



## Moderation of Islam and Modern Western Culture: A Postcolonial Studies of *Salah Asuhan* Novel

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### **Abstract**

#### **Purpose**

*Among the controversial issues in the 20th century, even today, was the Islam's relationship with modern Western culture, whether it should be rejected, accepted, or critically accepted (adaptive adoption patterns). This article discussed this topic based on a study of *Salah Asuhan* by Abdoel Moeis as Indonesian Novel which was published in 1928.*

#### **Method**

*The study was conducted using a qualitative research method based on literature research enriched by a study of scientific literature. The theory used is the theory of postcolonialism and the construction of religious moderation of Islam.*

#### **Results/findings**

*This research found that the *Salah Asuhan* Novel was a construction of the author's moderate attitude towards Islam, its relationship with modern Western culture. In it, there was not only Moeis resistance to modern Western culture as a domination and a product of colonialism, but also adaptive adoption (hybridity), in which modern Western culture in general had to be handled by sorting/selecting. The pattern of Islamic moderation in the sense of a middle way was mostly adopted by Moeis, although moderation was also adopted in the sense of emphasizing on upholding justice, considering the public benefit, especially eliminating inhuman difficulties as a point of view.*

#### **Conclusion**

*In cultural issues, Moeis in the novel tended to have to not fully accept modern Western culture. For example on science and technology, humanism, including feminism, the importance of legal evidence such as marriage with a legal marriage certificate, and educational patterns that emphasize religion, but also modern science.*

#### **Keywords**

*feminism; legal evidence; mixed marriage; modern western culture; moderation of Islam*

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### Abstrak

#### Tujuan

Di antara isu-isu kontroversial di abad ke-20, bahkan hingga saat ini, adalah persoalan hubungan Islam dengan budaya Barat modern, apakah harus ditolak, diterima, atau diterima secara kritis (pola adopsi adaptif). Artikel ini membahas topik tersebut berdasarkan kajian Salah Asuhan karya Abdoel Moeis sebagai Novel Indonesia yang terbit pada tahun 1928.

#### Metode

Penelitian dilakukan dengan menggunakan metode penelitian kualitatif berdasarkan penelitian kepustakaan yang diperkaya dengan kajian kepustakaan ilmiah. Teori yang digunakan adalah teori postkolonialisme dan konstruksi moderasi beragama.

#### Hasil/temuan

Penelitian ini menemukan bahwa Novel Salah Asuhan merupakan konstruksi sikap moderat pengarang terhadap Islam, hubungannya dengan budaya Barat modern. Di dalamnya tidak hanya terdapat perlawanan Moeis terhadap budaya Barat modern sebagai dominasi dan produk kolonialisme, namun juga adopsi adaptif (hibriditas), dimana budaya Barat modern pada umumnya harus ditangani dengan cara memilah/memilih. Pola moderasi Islam dalam arti jalan tengah banyak dianut oleh Moeis, meskipun moderasi juga dianut dalam arti menekankan pada penegakan keadilan, dengan mempertimbangkan kemaslahatan umum, terutama menghilangkan kesulitan-kesulitan yang tidak manusiawi sebagai sudut pandang.

#### Kesimpulan

Dalam persoalan budaya, Moeis dalam novelnya cenderung belum sepenuhnya menerima budaya Barat modern. Misalnya pada ilmu pengetahuan dan teknologi, humanisme termasuk feminisme, pentingnya alat bukti hukum seperti pernikahan dengan akta nikah yang sah, dan pola pendidikan yang tidak hanya menekankan agama, tetapi juga ilmu pengetahuan modern.

#### Kata kunci

feminisme; hukum legal; perkawinan campuran; budaya barat modern; moderasi Islam.

### المخلص

#### الهدف

ومن بين القضايا المثيرة للجدل في القرن العشرين، وحتى اليوم، مسألة علاقة الإسلام بالثقافة الغربية الحديثة، سواء كانت مرفوضة أم مقبولة أم مقبولة نقدياً (أنماط التنبؤ التكميلية). يتناول هذا المقال هذا الموضوع بناءً على دراسة لصالح أسوهان لعبدويل مؤسس كرواية إندونيسية صدرت عام 1928.

#### الطريقة

أجريت الدراسة باستخدام منهج البحث النوعي القائم على البحث الأدبي المثري بدراسة الأدبيات العلمية. والنظرية المستخدمة هي نظرية ما بعد الاستعمار وبناء الاعتدال الديني في الإسلام.

#### النتائج

في القضايا الثقافية، يميل مؤسس في الرواية إلى عدم قبول الثقافة الغربية الحديثة بشكل كامل. على سبيل المثال، فيما يتعلق بالعلم والتكنولوجيا، والإنسانية، بما في ذلك النسوية، وأهمية الأدلة القانونية مثل الزواج بشهادة زواج قانونية، والأنماط التعليمية التي تؤكد على الدين، ولكن أيضًا العلم الحديث.

#### الكلمات الرئيسية

النسوية. الأدلة القانونية؛ الزواج المختلط؛ الثقافة الغربية الحديثة؛ اعتدال الإسلام.

