

PRINTING and PUBLISHING 20th CENTURY CHINA IN THE HISTORY OF IDENTITY IN INDONESIA

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Abstract

In the 20th century China contributed to the field of graphics in the Indonesian Archipelago and raced with developments in graphics during the Dutch-Japanese occupation and after the independence of the Indonesian republic. The background that underlies this research is that China continues to play a role in the development of graphics dominated by the Dutch government in the archipelago, which is estimated from 1602 to 1945 independence amidst dominance that cornered Chinese citizens in the country. The purpose of this study is the importance of knowing the human footprint, work and resilience of Chinese printing and publishing in Indonesia in the 20th century in different socio-cultural backgrounds and social conditions of minorities. The method used in this study is a qualitative research method based on literacy or literature study, through the stages of writing history, namely the stages of heuristics, criticism, interpretation and historiography, with a socio-cultural science approach. The expected results of this study are in line with the research objective of knowing traces of extant works related to Chinese printing and publishing in the 20th century in Indonesia. The conclusion of this research is that China in Indonesia has been proven to have contributed to the advancement of graphics or printing and publishing in the 20th century through human footprints and continuous work with citizens and the government and some even contain historical value. In the midst of social conditions that were cornered, China became one of the elements for the advancement of graphics in the 20th century in Indonesia.

Keywords: printing and publishing, Chinese minority, 20th century, Indonesia.

1. Introduction

'Learn or study from the cradle to China' is a phrase that no one in this world will ever doubt. Why China? This is one of the world's references to a country called China, which is old on the face of the earth, therefore there is much that can be learned from China. As stated in the abstract above, there are four key words in this study, namely (1) printing and publishing, (2) Chinese minorities, (3) the 20th century, and (4) Indonesia.

Etymologically, the words printing and publishing are two different words apart from an activity or process. The general understanding of printing is defined as an industrial process for mass-producing writing and images, especially with ink on paper using a printing press. Through the transfer of ink on paper through the printing plate. Products produced include books, newspapers, brochures, flyers, books, magazines with various types of printing machines or offset machines. Various offset printing techniques are used, such as relief printing, screen printing or filter printing, rotogravure, poly and embossing. While the digital ones include needle, inkjet and laser ribbons with various types and series.

The terminology of the word graphics in the general sense of the KBBI is the science of printing or any means of expressing and embodying the forms of letters, signs and images which are reproduced through a printing process to be conveyed to the public.¹ Graphic or print results are important in human civilization; from birth to death, from making birth certificates to death certificates. Etymologically, the word graphics comes from the Greek *graphos* which means letters or symbols. Graphics in a broad sense, is the work of human innovation that can be used to produce, reproduce, or duplicate the creations of human initiative. The graphics industry is attached to technological developments and advances and contains a system of rotation or rotation as it lives as a historical system that is repeated in various forms of goods produced by humans.² Publishers are private businesses or institutions/agencies to introduce something with words, writing, or printed objects. So that it can also be interpreted as a private business entity or agency that publishes various types of printed or reading materials to then be marketed.³ Printing and publishing should ideally be in one management container so that it will facilitate an industrial process to be carried out, apart from saving financially the production process of the resulting printed goods.

Every era will change following the development of science and technology. During the colonial period in the archipelago before becoming Indonesia, it marked every presence of the Dutch in the homeland, including in the field of graphics or printing. From the beginning of the Dutch occupation of Indonesia until the 18th-19th centuries, the development of sectors of life in the archipelago was mostly held by the

¹ <https://kbbi.web.id/grafika>

² Ibid *Tapran*, hlm. 1

³ Prima361 on May 2,2016

Dutch, including graphics. Before the rise of China in the field of graphics to the archipelago in the 20th century. Archipelago-Indonesia is in a minority condition and is still dependent on the Netherlands because of colonialism. Although Chinese chronicles record that Admiral Cheng Ho undertook sea expeditions in 1405-1433 AD and one of them stopped in Aceh and became an ancestor who developed and influenced the Muslim community in Aceh.

