection towards mother and younger siblings. *Put On* proved often give gifts to them. The same thing happened when *Put On* was dealing with his office boss. In the eyes of his office boss, *Put On* was always bringing a bad luck that can harm his boss business. *Put On* unfit relationship was also seen in his interaction with his best friend wife, the name is *Aliuk*. She, as a wife, was always suspicious and worried about their friendships. In the eyes of *Aliuk*, *Put On* was a disaster for the family's figure because he was often taking that *Aliuk* has often gone to somewhere outside. While, *Aliuk* itself was very afraid of her husband's fierce.

In the eyes of his girlfriend, *Put On* known as a weak man and he was easily used for various purposes for their personal interests. Realizing this, *Put On* always avoided them. In the eyes of his neighbors, especially the mothers who have children, *Put On* was considered as troublemakers, who always have made them angry. In other words, *Put On* relations with other figures, presented by the author, not always harmonious and, in this context, *Put On* was always unlucky. Finally, it can be said that Kho Wan Gie, as the writer of *Put On* comic, described characteristics of the figures and daily life of Chinese-Betawi society of Jakarta and some other people who related to *Put On* in social reality.

***On the Background Analysis of Chinese-Betawi Tradition.*** Chinese-Betawi tradition, in general, is similar to the traditions of Chinese communities in other regions in Indonesia. Chinese-Betawi tradition model is described also by Kho Wan Gie as the writer of *Put On* comic. Each turn of the new year Chinese calendar such as *Sin Cia* and *Cap Go Meh*; or the celebration of another good day such as *Pek Chun*, *Cheng Beng*, and *Pay Chia*; the family of *Put On* (mother, sister, and his young sisters) came to the family home more old as called as *Thio Kong* or *Engkong* means elders. After that, they will greets (*soja*) and the older parties will give *ampau* (envelopes containing money), or a gift to the younger ones. In addition, there are also cleaning the house before the turn of the New Year and Lion Dance performance game. This phenomenon is showed that

despite living in modern urban landscapes as a mixed community, but their ancestral traditions retained as part of its identity (Alkatiri, 2010:80).

Described by Kho Wan Gie that each welcoming the Chinese New Year celebration, *Put On* always gives of batik cloth for the mother as the present. Chinese New Year celebrations also celebrated together by *Put On* and his office mate, *Aliuk*, and also with his friends. At *Cheng Beng* festival, *Put On* and his family went to the tomb of his ancestors. At *Cap Go Meh* celebration (the fifteenth day after Chinese New Year), they make and eat the cake of *Tiong Cupia*, while waiting for the full moon appears. Also, another tradition was the calculation of good and bad days to do something. In one of the series, *Put On* was unlucky, because miss calculating the good days. All these phenomena showed by comic writer along with the context of space and time these events took place. In the New Order period in Indonesia (1966-1998), all Chinese traditions were forbidden to be done outside the home. But in post-New Order era (1998 to date), all activities can be carried back by the Chinese community in Jakarta and Indonesia in general.

## CONCLUSION

From the observation of a number of *Put On* comic, either in strips or books, may be drawn some conclusions. In the form of strips comic, which show only six and five box picture in his comic book, Kho Wan Gie has been able to present a complete idea and solid storytelling about the daily life of urban communities, particularly the Chinese community living around Batavia in 1950s to 1960s in central Jakarta area.

Kho Wan Gie can be regarded as a prolific comic artist since capable of displaying a caricature figures such as *Put On* for nearly 40 years in a row (1930-1942 and 1946-1965). *Put On* comics that appears every weekend in three print media in turn. In addition, Kho Wan Gie is also capable of making serial *Put On* to the comic book form as much as twenty series. The series ended when it entered the New Order period (1966) and only recalled after the Reformation era (1998).

The serial number showed that *Put On* character, as a figure of popular entertainers, can be accepted by various groups, including outside Chinese ethnics. It proved that both strips comic and comic books favored by many people outside the Chinese ethnics. Lost and regained its prominence indicates that the *Put On* comic has had artifacts and part of a collective memory for some people as well as some generations in Jakarta.

In *Put On* comic, Kho Wan Gie has not only raised and reminded the context of the historical development of the city of Jakarta, but it has also raised and reminded about the existence of a tradition carried out by the Chinese-Betawi community which until now is still continue. But in the New Order period in Indonesia (1966-1998), the tradition was prohibited to be done outside the home.

The possibility could be considered here that the *Put On* character influenced by the appearance of cartoon characters such as Bangvrouw, Charlie Chaplin, and the character of Jigg who first to be known and famous. Kho Wan Gie was just adapting to *Put On* featuring characters who became one of the most stereotype figure from the Chinese community living in Jakarta.

The existence of the phenomenon of floods, pickpockets, robbers, poverty, basic-needs queuing which occurred in about the year of 1950s to 1960s was a blurred portrait of a complex urban conditions in Jakarta as the capital city of which ironically was still not finished. On the one hand, directly also *Put On* comic caricature has given aspect of entertainment to its readers. On the other hand, *Put On* comic has also provided the educational aspects of cultural values by displaying the results of disadvantage to someone who has the intention or action that is not good.

*Put On* comics can be said to be very contextual in his day and has always proven to raise a hot issue, both in local, national, or international matters. *Put On* comic has indirectly recorded the various aspects of life, whether moving or not moving from the era. Another thing, indirectly, *Put On* comic character has become a collective memory for most people or for many generations. Finally, indirectly through the interaction of language, clothing, actions, and various ornaments were used has shown that *Put On* comic character was also accordance with the acculturation aspects of Jakarta as heterogeneous society.

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