

= Joehana =

Akhmad Bassah ( also Bassakh ; [ ax?mad ba?sax ] ; fl . 1923 ? 30 ) , best known by the pen name Joehana ( [ ju?hana ] ; Perfected Spelling : Yuhana ) , was an author of the Dutch East Indies who wrote in Sundanese . He worked for a time on the railroad before becoming an author by 1923 , and had a strong interest in social welfare ; this interest influenced his novels . He was also a productive translator , dramatist , and reporter , and operated a company which offered writing services . Sources disagree when Joehana died ; some offer 1930 , while others give 1942 ? 45 .

During the seven years in which he was active , Joehana wrote a number of stories and articles , as well as several novels . The years of publication are generally unclear , as reprints included neither the year of first publication nor the printing number . Stylistically , Joehana has been classified as a realist owing to his use of the names of actual locations and products in his works , as well as the predominantly vernacular Sundanese in his novels . However , influences from traditional theatrical forms such as wayang and literature such as pantun are evident . Joehana 's works cover a wide range of themes , although in general they are oriented towards social criticism and promote modernization .

Though Joehana 's works were published independently , they were popular in the Bandung area where they were sold . Local businesses may have offered funds for product placement , and Joehana 's works were adapted to the stage and film . However , they received little academic attention until the 1960s , and critical consensus since then has been negative . Two of his works have been republished since the 1960s , and stage productions of his novel *Rasiah nu Goreng Patut* continued into the 1980s .

= = Biography = =

It is uncertain when Akhmad Bassah was born , though he is thought to have been raised in Bandung , western Java , where he graduated from a Meer Uitgebreid Lager Onderwijs . Bassah spent time working on the state @-@ operated railroad , apparently rising to a fairly high position , but was fired for organizing a strike of the Union of Train and Tramway Personnel . Although he left the company , Bassah remained active in social movements . He was an active member of the Sarekat Rakyat ( People 's Union ) , an organization with communist leanings , and helped that group in its mission of social service .

Through contemporary reports it is clear that by 1923 Bassah had begun to make a name as a writer , and that he had also become active in the theatre and as a journalist . Bassah signed his writings " Joehana " , taken from the name of his adoptive daughter ; he is best remembered by that pen name . Although he was married to a schoolteacher named Atikah , they had no biological children .

Throughout his writing career , Joehana wrote independently , unattached to any publishing house . At the time , Balai Pustaka , a publisher operated by the Dutch colonial government , was attracting numerous Sundanese @-@ language writers . His biographers Tini Kartini et al. suggest that Joehana rejected his contemporaries ' approach , choosing to work independently rather than again work for the government which had fired him and would certainly censor his works . This , they write , is shown through the themes common in the stories : where his contemporaries focused on escapist literature and entertainment , Joehana focused on social criticism . However , Ajip Rosidi , a scholar of Sundanese literature , suggests that Joehana 's refusal to use formal Sundanese meant that Balai Pustaka would not accept his works .

In 1928 , Joehana opened the Romans Bureau , which was advertised as offering a variety of services , including the writing and printing of advertisements , translations ( from or into English , Dutch , Malay , and Sundanese ) , and the preparation of story concepts for other writers . Joehana may have also opened a writing course , although apparently most of his income was derived from the royalties of his publications . These publications , particularly his novels , were generally inspired by the types of works that were popular at the time of writing . One of his students , Abdullah Syafi 'i Sukandi , recalled that *Nangis Wibisana* ( The Tears of Wibisana ) had been written when the

dangding ( a traditional lyrical form ) Tjeurik Oma ( Oma 's Cry ) was popular , whereas Goenoeng Gelenjoe ( The Smiling Mountain ) had been written during a period of increased interest in humorous anecdotes .

Joehana died after helping put together a stage performance based on his novel Kalepatan Poetra Dosana Iboe Ramaa ( The Sins of the Son are the Sins of the Mother and Father ) in Tasikmalaya . His body is buried in Bandung . Sources disagree regarding the year of his death . Atikah dates it to c . 1930 , a year which Rosidi supports . Meanwhile , the publisher Kiwari , which reissued Rasiah nu Goreng Patut in 1963 , cites the author as having died during the Japanese occupation of the Dutch East Indies ( 1942 ? 45 ) ; this estimate has also been reported by literary critic Jakob Soemardjo , who gives Joehana 's estimated age at time of his death as 35 .