The development of printing in the Dutch era in the next homeland in 1855 namely 'Bromartani' in Surabaya which was edited by GF. Winter, which contains local news, regarding births, deaths, trades, auctions, government declarations, agricultural growth, and literature. At the beginning of the 20th century the press industry developed well, such as the birth of 'Surabaya Newspaper, Trade News, Ho Po Weekly, Color Warta' in Java. In Sumatra there is 'Rain of Sumatra, Light, Herald of Aceh, Perca Barat. In Sulawesi, 'Menado Preacher, Sinar Matahari' appeared. in Kalimantan 'Earlier of Borneo'. In 1907 Raden Mas Tirta Adi Suryo, the first Indonesian entrepreneur, founded the newspaper 'Medan Priyayi'. during the Japanese period, newspapers in Dutch, Chinese and Indonesian were banned and replaced by the newspaper 'Asia Raya'. mentioned after Indonesia's independence in 1948 there were approximately 120 newspapers in Indonesian, Chinese, English and Dutch.⁴

Quoting Zubaidah Isa regarding the VOC period, during the graphic journey during the VOC 1602-1796 many events occurred. Printing and publishing activities began in 1659. Cornelis Pijl initiated the publication and printing of the Tijdboek almanac— although it is not known what the contents of this Tijdboek actually were. VOC intensified Publishing and printing activities to meet local government needs, to support missionary activities, and to provide reading material for Dutch VOC employees who knew letters.⁵

The socio-political life of the Archipelago-Indonesia which was rife in the 20th century, some of which were 'anti-Chinese' which had always existed in the midst of Indonesian society. Conflicts are often heard, Indigenous-Chinese-Arabic dominate political issues that develop in various aspects of daily life in various incidents and tragedies from the Old Order-New Order-Reform era. China as a minority citizen is a part or element that plays a role in the development of graphics in the archipelago.

⁴ Sejarah Media Cetak Masa Penjajahan dan Kemerdekaan, ditulis oleh Eka Mandala 23 Februari 2022

⁵ *Ibid, Isa*, hlm. 7–11

Indonesian ethnic Chinese people became victims of rape, murder, and their houses and shops were burned. Even the incident of the Covid-19 pandemic which originated in Wuhan, China has also become new ammunition to attack ethnic Chinese in Indonesia. The bad influence and sentiment towards China appeared in the New Order era during the time of President Soeharto by trying to eliminate President Soekarno's legacy of the Old Order who was previously known to be close to China, by removing all Chinese influence including limiting the rights of Chinese citizens. Chinese citizens must leave their Chinese attributes, including changing their names to native names.⁶ 'I believe, during the revolution the Chinese people, who were considered traitors, once again suffered greatly'. one of the stories of the Chinese family Lim Him Nio or Laetitia, August 12, 1945, when the revolution broke out in Indonesia.⁷

Whatever has happened from a socio-cultural point of view, China has become an element or an integral part of the history of the development of socio-cultural, socio-political and socio-economic life in the Indonesian Archipelago. In the end, it will become a unified product of life through cultural exchange in society.

Issues of discrimination are also the term 'anti-Chinese' which originally emerged because in society there was a separation in the realm of identity politics which always gave rise to the terms native and non-indigenous. This initial trigger later became a moment of mourning for Chinese citizens in Indonesia. In Jakarta: History of 400 years by Susan Blackburn it is written 'Chinese society existed before the arrival of the Dutch. Relationships built with local residents are trading. Conditions changed after the VOC entered. Politics arose to hold the China-Chinese but only for a while, then in October 1740 there was a Chinese peasant uprising. It didn't take long for things to get worse when the Europeans and the natives burned 6,000-7,000 Chinese houses, as well as the massacre of 500 imprisoned Chinese up to 10,000 people, known as the 'Chinatown commotion'. The book *Tionghoa in the Maelstrom of Politics* by Benny G Setiono says that the ethnic Chinese massacre occurred during the Java War (1825-1830). Hendri F. Isnaeni in the article *Grief of Chinese Citizens in Historia* magazine stated that the *Chinezenmoord* incident took place from 1740 to May 1998. In addition to other riots such as the riots in Solo 1912,

⁶ Artikel 22 Tahun setelah kerusuhan anti-China Mei 1998, *Riset Ungkap Prasangka dan Trauma Masih ada*, Kompas 20 Mei 2020

⁷ Majalah *Historia* oleh Basilius Triharyanto, 15 Februari 2022

Kudus 1918, Tangerang May-July 1946, Bagan Siapi-api September 1946, Palembang January 1947 and finally 30 September 1965/G30S/PKI.⁸

The social system as it has been so far cannot be separated from the influence of power or state leaders. So that all good and bad policies are determined by the leadership of the government. In the social, political and other contexts, minority citizens have always been 'soft' targets to be used as sources of news and also golden land to earn news of life. China as a minority does not escape things that are racist in nature and lead to division. But the great thing about the Chinese people is that they are still enthusiastic and continue to learn and survive in the minority in the Indonesian Archipelago. In the end, China's role in various sectors became visible and taken into account in the graphic industry sector in the Indonesian Archipelago.