## INTRODUCTION

The relationship between Islam and modern Western culture is one of the controversial issues in the 20th century, even today. This relationship should be rejected, accepted, or accepted critically. The relationship between Islam and Modern Western Culture occurs in a novel that is quite famous in Indonesia, namely the *Salah Asuhan* by Abdoel Moeis, which was published in 1928. Modern Western culture can be defined as values, institutions, mindsets, and new life practices that are not characteristic of traditional societies but are characteristics of an industrialized society based on science and technology (Soekanto, 1981, p. 55; Bates, 1996; Koentjaraningrat, 1990). Because of Thanks of empirical science and technology, modern Western society is advanced and prosperous. However, that means, according to Huston Smith, in the West, the paradigm of scientism is developing (the truth of modern empirical science as the only truth, beyond which it is wrong). Scientists later became atheists, even especially in Europe, atheism has become a widespread belief (Karim, 1994, pp. 23–24; Lyon, 1994, pp. 24–25; Pals, 1996; Armstrong, 2014; Armstrong, 2013, pp. 462–503).

In addition to culture based on empirical science and technology, modern Western culture is also measured, among others, by patterns of thought and practice that are considered problematic for certain Islamic circles whose religious views are not moderate. For example, some conservative Muslims, political Muslims fundamentalists such as HTI (Hizbut Tahrir Indonesia), let alone radical Islamic fundamentalists. For example, NII (Indonesian Islamic State), JI (Islamic Jamaah), and Jamaah Ansharut Daulah (JAD) who are perpetrators of terrorism. The patterns of thought and practice of modern Western culture which they consider problematic are: (1) the concept of the nation state which is considered to reject the theocratic state model (Islamic state); (2) the concept of a secular state; (3) democracy which is considered contrary to the conception of God's absolute power; (4) humanism which in some parts is considered problematic, such as the issue of freedom of religion, including not having religion and changing religions; and (4) capitalism as an economic system that makes the accumulation of capital as much as possible as a goal that is considered greedy (Marty & Appleby, 1995; Rachman, 2004; Kasdi, 2003; Depdiknas, 2002; Kamil, 2013; Kamil, 2002).

In the mindset of today's society in the Islamic world, a mindset has also developed which in Indonesia has emerged since the colonial period of the Dutch East Indies. One of them is from figures such as Sutan Takdir Alisjahbana. At that time, Takdir fushed the Indonesian people to drink modern Western culture (science and spirit) fully, with their heart's content, not half-heartedly, if they wanted to balance the West. Reactions then emerged from many circles. There are people who reject Western culture outright, including Ki Hajar Dewantara, even though in the name of traditionalism. There are those who are moderate by accepting modern Western culture but critically, including Sanusi Pane. For Pane, the ideal New Indonesia man is a mixture of Faust (a character in Goethe's literary works as a representation of the West) and Arjuna (a character in a Javanese wayang as a representation of the East) (Rosidi, 2000, p. 34).

In the Muslim santri community (obedient Muslims), can be seen from the attitude of Muhammadiyah and NU (Nahdhatul Ulama), generally like Sanusi Pane who is moderate (ummatan wasatahâ) (QS.2: 142), not excessive (QS 4: 171). In this article, what is meant by moderate (moderation of Islam) is the Islamic pattern of the middle way, as well as moderation in terms of the emphasis on upholding justice, consideration of the public benefit as the core of Islam, especially the side of eliminating inhuman difficulties (Rosidi, 2000).

In the world of literature in Indonesia, criticism and appreciation of modern Western culture in Indonesian novels can be seen from the *Salah Asuhan* Indonesian Novel (1928) by Abdoel Moeis, a figure of SI (Sarekat Islam, the earliest modernist Islamic movement in modern Indonesian history) (Foulcher, 2010, p. 29) (Clara et al., 2020, p. 158). Abdoel Moeis in this novel criticizes the attitude that accepts Western culture absolutely without

criticism and also criticizes the attitude that rejects modern Western culture absolutely, even because of conservatism. Abdoel Moeis is representative of educated society or modern Indonesia. Abdoel Moeis criticized the political Association Politics that the Dutch wanted to implement. Abdoel Moeis felt that Western and Eastern cultures could not be united and that Indonesia must use Eastern culture because it has been an identity since the early days of Indonesia united and Indonesia must use Eastern culture because it has been an identity for a long time (Suraya, 2022, p. 204). Salah Asuhan is also a critique of Dutch discrimination against the indigenous people (Hafid, 2017)

The ideal, in dealing with modern Western culture for him, is to be moderate, like mainstream Islam and also SI. In this novel, the characters mother and Rafiah, Hanafi's first wife are symbols of absolute rejection, while the main characters Hanafi and Corrie, an Indo girl, who are both unhappy have the opposite attitude, both of which are not ideal attitudes (Nauman & Ilyas, 1992, pp. 117–119); (Mahayana & et. al, 2007, pp. 16–18); (Mahayana, 2005, pp. 341–408); Rosidi, 2000, pp. 25–26); (Moeis, 2009).

Based on the considerations above, this research paper wants to examine the *Salah Asuhan Novel*. What is the focus of this article is whether the novel is a construction of the moderate attitude of Abdoel Moeis, the author, on modern western culture?

## METHOD

This article uses qualitative methods with postcolonial theory, where things related to the West are good, due to the burial of the originality of the local culture of the colonized people. While the positive impacts of colonialism include colonized countries becoming part of the global economic chain as export and import countries, as well as the birth of a hybrid culture (mixing cultures). It is also possible for the modern Western culture of the colonial countries to not only stop at the adoption stage, but to be adapted in which there is a mixing of cultures (hybrid culture). In fact, it is also developed according to the local context, so that it not only imitates the colonial West, but also has its own side of originality (Lubis, 2016, pp. 126–168; Loomba, 2016, pp. 1–154; Erickson & Murphy, 2018).

