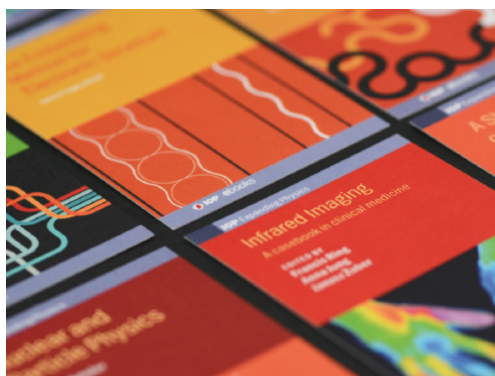


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To cite this article: C D Hartati *et al* 2020 *J. Phys.: Conf. Ser.* **1469** 012090

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Digital repository of Chinese temple and sea guardian deity tradition

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Abstract. Respect for the sea is a form of local wisdom of Indonesian people who are maritime countries. Many ethnic groups in Indonesia see the sea as something sacred apart from the profane. Traditions and rituals related to the sea are a sign of respect for the sea. Likewise, in Chinese society in Indonesia, respect for the sea appears with the existence of temples located on the coast. Globalization is characterized by the loss of local wisdom and sacred traditions, but here can be seen the persistence of local wisdom traditions in viewing the sacred. The study was conducted using ethnographic research methods, which were carried out in several temples that had sea guardian deities as host gods, such as in Makassar, Jakarta, Karawang, and Madiun. This research will discuss the rituals intended to honour Mazupo as a sea guardian deity as a form of local wisdom in maritime society. Those rituals are local wisdom because the form of worship is a life value system inherited from one generation to the next in the form of religion, culture or customs which are generally in oral form in a society's social system and become sacred.

1. Introduction

Regarding the arrival of Chinese people to Indonesia, some experts grouped the arrival of the Chinese into the archipelago in several stages. Based on the classification of history, according to Purcell the migration of the Chinese to the archipelago was divided into three stages, first in the period of the archipelago kingdoms, second in the arrival of Europeans, and third in the Dutch colonial period. The first stage at this time, the archipelago was still ruled by kings. The Chinese come according to the wind season which is the main means of shipping. They live in the vicinity of the port and in a not too long period. Although it lasted for centuries, this stage was slow and did not show meaningful existence. This stage is known as Chinese Follow the Trade or the arrival of the Chinese people to trade. Meanwhile in Hoakiau in Indonesia, during the kingdom period that was in the Airlangga era (1019-1042) there were Chinese in Tuban, Gresik, Jepara, Lasem, and Banten [2]. The second stage occurred after Europeans arrived in the Southeast Asia region in the sixteenth century. The presence of Europeans such as Portugal, Spain, England, and the Netherlands and made several ports the center of economic activity encouraged the migration of Chinese people to increase and made Chinese people stay in the archipelago. The third stage when the reign of the Dutch East Indies was found in many Chinese settlements in areas such as West Kalimantan, East Coast of Sumatra, and along the northern coast of Java. The Dutch deliberately brought in Chinese people to overcome labor shortages for mining and plantation projects.

Another opinion based on professional classification was stated by Wang Gungwu who stated that there were certain migration patterns that occurred in Southeast Asia. The first pattern, The Trade Pattern