Regardless, there are stories or chapters where Chinese businessmen contributed even if only to the extent of lending funds to native publishers. Because relations with foreign Chinese who want to run the business model (Ali-Baba) and the entrepreneur only signs papers and licenses. Even though this is often talked about in society because new rich people often emerge.⁹

Chronology of the 19th century, the number of Chinese immigrants increased due to several factors, such as the difficult life in the area of origin due to natural disasters, wars, and geographical conditions that resulted in the Chinese population becoming the world's diaspora. Until the 20th century in 1920-1930 in the city of Surabaya, Chinese citizens reached a total of 47,884. such as the Hokkien, Hakka, Teo-Chiu, and Kwang Fu tribes. During the Dutch colonial period in Surabaya, the Chinese group was classified into two, namely full-blooded and peranakan. Meanwhile, in Java, the number of Peranakan Tionghoa is greater than outside Java. The birth of mixed descent between Chinese immigrant men and native women and vice versa, in the Dutch East Indies, this is what became known as the peranakan. Or according to the legal provisions of the Dutch Colonial Law, the so-called peranakan are those who were born to a Chinese mother and father who were born in the Dutch East Indies and were referred to as Dutch Onderdaan.¹⁰ In terms of social development, some of them who are peranakan can join the local culture and some or

⁸ Sejarah Kebencian Terhadap Etnis Tionghoa", <https://tirto.id/bFLp>

⁹ Hawe Setiawan, *Buku 50 Tahun IKAPI Membangun Masyarakat Cerdas*, percetakan Aditya Media Yogyakarta, Tahun 2000. Hal. 4

¹⁰ Andjarwati Noordjanah, *Komunitas Tionghoa di Surabaya, (1910-1949)*, Penerbit Ombak, tahun 2010, hlm 45.

most of them who are full-blooded still maintain customs such as life in Chinese society.

Indonesia became one of the countries that declared its independence from Dutch colonialism, Japan and all those who had stopped to colonize their homeland, on August 17, 1945 by two state figures, Soekarno-Hatta. Of course, in the post-colonial conditions, where colonizers still occupied territories and there was still upheaval in the country, it was certain that this would have an unstable impact on all industrial sectors. Moreover, those related to various regulations and policies, including policies regarding the media, as well as other regulations. In its development, it is recorded that the history of Indonesia's revival is no different from other nations which have fallen up and down in social, cultural, economic order and so on, from year to year, century to century, until now.

The writing of this journal is one of the long, interesting and important references regarding the development of history, culture, printing and publishing, China-Indonesia, the 20th century, and the like. In addition to the main objective of writing this journal, namely the importance of knowing the traces of works as well as the role and resilience of the existence of Chinese printing and publishing in Indonesia in the 20th century in terms of differences in socio-cultural backgrounds and various social issues through the window of literature studies.

2. Research Methods

This study aims to determine the extent of the works or contributions of Chinese printing and publishing in the 20th century in Indonesia. As already discussed in the introduction, China in Indonesia plays a role in the field of graphics which is in line with the development of knowledge and technology in its time.

This research refers to qualitative research methods through the stages of historical research, namely the stages of heuristics, criticism, interpretation and historiography with a socio-cultural scientific approach. Literary references are an important and interconnected source, to connect with other industrial sectors. On in the heuristic stage, researchers conducted surveys and data collection in the field, besides looking at field references related to the role of Chinese citizens in the Indonesian Archipelago in the field of printing and publishing. The criticism stage is that the researcher analyzes the data found and also makes an analysis of the existing data, by responding to the data with the appropriate literacy.

The interpretation stage is the third stage after the survey and getting field data synchronized with facts. Furthermore, to be used as an understanding and taken generalization of meaning according to researchers based on existing facts. The final stage is historiography, in the sense of historical science, that history is written evidence. So writing is the last stage if an event is to be categorized in historical form. There must be evidence of books, articles, magazines, theses, dissertations, journals and so on.