The primary source for this research is the *Salah Asuhan Novel* by Abdoel Moeis, published by Balai Pustaka in 1928. Data was collected through in-depth reading of the novel by selecting texts that contain the relationship between Islam and Western culture, played by Hanafi and Rapih. Data was also collected through in-depth interviews with interdisciplinary and integration science experts, Fuad Jabali and Andi Faisal Bakti as perpetrators of mixed cultural marriages, namely Indonesia and France.

The text of the novel is quoted according to the focus of the discussion, then analyzed according to Islamic social theory and literary theory (literary sociology theory, postcolonialism, and semiotics). The results of the study of the novel are confirmed by contemporary Islamic social scientific textbooks that discuss the same subject, newspapers, magazines or other printed mass media. The findings of the literature, whether confirming or rejecting, will be further confirmed by the results of in-depth interviews with experts. In-depth interviews are a research method intended to further explore phenomena revealed through the study of two novels/literatures, observations, or secondary data.

The data collection method used in this in-depth interview adheres to the snow ball principle. The method used to analyze the results of in-depth interviews was done by categorizing the interviewees' answers. The same answers are grouped in the same category. Thus, the same and different perspectives will be obtained from one interviewee to another. In presenting the results of the research report, some of the interviewees' statements can be quoted to emphasize the analysis. For the macro-analysis of the data, the research also uses the theory of post-colonialism, of which interdisciplinary theory is also a part. This theory examines literature in terms of criticism of colonialism and its effects, both positive and negative. For micro data analysis, the semiotic theory used is Roland Barthes' semiotic theory which produces denotation and connotation meanings.

## FINDING AND DISCUSSION

### The Structure of the Salah Asuhan Novel

The Salah Asuhan Novel is a novel that tells the story of two main characters, Hanafi, an indigenous resident of West Sumatra, and Corrie, an Indo child from the marriage of his French father and West Sumatran mother. While the main supporting characters are the characters of Hanafi's mother, Mariam, and Rapihah, the wife of a forced marriage given by her mother. Of course there are many other characters as supporting characters too, although not main. For example Du Busse, Corrie's father who is from France; Piet, Hanafi's friend, a Dutch government employee at the Jakarta office, and Syafei, Hanafi's son (Siska, 2022, pp. 552–553).

The setting for the novel is the cities of Solok and Koto Anau, West Sumatra, as well as Batavia (Jakarta). The setting of the novel is around the beginning of the 20th century (around 1901-1928). The most distant before the arrival of the 20th century (around 1890-1990). The reason is because this novel was first published in 1928, the same year as the Youth Pledge, by Balai Pustaka Publisher, a publisher owned by the Dutch East Indies Government at that time, which most promised a very broad readership. Meanwhile, the social setting was the Dutch East Indies society which was stratified into three social classes: the European class as first class citizens, the East Asian citizen/nation class (Chinese, Arab, and Indian), although only the Chinese benefited, and the Bumiputras (indigenous citizens) as the Inlanders, the lowest social class.

This novel marks a change in the main theme (idea) of the novel Forces Balai Pustaka, from the initial theme of forced marriage between natives as seen in Siti Nubaya, Marah Rusli's novel to the theme of intermarriage between nations. Marriage between natives (Bumiputra) and Eopa (France/Dutch) was something unusual, even presumptuous at that time. How could a citizen who when the novel was written was considered a low-class citizen to love and then marry Corrie, a citizen of the highest class, a European citizen, which in the story is sometimes ambiguous. Formally, Corrie is the daughter of a Frenchman, although sometimes she is often called the daughter of a Dutchman. Psychological contradiction, cultural, thought patterns, beliefs, religions, and also patterns of action contradiction are inevitable. What happens later is called a cultural clash, namely between East and West, between tradition and modernity which is now finding its relevance when Western culture is increasingly becoming a real hegemony of the East (Moeis, 2009; Nauman & Ilyas, 1992; Mahayana & et. al, 2007; Idi, 2019, pp. 48–50) although now it is no longer through imperialism (military power). Balai Pustaka was formed to stabilize wild reading in the Dutch East Indies (Yasa, 2013).

Stylistically, this novel is filled with the old Malay style which is less economical (less effective and efficient). It can be called a transitional style of language from old Malay Indonesian to economical Indonesian which began to emerge strongly in the 1945s. There are many sentences that show that assumption. When Hanafi is sick due to despair due to his unrequited love by Corrie in the novel it is said:

*“Dokter hanya pandai mengobati daging dan darah daripada penyakit, tapi segala penyakit yang dibawa orang bertubuh halus, hanya dapat disembuhkan dengan asap kemenyan. Hanafi sudah kena ‘pekasi’ supaya cinta pada nona itu, dan kena ‘kebaji’ supaya benci pada sekalian perempuan yang lain”.* (Moeis, 2009, pp. 62).

In the sentence structure, there are at least three things that are different from the current Indonesian language: the word “daripada” (than [of]) which is not used for comparative sentences; the word “kebaji” which means witchcraft that is not easily understood, even unknown to the Indonesian people today; and the word “sekalian” (all) which means all (semua) as an Indonesian form of old Malay influence. When Hanafi acts Dutch when he wants to marry Rapihah, the wife of his mother's choice, in the novel it is also stated:

"The child has been abroad for a long time, he thinks it is easy to change our customs" (Anak itu lama di rantau orang, disangkanya mudah saja mengubah adat kita). "As high as it soars down to the ground as well" (Setinggi-tingginya melambung turunnya ke tanah juga). Elsewhere there is also the sentence: "While even the tongue is boneless" (Sedang lidah pun memang sama-sama tak bertulang). (Moeis, 2009, pp. 62, 67, 32, 72). Old Malay proverbs--like the sentence above--in the novel style are widely used. As a novel in which the prevailing languages were Malay and Dutch, the *Salah Asuhan Novel* also quotes a lot of words taken from the Netherlands. This fact seems to be influenced by the factor that the original readers of the novel were educated natives and the Dutch. Among them the words *ambtenaar* (government employee), *westersche beschaving* (western civilization), *moraal* (moral), *liefde* (love), and *ziel* (soul).

