

THE WAY CHINESE-DESCENDENT MOTHERS TEACH CHINESE CULTURE AND THE PRESERVED TRADITIONS IN INDONESIAN-CHINESE MULTICULTURAL FAMILY: A REFLECTION THROUGH *THE JOY LUCK CLUB* BY AMY TAN

Amalia Pratiwi, Surya Sili, Erna Wati

English Department, Faculty of Sciences
Mulawarman University
e-mail: amaliapратиwi553@gmail.com

Abstract

Since *The Joy Luck Club* mainly focuses on Chinese culture, it is acknowledged by people around the world that Chinese culture is rich with the values and history which influences every slide of world history. Although Chinese people are recently residing far away from mainland China, the cultural values they have learned before it will be remained within themselves. To uphold the cultural values and traditions within a Chinese-descendent family, the role of mother is needed. However, since most of the Chinese-descendent families live in multicultural neighborhood with the assimilated cultures—like Indonesia—it is unknown whether the Chinese cultural values and traditions are being preserved or not. This study is focused on the way Chinese-descendent mothers teach the Chinese culture and the preserved traditions of Chinese culture within the family. The mothers from *The Joy Luck Club* represent the role of Chinese-descendent mother in teaching the children the cultural values. These figures are reflected through the mothers in the two cities of Indonesia, Tarakan and Samarinda, as the representation. There are similarities and differences from the mothers from the novel and the two cities in Indonesia in nurturing the children with their cultural values. It comes from the way each mother teaches their cultural values, especially in teaching integrity and filial piety to the children with the mothers' own method. Several Chinese cultures and traditions are mentioned and still preserved by the family, both in the novel and inside the Indonesian-Chinese mothers' families. The Lunar New Year and Moon Festival are the examples of the preserved traditions within the family. The results of these studies will show how valuable the cultural values and traditions are and this study will give a further comprehension in preserving the cultural values within a family.

Key words: Chinese culture, Indonesian-Chinese, multicultural, *The Joy Luck Club*, Amy Tan

Abstrak

The Joy Luck Club berfokus pada kebudayaan Cina yang terkenal dengan kekayaan nilai luhur serta sejarahnya yang mempengaruhi sejarah dunia. Meskipun masyarakat Cina saat ini banyak yang bertempat tinggal di luar Republik Rakyat Cina (RRC), nilai budaya mereka dapatkan tetap terjaga. Untuk menjaga nilai kebudayaan dan tradisi di dalam keluarga berketurunan Cina, peran seorang ibu sangat dibutuhkan. Akan tetapi,

karena sebagian besar keluarga berketurunan Cina tinggal di lingkungan multikultur dengan budaya yang telah terasimilasi—seperti Indonesia—kita tak mengetahui apakah nilai budaya dan tradisi yang telah dijaga tersebut masih bisa dilestarikan atau tidak. Penelitian ini berpusat pada cara para ibu berketurunan Cina mengajarkan nilai budaya Cina serta mencari tahu apa saja nilai kebudayaan Cina serta tradisi yang masih terjaga di dalam keluarga mereka. Para ibu dari novel *The Joy Luck Club* merepresentasikan peran mereka dalam mengajarkan nilai kebudayaan serta tradisi tersebut. Mereka akan dibandingkan dengan para ibu yang berasal dari dua kota di Indonesia, yaitu kota Tarakan dan Samarinda, sebagai contoh penelitian. Ada beberapa persamaan dan perbedaan yang didapatkan melalui para ibu dari novel dan dari kedua kota di Indonesia dalam mendidik anak-anaknya dengan nilai budaya tersebut. Hal itu tercermin dari cara setiap ibu mengajarkan nilai integritas dan berbakti kepada yang tua dengan cara mereka masing-masing. Ada beberapa nilai budaya dan tradisi Cina yang disebutkan dan masih dilestarikan oleh keluarga besar mereka, baik dari novel maupun dari dalam keluarga para ibu Indonesia-Cina. Perayaan Tahun Baru Imlek dan Sembahyang Bulan adalah beberapa dari sekian banyak tradisi yang masih terjaga di dalam keluarga Indonesia-Cina. Hasil penelitian ini akan menunjukkan betapa berharganya suatu nilai kebudayaan serta tradisi yang dijalankan serta memberikan pemahaman dalam menjaga budaya dan tradisi di dalam sebuah keluarga.

Kata kunci: kebudayaan Cina, Indonesia-Cina, multikultur, *The Joy Luck Club*, Amy Tan

A. INTRODUCTION

Published for the first time in 1989, *The Joy Luck Club* introduces the goodness of Chinese culture from four Chinese immigrant mothers to their daughters as the core of the novel. As the novel takes time in 1949, when the migration from mainland China to United States began, Amy Tan describes the struggle of four mothers from their families in teaching their cultural values to their American-born daughters who know nothing about the cultural heritage they had within themselves. The center of *The Joy Luck Club* lies on the relationship between parents and the children in the novel. All of the major characters of the novel are applying Chinese cultures in their family. In a Chinese family, all of the family members uphold their cultural values and they teach the cultural values to their future inheritors. Usually, the elders always teach the youngsters how to respect each other. This role is usually held by the mother as the primary caretaker of the children, while father provides economic support, moral instruction, and suitable inheritance for their children (Wolf in Chao and Tseng 63).