= = Works = =

Joehana 's oeuvre consists of fourteen books , as well as numerous editorials and articles in the newspaper Soerapati . In their 1979 review of the author , Kartini et al. were able to find only six extant titles . It is difficult to determine the original year of publication for these works , for although Joehana 's books generally included a year of publication , the printing number was not recorded . As such , sources have works as having been published in different years ; for instance , Tjarios Agan Permas is variously dated 1923 , 1926 , and 1928 .

The following list is based on the one compiled by Kartini et al. in their 1979 study . It does not include any of Joehana 's work as a journalist , nor does it include works he published through his Romans Bureau .

Bambang Hendrasaputra ( in Sundanese ) . ( based on wayang stories )

Tjarios Agan Permas [ The Tale of Agan Permas ] ( in Sundanese ) . Bandung : Dakhlan Bektı . ( three volumes ; 148 pages total )

Tjarios Eulis Atjih [ The Tale of Eulis Atjih ] ( in Sundanese ) . Bandung : Dakhlan Bektı . ( three volumes )

Goenoeng Gelenjoe [ The Smiling Mountain ] ( in Sundanese ) . Bandung : Dakhlan Bektı . ( joke book ; 31 pages )

Kalepatan Poetra Dosana Iboe Rama [ The Sins of the Son are the Sins of the Mother and Father ] ( in Sundanese ) .

Kasoeat koe Doeriat [ Remembering Love ] ( in Sundanese ) . Bandung : Dakhlan Bektı . ( at least two volumes )

Lalampahan Pangeran Nampabaja sareng Pangerang Lirbaja [ The Tale of Prince Nampabaya and Prince Lirbaya ] ( in Sundanese ) . Bandung : Dakhlan Bektı . ( one volume ; 44 pages )

Moegiri ( in Sundanese ) . Bandung : Kusradie . ( two volumes ; 74 pages )

Nangis Wibisana [ The Tears of Wibisana ] ( in Sundanese ) . ( a dangding )

Neng Jaja [ Miss Yaya ] ( in Sundanese ) . Batavia : Krakatau . ( two volumes )

Nj . R. Tedjainten [ Mrs. Raden Tedjainten ] ( in Sundanese ) . ( unpublished )

Rasiah nu Goreng Patut [ Secret of the Ugly One ] ( in Sundanese ) . Bandung : Dakhlan Bektı . ( one volume ; with Soekria )

Roro Amis ( in Sundanese ) .

Sadjarah Pamidjahan [ History of Pamijahan ] ( in Sundanese ) .

= = Style = =

Joehana appears to have been familiar with the traditional literatures of Maritime Southeast Asia , drawing on the Ramayana for Nangis Wibisana . Wayang characters such as the clown Cepot are referred to in his writings , and he draws on traditional Sundanese storytelling techniques , such as the pantun form of poetry common in wayang golek performances . However , there are significant shifts . His writings depart from the traditional forms of literature such as wawacan , instead embracing the novel , a European literary form . Unlike the formal language used in traditional literature , Joehana wrote in everyday Sundanese . The grammar and structure shows evidence of

influence from other languages , and the vocabulary is likewise not purely Sundanese ; some Dutch ( the language of the colonial government ) is mixed in .

The Sundanese author M. A. Salmoen classifies Joejana as a realist . Rosidi writes that a sense of realism was promoted in Joejana 's writings through the use of references to existing ( and often popular ) brands of products , including cigars , salted fish , and biscuits ( though , as Joejana wrote for persons in contemporary Bandung who were expected to know these products , they are not given any in @-@ text explanation ) . Joejana used real @-@ life Bandung locations in his novels , and local figures prominent in the news ( such as the pickpocket Salim ) are mentioned in passing . There is also the possibility that the use of such names are a form of product placement , in which Joejana was paid to include the names of the products in his novels ; this payment may not have been direct , but in the form of goods or services , or a donation to Sarekat Rakyat .

Joejana displayed a sense of humour which was well received by his contemporaries : for instance , the frog chaser Karnadi of Rasiah nu Goreng Patut describes his trips to the rice fields to catch frogs as " going to the office " and the stick with which he kills the frogs as his " pencil " , whereas the Dutchman Van der Zwak of Tjarios Agan Permas uses the most polite register of Sundanese while speaking to his dog . Some of these jokes have remained popular ; Rosidi records one , about how to speak Dutch , as having survived into the 1980s .

