

= Lie Kim Hok =

Lie Kim Hok (Chinese : 李金福 ; pinyin : Lǐ Jīnfú ; 1 November 1853 ? 6 May 1912) was a peranakan Chinese teacher , writer , and social worker active in the Dutch East Indies and styled the " father of Chinese Malay literature " . Born in Buitenzorg (now Bogor) , West Java , Lie received his formal education in missionary schools and by the 1870s was fluent in Sundanese , vernacular Malay , and Dutch , though he was unable to understand Chinese . In the mid @-@ 1870s he married and began working as the editor of two periodicals published by his teacher and mentor D. J. van der Linden . Lie left the position in 1880 . His wife died the following year . Lie published his first books , including the critically acclaimed syair (poem) Sair Tjerita Siti Akbari and grammar book Malajoe Batawi , in 1884 . When van der Linden died the following year , Lie purchased the printing press and opened his own company .

Over the following two years Lie published numerous books , including Tjhit Liap Seng , considered the first Chinese Malay novel . He also acquired printing rights for Pembrita Betawi , a newspaper based in Batavia (now Jakarta) , and moved to the city . After selling his printing press in 1887 , the writer spent three years working in various lines of employment until he found stability in 1890 at a rice mill operated by a friend . The following year he married Tan Sioe Nio , with whom he had four children . Lie published two books in the 1890s and , in 1900 , became a founding member of the Chinese organisation Tiong Hoa Hwe Koan , which he left in 1904 . Lie focused on his translations and social work for the remainder of his life , until his death from typhus at age 58 .

Lie is considered influential to the colony 's journalism , linguistics , and literature . According to the Malaysian scholar Ahmad Adam , he is best remembered for his literary works . Several of his writings were printed multiple times , and Sair Tjerita Siti Akbari was adapted for the stage and screen . However , as a result of the language politics in the Indies and independent Indonesia , his work has become marginalised . When several of his writings were revealed as uncredited adaptations of existing works , Lie was criticised as unoriginal . Other critics , however , have found evidence of innovation in his writing style and handling of plots .

= = Early life = =

Lie was born in Buitenzorg (now Bogor) , West Java , on 1 November 1853 , the first child of seven born to Lie Hian Tjouw and his second wife Oey Tjiok Nio . The elder Lie had four children from a previous marriage , with Lie Kim Hok his first child from the new marriage . The well @-@ to @-@ do peranakan Chinese couple was living in Cianjur at the time but went to Buitenzorg , Lie Hian Tjouw 's hometown , for the birth as they had family there . The family soon returned to Cianjur , where Lie Kim Hok was homeschooled in Chinese tradition and the local Sundanese culture and language . By age seven he could haltingly read Sundanese and Malay .

In the mid @-@ 19th century the colony 's ethnic Chinese population was severely undereducated , unable to enter schools for either Europeans or natives . Aged ten , Lie was enrolled in a Calvinist missionary school run by Christiaan Albers . This school had roughly 60 male students , mostly Chinese . Under Albers , a fluent speaker of Sundanese , he received his formal education in a curriculum which included the sciences , language , and Christianity ? the schools were meant to promote Christianity in the Dutch East Indies , and students were required to pray before class . Lie , as with most students , did not convert , although biographer Tio le Soei writes that an understanding of Christianity likely affected his world view .

Lie and his family returned to Buitenzorg in 1866 . At the time there were no schools offering a European @-@ style education in the city , and thus he was sent to a Chinese @-@ run school . For three years , in which the youth studied under three different headmasters , he was made to repeat traditional Hokkien phrases and copy Chinese characters without understanding them . Tio suggests that Lie obtained little knowledge at the school , and until his death Lie was unable to understand Chinese . During his time in Buitenzorg , he studied painting under Raden Saleh , a friend of his father 's . Although he reportedly showed skill , he did not continue the hobby as his mother disapproved . He also showed a propensity for traditional literary forms such as pantun (a

form of poetry) and was fond of creating his own .