However, in a Chinese multicultural family, it is quite difficult to Chinese-descendent mothers to teach their children the cultural values of Chinese since the child carries two identities within him/her. Moreover, it is unclear whether the Chinese culture from the mother's side will remain to be established in the family, in this case, Chinese multicultural family, as their custom, or it might be vanished at all, since the family is consisted not only with Chinese-descendent mother. And this is what exactly happens in *The Joy Luck Club* by Amy Tan, as the story is loosely based from Tan's personal experience as having a dilemma in accepting her identity as a Chinese who is born and raised in American culture.

The same dilemma is sometimes happened in countries outside United States, for example: Indonesia. In Indonesia, a descendent of Chinese is known as “*peranakan*”. The Malay term *peranakan*, derived from the stem *anak* ‘child,’ has come to mean ‘native born, but of foreign descent,’ and also ‘mixed-blooded, a person descended from a native and a foreigner’ (Lim and Mead 8). Even though they live and grow in Indonesia with certain ethnical group, some Chinese-descendent of Indonesia still do the cultural heritage of China in their living. For example, they still celebrate the Chinese New Year together with their family. However, at a certain point, some of the Chinese-descendent people are doubt in their two identities, although they are noted as the citizens of Indonesia. Sometimes too, Chinese-descendent parents, especially mothers, are having their difficulties in teaching their cultural heritage to their multicultural children. Moreover, some of the Chinese multicultural families in Indonesia seem to forget the Chinese cultural values. These situations become the reason why the researcher is interested to conduct this research.

This research used the theory of multiculturalism by Caleb Rosado and the classification of Chinese culture from Ying Fan to answer the problems of the research which is mentioned on the following subchapter below. Content analysis in descriptive qualitative method is used as the design of this research. The research is supported by the result of interview of four mothers in two cities of Indonesia, Samarinda and Tarakan. The researcher chooses the figure of mothers from these two cities because of the significant contributions through the figures of mothers in the novel. Samarinda and Tarakan are chosen from all of cities in Indonesia as the place where the supporting research subjects live since the two cities have a long history about Chinese people who settled in Indonesia as a part of the Chinese migrations in late eighteenth century. Although the mothers were now live within other tribes of Indonesia, they still maintain their Chinese cultural values in their family. The other reason why the researcher chooses four mothers from two cities of Indonesia as the research subject lied on the similarity of the mothers with the four mothers from *The Joy Luck Club*. Therefore, the researcher determines to choose them and interview them as the research subject.

From the previous part above, the questions which are raised to be discussed in this research are described as follows: (a) How do the Chinese Mothers teach the cultural values to their children through the mothers in *The Joy Luck Club*? (b) What are the traditions of the Chinese culture from *The Joy Luck Club* which still be taught and preserved in an Indonesian-Chinese multicultural family?

Based on the questions above, the objectives of the research are: (a) The main purpose of this research is to analyze the way Chinese-descendent mothers teach the Chinese cultural values to their children through the Chinese mothers in *The Joy Luck Club* by Amy Tan. (b) Another purpose of this research is to find more about the traditions of Chinese culture which are still taught and preserved in an Indonesian-Chinese multicultural family.

B. REVIEW OF RELATED LITERATURE

1. Cultural Studies

According to Simon During from his introduction page of a journal entitled *The Cultural Studies Reader: The Second Edition*, cultural studies firstly introduced as a field of study in Great Britain in 1950s as the replacement of Leavisism, which was the

first term for cultural studies. Leavisism, found by F.R. Leavis, insisted that culture was not a simply leisure activities.

Cultural studies majorly discuss what people are concerning for the cultural products, whether it is an artistic work, songs, even the culture of a particular group can be a good study problem in cultural studies. From cultural studies, the term of ethnography is introduced, which provides the method by which the discipline could escape such restrictions, and it remains crucial to an understanding of the current and future directions of discipline (18).

Cultural studies allows us to examine and critically scrutinize the whole range of culture without prior prejudices toward one or another sort of cultural text, institution, or practice (Kellner 3). Because of its focus on representations of race, gender, class, and its critiques toward various form of oppressions, cultural studies demonstrates how a particular race, genre and bias is born within an oppression toward certain subculture. Cultural studies is not only focusing on the culture itself, but also combine it with the existing theories which have been known by people around the world. Cultural studies is not like other discipline of study, which are mostly static. This discipline is dynamic; it develops rapidly and growing together with the growth of the society.

2. Multiculturalism

Caleb Rosado, with his article entitled *Toward a Definition of Multiculturalism* in 1996, insists that the concept of multiculturalism embodies a new orientation toward the future. He divides the definition of multiculturalism into four main actions which related with the overall definition of multiculturalism as well. He defines “multiculturalism” as follows:

“Multiculturalism is a system of beliefs and behaviors that recognizes and respects the presence of all diverse groups in an organization or society, acknowledges and values their socio-cultural differences, and encourages and enables their continued contribution within an inclusive cultural context which empowers all within the organization or society” (Rosado 3).