The approach used is to use theories that are in accordance with the conditions discussed in the research. Especially the opinion of Stephen Gill as well as Ariel Heryanto related to the hegemony of power in Indonesia during the Dutch occupation. In his explanation Stephen Gill (1990: 63) says that hegemonic power is a dominant power in a system of government between countries and has capabilities that are not comparable to other countries in terms of the arms industry and the economic sector. That the power of hegemony as something that is closely related to action and something that is good is measured empirically. In the sense that hegemonic power has superiority in terms of the economy and the military, which certainly carries out the elements of domination and monopoly, namely the same as a trader monopolizing or controlling the market or small traders. Ariel Heryanto (1999), Gramsci's version of hegemony of power, says that hegemony tolerates differences and even resistance, to a certain extent within the control of the ruler. So the oppressed are expected to feel happy and hope for improvement even though they are still controlled. In this case what is needed is packaging, one's own interests are wrapped in various other interests so that they appear as if they represent the interests of the common people.¹¹

Dutch power in Indonesia at that time was very binding and strong on all activities of the life of the nation and state. So that the Indonesian people secretly continue to struggle and strive for independence. Independence became a reality during the Japanese occupation of Indonesia 1942-1945. Anyone who is a colonizer in a nation/country, for a while or for a long time will leave scars and trauma that are not small in the people of the Archipelago-Indonesia. Including Chinese citizens who are in the Indonesian Archipelago together in the same circumstances and conditions as native Indonesian citizens. Experiencing ups and downs and ups and downs looking for life in the region.

¹¹ Regulasi dan kebijakan Media Cetak di Indonesia Masa Zaman Penjajah, Erman Anom, Fakultas Ilmu Komunikasi Universitas Esa Unggul Jakarta, 2013, hal.73-74

This research method will find the roots of the 20th century Chinese printing and publishing works in Indonesia. Through a series of continuous literacy and related social science approaches. Also, that the conditions that are built in the social system of society cannot be separated from regulations in the ongoing government. So that if there is a change of government, it will also change system policies in society. This is common in a management system in government, namely following the development of knowledge and technology, so that development is forward and not backward. In the end, differences will provide an attachment to mutual need, complement each other and complement each other's existence in contributing to the nation and state.

3. Discussion

China in many industrial fields in various sectors, dominated in the 20th century in Indonesia. As explained earlier, during the post-independence period of the Republic of Indonesia, Chinese citizens in Indonesia experienced many obstacles in various industrial fields. However, what must be underlined as a constructive characteristic is that China's enthusiasm and efforts are always able to survive under any conditions. It has been proven that China has always existed in all fields, and ups and downs are not the end for Chinese citizens in Indonesia.

In the world of graphics or printing, even in conditions of scarcity of paper, damage to printing presses, etc. as the main materials in printing and publishing, China is still rising and finding solutions to survive. Even though it happened in the IKAPI memorandum or the Indonesian Publishers Association which was the only forum at that time, stating that they refused foreign investment, in certain cases China was still able to enter the gap and remain standing. They even participate and help fellow organizations of a similar kind to keep operating, by lending capital as a friendship.

Extracting from various sources such as the IKAPI 50 Years book and Graphic Extension Magazine from the Indonesian Graphic Center (Pusgrafin 1969-2008) that the rampant issue of printing and publishing in Indonesia is an inseparable part of the elements as industrial and social actors. In addition to the situation and conditions, there were also several regulatory issues, the price of books was considered too expensive at that time, high production costs, facilities related to printing and publishing were still scarce and not easy to obtain, book exhibitions had not been held regularly, interest was still low. reading society so that it affects the sale or

distribution of books, technical quality improvement in book making, piracy is rife everywhere, cooperation between agencies is not yet stable, book taxes are expensive, bookkeeping laws are not yet clear, and so on.