When Sierk Coolsma opened a missionary school in Buitenzorg on 31 May 1869 , Lie was in the first class of ten . Once again studying in Sundanese , he took similar subjects to his time in Cianjur . Around this time he began studying Dutch . After a government @-@ run school opened in 1872 , most of Lie 's classmates were ethnic Chinese ; the Sundanese students , mostly Muslim , had transferred to the new school for fear of being converted to Christianity . In 1873 Coolsma was sent to Sumedang to translate the Bible into Sundanese and was replaced by fellow missionary D. J. van der Linden . Studies resumed in Malay , as van der Linden was unable to speak Sundanese . Lie and his new headmaster soon became close . The two later worked together at van der Linden 's school and publishing house and shared an interest in traditional theatre , including wayang (puppets) .

= = Teacher and publisher = =

By the age of twenty Lie had a good command of Sundanese and Malay ; he also spoke fair Dutch , a rarity for ethnic Chinese at the time . Lie assisted van der Linden at the missionary school , and in the mid @-@ 1870s operated a general school for poor Chinese children . He also worked for the missionary 's printing press , Zending Press , earning forty gulden a month while serving as editor of two religious magazines , the Dutch @-@ language monthly *De Opwekker* and the Malay @-@ language bi @-@ weekly *Bintang Djohor* . He married Oey Pek Nio , seven years his junior , in 1876 . Tio , in an interview with the scholar of Chinese Malay literature Claudine Salmon , stated that Lie had been betrothed to Oey 's elder sister , but when she ran away the night before the ceremony , he was told to by his parents to marry Oey Pek Nio to save face . Although displeased with the arrangement , he obeyed . The pair soon grew close . The following year they had their first child , although the baby died soon after birth . Lie 's mother died in 1879 , and his father died the next year .

Following these deaths Lie was unable to support his wife . He therefore sold his school to Oey Kim Hoat and left his position at Zending Press to take a job as a land surveyor . In the next four years he held various jobs . In 1881 Oey Pek Nio gave birth again . She died soon afterwards and the baby was sent to live with her grandfather father in Gadog , a village to the southeast of Buitenzorg , to be raised . The child died in 1886 . Lie published his first books in 1884 . Two of these , *Kitab Edja* and *Sobat Anak @-@ Anak* , were published by Zending Press . The former was a study book to help students learn to write Malay , while the latter was a collection of stories for children that Aprinus Salam of Gadjah Mada University credits as the first work of popular literature in the Indies . The other two books were published by W. Bruining & Co . , based in the colonial capital at Batavia (now Jakarta) . One of these , *Malajoe Batawi* , was a grammar of Malay intended to standardise the language 's spelling . The other was the four @-@ volume *syair* (a traditional Malay form of poetry) *Sair Tjerita Siti Akbari* ; this book , dealing with a gender @-@ disguised warrior who conquers the Sultanate of Hindustan to save her husband , became one of Lie 's best @-@ known works .

After van der Linden 's death in 1885 , Lie paid his teacher 's widow a total of 1 @,@ 000 gulden to acquire the Zending Press ; the funds were , in part , borrowed from his friends . He changed the printer 's name to Lie Kim Hok soon afterwards . He devoted most of his time to the publishing house , and it grew quickly , printing works by other authors and reprinting some of Lie 's earlier writings . The publishing house was , however , unable to turn a profit . That year he published a new *syair* , consisting of 24 quartets , entitled *Orang Prampoewan* . He also wrote opinion pieces in various newspapers , including *Bintang Betawi* and *Domingoe* .

The following year Lie purchased publishing rights to the Malay @-@ language newspaper *Pembrita Betawi* , based in Batavia and edited by W. Meulenhoff , for 1 @,@ 000 gulden . He again borrowed from his friends . From mid @-@ 1886 , Lie 's publishing house (which he had moved to Batavia) was credited as the newspaper 's printer . While busy with the press , he wrote or contributed to four books . Two were pieces of nonfiction , one a collection of Chinese prophecies and the last outlined lease laws . The third was a partial translation of the *One Thousand and One Nights* , a collection already popular with Malay audiences . The last was his first novel , *Tjhit Liap*

Seng . Following a group of educated persons in mainland China , Tjhit Liap Seng is credited as the first Chinese Malay novel .