or *Huashang* (华裔) is the oldest pattern in the history of Chinese migration, namely the inter-regional trade within China itself during the Song Dynasty (960-1279) in Yunnan, Guizhou, Guangxi, and Taiwan provinces. Then this trade expanded into trade between countries including trade to the Southeast Asian region. This pattern was dominant around the fifth century to the seventeenth century. The merchants mainly settled on the north coast of Java. They consist of two major sub-ethnic groups namely Hokkien and Hakka. Hokkien traders come to Japan, the Philippines and Java. Hakka traders come to West Kalimantan and Thailand. They set up trading posts, interact with local residents. Some are settled and some are returning. The second pattern, The Coolie Pattern or *Huagong* (华工), is the labour pattern. This pattern was popular when Southeast Asia was dominated by western colonialists. The colonial government needed labour to develop mining and plantations. They consist of landless farmers, urban poor workers, and also unemployed. This pattern developed after 1850. They not only entered Southeast Asia but also North America and Australia. They usually come not to settle, they are bound by a contract and will return to their ancestral land after the contract is finished. The third pattern, Sojourner Pattern (Chinese guest) or *Huaqiao* (华侨). Unlike *Huashang* and *Huagong*, *Huaqiao* is a new type of immigrant. They came to leave their ancestral lands but did not release their ties to ancestral lands. This pattern occurred between 1900-1950, most of the overseas were teachers, journalists, and other professional groups. This pattern is very closely related to nationalism which at that time occurred in mainland China. The last pattern is Re-migrant pattern or *Huayi* (华裔) or Chinese descent. They are of Chinese descent who are of foreign nationality different from *huaqiao* which has transient characteristics [3]. The Chinese immigrated to Indonesia in the form of small groups from the provinces of Fukien and Kwangtung, regions in South China. The Hokkien, who are from Fukien province, is part of the South China tribe who are good at trading. Other immigrants were from the Teo Chiu tribe who came from the southern coast of the Chinese state, inland in Swatow in the eastern part of Kwangtung province. In addition, there are also those from the Hakka tribe (*Khek*) who are residents of the interior of Kwangtung province whose area is very barren limestone mountains. Teo Chiu and Khek people work in Indonesia in the mining section, such as gold, tin, and others. These sub-sub-technicalities are usually related to living livelihood systems. As stated by Thomas T.W, he showed that Hokkien people were engaged in the business of shopping, Cantonese and Hakka in the field of medicine, besides that Hakka also tended to work in agriculture, mining and then they become small traders in rural areas [4]. Hainan people in the restaurant business, Fuzhou people in the coffee shop business. Unlike the case in Indonesia, it is not always the efforts of certain fields to be carried out by certain sub-ethnic groups which in the beginning existed. In addition to the four Chinese sub-ethnic groups, there are also Teochiu groups from several regions in Guangdong province. Of the five Chinese sub-ethnic groups, the Hokkien were the biggest who lived in Indonesia, following the Hakka, Cantonese, Teochiu, and Hainan.

Regarding the origin of the word “*kelenteng*” (temple) there are several versions of the origin of this word. The first is the mention of temples such as *wenmiao* (文庙) or *bio* to honor Konghucu and *wumiao* (武庙) in honor of Guan Gong (God of Justice /honesty /loyalty), Guanyinting (观音亭) in honor of Dewi Guanyin. The second opinion, according to the 'Chronicle of China in Batavia', stated that around 1650, Chinese Lieutenant Guo Xunguan established a place of worship to honor Guanyin at Glodok. Guanyin is a goddess of compassion or known as Kwan Im. The place of worship at Glodok is called Guanyinting or the place of worship of Dewi Guanyin (Kwan Im). This Chinese word *yin-ting* is said in Indonesian to be *klen-teng*, which is now common to all Chinese places of worship in Indonesia. [5]. The third opinion of the origin of the word “*kelenteng*” is derived from the word *keren tang*, which was then made into a temple by Indonesian dialect. *Keren* (客人 guest), *tang* (堂 building), “*kelenteng*” (temple) which is a guest house. Traders thousands of years ago traveled from city to city to trade. They then stopped by this resort. The boarders then added a place of prayer to *Tian* and the gods, over time the guest retreat became crowded and famous and became a place of worship.

Temples in Indonesia are estimated to have existed before 1650 because around 1650 the regulations contained in the Plakaatboek (Collection of Regulations), 1602-1811 recorded the destruction of a temple in the City area at the request of the Religious Council during the anti-expulsion campaign [6]. In 1650 a temple was built in Batavia and became the main temple for the Batavian Chinese community,