The scarcity of paper and printing raw materials is not the only one that makes publishers confused. But it was more dramatic than the 1984 paper case. Initially, the increase in paper, in the period March-May 1994 the price of HVS paper rose by up to 60% from Rp. 1,700.00/KG to IDR 2,750.00/KG. According to the chairman of PPGI or the Association of Indonesian Graphic Companies, this is because paper producers do not include the Indonesian bookkeeping community in calculating the new price. This paper crisis has certainly taken its toll, that is, several publishers have reduced their production circulation, and some have even disbanded. Regions under IKAPI no longer buy directly from factories or distributors but rather from agents, at different prices in price spikes.¹²

Regardless of the existing conditions, it was a lesson and concern for the world, as well as the graphics industry in Indonesia at that time. As an illustration of the graphical phenomenon at that time, Indonesia, the Netherlands and China, in the situation and conditions after the independence of the Republic of Indonesia on 17 August 1945, several newspapers appeared and disappeared. On May 30, 1950 was born from Pasundan Bandung, as the Republican Newspaper namely 'Warta Thoughts of the People'/'warta people of West Java', which was republished by Bandung NV (Nammloze Vennootschap) a publisher at Jalan Asia Afrika 133 Bandung, which was founded by Djamal Ali and A.Z. Palindih. On March 24, 1967 it became the Daily News of the People's Mind. With various exposures like other newspapers, this newspaper changed its motto: 'From the People, By the People, for the People' so that it could mingle with the people again, even though it had to be affiliated with other institutions while maintaining independence.

Before Bandung, newspapers had already appeared in Surabaya. On July 1, 1949, a national daily newspaper was born by PT. Jawa Pos, which was founded by The Chung Shen (Suseno Tedjo) under the name of the publisher PT Jawa Post Koran, whose initial operational activities were centered in the Kembang Jepun 166 area, Surabaya. Then in 1997 at Graha Pena Jalan Jenderal Ahmad Yani No. 88 Ketintang village, Gayungan sub-district, Surabaya, East Java. The newspaper with the largest

¹² *Buku 50 Tahun IKAPI Membangun Masyarakat Cerdas*, percetakan Aditya Media Yogyakarta, Tahun 2000. Hal. 104

circulation in Indonesia with a circulation of around 842,000 per day is very important in contributing to Indonesia, which continues to be published in an atmosphere of war for independence. The Chung Shen himself is a businessman born in Bangka who is very good at seeing business opportunities.¹³

In the midst of the existing newspaper industry 'Pewarta Soerabaia' and 'trumpet society', as well as 'Tsing Kwang Daily Press' (published on January 11, 1946), The Chung Shen then founded the Chinese Daily News (Hua Chiao Hsin Wen) and became the leading newspaper. the biggest Chinese language newspaper in Surabaya. The Chung Shen together with Goh Tjing Hok, former journalist Sin Min (Semarang) and Tan Boen Aan from ITB, formed the Java Post on 26 June 1946. De Vrije Pers, one of the Dutch newspapers in East Java, was eventually acquired by the Java Post on 19 February 1954. Until 1982 the main director of PT Grafiti Pers (publisher of Tempo Magazine), namely Eric F.H Samola took over Jawa Pos by appointing Dahlan Iskan and forming the Jawa Pos News Network (JPNN) which included 80 newspapers, tabloids, magazines. 40 printing networks in Indonesia.¹⁴

Traces related to the advancement of education include the creation of libraries as a means of motivating the public to engage in a love of reading movement, which has yielded some results. One of the Chinese figures who contributed when he became Minister of Finance of Indonesia during President Soekarno's time was Dr. Ong Eng Die, where stated

The announcement of July 10, 1954, called for the community to participate in building a complete school building including a library, with a promise to reimburse the costs incurred by the school within five years.¹⁵ It was proven that until the New Order era, President Soeharto still carried out a movement fond of reading with the term Association of the Fond Mamread Community/PMGM on May 31, 1995.

¹³ Website Jawa Pos

¹⁴ Website Jawa Pos

¹⁵ *Buku 50 Tahun IKAPI Membangun Masyarakat Cerdas*, percetakan Aditya Media Yogyakarta, Tahun 2000. Hal. 23



Gambar 1. Dr. Ong Eng Die (source from the internet)