Lie continued to publish novels set in China through 1887 , writing five in this period . Several of these stories were based on extant Chinese tales , as retold by his Chinese @-@ speaking friends . The writer sold his shares in Pembrita Betawi to Karsseboom & Co. in 1887 , but continued to print the newspaper until it ? and Lie 's printing press ? were acquired by Albrecht & Co. later that year . Lie did not work as a publisher again , although he continued to contribute writings to various newspapers , including Meulenhoff 's new publication Hindia Olanda . Over the next three years he did not have fixed employment , taking a multitude of jobs , including bamboo salesman , contractor , and cashier .

= = Tiong Hoa Hwe Koan , translations , and death = =

In 1890 Lie began working at a rice mill operated by his friend Tan Wie Siong as a supervisor ; this would be his main source of income for the remainder of his life . The following year he married Tan Sioe Nio , twenty years his junior . The new couple had a comfortable life : his salary was adequate , and the work did not consume much energy . To supplement his income Lie returned to translating , Dutch to Malay or vice versa . Sometimes he would translate land deeds or other legal documents . Other times he translated works of literature . This included De Graaf de Monte Cristo , an 1894 translation of Alexandre Dumas ' Le Comte de Monte @-@ Cristo , which he completed in collaboration with the Indo journalist F. Wiggers . The two included footnotes to describe aspects of European culture which they deemed difficult for non @-@ European readers to understand . Three years later Lie published Hikajat Kong Hoe Tjoe , a book on the teachings of Confucius . Its contents were derived from European writings on Confucianism and his friends ' explanations .

With nineteen other ethnic Chinese , including his former schoolmate Phoa Keng Hek , Lie was an establishing member of the Tiong Hoa Hwe Koan (THHK) school system and social organisation in 1900 . Meant to promote ethnic Chinese rights at a time when they were treated as second @-@ class citizens and provide standardised formal education to ethnic Chinese students where the Dutch had not , the organisation was based on the teachings of Confucius and opened schools for both boys and girls . The THHK grew quickly and expanded into different fields , and Lie helped organise a debating club , sports club , and charity fairs and concerts . From 1903 to 1904 Lie was a managing member of the board , serving mainly as its treasurer .

Lie left the THHK in 1904 , although he remained active in social work . Despite increasingly poor health , he wrote opinion pieces for the dailies Sin Po and Perniagaan . He also translated extensively . In 1905 Lie published the first volume of his last Chinese @-@ themed novel , Pembalasan Dendam Hati . This was followed three years later by Kapitein Flamberge , a translation of Paul Saunière 's Le Capitaine Belle @-@ Humeur . In the following years he translated several books featuring Pierre Alexis Ponson du Terrail 's fictional adventurer Rocambole , beginning with Kawanen Pendjahat in 1910 . Two final translations were published in newspapers and collated as novels after Lie 's death : Geneviève de Vadans , from a book entitled De Juffrouw van Gezelschap , and Prampoean jang Terdjoewal , from Hugo Hartmann 's Dolores , de Verkochte Vrouw . The former translation was completed by the journalist Lauw Giok Lan .

On the night of 2 May 1912 Lie became ill , and two days later his doctor diagnosed him with typhus . His condition steadily declined and on 6 May 1912 he died . He was buried in Kota Bambu , Batavia . THHK schools throughout the city flew their flags at half @-@ mast . Lie was survived by his wife and four children : Soan Nio (born 1892) , Hong Nio (born 1896) , Kok Hian (born 1898) , and Kok Hoei (born 1901) . Tan Sioe Nio died the following year .

= = Legacy = =

In his journalism career Lie attempted to avoid the yellow press tactics used by his contemporaries and preferred to avoid extensive polemics in the press . Malaysian journalism historian Ahmat Adam , writing in 1995 , notes that Lie 's entry into the press sparked a wave of peranakan Chinese writers

to become newspaper editors , and Sumardjo suggests that Lie remained best known to native Indonesians through his work in the press .