Multiculturalism is a “system,” a set of interconnected parts—in this case, beliefs and behaviors—which make up the whole of how humans behave toward their world nowadays. It includes what people believe about others, their basic paradigms, and how these impacts are impacted by, behavior. Thus the system results seven important actions (3).

Multiculturalism also entails acknowledging the validity of the cultural expressions and contributions of the various groups. This is not to imply that all cultural contributions are of equal value and social worth, or that all should be tolerated. Some cultural practices are better than others for the overall betterment of society (3).

Multiculturalism thus means valuing what people have to offer, and not rejecting or belittling it simply because it differs from what the majority, or those in power, regard as important and of value. Multiculturalism will also encourage and enable the contribution of the various groups to society or an organization. Women and persons of color, for example, often experience discouragement because what they bring to the “table” for discussion is often regarded as of little value or worth (4). The word enable here is important, because what lies behind it is the concept of empowerment—the process of enabling people to be self-critical of their own biases so as to strengthen themselves and others to achieve and deploy their maximum potential (4).

The essence of multiculturalism, the undergirding concept of multicultural education, is the ability to celebrate with the other in a manner that transcends all barriers and brings about a unity in diversity. Multiculturalism enables us to look upon the other, especially the other that society has taught us to regard with distrust and suspicion, and to be taken advantage of, not as a “potential predator, but as a profitable partner” (4-5). Multiculturalism is thus an inclusive process where no one is left out. Diversity, in its essence, then is a “safeguard against idolatry”—the making of one group as the norm for all groups (5).

From these explanations, it can be concluded that multiculturalism is a system which is created to respect and received what people from outside has brought in to a certain society and accept the outsiders as a part of the majority. From respecting a group of minority, people will learn to live side by side together, not only living with people who are born in the same genetic root. Also, people will learn how not to exclude someone who is different from them.

3. Chinese Culture

According to Fan, Chinese culture is a set of core values that influence social interaction between Chinese people and remains relatively stable for a certain long period. Fan also states that Chinese culture has only one set of cultural values consists of 71 cultural core values which are divided into eight categories, even though there are huge differences between political, social and economic dimension among the Chinese who live in mainland China, Hong Kong or another country. Thus, the set of core values are remain consistent through the same language, which makes Chinese culture differs from Western cultures and other Eastern cultures as well (5).

Chinese culture is categorized as national culture, and recently it is divided into three major elements. They are traditional culture, communist ideology, and western values (5). The traditional culture of Chinese is heavily focused on religious view, mainly in Confucianism which influences the cultural values at the most. As Barry, Chen and Watson explained in Li, “If we were to describe in one word the Chinese way of life for the last two thousands years, the word would be ‘Confucian’” (66).

After an extensive review of literature on Chinese culture and management, there are 71 points of Chinese cultural values which are collected by the Chinese Culture Collection in 1987. 40 of the cultural values are the original while the others are the values which added after revision several times, as the authors believe the 31 values are equally important as the original ones but they were missed (7). The 71 core values are then grouped into eight categories: national traits, interpersonal relations, family (social) orientation, work attitude, business philosophy, personal traits, time orientation and relationship with nature. Such a classification which is recognized as the same value could be assigned to a different group or to more than one group. For example, trustworthiness is in the group of interpersonal relations but can also be placed into business philosophy or personal trait.

It is important to recognize that cultural differences do exist between the People’s Republic of China (PRC), Hong Kong, Taiwan and Overseas Chinese. They may identify themselves with the same values, but differ significantly in the way they interpret and apply them. Reasons for these differences can be traced in the political and economic systems and historically, they are further compound by the western influences which vary greatly in each region (11).

Unlike the other cultural values from countries around the world, Chinese cultural values is known for its consistency since the cultural values are kept in the same language. Although sometimes the changes or addition of the cultural values occurs, the new cultural values could be defined as the same as the old ones because of the consistency. These factors make the Chinese culture is known and respected by people around the world.

C. RESEARCH METHOD

The research is a content analysis through descriptive qualitative method toward Chinese mother's role and the role of Chinese cultural values in a multicultural family. Content analysis as a research method is a systematic and objective means of describing and quantifying phenomena (qtd in Elo and Kyngas 108). It is also known as a method of analyzing documents. While according to Franekel and Wallen and Hyun in *How to Design and Evaluate Research in Education*, content analysis as a methodology is often used in conjunction with other methods, in particular historical and ethnographic research. It can be used in any context in which the researcher desires a means of systematizing and (often) quantifying data. It is extremely valuable in analyzing observation and interview data (479).

The source for this research came from a novel written by Amy Tan entitled *The Joy Luck Club*, which was published in 1989 and the result of interview of the research subjects, which are four Chinese-descendent mothers in Indonesia who reside in two cities, Samarinda and Tarakan. This research is supported by the researcher as the main instrument. As an alternative in qualitative design, the researcher used more than one instrument. The type of this research used audio recorder and field notes as the tool to collect the data.

In collecting the data, the researcher used several steps. First, the researcher read the novel carefully taking the notes from the words, phrases, or dialogues which show the relation on the mother's role in teaching her Chinese culture to her children and the Chinese cultural values in the novel. The next step is the researcher classified the data to support the analysis toward the way of Chinese mother teaching her cultures to her children and the preserved traditions of Chinese culture inside the family in *The Joy Luck Club*. The interview to the four mothers in Samarinda and Tarakan as the research object was the next step in collecting the data. And the last step is making a cross-check toward the data, whether it shown the role of Chinese mother in teaching the culture to her children and the influences of the Chinese culture in the family as well.