In terms of plot/line, from beginning to end, this novel uses a straight line, from the beginning, middle, peak/climax, to anti-climax (end). In the novel, there is no highlight line that is not straight, namely by telling the end of a story or the middle of a certain story, then telling it from the beginning of the story (Moeis, 2009).

## Moderate Attitudes to Modern Western Culture

### *Islam and Western Culture in General (Especially Science)*

Viewed from the perspective of Islam and modern Western culture in general, the *Salah Asuhan Novel* is a novel containing the construction of the moderate attitude of Abdoel Moeis, the author, on modern Western culture as a product of Dutch colonialism. At least, in the sense of a middle ground, both in acceptance and rejection (positive and negative sides). The realities of colonial and postcolonial life are reflected in literary works, one of which is the novel *Salah Asuhan* (Widyaningrum, 2017, p. 72).

In cultural issues, for Abdoel Moeis, modernity is not westernism. He is different from figures like Sutan Takdir Alisjahbana who view the East like Indonesia, if you want to progress, have to drink everything from the modern West, as mentioned in the introduction. Being modern, for Moeis, is just throwing away things from the East that are irrelevant and bad, but still being an East. For him, what is important from modern Western culture is science and technology which must be mastered by Muslims (the East), but while still respecting the principal Eastern culture such as religion.

The westernized Hanafi character (totally westernized) and also his wife, Corrie - who views everything related to the East as bad, which is why they throw away all the East - are not ideal characters. Both of them are told in the novel of dying young and unhappy, and that means that the two characters in this novel are figures who become Moeis's medium of criticism of modern Western culture as a product of colonialism. In Moeis's view, not only are the two attitudes contrary to the vision and moderate attitude in the sense of the middle way, but also not based on public problems such as problems of religion/morality (spirituality) as the core and logic of Islam. In fact, not as a moderate attitude in the sense of emphasizing the enforcement of justice.

In the novel, it is first told about Hanafi's westernized attitude. From lifestyle issues to other cultural issues, even politics. Hanafi is told by Moeis in the novel that since childhood he lived in a Dutch house and grew up in Dutch society as well. So, how to fill the house also follows the Dutch rules. From the veranda of the house to the kitchen and bathroom, it is made like a Dutch house. Hanafi also doesn't like the style of sitting on the floor at home (sitting with *lesehan* down) and he even criticizes it.

Except for the Riau Malay language, he ridiculed everything related to indigenous, even customs and religion. Islam is ignored, even as big as a hair. Indigenous Minang (West Sumatra) customs are considered ancient and Islam is seen as an irrational superstitious religion. Especially about the customs of worship. Hanafi even had time to say, Minangkabau country is really beautiful. It's just a shame, the inhabitants are Minangkabau, a sarcastic language which means Minang buffalo. If there was no mother,

Hanafi insisted, he would have long since left the Minangkabau country, even though it was beautiful. Apart from the Riau Malay language, the only thing that is valued from the natives is the mother. It was his mother who became the link between him and the Minangkabau (East) world as well as Islam.

Academically, Hanafi's dislike of Islam as well as Eastern culture can be traced to many 17th-century Dutch intellectuals/theologians who may have read or learned from his association at school or with his Dutch colleagues. For example Valentijn who mentions in the Qur'an there is a lot of convincing evidence of lies stolen from other works, blatant rudeness, and Prophet Muhammad was even described as an adulteress. Hugo de Groot who called the Prophet Muhammad lived by robbery and crime. Islamic law is also seen as a law full of brutal crimes. Antonius Walaeus also denounced Islam for the practice of having more than one Muslim wife and also divorcing for no reason. In the 19th century, Islam was no longer seen as heretical/enemy anymore. However, they are more backward residents and need to be educated. One of them can be seen from the view of Snouck Hurgronje, who was an adviser to the Dutch East Indies for indigenous affairs for 17 years, between 1889 and 1906. According to him, the Islamic system is a rigid religious system and is unable to adapt to the new century. Only with a wide-scale educational organization based on universal values and religiously neutral, can Muslims be released from their religion, from the habits that bind it. Educational upbringing is a way to achieve that goal (Steenbrink, 2017, pp. 60–147).

This unhappy marriage even died at a young age shows that for Abdoel Moeis, the attitude of accepting modern Western civilization without criticism like Hanafi's attitude is not an ideal attitude. Even Moeis tends to think that modern Western culture, if treated like Hanafi, will not make the East happy. Western culture such as colonialism because Western chauvinism or arrogance actually makes the West suffer as in the East which is symbolized by Corrie who died young too. Even so, in the novel there is also an objectivity side to the Dutch West. When her mother went to the post office, she found friendly Dutch employees.