namely the Jin De Yuan temple and Ancol temple which was also established around that time. After that, in the 17th century temples were erected, such as temples for merchants who were also the center of merchant partners such as Da Shi Miao or Feng Shan Miao in Glodok, traders and sailors' guardian temples because they were built facing north (to the sea) like Tian Hou Gong in South Bandengan road. Then in the 18th century built temples dedicated to Lu Ban were guardian god of wooden craftsmen, shipbuilders, temples for guardian gods of agriculture, seasons, crops, harvest. The construction of temples continued in the 19th century to date. Chinese in Indonesia call the temple as *Bio* (*Miao* in Mandarin 廟). The term *kelenteng* is only known in Indonesia. Temples in other countries, such as in Singapore, Malaysia, Philippines, and China are better known as *bio*. The term *kelenteng* is thought to originate from the habits of Indonesians to hear the sound of a bell when it comes to the place of worship. Not all places in Indonesia mention this Chinese place of worship as a temple, for example in Sumatra people call it *bio*; in East Sumatra people call it *am*. Many places also mention temples with *pekong*. Unlike the case with ancestral worship done at home, the worship of the gods was carried out in the temple as a center of activities both in the form of tradition, ritual, spiritual, social control and entertainment. The temple has a main deity and other gods who are also worshiped in a temple. Usually people can go to temples to pray to the gods that are needed according to certain goals and purposes at any time. Most temples use names based on the main deity worshiped in the temple such as Lu Ban Gong or Lu Ban temple, Guan Yin Ting or Guan Yin temple, and also many who use the word Fude or Hoktek, for example Hok Tek Bio, Bogor, Hok Tek Tong, Parakan.

The existence of a temple or often referred to as *tepekong* / *toapekong* (Hokkien dialect) is generally located in the center of the city where at first the Chinese came from merchants who came and settled in an area and spread to the surrounding areas in Indonesia, especially the coast of Java. Every temple has the main deity with the main altar. Generally, in coastal areas worship Guanyin, Mazu, Guan Gong. Mountain regions, forests and agricultural areas usually worship Fude Zheng Shen (Hok Tek Ceng Sin / earth god), Shia Jin Kong (known as the god of medicine), and Han Tan Kong (god of wealth). People who worship in temples are generally *Samkauw* or *Tridharma*, namely those who adhere to the three teachings namely Buddhism, Confucianism, and Taoism. Temple especially in Central and East Java, Sumatra is known as the Tridharma Worship Place (TITD). The term *Tridharma* only exists in Indonesia, generally called *baishen* or worshipping *shen*. Tridharma school in Indonesia can be divided into two major groups, which refers to syncretism or often referred to as *sanjiao heyi* (三教合一) and refers to equality or *sanjiao pingdeng* (三教平等). The temple as a Chinese place of worship varies in designation because Chinese society's beliefs consist of Taoism, Buddhism, Confucianism, and also folk religion, each of which has its own designation to refer to its worship places, although in reality, the usage is often not in accordance with the group of people. For Taoist religious places of worship can be called: *guan*, *gong* / *kiong*, Konghucu temple called *miao* / *bio* which name is also used for Taoist places of worship, currently the Confucian religious place is more commonly called *Litang*. Buddhist places of worship are called *yuan*, *si*, and *tang*. In the temple there is a special place called the altar or place of god (*shen*) which is also a place to put the offerings needed. Altars inside the temple are made according to the required sizes according to their needs. The size of the altar table is long, wide and also includes the height that includes the roof used, the statue, the offering table includes altar ornaments, oil lamps, candles or electric lights. In a temple, the layout of the altar is inseparable from the calculation of *fengshui*.

The temple buildings have been in the archipelago along with the arrival of early immigrants from South China. This building is a joint infrastructure that was built collectively by the first immigrants as a form of gratitude to a figure who is considered a protector because it has provided safety in its journey from China through the vast ocean with very simple transportation equipment so that it reaches the new country to settle. After that, a type of temple appears that is adjusted to specific needs and is devoted to certain groups. The temple as a Chinese place of worship experienced a period of ups and downs in accordance with the developments and political changes that occurred in Indonesia. In the New Order Era (1967-1998) the lives of ethnic Chinese experienced extraordinary restraint and discrimination. The Government issued Presidential Instruction No. 14 of 1967 concerning the prohibition of Chinese

religions, beliefs, and customs that obstruct the expression of the daily life of Chinese citizens. The Chinese were required to choose one of the five religions recognized by the government at the time. Many Chinese choose Buddha only because they are considered the closest to his belief. With these regulations, Chinese New Year celebrations are prohibited and Chinese art is not allowed to be displayed. Chinese-language schools were dissolved and Chinese people were required to change their names to Indonesian names. Chinese religious events are only carried out in temples or in family residences. In addition to the reasons for public order, the government argues that celebrations such as the Chinese New Year are not a celebration of Buddhism and therefore there are no strong reasons to be held [7]. Supervision is carried out when temples hold religious holidays, the situation makes people in the temple no longer free to carry out their worship. Thus the celebration of religious days such as *Imlek* and *Capgomeh* is no longer held festively. The celebration is only in the form of a shared prayer closed with a meal. All parties can only be held inside the walls of the temple; it cannot be celebrated around the city.