The interpretation of the data is separated into four steps: 1) the researcher described how a Chinese mother taught her Chinese cultural heritage to her children in the family and finds out the preserved traditions of Chinese culture within the multicultural family. 2) The researcher does the same analysis from the Chinese mothers in the novel to the four Chinese mothers in Samarinda and Tarakan through the interview protocol. 3) The researcher drew the similarities and differences between the way the mothers from the novel and two cities in Indonesia teach their children the Chinese cultures and determined the preserved traditions from the two main data as the act of reflection. 4) The researcher drew the conclusion and checking whether the conclusion is the right one to answer the problems before: how a Chinese-descendent mother taught her culture to her children and kinds of the preserved traditions from Chinese culture which are still being taught in a Chinese-multicultural family.

The researcher considers the trustworthiness in this study in order to ensure the reliability and credibility of this research. Thus, the researcher ensured the trustworthiness by re-asking the same questions from the interview protocol to the research subjects after the interview, re-checking the findings from the data she had collected and re-confirm it again through triangulation to ensure its trustworthiness.

The researcher used the Data Triangulation method in order to ensure the validity and accuracy of this research. Data triangulation could be done by comparing observational data with interview data, comparing what people say in public with what they say in private, checking for the consistency of what people say about the same thing over time and comparing the perspective of people from different points of view (Patton 467). By using this method, every data which has been taken from trustable sources is going to be compiled into one to make this research strong enough to be conducted.

D. ANALYSIS

4.1 Four Mothers In *The Joy Luck Club*

4.1.1 Suyuan Woo

Suyuan Woo, as the core of the whole story, is a figure of mother who is willing to sacrifice everything for her daughters, the lost twins and Jing-Mei. She sometimes is a stoic mother, as she 'forced' Jing-Mei to play piano at her young age, believing that her daughter was a piano prodigy. The reason why Suyuan forced her daughter to be a prodigy is her belief that you can be anything in America. Moreover, Lindo Jong, Suyuan's best friend, always brags her daughter in front of Suyuan and everyone due to her daughter's success as a chess prodigy. Sometimes too she criticizes her daughter a lot, since Jing-mei is a woman with uncertainty in choosing her way of future and she has failed on anything she has done beforehand. However, behind her stoic and critics, she deeply cares about her daughter and supports her daughter in her own way, thus made her three friends, Ying-Ying, An-mei and Lindo described her as a kind, smart, dutiful and a hopeful mother with a great cooking skill (Tan 40).

For Jing-mei, Suyuan is a mother who always sees the good things from others even she sees the good things inside herself who is self-described as a good-for-nothing daughter. It is true that they once had a quarrel when Jing-mei decided to quit playing piano, thus making Jing-mei became a disobedient daughter on Suyuan's view. However, years later, on her thirtieth birthday, her mother gives her a piano as a sign of forgiveness.

Although Suyuan passed away at the very beginning of the novel, her long-cherished wish for her missing twins was passed to Jing-mei and finally the three girls are reunited through their mother's wish. It marks the acknowledgement of Jing-mei's Chinese heritage after her denial for a long time.

4.1.2 An-Mei Hsu

On the other side, An-Mei Hsu has a troubled past with her younger self. When she was young, her mother abandoned her and left her with Popo, her only grandmother who she obeyed so much. When her grandmother's health was suddenly deteriorated, her mother came back and tried to bring An-Mei with her, which more to her sicken grandmother's dismay. She was finally taken to her new home after her grandmother

passed away. She once hated her mother, however, after she saw her mother's honor to the dying Popo by making herb soup for her, An-Mei started to love her own mother. She once hated her mother, however, after she saw her mother's honor to the dying Popo by making herb soup for her, An-Mei started to love her own mother.

Her childhood is not a happy one. At her young age, she learned the cause of her mother's misery. She also knew everything about other four wives of her stepfather, a rich merchant named Wu Tsing. Although her life after staying in Wu Tsing's mansion was not a happy one, she could endure her pain because of her mother's story for swallowing her own tears (217).

She is a devout mother who believes in God, although her belief once was almost gone after the death of her youngest son, Bing who fell out to the wide sea. It is proven by Rose who finds the name of her youngest brother on a page in the Bible. As a mother of Rose, An-Mei who is confused with her almost-failed marriage, understands better why her daughter does not have any courage to speak up for her almost-failed marriage. She once told Rose that a girl should be standing on her feet against all of the unfortunate events and problems (Tan, 191).

Thus, it gives her daughter a slight of courage and finally Rose can speak up about the future of Rose and her husband's matrimony which is almost near to fall. An-Mei realized that she, in fact, has the same problem about men. However, since her mother already told her to stay strong, she can solve her problems and she passes it to her daughter.