From a linguist 's perspective , Kasijanto Sastrodinomo of the University of Indonesia describes Malajoe Batawi as " extraordinary " , noting that the first Malay @-@ language textbook was written by a non @-@ Malay . He also emphasises that the book did not use any English @-@ derived linguistics terms which were omnipresent in 20th @-@ century Indonesian textbooks . Linguist Waruno Mahdi writes that Lie 's Malajoe Batawi was the " most remarkable achievement of Chinese Malay writing " from a linguist 's point of view . In his doctoral dissertation , Benitez suggests that Lie may have hoped for bazaar Malay to become a lingua franca in the Dutch East Indies . In his history of Chinese Malay literature , Nio Joe Lan finds that Lie , influenced by his missionary education , tried to maintain an orderly use of language in a period where such attention to grammar was uncommon . Nio describes Lie as the " only contemporary peranakan Chinese writer who had studied Malay grammar methodically . " Adam considers Lie 's works to have left " an indelible mark on the development of modern Indonesian language " .

Adam suggests that Lie is best remembered for his contributions to Indonesian literature , with his publications well received by his contemporaries . Tio writes that " old and young intimately read his (Lie 's) writings , which were praised for their simple language , rhythm , clarity , freshness , and strength . The skill and accuracy with which he chose his words , the neatness and orderliness with which he arranged his sentences People said that he was ahead of his time . He was likened to a large shining star , a stark contrast to the small , faded stars in the dark sky . " Further praise was awarded by other contemporaries , both native and Chinese , such as Ibrahim gelar Marah Soetan and Agus Salim . When ethnic Chinese writers became common in the early 1900s , critics named Lie the " father of Chinese Malay literature " for his contributions , including Siti Akbari and Tjhit Liap Seng .

Several of Lie 's books , including Sair Tjerita Siti Akbari , Kitab Edja , Orang Prampoewan , and Sobat Anak @-@ anak , had multiple printings , though Tio does not record any after the 1920s . In 2000 Kitab Edja was reprinted in the inaugural volume of Kesastraan Melayu Tionghoa dan Kebangsaan Indonesia , an anthology of Chinese Malay literature . His Sair Tjerita Siti Akbari , which he considered one of his best works , was adapted for the stage several times . Lie used a simplified version for a troupe of teenaged actors , which was successful in West Java . In 1922 the Sukabumi branch of the Shiong Tih Hui published another stage adaptation under the title Pembalesan Siti Akbari , which was being performed by the theatre troupe Miss Riboet 's Orion by 1926 . The Wong brothers directed a film entitled Siti Akbari , starring Roekiah and Rd . Mochtar . The 1940 film was purportedly based on Lie 's poem , although the extent of the influence is uncertain .

After the rise of the nationalist movement and the Dutch colonial government 's efforts to use Balai Pustaka to publish literary works for native consumption , Lie 's work began to be marginalised . The Dutch colonial government used Court Malay as a language of administration , a language for everyday dealings that was taught in schools . Court Malay was generally spoken by the nobility in Sumatra , whereas bazaar Malay had developed as a creole for use in trade through much of the Western archipelago ; it was thus more common among the lower class . The Indonesian nationalists appropriated Court Malay to help build a national culture , promoted through the press and literature . Chinese Malay literature , written in " low " Malay , was steadily marginalised and declared to be of poor quality . Tio , writing in 1958 , found that the younger generation were not learning about Lie and his works , and four years later Nio wrote that bazaar Malay had " made its way to the museums " . Literary historian Monique Zaini @-@ Lajoubert indicates that no critical studies of Sair Tjerita Siti Akbari were undertaken between 1939 and 1994 .

= = Controversy = =

Writing for the Chinese @-@ owned newspaper Lay Po in 1923 , Tio revealed that Sair Tjerita Siti Akbari had been heavily influenced by the 1847 poem Sjaire Abdoel Moeloek , credited variously to Raja Ali Haji or his sister Saleha . He noted that Sair Siti Akbari , which Lie stated to be his own ,

closely followed the earlier work 's plot . In his 1958 biography , Tio revealed that Lie 's Tjhit Liap Seng was an amalgamation of two European novels : Jacob van Lennep 's Klaasje Zevenster (1865) and Jules Verne 's Les Tribulations d 'un Chinois en Chine (1879) . Tio noted that a third book , Pembalasan Dendam Hati , had extensive parallels with a work by Xavier de Montépin translated as De Wraak van de Koddebeier . In face of these revelations , literary critics such as Tan Soey Bing and Tan Oen Tjeng wrote that none of Lie 's writings were original .