*“Ah baik benar budi tuan itu Rapih, “ demikian kata ibu Hanafi, setelah sampai di luar dan ia sudah menarik nafas Panjang.*

*“Benar, Bu, semua orang Belanda demikian adatnya, asal kita tidak bersalah.”*

*“Ya- tapi jika dilihat pula perangai Hanafi yang berkata menurut tarekat Belanda, ragu pulalah hati. Dari kecil ia diasuh oleh Belanda, tapi rupanya banyak yang buruk dari pada yang baik sudah diperolehnya. (Moeis, 2009, pp. 131).*

However, it is not only learning that is idealized by an Easterner, but also education by not leaving religion as the essence of the East. This assumption in the novel can be seen from the plot that before dying, Corrie ordered Hanafi to take care of her child (Syafei) and believe in God. Also the plot that before his death, Hanafi said *La ilaha illallah, Muhammadur Rasulullah* (There is no god but Allah and Muhammad is the messenger of Allah). This is because in Islamic society it is believed that a person who dies before his death utters the sentence will enter heaven, according to the famous hadith of the Prophet.

According to Luthfi, it must be sorted out. In Luthfi's view, one example of modern Western culture that must be sorted/selected is art. Anything that is not in accordance with Islam must be rejected. Likewise with modern Western philosophy. Modern Western philosophy which is incompatible with Islam must be rejected (M. L. Zuhdi, personal communication, November 30, 2021). The social philosophy of Marxism which led to good by to God, an attitude that started from a reductionist view of religion (Pals, 1996).

The necessity of sorting/filtering modern Western culture for Muslims, as emphasized by Abdoel Moeis in the novel, was also agreed by Fuad Jabali, for him, Western culture must be accepted with criticism, it should not be one-sided. It cannot be completely accepted, nor can it be completely rejected. The reason is because there is a lot of literature that says that modern Western culture grows and develops because of the influence of

classical Islamic culture, especially in the 9th-13th centuries, more specifically Islamic culture in Spain (F. Jabali, personal communication, November 30, 2021). Fuad's statement is of course accurate, because there are many experts who speak the same thing. Empirical and rational science as the basis of technology that developed in the West was even first seriously developed by Muslims during the five centuries before the Western renaissance, because Greek scientific culture was actually based on contemplation (rationalism), not empiricism, as the basis of modern science.

The strengths of the Muslims in the Classical period were precisely in the field of empirical science. The Greeks systematized and generalized and developed theories, but the persistence to make careful and in-depth experimental observations and investigations is not in their nature. What we call science arose as a result of the new experimental methods introduced by the Arabs to the European. Modern science is the most important contribution of Islamic civilization. In the same vein, The main and most obvious achievement in the Middle Ages was the creation of a passion for experimentation, and this was closely related to the Muslims until the 12th century (Qadir, 1995, p. 2; Ahmad & et. al, 1999, p. 42).

Miranda Smith also acknowledged the fact of empirical science as a classical Islamic tradition. According to him, the science and technology of paper, for example, after being controlled by China, was later controlled by the Musimins who were also skilled in astronomy and mathematics. The year 700 AD for example was a year of great progress in the field of chemistry in Baghdad, the capital of the Islamic Abbasid dynasty. Muslim cities such as Cairo, Egypt, Baghdad in Iraq, and Cardova in Spain, stressed Miranda Smith, were the sites of the world's first universities. However, these developments did not result in a technological revolution. The contributing factor is the pace of development in the Muslim world and China has declined since 1100 AD (Smith, 2009, p. 147).

Academically, Abdoel Moeis's views in the novel and the interviewees of this religion. Science is even believed to end human hatred and bloodshed due to religion. Since modern times, history has been regarded as a process controlled by science and technology, and religion must therefore be marginalized by not being in the public sphere. Even a secular attitude is a must in modern Western culture. At least in most or many societies. Now in the West itself since the postmodern period, the metanarrative of modern science as the only objective knowledge of the world and religion has to be a private domain to be rejected, at least questioned. What is now developing is a pluralist attitude, even the most sought after is the rational balance between science and religious belief which is emphasized in Moeis's *Salah Asuhan* novel above. And Islam seems to have no problem with this current trend because Islam is actually not a religion that emphasizes orthodoxy, but emphasizes orthopraxy (right action) (Esposito & et. al, 2015, pp. 28–30, 636), such as harmony/integration between science and religion.

### ***Parenting/Education Patterns of Children in the Family***

Due to the many negative sides of modern Western culture, which are not all good, the middle way child rearing/education pattern that emphasizes the problems of children's lives is important. On the one hand, the pattern of parenting must be carried out in an Islamic/Eastern way in the family from an early age, but on the other hand it must be educated in a modern way as well. This means that Moeis emphasizes hybrid culture as an adaptation of Western culture in the form of eastern logic/culture.

Hanafi's early wife, about the parenting pattern of Hanafi's child named Syafei demonstrates this assumption.