4.1.3 Lindo Jong

Lindo Jong is the mother of Waverly Jong, the only daughter of the Jongs family who was once a chess prodigy. She was born as a daughter of a good family in Taiyuan. On her young age, she was betrothed with a young man named Tyan-yu. She was forced to enter the marriage in a young age after a flood swept away her family's house. Her first marriage was not a happy marriage as her mother-in-law, Huang Taitai, treated her more like a servant girl, not like a proper daughter-in-law. Her relationship with Tyan-yu as her husband was stranded at the beginning since the matrimony itself is a forced one. However, she managed herself to escape from her doomed early marriage by telling her mother-in-law about her husband who was cheated her (Tan, 65-66).

After her second marriage, she has three children: two sons and a daughter. Her youngest child and the only daughter in the Jongs, Waverly, had a talent in chess. She spotted it at first and supported her daughter's talent. Although her support to Waverly seemed to annoy her own daughter and lead to her daughter's misunderstanding toward Lindo, her support shows how she loves her daughter with the mixed personality of her parents and her talent in chess. She is described by Waverly as a mother who holds the invisible power to find her weakness, good in making strategy, smart, very strong and tricky. She describes her own daughter as she inherits a half from her husband and a half from herself as Waverly's mother. She also always boasts young Waverly's achievements and compared her daughter with Suyuan's Jing-mei, since they were good friend and archenemy. However, she regrets that both she and Waverly started to lose their Chinese heritage. Thus, she could keep her Chinese heritage thanks to her ability to be adapted with her surroundings.

4.1.4 Ying-Ying St. Clair

Ying-Ying St. Clair was a wild and stubborn as a child. She was once drowned into a lake because of her curiosity over a bird when The Moon Festival was held in her village. She came from a rich family and her family loved her very much, thus making her become a wild young child when she was young unlike the other young girls. Before she had Lena, she had married to a man of her relatives. However, her relationship with her former husband was stranded after she knew that her husband left her for other woman although she was pregnant with his child. Feeling disappointed and betrayed, she decided to abort the unborn baby and left China years later then married Lena's father, Clifford St. Clair, although later in her second marriage her husband always mistranslated what she said to him. Lena describes her as a mother who has the mysterious ability to see things before they happen. She also advises Lena to listen more to her mother rather than visiting a psychiatrist in order to relieve herself from her failed marriage (188).

From these four figures of mother, there are several similarities as well as differences of each mother from *The Joy Luck Club*. The similarities come from their brilliance to find their daughters' weaknesses. The way they encourage their daughters to accept the way they are with the Chinese cultural heritage and face the circumstances they are involved into becomes the second thing that the researcher could found from the novel.

The other similarity comes from the way they teach the Chinese cultural heritage, for this case, filial piety. As the four mothers from *The Joy Luck Club* tried to assimilate their Chinese cultural heritage to their American-minded children, mostly their children misinterpreted what their mothers had told and the values they had taught through the storytelling and the superstition they had believed long ago which are mostly of the stories and superstitions were told from their own late maternal figures: mothers and/or grandmothers. Even so, the children of *The Joy Luck Club*, who had their own problems, started to accept their cultural heritage from their mother and tried their best to living up as the '*product of two cultures*'. Each of the mothers differs one from another in teaching their children the cultural values they brought into the family. Most of the mothers, like Ying-Ying St. Clair and An-Mei Hsu, teach the children to obey the parents through the stories of their past, while they wish that their children should not facing the same tragedy. Each of them also expresses the love and compassions to the children on their different ways. Some of them brag the achievements of the daughters, like Lindo Jong and Suyuan Woo, while some of them decide to support them through prediction like Ying-Ying St. Clair or giving advises like An-Mei Hsu.

4.2 The Chinese-Descendent Mothers in Tarakan and Samarinda, Indonesia and Reflections through the Mothers in *The Joy Luck Club*

4.2.1 Mrs. Mega

Based on the results of interview with Mrs. Mega, she told that she taught her cultural heritage by teaching her children for never told a lie and let her children followed her while she did the rituals. However, her family did not following the other rituals as they came from group of *Guangfou*-spoken dialect. It should be noticed that in Indonesia, the Chinese-descendants are classified according to the spoken Chinese dialects. Mrs. Mega's *Guangfou* dialect is classified into Cantonese. As a Chinese-descendant family, she still follows the rituals that had been done for decades. She let

her children chose their own way, whether they could preserve the rituals and traditions or not when they reach the appropriate year of marriage.

On the other side, she also taught her children to behave well and never spoiled them so much even though she loved them as Mrs. Mega's mother taught her not to punish the children harshly even though they made mistakes. The way she nurtured their children is proven by Mr. Willy's words. He is the son of Mrs. Mega and he proved his mother's cultural legacy by still following several rituals and traditions of Chinese people and kept the honesty that had been taught for long time within him.

4.2.2 Mrs. Luo Mei Li

As in Mrs. Mei Li's family, who also came from the same group of dialect, she told almost the same way as what Mrs. Mega had told before. However, her family was a bit strict to her own rules in order to nurture her children. She brought her children and let them involved in every ritual they did for years until present. She also taught her children to keep the integrity and the hardworking within their attitude for their sake in the future. She, unlike Mrs. Mega, told her children several stories to teach them moral values and respect their own cultural heritage, as it was said by Mrs. Cynthia as one of her children in the family. She also added that her mother's cultural heritage that she had taught to her and her siblings gave significance influence for teaching the next generation of the family. It was proven through her daughter's words as Mrs. Cynthia involved her child to do the rituals: the same thing as her mother did.