= = Themes = =

The dominant theme in Joejana 's work is social criticism , particularly regarding socioeconomic conditions . In Rasiah nu Goreng Patut , he criticised those who sought material wealth above all other things through the Eulis Awang and her family , who are so enraptured by their greed that they do not realize that the man asking for Eulis Awang 's hand in marriage is not who he claims to be . In Tjarios Eulis Atjih , the main characters Arsad and Eulis Atjih , while both exemplifying greed and its inevitable repercussions , further show that wealth is not eternal : both lose their wealth and societal positions , then must earn a living . In the novel , Johanna calls on the rich to support and defend the poor , not despise them . That both rich and poor should receive equal treatment is emphasised in Tjarios Agan Permas :

Of the minds of the poor or the commoners , there is no difference with those of the rich or the menak [ noblemen ] , so long as they have the same chance to learn . Beware , never forget , one 's mind should not only be used to make a living , but must also be used to meet the needs of the many .

Another traditionally respected group which Joejana criticizes is the hajjis , those Muslims who have been on the Hajj pilgrimage to Mecca . The hajjis in Joejana 's stories are generally greedy and lustful , without any interest in the good of humanity . In Tjarios Agan Permas , for instance , Hajji Serbanna displays his hypocrisy by damning usury as haraam ( sinful ) while charging high interest rates for a loan , and refuses to complete the mandatory prayers because he is waiting on a guest bearing large gifts . The hajji is portrayed as wearing so much make @-@ up that , in the opinion of Kartini et al . , it is as if he is deliberately dressing as a clown .

Although Joejana rejects forced marriage , a common practice among the Sundanese in the early 20th century , and promotes the idea of marriage for love , he also warns against the dangers of overly free interactions between men and women . Through Kalepatan Poetra Dosana Iboe Rama he condemns forced marriage by depicting the marriage of a young woman to a wealthy man who is old enough to be her father ; this ultimately leaves the woman an outcast , reaping the " sins " of her parents . Both Moegiri and Neng Jaja , meanwhile , dealt with young women who were overly free in their interactions with men , and thus faced a sorrowful fate : divorce , abuse , and infidelity .

= = Legacy = =

Joejana 's works were commercially successful , and often adapted to the stage . His Rasiah nu Goreng Patut , for instance , was adapted into a variety of forms , including as a Malay @-@ language lenong , and a stage performance of Tjarios Eulis Atjih is recorded in Ciamis . Three films

have been adapted from novels by Joehana , two from Tjarios Eulis Atjih and one from Rasiah nu Goreng Patut . The first , Eulis Atjih , was directed and produced by G. Krugers and released in 1927 to popular success . The second , generally referred to as Karnadi Anemer Bangkong , was adapted from Rasiah nu Goreng Patut by Krugers and released in the early 1930s ; it is known to have been a commercial failure , reportedly raising controversy for depicting a Muslim man eating frog meat . The third adaptation of a Joehana novel , also titled Eulis Atjih , was completed by Rd Ariffien in 1954 . Stage performances of Rasiah nu Goreng Patut continued as late as 1980 , though by that time the work was considered by the general public as part of folklore .

However , little academic discourse on Joehana was published until the 1960s ; according to Kartini et al . , this is attributable to Joehana 's use of non @-@ formal Sundanese . This renewal began with the republication of two of his works : Rasiah nu Goreng Patut in 1963 as a standalone book by Kiwari , and Moegiri as a serial beginning with the 15 October 1965 edition of Sunda magazine . Rosidi , that magazine 's editor , included discussion of Joehana in his 1966 book Kesusastraan Sunda Dewasa Ini ( Contemporary Sundanese Literature ) . Some more discussion , by authors such as Yus Rusyana and Rusman Sutiamarga , was published in magazines such as Wangsit or included in university lectures . Until 1979 Joehana 's works had not been taught in Sundanese @-@ language courses in schools .

Modern critical reception of Joehana 's output has generally been negative . Sumardjo writes that his greatest weakness was a lack of in @-@ depth exploration of characters ' psyches , as well as a tendency to include an unclear social background . Kartini et al. note Joehana 's productivity , but find a lack of characterisation in his works . They find that , at times , his attempt to convey a social message is so dominant that the works come across as propaganda . Rosidi gives a more positive view of Joehana 's writing , noting that , although the use of non @-@ formal Sundanese was contentious in the 1920s , it nonetheless meant the language in Joehana 's works was more dynamic and " alive " than in works published by Balai Pustaka .

= = Explanatory notes = =