*“Sebelum bersekolah hendaknya ia diserahkan mengaji dahulu. Sekalipun ia sudah bersekolah, tapi pelajaran agama kita janganlah ditinggalkan. Salah benar ibu mengasuh Hanafi masa dahulu, karena sedikit pun ia tak diberi pelajaran agama, sedang dari kecilnya ia sudah mengasingkan diri dari pergaulan bang-*



*sanya. Mudah-mudahan anak yang seorang ini janganlah hendak menurut jejak ayahnya". (Moeis, 2009, pp. 205, 202)*

What she meant was the temperament of Hanafi, Syafei's father, who turned his back on the tradition of Minangkabau (Eastern) institutions, especially Islam. Elsewhere in the novel, the Hanafi borrows its own language:

*"Sementara itu berharaplah ia, supaya anaknya, Syafei, jangan menurut jejaknya kelak. Biarlah anak itu menerima pelajaran Barat secukupnya, sedang segala kebiasaan orang Timur yang buruk-buruk boleh dibuangnya dan digantinya dengan adat kebiasaan orang Barat yang baik, tapi sebab ia orang Timur, hendaklah asuhannya itu tetap menurut cara Timur juga. Teringat pulalah ia akan tutur tuan rumahnya (Piet [teman sekerjanya]) yang berkata bahwa kebanyakan orang lebih suka melihat orang Timur yang terpelajaran Barat, bila ia tidak keluar dari ketimurannya (Moeis, 2009, p. 245).*

For Abdoel Moeis, early parenting by a Western family will result in a Muslim from the East like Hanafi being uprooted from his eastern roots, from his religion and traditions. Presumably, through the Hanafi figure, as an SI (Sarekat Islam) figure, Abdoel Moeis criticized Indonesian national figures who were educated in the West but later became a Westerner who admired Western culture without reserve (criticism). For example, by becoming a communist/atheist or agnostic like those who are members of the PKI (Indonesian Communist Party), or becoming a secular nationalist who is uprooted from Islamic roots such as some abangan (nominal) Islamic figures in the PNI (Indonesian Nationalist Party) and the like. In cultural figures, what Moeis criticizes are figures such as Sutan Takdir Alisjahbana above. He also does not idealize being a person with a fondness for popular culture/Western lifestyle and its loose morality, such as the character Corrie. Corrie is depicted in the early novel as dying not of cholera, but of being shot dead by a sailor after having an affair.

In modern science, the views of Abdoel Moeis as well as the three interviewees above are also in accordance with modern business/management ethics theory, as acknowledged by Feter F. Drucker, a well-known American modern management expert. According to him, one may not be broad-minded, underperform, but not so bad as a manager. However, if he lacks character and integrity, he destroys. He destroys people, the most valuable resource, passion and performance. In this respect, first, for Drucker, conscience is more important than brain and skill, although the latter two are also important. Second, integrity in the context of management is important, because without it, companies or state institutions will be destroyed (Pearce & et. al, 2010, pp. 15, 82–84).

### ***Forced Marriage Without Evidence***

In addition to science and technology, modern Western culture that is good for Muslims (East) to adopt is also a legal ratio, although it must be accompanied by a religious side (ethical philosophy) as the philosophy behind the formal rule of law. And that means the pattern of acceptance of modern Western culture is selective/separated (in the language of post-colonial theory, "adaptive [hybrid] adoption)" as a middle way pattern (moderate) and also emphasizes guaranteeing the wife's problems (fulfillment of her rights) (Kamil, 2016).

The marriage between Hanafi and Rapih seems in the novel not considered ideal by Abdoel Moeis also, because his marriage to Rapih is a marriage without love. Precisely because marriage is to pay debts of gratitude and debts of money only. Also, marriage with the motive of just wanting to make his mother happy (to do good to his mother), because Rapih is seen as the wife his mother gave him. In fact, he considers his marriage to Rapih a forced marriage. Therefore, Hanafi only fulfills his obligations as a husband.

Rapiah cannot expect love, sympathy, and sacrifice from Hanafi. In fact, Rapiah's own mother, if she want to meet Rapiah, she has to bring enough supplies. According to Hanafi, his son-in-law, the Dutch really hate those who become parasites. Even Rapiah's biological mother. Of course, this made his mother-in-law who is also his aunt offended and angry, besides she was also angry at Hanafi's bad attitude towards Rapiah, his biological daughter.

*“Tapi patutlah saya menerangkan bahwa perkawinan saya dengan Rapiah tidaklah boleh dipandang sebagai ‘perkawinan sejati’ secara arti ‘kawin’ itu diartikan oleh bangsa Eropa. Kawin saya dengan Rapiah kawin terpaksa, tidak dapat saya mencurahkan hal-ikhwal rumah tangga saya kepada nyonya, hanya memadailah, bila saya berkata, bahwa sukar bagi orang lain buat mempertimbangkan hal-ikhwal seseorang dalam rumah tangganya.”* (Moeis, 2009, pp. 79).

Even when he met Corrie before marriage, Corrie herself blamed Hanafi for his attitude towards Rapiah. According to Corrie, forced marriages (not for love) in Europe are also common. Kings or queens often married without the freedom to choose their mate. Many European aristocrats also married wealthy mistresses, for purely monetary motives. Therefore, even though he married without love, because Rapiah was already Hanafi's legal wife, then, said Corrie, Hanafi had to care for and respect his wife. So in the novel, Hanafi is also seen by his mother as a man who is unable to "rub diamonds".

*.....”Perkara kawin terpaksa dan ‘kawin dengan hitungan’ itu bukan saja kedapatan dalam pergaulan hidup bangsamu, melainkan berlaku juga di tanah Barat. “Meskipun taka da cintamu kepada istri itu, tapi sebab menjadi istrimu’, haruslah engkau memeliharannya dan menghormatinya sebagai istrimu juga.”* (Moeis, 2009, p. 113).

