

海上丝绸之路 中国-东南亚互通共享国际论坛

The Maritime Silk Road:
Connectivity and Benefit-Sharing
between China and Southeast Asia

论文集

主办：福建师范大学
合办：印尼驻华大使馆
印尼驻广州总领事馆
印尼国际战略研究中心（CSIS）
承办：福建师大社会科学处
福建师大印尼研究中心
福建师大社会历史学院
福建师大外国语学院

2017年11月16-19日
中国·福州

福建师范大学

目录

(按作者姓名拼音顺序排列)

1. Ratu Silvy Gayatri: The China-SE Asia Humanistic Exchanges and People-to-People Bonds:China-Indonesia Relations	1
2. 许廷炎: 马来西亚檳城华社与华人文化——兼谈华文教育发展史略.....	5
3. 蔡明宏: 族群身份意识与家国伦理观念——基于当代印尼华族的实证调研.....	9
4. 曹云华: 中国的印度尼西亚研究: 过去、现在与未来.....	23
5. 陈焕仪: 马来西亚第二家园计划 MM2H 之共享共赢.....	24
6. 陈奕平: 印尼“世界海洋轴心”与中国“21 世纪海上丝绸之路”合作研究.....	27
7. 陈永华: 海上丝路·香港在“中印(尼)互通共享关系”的角色.....	28
8. 朵拉: 不妥协的灵魂——在海外用中文写作.....	43
9. 高艳杰: “建而不交”: 冷战前期的中国与印尼关系(1949—1954)	45
10. 贺建涛: 印尼政府反“伊斯兰国”战略探析.....	66
11. 何美兰: 对印尼华人与一带一路建设关系的几点思考.....	89
12. 黄如才: 以高等教育的视角, 探索中国和印尼在新海丝之路上的对接.....	92
13. 江振鹏: 塑造双重的“自我”: 民主改革时期印尼华人穆斯林社团与郑和文化的构建*.....	99
14. 赖民裕: 如何教非华族学汉语: 教汉语不难, 教课有方.....	111
15. 林优娜: 和平共处原则下中国与印尼的外交关系探究——基于“海上丝绸之路”和“全球海洋支点”.....	112
16. 刘国柱: 海上丝绸之路及其在当今的意义.....	127
17. 李坤: 明清中国社会对欧洲商品不感兴趣吗?	128
18. 施雪琴: 试论印尼华人办学与中印尼人文交流: 历史影响与现实意义.....	143
19. 童莹: 现代印尼的“文化国家”遗产与北马鲁古群岛多维秩序建构.....	144

20. 王勤: “一带一路” 框架下的中国与东盟经济关系.....	160
21. 吴金平: 对一带一路与华侨华人研究的一些反思.....	161
22. 老杜 撰文, 吴文根 讲演: 印尼对“一带一路” 的认知、 反应及中国的应对建议.....	165
23. 许耀峰: 华侨, 归侨与华人: 华人跨境现象与中国.....	174
24. 杨晓强: 印尼高校汉语专业现状与问题.....	175
25. 张丽: 欧洲中国潮与《红楼梦》中的西洋品消费.....	176
26. 郑赤琰: 马来半岛的地缘政治与“一带一路”	177
27. 郑一省: “全球海洋支点” 与“21 海上丝绸之路”: 印尼-中国关系发展的新动向.....	179
28. Ariesa Pandanwangi, Wanda Listiani, Yang Xiaoqiang: THE ANCIENT MARITIME SILK ROAD AND VISUAL LANGUAGE OF THE TEMPLE OF CU AN KIONG IN LASEM, CENTRAL JAVA, INDONESIA.....	180
29. Ary Syahriar, Jusman Syafiie Djamal, Ahmad Husin Lubis: Reinvigorating Science Technology and Innovation Collaboration between Indonesia and China to Support Sustainable Economic Growth.....	188
30. Feri Ansori: The Role of Confucius Institute in the Belt and Road Initiative: The Case of the Confucius Institute at the University of Al Azhar Indonesia.....	191
31. Julian Aldrin Pasha: One Belt One Road Initiative By Indonesia Perspective.....	200
32. Roy Darmawan: INDONESIA POTENTIALS OPPORTUNITIES FOR INDONESIA – CHINA MARITIME COOPERATION.....	211
33. Sugiri Kustedja: A brief history of Pao An Tui 保安队 (1945-1949) during the struggle of Indonesian independence revolution.....	213