Temple as a place of worship has characteristics that absorb local beliefs, like in Bogor, Sukabumi, many temples include Eyang Suryakencana as one of the honors by using incense and seven-colored flowers as ritual tools. In addition to Eyang Suryakencana, in one of the temples in Bogor, Pan Ku Bio, located in Pulo Gelis, there is an altar to worship figures such as Eyang Jugo and Imam Sudjono, Raden Mangunjaya, Eyang Jayadiningrat and Embah Sakee, the tomb of Uyut Gebok, the petition of Prabu Suryakencana, the cemetery Priest. In Jonggol area, Shia Jin Kong temple included Mbah Jago, mbah Sukat, mbah Nagawulung, mbah Jagakarsa and mbah Sabin. as a character to worship. In Cileungsi, the Han Tan Kong temple has Mbah Mega Mendung to be worshipped. There are also Chinese temples in Indonesia that have gods not a Chinese, as found in the Tridharma Temple, Weleri, Central Java, which has a Spanish god, namely Baron Sekeder. Temples as places of worship contain principles or principles of respect. The principle of respect here is concerning the principle of the god of the host and guest. Every temple has a different main deity or host god in each temple. The higher level hierarchy of gods cannot shift the position of the host god in a temple, although the host god is lower in class level he remains the main deity while the god with a higher class hierarchy remains a guest.

Regarding the worship of Mazu as a sea guardian deity can be seen from the Song Dynasty (960-1279). Maritime trade from Fujian Province was very developing. But sailors are aware that living in the middle of the ocean is always full of dangers that can threaten at any time. To beg protection and safety, then Lin Mo Niang/ Mazu was then considered as the protective Goddess of the Sailors. And everywhere the statue is always taken along. Their safety in the voyage is considered a gift and protection from this Goddess. And stories about appearances the Goddess in giving help to the sailors began one by one spread. In 1122, Emperor Song Huizhong gave the title "Sunji Furen" to Lin Mo Niang and a sign that read "Sunji" which means "much-needed help", the result of writing the Emperor's hand was then installed in the temple in Mei-zhou. Since then worship of Mazu began to get official recognition from the kingdom. From the time of the Song Dynasty to the Qing, no less than 28 honors have been granted by the kingdom to Mazu [8]. Due to Chinese people originally came by marine transportation through the sea to Indonesia and lived along the coast, so also brought the cultural tradition of worshiping Mazu as the goddess of sea guardian deity, since then the honor of Mazu in the temple began at the coast. This respect is in addition to expressing gratitude to Mazu especially aimed at the sea which has become a means of life and gradually this tradition of gratitude can be a form of local wisdom that survives in modernity.

There is such research regarding the worship of Chinese gods in Chinese temples. Salmon and Sidharta [9], Fan Lizhu [10], Stewart and Strathern [11], Aristotle C, D Y [12], Hsun [13], et cetera. All that research sees the worship of the gods including Mazu as a popular religion. But in this paper will show rituals or ceremonies intended to honor the sea guardian deity (Mazupo) performed in temples as a form of local wisdom. The ceremonies that we examined was the birthday of the main gods (Mazupo's birthday), the Moon Cakes ceremony. From the ceremony, the respect for the sea goddess is a tradition that continues to survive in the era of modernity and globalization and becomes something sacred because it is a form of local wisdom as a sign of thanks to something that is considered sacred.