4.2.3 Mrs. Lim

For Mrs. Lim who lived in Samarinda city, the Chinese traditions and rituals that had been done for long ago was a form of obligation toward the ancestors. However, she still brought her children to follow the rituals, even though they did not know what the exact means behind all of the rituals they had done. As a mother of 10 children, she nurtured her children by teaching her children the meaning of solidarity and never treated them differently. Mrs. Linda as the sixth child from ten siblings said that her siblings lived peacefully without any conflict as her mother taught them to take care of each other. She also still followed several traditions and rituals, and she kept teaching her children to follow their cultural heritage and do the traditions that they could do.

4.2.4 Mrs. Evelyn

As the owner of a jewelry shop in Pasar Pagi, Samarinda, Mrs. Evelyn and her family uphold the values through children's involvement in every ritual. This involvement means that Mrs. Evelyn wants her children not to forget the ancestors who nurtured the family until now. Also, she always reminds her children to work hard for the future. However, although she kept teaching them and asked them to do the rituals together, she would let her children chose their own way in the future, whether they want to keep their cultural heritage or not. She teaches her children to be honest and hardworking for the sake of the future, just like Mrs. Luo from Tarakan did to her children. The way she nurtures her children in the Chinese culture and traditions brings the significant influence to the next generations of the family. However, on the other side, she lets her children chooses their future belief, whether they still want to follow the rituals or not in the future.

From these answers, it could be concluded that these four mothers from two different cities are similar in teaching the Chinese cultural value and tradition in their respective families. Although some of them come from a different background and leave several traditions or cultural values behind, they upheld the filial piety and integrity in the family. It is proven by the major answers from the children of the mothers in Samarinda and Tarakan.

The four mothers have several similarities with the mothers in *The Joy Luck Club* novel. They had a strong influence in teaching their children about their Chinese cultural values. They reflected the four mothers' compassionate and devotion for their family. However, there is a slight difference in their way of passing their Chinese cultural heritage to the future generations both from the novel and the two cities of Indonesia. Although the mothers in *The Joy Luck Club* tried their best to remind their children about the Chinese blood they had brought within themselves by telling them some stories, teaching them the cultural values they had and holding several rituals, the results came slightly far than what they had hoped to the children as the children themselves were already assimilated with the American culture and lifestyle. However, by the time the children learned their cultural heritage as they grown up and having their own problems, they started to accept what their mothers had taught them.

Contrasted with the novel, the mothers from two cities in Indonesia succeeded in passing their cultural heritage to the future generations. They still followed several rituals and traditions despite that they lived in a time where everything is vast-developed. However, the children from these mother figures gave the independence for the next generation to choose their own way, whether they still wanted to keep the cultural legacy or not in the future.

4.3 The Preserved Traditions of Chinese Culture from *The Joy Luck Club* in Indonesian-Chinese Multicultural Family

The Joy Luck Club is a novel which does not only tell about mother-daughter relationship and mother's influence in the family, but also brings the Chinese culture and traditions together within the story. There are some of the Chinese culture and traditions written in the novel, such as the Lunar New Year Festival, Moon Festival, belief in *Feng Shui*, the obedience and respect to the ancestors and more.

The Lunar New Year Festival, for example, is the annual festival which remarks the beginning of the new Chinese lunar year and the beginning of spring. It begins at the first day of the first Lunar month and ends within the fifteenth day of the first month. Every Chinese descendant, whether they live in Mainland China or abroad, welcomes this festival with joy and excitement. The decorations with full of bright red color are brought up to the entire houses and public places.

To welcome the New Year, usually most of the Chinese families cleaned their house a day before the festival. It was purposed to ward off bad things and misfortunates which had been accumulated within a year and welcomed good things at the beginning of the year. After cleaning up, usually the offering to the Kitchen God was made and a family banquet was held. On the banquet, the family shut off the doors and do not allowed the guests to come in the time the banquet was held. Then, at the New Year's Day, the visit to the elders and relatives were held. They usually keep an open house so the other families, friends and neighbors can pay a visit. The firecrackers were set off and the lion dancers performed their lion dance on the beginning of the lunar year in order to ward off bad luck and brought the good fortune in (Stepanchuk

and Wong, 1-41). In the novel, the festival was celebrated by having a crab feast in the Woo's house. Before the feast began, Jing-mei and her late mother, Suyuan, went to the downtown market to buy some crabs. However, one of the crabs that Jing-mei had chosen lost a leg and her mother uttered that it could give a bad luck at the beginning of the year.

Another form of Chinese culture and traditions that appeared in the novel is Moon Festival. The Moon Festival is held in autumn and it is usually remarked by eating moon cakes and does an offering to the Moon Goddess. It is held to thank the God for the harvest in the autumn and to commemorate the legendary *Chang'e*, the Moon Goddess. In the novel, the Moon Festival was told by Ying-ying St. Clair as she met the Moon Lady for the first time. At that time, all of her family members celebrated the festival by having a ride on a rickshaw which was floated on the lake. They had a banquet on the rickshaw and ate some of the moon cakes.