THE ANCIENT MARITIME SILK ROAD AND VISUAL LANGUAGE OF
THE TEMPLE OF CU AN KIONG IN LASEM, CENTRAL JAVA, INDONESIA

Ariesa Pandanwangi (Universitas Kristen Maranatha-Indonesia)

Wanda Listiani (Institut Seni Budaya Indonesia (ISBI) Bandung-Indonesia)

Yang Xiaoqiang (GXUN-China)

Abstract: Lasem is a city located in the coast between Rembang-Central Java and Tuban-East Java. Lasem and China have the same situation. Along the street of the residence, the facades of the building are decorated by writing or ornaments from Fujian and Guangdong. The Lasem community is very strong in diversity, it is evidenced that those who come from different religions help each other when celebrating religious holidays. In addition, the houses inhabited in the boarding school or 'pesantren' environment are also in Chinese style. At the entrance of the house, there are Chinese characters. Among the lines of residence, there is Cu An Kiong temple filled with ornament of flora, fauna and also figure. Ornaments can be found from the entrance gate to the inside of the room. The purpose of this study is to reveal the visual language of these ornaments. Ornaments on the temple are not only located at the entrance but also on the roof of the temple. Shape of the ornament has special characteristic so that this object can be used as to strengthen maritime arts and heritage city methods. This research uses qualitative approach with visual ethnography method. This research explains the method of typical LASEM (language, aesthetic, symbol, element, and moment) to explain the meaning and signification of decoration in The Cu An Kiong Temple in Lasem.

Keywords : Lasem; Maritime; Temple; Visual language.

INTRODUCTION

Lasem is a city lies between Rembang, located in Central Java, and Tuban, located in East Java. The name of Lasem has been already known since King Hayam Wuruk coming from Majapahit Kingdom, had ruled Java (Suroyo, 1994). This situation of this city is similar to the situation of city in China. Therefore, Lasem is called *The Old Town of Little Beijing* (Unjiya, 2014; Handinoto, 2015).

Why are many buildings having Chinese style available in Lasem? The history records that Lasem was the place for Chinese people to stay when Majapahit Kingdom existed in the 14th and 15th century (Unjiya, 2014). The arrival of the Chinese in cities around the North Beach of Java was the migration to the south area from China (Handinoto, 2015). The history of maritime in Lasem has been started from the availability of transportation form as the main connection means. Through the sea, the local kingdoms from various areas in Indonesia cooperated with the overseas kingdom. Naturally, trade, cultural acculturation and civilization were created very well (Suroyo, 1994).

The inheritances on Lasem are unique and reflect the strong multicultural collaboration between Javanese and Chinese. According to N.J. Krom, the Chinese living places were available in Majapahit Kingdom in 1294-1527 (Pratiwo, 1990). Now, they can be seen from the front size of people houses having ornaments from Fujian and Guangdong. Along the road, there are old houses and temples having Chinese style (Unjiya, 2014).

History tells us that the journey of Admiral Cheng Ho from China intends to trade. One of members of Admiral Cheng Ho, named Bi Nang, had sailed from China to Majapahit and lived in Kemandhung Lasem to share Islamic religion. In 1588, Bi Nang built Al-Jami mosque there. Furthermore, the buildings with Chinese, Lamijan and Joglo Javanese style, Indische, and Dutch style also existed besides mosque in Dutch era (Gunawan, 2008).

Lasem is well recognized with Batik having Chinese motive style. The style of this batik is Long motive. This motive is searched by not only the local people of Lasem but also outside people especially when Chinese New Year comes. The occupation of people in Lasem is drawing Batik motives by using canting. This work is not liked by the youths; therefore, they going outside Lasem to search other works for their better life. Although they do it, the rest of them keep stay in Lasem in order to run their batik-related business.