2. Research method

The research method used in this study is a qualitative descriptive method and case study with an ethnographic study approach. This method is used because it relates to the study of local wisdom that uses data from informants. Qualitative research methods are carried out in reasonable situations and the data collected is qualitative. Qualitative methods are more based on phenomenological philosophy that prioritizes appreciation. Qualitative methods try to understand and interpret the meaning of interaction between human behavior in certain situations [14]. According to Yin, case studies are widely used in social science research, both in traditional disciplines (psychology, sociology, political science, and anthropology) [15]. Case studies are also used as research methods to complement qualitative descriptive methods. In this study, researchers used an ethnographic approach. Ethnographic studies (ethnographic studies) describe and interpret culture, social groups or systems. Although the cultural meaning is very broad, ethnographic studies are usually focused on patterns of activity, language, beliefs, rituals and, ways of life. An ethnographer focuses his attention on the details of local life and relates it to broader social processes. Case studies were carried out by temples namely Xian Ma Temple, Makassar, Sian Jin Kupoh Temple, Krawang, Dizangyuan Temple, Jakarta and Hwie Ing Kiong Temple, Madiun. These four temples have sea protective deities worshiped in temples, three of which are Mazupo and one in Karawang namely Sian Jin Kupoh. Data were collected through interviews with temple administrators, people, observations and participant observations. The study was conducted at the time of the god's birthday ritual, Moon Cakes ceremony and on normal days.

3. Literature review

One of the customs of coastal communities is local wisdom. The role and status of local wisdom as a law or rule implemented in coastal areas is very important considering that historically obtained in a very long process and passed down orally by the people in a downhill manner. Local wisdom aims to control human nature whose needs and desires are unlimited. Local wisdom greatly influences the sustainability of the human environment as a place to live, especially in coastal areas. Local wisdom is a life value system inherited from one generation to the next in the form of religion, culture or customs which are generally in oral form in the form of a society's social system. The existence of local wisdom in the community is the result of the process of adaptation to declining in a very long period of time towards an environment that is usually inhabited or an environment where frequent interaction occurs. According to Ridwan, local wisdom can be understood as a human effort by using his mind (cognition) to act and behave towards something, object, or event that occurs in a particular space [16]. The above definition is arranged etymologically, where wisdom is understood as a person's ability to use his mind in acting or acting as a result of an evaluation of something, an object, or an event that occurs. As a term, wisdom is often interpreted as wisdom. Local specifically refers to limited interaction space with a limited value system. As an interaction space that has been designed in such a way that involves a pattern of relationships between humans and humans or humans with their physical environment.

Emile Durkheim observed that something which is characteristic of religious beliefs and rituals is not a supernatural element but a concept of the sacred in which people divide things from their world into two separate areas namely the sacred and the profane. Religion is a system of beliefs adopted and actions manifested by a group or community in interpreting and responding to what is felt and believed to be supernatural and sacred. As a belief, religion has a characteristic that is based on two concepts, namely the sacred and the profane. Sacred things are always considered superior, very powerful, forbidden from normal relationships and deserve high respect. Profane things are the opposite; ordinary, unattractive and a practical habit of everyday life. Thus, religious beliefs are a representation that expresses the nature of various sacred things [17].

Tradition is defined as inherited habits. Ceremonies related to tradition. The sacredness obtained through the ceremony is held down and it is a tradition. Tradition according to Hobsbawm is a set of traditional practices that are created, usually governed by rules either openly or secretly received from ritual or symbolic which try to place certain values and norms of behavior that are automatically continuous with the past. Hobsbawm distinguishes tradition between the original and found based on

historical evidence, which continues to be practiced over time so that the practice of the tradition can be observed empirically and historically. In short, Hobsbawn's definition of tradition is that indigenous traditions have historical sources from a long time ago and their continuity is visible.