However, in other parts of the novel, Abdoel Moeis also does not idealize Hanafi's marriage to Corrie. Corrie in the novel is indeed described as a modern, educated woman who fits Hanafi's circumstances and associations. Unlike Rapiah, Corrie is also not only beautiful and slender, but also witty, charming, and active. Even wild and dashing, though bitchy. Corrie is also not completely dependent on Hanafi. She is seen as an independent woman in several ways. In matters of household content, for example, the payment is divided in half, between Hanafi's and Corrie's money. Hanafi and Corrie are also married with written legal evidence under the Civil Registry Office. However, the marriage was not held religiously at all. In fact, it seems, the ideal marriage for Moeis, must be legal by religion and formal (state) law. Moeis seems to agree with the views of modern Islamic family law experts such as A. Hanafi. The reason is the rationality of modern goodness (*mashlahah*) which is not mentioned by religious texts, namely in the modern legal system, the validity of marriage claims, livelihoods, and inheritances, both for wives and for children, requires the existence of a letter or written proof of marriage that is formal (Hanafie, 1989, pp. 144–145; Nurlaelawati, 2007, pp. 132–133). As explained above, Hanafi and Corrie do not see religion as valuable, even as thin as a hair. Because of that, his marriage did not have a spiritual side which later easily faltered (divorced).

Hanafi and Corrie are the same as other modern Westerners who base their lives on "bread" alone by throwing away all divine things. They killed "God" (removing their divine dimension), and that meant declaring their independence from the afterlife. They, therefore, only go to suffering (sadness) considering their life becomes meaningless, not as an investment field for the hereafter. They experience a mental crisis that makes their lives arid/miserable (Nasution & et. al, 1997, pp. 81–82), because they have lost their spiritual/spiritual side.

Hanafi's marriage with Corrie also for Abdoe Moeis through the Piet character is an irrational marriage, not in accordance with the attitude of men who prioritize reason over

feelings, as emphasized by the theories of naturalism or eudemonism raised by Aristotle (384-322 BC) (K. Bertens, 1997, p. 43). Moreover, Hanafi is an educated person. Hanafi's love for Corrie should not be followed/continued. No matter how high the love for Hanafi is, if Hanafi refuses based on rational considerations, mixed marriages between nations will not occur, namely the consideration that the acceptance of Europeans/Dutch people and also indigenouss (Bumiputras) for inter-ethnic mixed marriages does not exist at all (Moeis, 2009, p. 218). Presumably, this plot is Moeis' critique of the literal practice (forced adoption) of Western culture/philosophy of individualism in the East, which for him lacks a socio-cultural context.

In various academic books, what Piet's character says in the novel is of course accurate. The West in carrying out colonization of the East alone is legitimized with their arrogance. For the French, colonizing the East was a "civilizing the East" mission, and for the British it was a "white man's burden" (Moeis, 2009, p. 278). Until now, white superiority even seems to be alive as seen in the case of Brenton Tarrant. He is an Australian national who was involved in the March 2019 mass shooting of 51 Muslim people at the Al-Noor Mosque in New Zealand on behalf of a white supremacist who has now been sentenced to life in prison (Utomo, 2021).

The mixed marriage between Hanafi and Corrie occurred because they did not care about the social environment, where the marriage was carried out purely based on considerations of individual freedom (Moeis, 2009, pp. 149, 219 Esposito & et. al, 2015, p. 278). Meanwhile, humans live as social "children", whose social influence is very high, if not more decisive than individual mentality, as mentioned by Durkheim in various social science literatures (Jones, 2010).

The character in the novel who became Hanafi's friend when he took him home to Tanjung Priok:

*"Jika hendak hidup aman, turutlah yang banyak di dalam hal adat kebiasaan. Masuk kandang kerbau menguak, masuk kandang kambing mengembek", kata orang di tanah airmu. Itulah pakaian buat hidup, Han.*" (Moeis, 2009, pp. 242).

According to Piet, Hanafi's mixed marriage is very possible, if it is carried out on European soil which has a little space. There, in acting there is no need to think about what other people will do, as long as it does not violate the law/custom of courtesy. Meanwhile in the Dutch East Indies, only one or two Dutch/Europeans could accept it.

### ***Husband-Wife Relationships, Feminism, and Mixed Marriages***

Abdoel Moeis also regards humanism positively as part of modern Western culture. Humanism is respect for humans as creatures who have basic natural rights without which humans cannot live with high dignity according to the gift of reason (brain) and heart that God has given to them (the side that distinguishes them from animals) (Rosyada & et. al, 2003). One of them is respect for women's rights, both in the domestic space and in the public sphere (feminism). And what Abdoel Moeis chooses in the novel is also the pattern of the middle way feminism (moderate [adaptive adoption]), which is not radical feminism (rejecting the natural sides of women as mothers and wives) (Suharto, 2002; Dja-janegara, 2000, pp. 27-34), as will be described below. It also means that Moeis in the novel voices a moderate attitude in the sense of upholding justice and fulfilling the benefit of women according to their rights.

In the cultural context, at least, it can be seen from Abdoel Moeis's attitude which does not idealize Hanafi's attitude towards his wife, both towards Rafiah and Corrie. He was told by Abdoel Moeis that he did not respect the rights of his wife in the domestic space by not respecting the role of his first wife, Rapiyah, both as the mother of his child and his wife who provided services in terms of family logistics. He referred to his wife not as a wife, but a maid given to him by his mother, a harsh diction. In several places in the novel, Hanafi mentions that his wife is a chef and a village woman who is uneducated and

does not keep up with the times. So, what his wife, children, and mother crave is times when Hanafi works in his office, which they see as heaven on earth. His own son, Syafei, is afraid of Hanafi. Hanafi's attitude is very bad towards Rapih, because as mentioned above, Rapih cannot expect love, sympathy, and sacrifice from Hanafi.