These cultural heritage and traditions are still celebrated by most of the Chinese in the People's Republic of China (PRC) and overseas, including Indonesian-Chinese people as well. Most of the Indonesian-Chinese families celebrated the festivals that had been mentioned before. However, unlike the novel, they also make offerings and veneration to the ancestors during a whole Lunar year.

According to the results of the interview from all Indonesian-Chinese multicultural families, besides the Lunar New Year and Moon Festivals, they also did the *Qingming* Festival to honor the deceased family members and cleaned up the tombs, Dragon Boat Festival where they eat *zongzi* (sticky rice wrapped in bamboo leaves) or known as *bachang* in Indonesia, and celebrated the birthday of *Guanyin*, the Goddess of mercy.

In celebrating the birth of a new family, the Chinese-descendant families make a ceremony called *man yue*, or usually called as red egg ceremony. It is a ceremony to give a baby his/her real name from the family. Usually, the ceremony is indicated by making red eggs: hard-boiled eggs colored in red. The baby's hair is shaved and he/she is brought to sleep in a crib. And when the baby reaches a year old, a lot of stuffs are offered in front of him/her and the parents let their young infant chooses things which will indicate what he/she becomes in the future.

However, as the time goes, some of the families do not do several ancient rituals and traditions in their household. It is caused by the assimilation of the Chinese culture and traditions with the traditions from the other tribes. In this case, some of the Chinese culture and traditions from the Chinese-descendants families in Indonesia had been assimilated with the local cultures.

The other cause is the influence of globalization and the development of the country itself. As the world changes with the invention of technology, worldwide change of lifestyle and the adaptability of the Chinese-descendants families to the recent condition of their surroundings make the traditional Chinese cultural heritage and traditions had been left slowly by the modern Indonesian-Chinese descendants. It is proven by Mrs. Linda's words about the degradations of Chinese cultural heritage and traditions that had been occurred in Samarinda. In contrast with the families in Tarakan, although the city is developed and the globalization starts to approach them, they could keep their traditional cultural heritage within their family, as they continue to live in the modern society.

Thus, it can be concluded that there are several Chinese cultural values and traditions that still to be celebrated and some of them are left behind due to the

modernization of the place the people stayed in and the cultural values which are assimilated with local cultures from the natives.

E. CONCLUSIONS

After analyzing and reflecting the similarities between the mothers from *The Joy Luck Club* and the mothers that the researcher had interviewed from 2 cities in Indonesia, the researcher comes with conclusion that there are several similarities and differences in reflecting the mothers from the novel with the mothers from the two cities of Indonesia. The similarity comes from the way each mother teaches their cultural values. Each of them plays important role in guiding and nurturing the children to grow as adult. They primarily focus on teaching integrity and filial piety to the children.

Also, there are several Chinese culture and traditions which are still taught and preserved in the families both from the novel and from the two cities in Indonesia. The influence can be seen from the celebration of Lunar New Year, Moon Festival, *Qingming* Festival to honor the deceased family members and cleaned up the tombs, Dragon Boat Festival where they eat *zongzi* (sticky rice wrapped in bamboo leaves) or known as *bachang* in Indonesia, and celebrated the birthday of *Guanyin*, the Goddess of mercy. However, there are some cultural heritage and traditions that are left behind since the globalization starts to improve the cities. This is proven by most of the mothers in Indonesia tell the researcher that they are not celebrating some rituals as many as before. However, they still pay their respect to the deceased ancestors and they still preserved it through the next generations.

Works Cited

- Anney, Vicent N. "Ensuring the Quality of the Findings of Qualitative Research: Looking at Trustworthiness Criteria." *Journal of Emerging Trends in Educational Research and Policy Studies (JETERAPS)* (2014): 272-281. Web. 16 February 2015.
- Chang-Yau, Hoon. "Assimilation, Multiculturalism, Hybridity: The Dilemmas of Ethnic Chinese in Post-Suharto Indonesia." *Asian Ethnicity* 7.2 (2006): 149-166. Web. 26 March 2015.
- Chao, Ruth and Vivian Tseng. "Parenting of Asians." Bornstein, Marc H. *Handbook of Parenting*. New Jersey: Lawrence Erlbaum Associates, Inc., 2002. 59-93. Web. 2 May 2015.
- Childs, Peter and Fowler, Robert. *The Routledge Dictionary of Literary Terms*. New York: Routledge, 2006. Web. 26 March 2015.
- Clifford, James. "On Collecting Art and Culture." *The Cultural Studies Reader: Second Edition* 1999: 57-76. Web. 05 March 2013.
- Davis, Rocio G. "Wisdom (Un)Heeded: Chinese Mothers and American Daughters." *C.I.F.* 1993-1994: 94-100. Web. 05 March 2013.
- During, Simon. *The Cultural Studies Reader: Second Edition*. New York: Routledge, 1999. Web. 05 March 2013.