4. Results and discussion

People go to the temples to pray individually by buying a package of yellow paper namely *gincoa* which contains several incense sticks, and a pair of small candles. The purchase fee for these incense sticks and the candle is free which is put in the box provided. First praying facing out in honor of *Tian*, the highest ruler after that to San Guan Dadi (three nature gods, namely: the celestial god, the god earth, the god water) and other gods in the temple. Usually people before praying in a temple light a pair of candles in front of the altar of the main deity and light the incense sticks which was plugged in first in a large *hiolou* in front of the then in front of each god *hiolou* was worshiped. After praying to Tian and San Guan Dadi, it was only to the main deity in the temple. People can choose which gods will be worshiped or can also be to all the gods in the temple. People also usually make divination or ask for instructions from one of the gods by using *beijiao* or *buqian* to find their answers with *qianshi* or poetry paper which is the answer of the god in question. This poetry paper has been translated into Indonesian. This translation even though it has been translated into Indonesian is still difficult to understand because it usually uses parables. Each paper in the prediction of *qianshi* has different verses and predictions, in the form of career luck, soul mate, fortune and household life. People who come to pray in the temple usually bring offerings in the form of fruits which they will put on the altar table. In every temple there are various kinds of books, both prayer books / god spells, books on the religious introduction that can be taken free by visitors. The printing of these books is a form of gratitude because their prayers and requests have been granted.

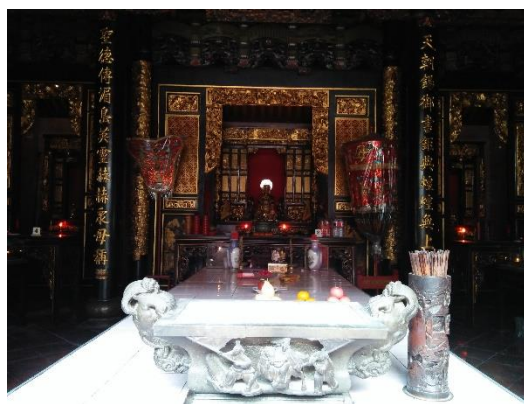


Figure 1. The altar of Mazupo in Hwie Ing Kiong Temple, Madiun with a tube containing the bamboo blades as a mean of divination. Photo by. Anita Octantiar.

Temple is part of Chinese culture. The temple displays visible and invisible cultures expressed in signs, symbols, and discourse dynamics and is brought to life in the form of historical, mythological and legendary figures. The temple contains meanings related to Chinese cosmology and philosophy. The temple aims to build character and build vertical and horizontal relationships between people with the "transcendent" and fellow human beings and their natural surroundings. Myths and legends often appear in the art in these temples and Chinese myths, just as most myths in many Indonesian societies are more cosmic in nature so it is not surprising that the temple architecture also contains the concept of Chinese cosmology. The temple is a social institution because it has a social function, as a center of culture and tradition. The temple is the center of culture and tradition because all communal ceremonies are held in the temple. The temples generally have art groups for performances such as barongsay groups, puppet potehi groups and gamelan groups such as those owned by the Welahan temple, Semarang. The temple as a cultural center had lost its social function during the implementation of Presidential Instruction

No.14 of 1967. This was evident in the lion and barongsai groups which are usually owned by a temple not allowed to display the art, they could not practice because many of the players were mostly no longer active temple. Stretches or *joli* which are the vehicles of gods that are usually displayed and paraded out of temples during the anniversary of the deity are not functioning and stored with the lion dance in the temple shed. In general, every temple has a front yard or courtyard which is usually large enough to hold ceremonies and performances. The temple as a center of culture which does not appear in the form of cultural idealism such as worldview, philosophy and cosmology of China itself is also seen in cultural materialism such as in carving, painting, calligraphy and origami art. As a cultural center, the temple is also the center of cultural traditions. Almost every large ceremony held in the temple there is certain performance art.



Figure 2. The temple is the center of culture and tradition contains meanings related to Chinese cosmology, philosophy, and contains cultural symbolic meaning. Photo by. Anita Octantiar.

In 2009, Mazu beliefs and traditions were written on the Representative List of the Intangible Cultural Heritage of Humanity. According to the official UNESCO website, Mazu is the most influential sea goddess in China (www.unesco.org/culture/ich/en/RL/00227), she is known as a sailor protector and fisherman, widely worshiped in China, Taiwan and by Chinese overseas in various parts of Southeast Asia, even in Australia and the west coast of the United States, there are temples offered to him Since the Song dynasty (960–1279), Mazu has been worshiped for the protection of Chinese sailors and merchants before departing to a distant land Fleet Admiral Zheng He was said to also follow this tradition before departing on each of the seven expeditions he led (Levanthes,1996,p.89–92). It is unknown whether any of these seven expeditions brought Mazu worship to the archipelago, because there are no records available about the beginning of their worship there, Mazu temples are usually found in coastal areas, in Java they are also found on land along major rivers, show a long history of seafaring completion.