In 1870s, Lasem was popular with the trade and shipbuilding. Lasem became port city so that it supported the economy of Majapahit Kingdom. This evidence shows Lasem is the important area for maritime activity. Besides that, Lasem has the some ancient Chinese areas. The oldest one is in Village of Soditan. The other ones are in Village of Babakan and Karangturi. Now, the people from various places of Indonesia and China are there. The position of Soditan Village is shown in Figure 1.



Figure 1. Map of Soditan Village
Source: Researcher Documentation

One of available Chinese traditional arts since 1417 is barongsai. This art is quickly recognized in some places especially coastal areas. This areas is strategic for trade activity where the sea transportation medium can be easily obtained to haul comodities needed in the market.

People in Lasem intend to keep their diversity. This diversity can be proven by helping each other when some groups celebrate their religion days. In addition, the houses around Islamic boarding schools (Pesantren) still have Chinese style that can be seen through the Chinese writings on door and the ornaments of the door and roof, as well as above the door. Although people cannot read them, they believe the writings have the meaning so that they do not erase them until now.

Besides the houses, one of historical buildings in Lasem is The Temple of Chu An Kiong. This temple has the four ornaments and these ornaments can be classified into figure of flora, fauna, geometric and human. One of flora figures becoming focus in this research is Liong (dragon). Therefore, this research intends to explore the visual language of Liong ornament in this temple.

RESEARCH METHOD

This study describes the unique approach of LASEM (language, aesthetic, symbol, element, and moment) to explore the meaning of ornament in Lasem. This method combines some approaches, such as aesthetical, symbolic, element description and historical, to describe visual language on the objects. The further explanation of LASEM can be seen in Table 1.

Table 1. The meaning of LASEM Approach

No.	Study approach	Description
1	<i>Language</i>	Space language refers to the space arrangement in the parts of a house, such as gate (main gate and small gate), main house (terrace, altar, dining room), side house, backyard.
2	<i>Aesthetic</i>	The word of aesthetic comes from Greek: <i>aisthetica aisthesis</i> . <i>Aisthetica</i> is things that can be appreciated by five senses. Meanwhile, <i>aisthesis</i> is perspective of senses (Gie, 1983).
3	<i>Symbol</i>	Symbol is a sign that can bring someone into the past or future ideas. According to Greek, symbol is from the word of symbol. It means throwing and putting the ideas of the seen objects so that they can represent ideas shown by symbol itself. Symbol definition can be form, picture, movement, or thing representing ideas. Today symbol is used to deliver message to the readers, for needs related to human life. The definition of symbol is generally found in writings, words, voice, color, and so on.
4	<i>Element</i>	Structural element on buildings is implemented in ornament and wood construction. The detail of constructive elements, such as roof cantilever (<i>toukung</i>), combination of column and block, and roof construction, are appeared as the decorative element of buildings (Halim, 2010:17).
5	<i>Moment</i>	Moment refers to the event enclosing the name of someone, place and things.

According to Tabrani (2012: 186-188), there are some unique measurements in visual language to take a pictures without frame. Firstly, drawing the bigger than it should be, and vice versa. Secondly, drawing object from head to feet. Thirdly, drawing transparent objects based on X-ray. Finally, drawing for partial object; for example, it is enough to only draw three fingers for five-finger animals.

RESULT AND DISCUSSION

The Cu An Kiong Temple is recognized with the name of Mercy and Peace Temple. This temple has the area of $\pm 150 \text{ m}^2$ (Handinoto, 2015). The temple can be seen in Figure 2.



Figure 2. The Cu An Kiong Temple
Source: Researcher Document

Space language tells us that a high gate exists in front of the temple. On the top of gate, Chinese script is available. On the two columns, Chinese script contains praises to the Goddess Tainhu exists. Two siting lions welcoming guests are near before the entrance gate. After entering the temple, the guests will find two altars to pray. The first one is the main altar dedicated to Tianhou. The second one is side altar dedicated to Confucius. On the wall of the room near altar, the ancient painting on ceramics from the 14th century exists. This painting can be seen in Figure 3.