- Eagleton, Terry. *Literary Theory: An Introduction*. 2nd. Minnesota: The University of Minnesota Press, 2003. Web. 25 March 2015.
- . *The English Novel: An Introduction*. Oxford: Blackwell Publishing, 2005. Web. 25 March 2015.
- Elo, Satu and Helyi Kyngas. "The qualitative content analysis process." *Journal of Advanced Nursing* (2008): 107-115. Web. 04 February 2015.
- Fan, Ying. "A Classification of Chinese Culture." *Cross Cultural Management* (2000): 3-10. Web. 01 February 2015.
- Fraenkel, Jack R., Wallen, Norman E. and Helen H.Hyun. *How to Design and Evaluate Research in Education*. 8th. New York: McGraw-Hill, 2012. Web. 30 September 2016.
- Guba, Egon G. "ERIC/ECTJ Annual Review Paper: Criteria for Assessing the Trustworthiness of Naturalistic Inquiries." *Educational Communication and Technology* 29.2 (1981): 75-91. Web. 24 March 2015.
- Guion, Lisa A., David C. Diehl, and Debra McDonald. "Triangulation: Establishing the Validity of Qualitative Studies." *Department of Family, Youth and Community Sciences, Florida Cooperative Extension Service* (2011): 1-3. Web. 25 March 2015.
- Hake, Steve R. "Why Study Literature." (2001): 1-11. Web. 23 April 2015.
- Hamilton, Patricia L. "Feng Shui, Astrology, and the Five Elements: Traditional Chinese Belief in Amy Tan's *The Joy Luck Club*." *MELUS, Vol. 24, No. 2, Religion, Myth and Ritual* (1999): 125-145. Web. 31 January 2015.
- Huberman, A. Michael and Matthew B. Miles. "Data Management and Analysis Methods." *Handbook of Qualitative Research*. Ed. Norman K. Denzin and Yvonna S. Lincoln. 2nd. California: Sage Publications, Inc, 1994. 428-444. Print.
- . *Qualitative Data Analysis: an Expanded Sourcebook*. 2nd. California: Sage Publications, Inc, 1994. Print.
- Hussein, Ashatu. "The use of Triangulation in Social Sciences Research: Can qualitative and quantitative methods be combined?" *Journal of Comparative Social Work* (2009): 1-12. Web. 31 January 2015.
- Kellner, Douglas. "Cultural Studies, Multiculturalism, and Media Culture." (n.d.): 1-15. Web. 16 February 2015.
- Li, Mengyu. "The Unique Values of Chinese Traditional Cultural Time Orientation: In Comparison with Western Cultural Time Orientation." *Intercultural Communication Studies* XVII.1 (2008): 64-70. Web. 01 February 2015.
- Lim, Hermanto and Mead, David. *Chinese in Indonesia: A Background Study*. Survey Report. Indonesia: SIL International, 2011. Web. 26 March 2015.
- Martinsons, Maris G. and Westwood, Robert I. "Management information systems in the Chinese business culture: An explanatory theory." *Information & Management* 32 (1997): 215-228. Web. 25 March 2015.

- Miller, Toby. "What it is and what it isn't: Introducing... Cultural Studies." n.d. 1-19. Web. 16 February 2015.
- Nelson, Cary, Treichler, Paula A., and Lawrence Grossberg. "Cultural Studies: An Introduction." Nelson, Cary, Treichler, Paula A., and Grossberg, Lawrence. *Cultural Studies*. New York and London: Routledge, n.d. 1-16. Web. 16 February 2015.
- Patton, Michael Quinn. *Qualitative Evaluations and Research Methods*. 2nd. California: Sage Publications, Inc, 1990. Print.
- Rolfe, Gary. "Validity, trustworthiness and rigour: quality and the idea of qualitative research." *Journal of Advanced Nursing* (2006): 304–310. Web. 31 January 2015.
- Rosado, Caleb. "Toward a Definition of Multiculturalism." (1996): 1-12. Web. 05 March 2013.
- Schultermandl, Silvia. "Transnational Matrilineage: Mother-Daughter Conflicts in Asian-American Literature." *Contributions to Transnational Feminism*. Ed. Erin and Silvia Schultermandl Kenny. Vol. 1. n.d. 72-100. Web. 05 March 2013.
- Shenton, Andrew K. "Strategies for ensuring trustworthiness in qualitative research projects." *Education for Information* 22 (2004): 63-75. Web. 31 January 2015.
- Stake, Robert E. "Case Studies." *Handbook of Qualitative Research*. Ed. Norman K. Denzin and Yvonna S. Lincoln. 2nd. California: Sage Publications, Inc., 1994. 236-247. Print.
- Stephanchuk, Carol and Charles Wong. *Mooncakes and Hungry Ghosts: Festivals of China*. San Fransisco: China Books & Periodicals, 1991. Web. 09 June 2016.
- Tan, Amy. *About Amy Tan*. n.d. Web. 27 February 2015.
- . *The Joy Luck Club*. New York: Penguin Books, 1989. Print.
- The Chinese Culture Connection. "Chinese Values and the Search for Culture-Free Dimensions of Culture." *Journal of Cross-Cultural Psychology* 18.2 (1987): 143-164. Web. 24 March 2015.
- Tyas, Dyah Ayuning. *Psychoanalysis of Characters in Amy Tan's The Joy Luck Club*. Samarinda: Mulawarman University, 2013. Print.
- Wellek, Rene and Warren, Austin. *The Theory of Literature*. New York: Harcourt, Brace and Company, 1949. Web. 24 March 2015.