Dr. Ong Eng Die (Wang Yongli) who was born on 29 June 1910, in Gorontalo is a Chinese citizen in Indonesia who became Minister of Finance on 3 July 1947-29 January 1948. Dr. Ong Eng Die graduated from the Faculty of Economics, University of Amsterdam in 1940 and earned his Doctorate degree in 1943 after completing his dissertation entitled *Chineezen in Nederlandsch-Indie, een Sociografie van een Indonesische Bevolkingsgroep*. In 1945 he worked at Bank Indonesia Yogyakarta and from 1947-1948 as the 3rd Deputy Minister of Finance/Minister of Finance for Indonesia under the cabinet of Minister Amir Sjarifoeddin. Be an adviser to the Indonesian Delegation on the Renville Agreement. Then in 30 July 1953-12 August 1955 he became the 9th Indonesian Minister of Finance in Ali Sastroamijoyo's cabinet. Apart from Dr. Ong Eng Die, an artist of Chinese descent who is well-known, important and has historical value, as a trail of Chinese artists in Indonesia who played a role in the journey of art and was associated with printing and publishing. Artist as well as a palace painter (1961-1966), during the reign of President Soekarno, who was known to be close to China, named Lee Man Fong. Is a maestro painter who was born in Guangzhu China (1913-1988) who migrated and lived in Indonesia in 1933 for approximately 33 years. Lee Man Fong's paintings are recognized as Southeast Asian painters. In 1964 Lee Man Fong and Lim Wasim were appointed by President Soekarno to make a book entitled 'Paintings and Sculptures Collection of President Soekarno from the Republic of Indonesia with a total of 5 volumes. Lee Man Fong also published his own book entitled *Lee Man Fong: Oil Paintings*, Volumes I and II which were published by the Art Retreat Museum. This book was written by Indonesian art critic Agus Dermawan T with a selection process by Siont

Tedja. This book contains 700 pages of anatomy and as many as 471 paintings, which are selected paintings belonging to various collectors around the world.¹⁶



Figure 2. Lee Man Fong (source from the internet)

The printer and publisher of President Soekarno's collection of paintings and sculptures is the Chinese People's Art Library, Peking. In 1961 three volumes were published, the third and fourth volumes containing paintings and the fifth volume containing three-dimensional works. In 1964 the book *Paintings and Sculptures Collection of President Soekarno from the Republic of Indonesia* was published, which was published by the Publishing Committee for Paintings and Sculptures Collection of President Soekarno and PT. Typhoon, Tokyo. In 1965, it was published in the Chinese version, making around 550 collections of Soekarno even though Soekarno had at least 2,200 to 2,500 collections according to the 2013 Sample Test Team, as reported in The Directorate General of State Assets is worth around Rp. 2 Trillion.¹⁷ In 1932 Lee Man Fong migrated to Java and worked at Kolff, a printing and publishing company owned by the Netherlands and founded an advertising services agency in Jakarta.¹⁸

¹⁶ www.wikipedia.com

¹⁷ Agus Dermawan T, Jumat, 2 Agustus 2019

¹⁸ Detik.com



Figure 3. The Book of Bung Karno's collection of Paintings (source from the Internet)

Different eras from their predecessors, several names engraved in revolutionary stories as citizens of Chinese descent, including Soe Hok Djin (Arief Budiman) and also his younger brother Soe Hok Gie, have become symbols that are no less interesting in the world of media. The figure of a Chinese youth who died at a young age of 27 years less than a day, Soe Hok Gie was born in Jakarta on December 17, 1942 and died at the top of Mahameru on December 16, 1969. As an idealistic writer, Soe Hok Gie became significant in the context of a critical young patriot on the story of the decline of the Old Order and the New Order. His father, Soe Lie Pit, is a novelist. Little Gie, who inherited his father's talent to become a writer, was also in the field of literature. Gie in his activities as a student in the History study program at the University of Indonesia is a mountain lover or Mapala UI. Gie's writings have been published in Kompas, Our Daily, Sinar Harapan, Indonesian Students, and Indonesia Raya. In 1983 he published his diary entitled '*Catatan Seorang Demonstan*'. In addition to the book '*Masa Transisi*' in 1995, '*Persimpangan Kiri Jalan*' in 1997 and '*Di Bawah Lentera Merah*' in 1999 as Gie's thesis which was made into a book.



Figure 4. Soe Hok Gie (source from the internet)

Not the last figure, but always present in the hearts of the people, namely Abdurrahman Wahid or Gus Dur who claims to be of Chinese descent and a mixture of Indian and Arab origin from his ancestors. Gus Dur claimed that he was of Chinese descent from Princess Campa who was Thionghoa, the concubine of the King of Majapahit. After the collapse of the New Order, under President Gus Dur, or the 'Father of the Chinese' many policies regarding Chinese culture were respected, recognized and displayed. Chinese New Year celebrations are also allowed to be celebrated in Indonesia. Gus Dur received the Medal of Valor award from Los Angeles for defending the Confucian minority in Indonesia who had long been deprived of their rights as citizens.