Mazu was originally a woman, described as Lin Moniang, who was born on Meizhou Island in Fujian in 960. After her death in 987, there was a story of a fisherman who was facing a disaster, seeing Lin Mo Niang and saving them, since that began a cult. Many stories about him depend on the version of the stories, there is also a consensus that she is a female shaman. After his death, many families of fishermen and sailors prayed to Lin Moniang to honor his courage in his efforts to save fishermen in the sea. His worship spread quickly. The Mazupo statue was placed on the ship to protect the trip. Mazu worship originating in Fujian spread rapidly to the coastal areas of China, with the expansion of maritime trade and migration, the worship of Mazu extended to countries such as Japan, Taiwan, Vietnam and regions in Southeast Asia. New immigrants often set up temples for him as a thank you for arriving safely. Mazu is known as the goddess of protective fishermen, sailors. Since her birth as a goddess, Lin

Moniang has been awarded many honorary titles, including Tianfei (Celestial Concubine), Tianshang Shengmu (Holy Heaven's Mother), and Tianhou (Empress of Heaven), and among Hokkien in Indonesia known as Makco or Makcopo, which means great-grandmother or great ancestral mother. At the altar, he usually has the name displayed as Tianshang Shengmu or pronounced in Hokkien as Thian Sang Seng Bo [18]. Mazu is usually depicted along with two generals known as "Thousand Miles Eye" (Qianli Yan) and "With-the-Wind Ear" (Shunfeng Er). Their iconography, Qianli Yan is often red with two horns, while Shunfeng Er is green with They were said to have become two demons conquered by Mazu and calmed down, turning him into his loyal friends, Mazu herself was usually depicted wearing a red robe in the painting, but in the statue she always wore an oversize robe and held an imperial tablet and hat with hanging beads on the front and back.



Figure 3. The altar of Mazupo, known as Tian Shang Shengmu/ Thian Shang Sengboo in Hwie Ing Kiong Temple, Madiun. Photo by Anita Octantiar

The emergence of the cult of Tian Hou coincided with the growing popularity of the cult of the Virgin Mary. The propagation of the two cults began around the twelfth century. People from both hemispheres of the world were thus consciously involved in the making of a female divinity from the patriarchal world order as a calmer of the sea. With the increasing of sea transport and maritime activities at that time, people from disparate religious cultures had similar mental capacities to develop cross-cultural characteristics of their own divinities. These deities were so similar to one another that they became more or less identical counterparts [19].

Sulawesi has three Mazu temples, one in Makassar is the oldest. The temple is named Xianma. Its history dates back to the beginning of the 18th century, founded in 1864. It has been repaired several times and has added space in the 19th century. This temple consists of five floors equipped with an elevator to reach the fourth floor where the altar of Mazu is located. From this floor a staircase leads to a platform on the roof where Mazu is 3 meters tall, a white marble statue stands, facing the sea. Many celebrations were held in this temple, besides being intended for the goddess Mazupo as a host held annually, every 23rd day of the 3rd month of Chinese New Year. Rituals held at Xianma Temple were held in Tao and led by Taoist priest, who was brought in from the PRC, to lead the ritual of the Lord's Prayer (ninth day of Chinese New Year), Tai Sui Prayers for the Tai Sui time deity in Chinese New Year series, Mazupo's birthday, Tiger worship White to overcome immoral people, Ulambana Ceremony. The purpose of this ritual is for the people to avoid danger, disaster, hardship. Pray for the people to increase their happiness, longevity, safe sentiment, efforts to progress.

In Java, the worship of Xianma is very much one of them in Madiun which is also a coastal area, namely the temple of Hwie Ing Kiong or the Welfare Palace which was built in 1887. The funds used to build this temple came from the contribution of Chinese people who settled in Madiun at that time. This temple is done by architects imported specifically from China, and takes about 10 years. This

temple is a Tridharma place of worship. Previously not on HOS Cokroaminoto street as it is today, but before 1887 there had been a simple temple to worship His Holiness Ma Co Po Thian Siang Seng Boo which was located west of the Madiun River. Regular day meals include rice, tea, apples, oranges, pears, five rose petals, sometimes people add jasmine flowers for blessings from Mazu and are used for bathing as medicine.