Figure 3. Paintings on Ceramics of Nereid in The Cu An Kiong Temple
Source: Researcher Document

Figure 3 describes painting of Nereid, named Mak Co or Ma Zu, or Tian Shang Sheng Mu (天上聖母), the helper for sailors, and the protector for Chinese people in Southeast Asia. People in Lasem respect her by doing the ritual of giving gifts to the sea. The ritual is started by putting the statue of Tian Shang Sheng Mu on a fisherman boat. After boat goes around Lasem beach, gifts are thrown to the sea. The purpose of this ritual is to protect the local people from Tsunami.

Besides the painting and statue of Tian Shang Sheng Mu, Liong (dragon) dominates ornament of The Cu An Kiong Temple. The ornament of Liong can be obtained on the entrance door and interior building (see Figure 4), furniture and roof ornament (see Figure 5). Liong is believed as animal ridden by Goddess Kwan Im. Liong is the animal symbol that can help human beings, give a luck, fortune and salvation. Liong lives in the bottom of sea. It is used as the authority symbol of emperor and power to make rain needed by plants. Its breath can make fog. Liong is also believed as guardian animal to cast demons out. Its ornament can be found in temple, bridge, palace, office building or the other important buildings, houses of people.



Figure 4. Ornament of Liong on The Entrance Door and Interior Building of The Cu An Kiong Temple
Source: Researcher Document



Figure 5. Lion Ornament on The Furniture and on The Roof of The Cu An Kiong Temple

Source: Researcher Document

Liong ornament is also found below the roof (see Figure 6). This ornament is on cantilevered bracket of toukung and almost available in all Chinese house. This construction has been known since the twelfth century when dynasty Sung had ruled China. The repetition of ornament forming the reversed pyramid buffers the widening roof taking form of flower. This ornament is called by Lasem people 'kya' (Gunawan, 2008:67). This ornament is available in the palace, temple, and house of the rich people. The end of the beam is decorated by a lion head functions as an antidote to the influence of demons (Halim, 2010: 10-11).



Figure 6. Ornament of Lion Below The Roof of The Cu An Kiong Temple

Source: Researcher Document

CONCLUSION

The existence of Chinese culture is articulated by Lasem people through space language of their building and cultural expression. The temple of Cu An Kiong becomes an interesting object because it reflects the past cultural transformation in Lasem. People in Lasem interact themselves and do an internalization and a disposition to create meaningful practices and perception of cultural hybridity. The cultural assets owned by the people, such as knowledge and competency needed to create the diversification, comes from the education of preserving

religious tolerance and culture.

Aesthetic of The Cu An Kiong Temple can be seen in composition of placing Liong ornaments that are spread in building construction. Every ornament has a symbol trusted by people in Lasem and in line with their mindset. The Cu An Kiong Temple is related with not only history but also maritime journey of Chinese people to Indonesia and needs of worship according to what they believe.

REFERENCE

Gunawan, Y., Rachim, Y. F., &Fabiano, C.(2008). *Leksikon Arsitektur Lasem: Studi Perbandingan Rumah Jawa, Cina, dan Kolonial. Pertemuan Arsitektur Pantai Utara Jawa: Cirebon, Tegal, Pekalongan, Semarang, Lasem, Tuban*, Bandung Cipta Sastra Saura.

Handinoto (2015). *Lasem: Kota Tua Bermuansa Cina di Jawa Tengah*, Yogyakarta: Penerbit Ombak.

Pratiwo. (1990). *The Historical Reading of lasem*. Leuven, Belgium.

Suroyo, A.M.D., Jahmin, J., Supriyono, A., Sugiyarto, Sulistiyono, S.T., Indriantoro, OS, Indraharti, S. (1994). *Sejarah dan Budaya Maritim di Lasem*. Universitas Diponegoro, Literature. Semarang: Literature faculty Diponegoro University.

Tabrani, P. (2012). *Bahasa Rupa*. Bandung, West Java, Indonesia: Kelir.

Halim,U.P.M. (2010). *Pelestarian Bangunan Bersejarah peninggalan Etnis Tionghoa di Indonesia: Studi kasus gedung Benteng heritage, Depok*. Universitas Indonesia, Program Studi Arsitektur Fakultas Teknik, Depok.

Unjiya, M. A. (2014). *Lasem Negeri Dampoawang* (1 ed.). (Meita, Ed.) Sleman Yogyakarta, Daerah Istimewa Yogyakarta, Indonesia: Salma Idea.