Hanafi even shows his distaste for his wife in front of his Dutch friends. Hanafi scolded Rapih when his Dutch friends visited their house, because he had to carry his own child who then cried loudly, because the child was not comfortable being carried by his own father. There were insulting and despicable words from Hanafi's mouth to Rapih, which made his friends angry. His wife feels humiliated by Hanafi's humiliation in front of other people, and cries even though she remains patient, because Rapih loves Hanafi, a typical Eastern traditional wife.

For Hanafi, the ideal one to be his wife is Corrie. Rapih is not liked by Hanafi because his work is only in the kitchen (of course also in the well and on the bed), he does not dare to speak. Moreover, the Dutch who saw it were already afraid. Rapih is considered the type of woman who does not keep up with the times. Not paying attention to the latest order and courtesy. Rapih is not an educated woman who is not in accordance with Hanafi's circumstances and associations. However, for her mother, Corrie as an educated woman will not make Hanafi happy. For her mother, a woman who is educated will not be easily suppressed by not having an end. Small things can be poison in family relationships. Meanwhile, Rapih is a patient and kind wife. (Abdoel Moeis, 2009: 76-91, 134).

*“...Hendak dikatakan bahwa kawan-kawan itu benci pada Hanafi karena ia Bumiputra, tak boleh jadi pula, karema di antara kawan-kawan itu banyaklah pula orang Bumiputra, bujang, atau suami-istri, yang senantiasa dibawa bergaul oleh kawan-kawan bangsa Eropa itu”.* (Moeis, 2009, pp. 162).

According to Corrie, the situation in her household is like that, the source is because Corrie is married to a Malay/Indonesia with all of her traits. Because she married a Malay (native) not a European, after she married Corrie was pushed aside by her friends when she studied at her high school among Europeans. They turned against her and turned their backs on her. In fact, before she was the center of attention. Wherever she went, her friends surrounded her and just obeyed. This fact is exacerbated by the nature/character of Hanafi at home. Corrie also felt squeezed on one side by her friends who drifted away and on the other hand by her husband who was sharp, because he couldn't manage his emotions. From time to time, Hanafi changes, at least after speaking from heart to heart. However, it didn't last long, only for a moment. Hanafi returned to his original nature again. This is not to mention the addition of a fellow European neighbor who is always envious. As a result, Corrie's body after her husband became thin, her money ran out, and her own people saw her as unclean

Based on the above explanation, from the point of view of feminism, Abdoel Moeis in the novel does not have a view of radical feminism, a type of feminism that rejects the presence of men for women, because men are considered enemies of women who cannot possibly share power with women, both in space and in society, public and domestic (Djajnegara, 2000, pp. 27-34). As a modernist Muslim, Abdoel Moeis tends to idealize educated women in modern educational institutions who can work outside the home and can share the economy with their husbands for the benefit of the family. However, her duties as a wife and mother still have to be done. He also of course notes on the Eastern patriarchal culture of Hanafi who is not friendly to his wife, both the first wife he married and the second wife married in the civil registry after divorcing his first wife. Therefore, according to Corrie, how fragile a girl/woman is in the association of the Bumiputra nation.

..... *“Engkau tahu, Hanafi, betapa rapuhnya nama anak gadis, apalagi di dalam pergaulan bangsamu, bangsa Bumiputra. Dan- meskipun bagaimana jua, kau*

*masih Bumiputra saja, Hanafi.*” (Moeis, 2009, p. 5).

Although inter-ethnic/nation marriages at the beginning of the 20th century when this novel was written in Indonesia were problematic -- which could cause the perpetrators to divorce or even die -- for today's standards it is certainly not like that, a period of almost a century after the novel was written. The difference in the non-colonial social context that is not racist and the attitude of both sides of the husband and wife towards Western and Eastern culture affects the reality of mixed marriages of different nations today, as acknowledged by the interviewees of this research as an in-depth novel.

## CONCLUSION

Based on the explanation above, the conclusion is that the Salah Asuhan Novel is a construction of the author's moderate attitude towards Islam and its relationship with modern Western culture. In it, there is not only Moeis resistance to modern Western culture as domination and a product of colonialism, but also --in language of post-colonialism-- adaptive adoption (hybrid), in which modern Western culture in general must be treated by sorting/selecting. In cultural issues, Moeis in the novel tends to have to not fully accept modern Western culture. For example on science and technology, humanism, including feminism, and the importance of legal evidence such as marriage with a legal marriage certificate. What must be rejected completely (absolutely) are things that lead to immorality, even in the name of individual freedom and of course also atheism.

Therefore, a good parenting pattern is a religion-based parenting pattern at home, unlike Hanafi, even though when the child has grown up he has to master modern Western science, such as the character Syafei, Hanafi's son. Marriage is considered legal only religiously, as between Hanafi and Rapih, his first wife, is not ideal. Also, Hanafi's marriage to Corrie, which was only carried out based on legal status with legal evidence in the Civil Registry and not religiously married was also not ideal. The ideal is one that combines both, religiously and formal legally. Moeis in the novel also idealizes non-radical feminism, which provides equality with men in domestic and public rights according to meritocracy, but wives/women must not forget their nature as wives and mothers of children. Therefore, at home the relationship between husband and wife must be based on egalitarianism, in which there is mutual understanding and respect, which is based on intelligence to manage emotions, not violence, verbal or physical.

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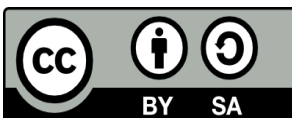
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