Figure 5. Abdurrahman Wahid/Gus Dur (source from the internet)

Apart from teaching, Gus Dur became a writer for Tempo magazine and Kompas newspaper, and joined the Institute for Economic and Social Education and Information Research (LP3ES), which consisted of progressive Muslim intellectuals and social democrats. When LP3ES founded the Prima magazine, Gus Dur got many learning opportunities and toured all Islamic boarding schools in Java. Became a journalist while still studying abroad in 1963 from the Ministry of Religion scholarship to study at Al Azhar University, Cairo, Egypt. Became a journalist for Horizon Magazine and Culture Jaya Magazine.

In January 2001 Abdurrahman announced that Chinese New Year was a national holiday. Also repealing the ban on the use of Chinese characters.

Gus Dur served as the 4th President of the Republic of Indonesia for the period 20 October 1999 - 24 July 2001 or approximately 20 months. Replacing Bacharuddin Jusuf Habibie. Gus Dur was born in Denanyar, Jombang, East Java, August 4, 1940 from a Nahdatul Ulama / NU figure, namely K.H. Wahid Hasyim and Hj. Sholehah is the daughter of the founder of the Denanyar Jombang Islamic boarding school, K.H. Bisri Shamsuri. When his father became Minister of Religion in 1949, Gus Dur joined

him in moving to Jakarta. Gus Dur died at the age of 69 on December 30, 2009 in Jakarta.

4.

Conclusion

This research provides evidence that Chinese peranakans in Indonesia are social, acculturated and synergized with Indonesian society as evidenced by the existence of printing and publishing in Indonesia in the 20th century. Socio-cultural, automatically Chinese citizens in socializing with native Indonesian citizens, do not experience difficulties because cultural acculturation is united and complements each other. Shown in marriages between local residents and Chinese immigrants, there are more and more immigrants mingling with society. This cultural mixing creates a derivative culture that mixes Chinese-Indonesian (Chindo) culture. because Chinese culture came to Indonesia earlier than the Dutch, making it easier to identify old Chinese and newcomers in the era before and after the 20th century. In the study of printing and publishing literacy, several things have become obstacles to the history of the development of printing and publishing in Indonesia, including; (1) July 5, 1959 to be exact, was marked by a Presidential Decree, one of which contained a ban on political activities including the mass media. Then the requirements for obtaining a publishing license and a printing license were stricter. (2) the banning of the New Order era added to the suffering of the media. Some of the magazines that were banned were Tempo, Detik, Sinar Harapan, Nusantara Daily and so on. The role of advancing printing and publishing in the 20th century was that Chinese citizens in Indonesia jointly contributed to increasing the glory of the book industry in Indonesia. Generating concepts as historical artifacts that are material in nature, as well as Chinese - Indonesian figures who gave birth to works of objects or works of ideas and concepts of ideas that are thought-provoking in nature.

Jawa Pos is the best work that has ever existed in Indonesia in the 20th century until now. Peranakan and native Chinese figures who contributed to Indonesia's homeland. Artefact works or books, magazines, newspapers or newspapers, and so on, which can be seen directly and still exist in Indonesia today. It is proof that China in Indonesia continues to contribute to development, including printing and publishing in Indonesia.

The government is a determining aspect of unifying generations between ethnic groups. So the government as far as possible provides policies that are not one-sided to the citizens, so as to foster a sense of love for the Indonesian homeland.

This research also underlines that; (1) China in Indonesia has the same role and is in line with the development of knowledge and technology, (2) China in Indonesia contributes and is in almost all industries in Indonesia, (3) China, even though it is often oppressed and hegemonied, still shows its existence and is recognized by the nation Indonesia, (4) the hegemony of power either by the colonialists or the rulers did not discourage Chinese citizens from continuing to show achievements and contribute to the advancement of the nation. (5) The traces of the figures and works of some 20th-century Chinese descendants in Indonesia are evidence of their contribution to the promotion and development of printing and publishing in Indonesia. (6) Science and technology are impartial to ethnicity, identity, race, culture, in the social system of Indonesian society. Diversities eventually become identities, which are sustainable in a continuous century.

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