In Jakarta, the temple that places this goddess as the main goddess is Dewi Samudera or Tian Hou Gong Temple located on Jalan Bandengan Selatan and was built in 1784, this temple is very closely related to the clan of Lim and the back of the temple as a place to place the spirit board for the clan Lim (*Rumah Abu Marga Lim*). A stone inscription on the ancestral clan of the Lim clan was written on the 3rd year of Tongzhi or in 1864. In addition, Tri Ratna temple, which is also the oldest temple in Jakarta, placed an altar for this goddess. Chinese people at the beginning of their arrival showed respect for the sea, because it was through the water that they left the country and arrived in a new area. Similar worship of the goddess of protection of fishermen and sailors; Mazupo, also carried out by the Karawang Chinese community with the existence of the Sian Djin Ku Poh Temple, Tanjung Pura, Karawang Indonesia (1645). The worship of a Ku Poh figure believed to protect three families carrying merchandise from Guangdong Province to the Nanyang area. The worshipers come from traders, sailors, farmers, migrants and ancestors for people from the provinces of Kwangtong and Fujian. Uniquely, Ku Poh's grandmother who became a cult in this group is not depicted in the form of a statue or picture but in the form of a chair. The rituals of the sea guardian deity show that the sacred thing that is believed by its worshipers and that the ritual is always maintained from time to time is no longer limited to some groups.

As Sangren worshippers of the goddess Mazupo constitute Taiwan's most encompassing ritual community [20]. Every year pilgrimage groups (usually organized by local territorial cults) converge on cult centers at Pei-kang, Hsin-kang, Chang-hua, Lu-kang, T'u-ch'eng, and Tainan, among others. These centers compete actively for cult supremacy, and the arguments invoked in this rivalry are mainly of an historical nature. Nonetheless, the Mazupo cult continues to be the locus of a complex negotiation between the government and local communities over the cult's core meanings. this development is a modern transformation of a traditionally Chinese pattern of accommodation between the concerns of central power holders and those of the residents of local communities [20].

Different in Indonesia, the worship of the sea protective deity cult, or the protective deity of fishermen and sailors specifically addressed to Mazupo is a form of local wisdom. It is said to be local wisdom because this form of worship is a life value system inherited from one generation to the next in the form of religion, culture or customs which are generally in oral form in a form of a society's social system. Besides Mazupo, it is also known for worshiping Sian Djin Ku Poh in Karawang which is a form of Karawang's local wisdom to give thanks and thank the sacred people who are believed to bring blessings and salvation to those who believe in it. The Chinese view of life divides nature into three parts, the celestial realm, the earth realm and the water realm, and in every part of the world is ruled by the ruler as something sacred. The worship of Indonesian Chinese society towards the water authorities is inseparable from the history of the arrival of Chinese people to Indonesia as a form of gratitude to the forces that had protected during their journey from China to Indonesia.



Figure 4. Pray to Mazupo in Moon Cake Festival in Hwie Ing Kiong Temple, Madiun Photo by Antia Octantiar.

5. Conclusion

The worship of the sea protective deity cult or the protective deity of fishermen and sailors specifically addressed to Mazupo is a form of local wisdom. It is said to be local wisdom because this form of worship is a life value system inherited from one generation to the next in the form of religion, culture or customs which are generally in oral form in a form of a society's social system. The Chinese view of life divides nature into three parts, the celestial realm, the earth realm, and the water realm, and in every part of the world is ruled by the ruler as something sacred. The worship of Indonesian Chinese society towards the water authorities is inseparable from the history of the arrival of Chinese people to Indonesia as a form of gratitude to the forces that had protected during their journey from China to Indonesia. The tradition in connection with respect for Mazupo in Indonesian temples which gained influence from local culture also made Mazupo's tradition of respect as a form of local wisdom. For example, offerings in the form of flowers, and the tradition of bathing with flowers that have been offered to Mazupo is a form of local wisdom which is the Indonesian Chinese view of life especially on Java, such traditions are not found in China.

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