This conclusion has been extensively challenged by writers who have shown original elements in Lie 's work . Tio noted that in translating Kapitein Flamberge , Lie had changed the ending : the main character no longer died in an explosion of dynamite , but survived to marry his love interest , Hermine de Morlay . In exploring the similarities between Sjair Abdoel Moeloek and Siti Akbari , Zaini @-@ Lajoubert noted that the main plot elements in both stories are the same , although some are present in one story and not the other ? or given more detail . She found that the two differed greatly in their styles , especially Lie 's emphasis on description and realism . Salmon wrote that Tjhit Liap Seng 's general plot mostly followed that of Klaasje Zevenster , with some sections that seemed to be direct translations . However , she found that Lie also added , subtracted , and modified contents ; she noted his more sparse approach to description and the introduction of a new character , Thio Tian , who had lived in Java . The Indonesian literary critic Jakob Sumardjo summarised that Lie " may be said to have been original in his style , but not in his material " .

= = = Poetry = = =

Sair Tjerita Siti Akbari . Batavia : W. Bruining & Co . 1884 . (200 pages in 2 volumes)
Orang Prampoewan . Buitenzorg : Lie Kim Hok . 1885 . (4 pages in 1 volume)

= = = Fiction = = =

Sobat Anak @-@ anak . Buitenzorg : Zending Pers . 1884 . (collection of children 's stories ; 40 pages in 1 volume)
Tjhit Liap Seng . Batavia : Lie Kim Hok . 1886 . (novel ; 500 pages in 8 volumes)
Dji Touw Bie . Batavia : Lie Kim Hok . 1887 . (novel ; 300 pages in 4 volumes)
Nio Thian Lay . Batavia : Lie Kim Hok . 1887 . (novel ; 300 pages in 4 volumes)
Lok Bouw Tan . Batavia : Lie Kim Hok . 1887 . (novel ; 350 pages in 5 volumes)
Ho Kioe Tan . Batavia : Lie Kim Hok . 1887 . (novelette ; 80 pages in 1 volume)
Pembalasan Dendam Hati . Batavia : Hoa Siang In Kiok . 1905 . (novel ; 239 pages in 3 volumes)

= = = Non @-@ fiction = = =

Kitab Edja . Buitenzorg : Zending Pers . 1884 . (38 pages in 1 volume)
Malajoe Batawi . Batavia : W. Bruining & Co . 1885 . (116 pages in 1 volume)
Aturan Sewa @-@ Menjewa . Batavia : Lie Kim Hok . 1886 . (with W. Meulenhoff ; 16 pages in 1 volume)
Pek Hauw Thouw . Batavia : Lie Kim Hok . 1886 .
Hikajat Khonghoetjoe . Batavia : G. Kolff & Co . 1897 . (92 pages in 1 volume)
Dactyloscopie . Batavia : Hoa Siang In Kiok . 1907 .

= = = Translation = = =

1001 Malam . Batavia : Albrecht & Co . 1887 . (at least nights 41 to 94)
Graaf de Monte Cristo . Batavia : Albrecht & Co . 1894 . (with F. Wiggers ; at least 10 of the 25 volumes published)
Kapitein Flamberge . Batavia : Hoa Siang In Kiok . 1910 . (560 pages in 7 volumes)
Kawanan Pendjahat . Batavia : Hoa Siang In Kiok . 1910 . (560 pages in 7 volumes)
Kawanan Bangsat . Batavia : Hoa Siang In Kiok . 1910 . (800 pages in 10 volumes)

Penipoe Besar . Batavia : Hoa Siang In Kiok . 1911 . (960 pages in 12 volumes)

Pembalasan Baccorat . Batavia : Hoa Siang In Kiok . 1912 . (960 pages in 12 volumes ; posthumous)

Rocambale Binasa . Batavia : Hoa Siang In Kiok . 1913 . (1250 pages in 16 volumes ; posthumous)

Geneviere de Vadana . Batavia : Sin Po . 1913 . (with Lauw Giok Lan ; 960 pages in 12 volumes ; posthumous)

Prampoewan jang Terdjoeal . Surabaya : Laboret . 1927 . (240 pages in 3 volumes ; posthumous)