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CULTURAL ACCULTURATION OF CHINA: ETNOGRAPHIC STUDY IN BANJARMASIN

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ABSTRACT

Kedatangan dari orang Cina ke Indonesia termasuk ke Banjarmasin hingga sekarang membaur sekaligus juga mempertahankan kebudayaan mereka sampai sekarang dengan akukturasi kebudayaan antara orang Tionghoa dengan Banjar sendiri hingga sekarang. Penelitian ini menggunakan Metode penelitian menggunakan pendekatan kualitatif dengan pengumpulan data melalui pengamatan, wawancara, dan studi dokumentasi. Data dianalisis menggunakan model Miles dan Hubermen dengan cara reduksi data, *display* data dan kesimpulan/verifikasi. Proses akulturasi kebudayaan orang Tionghoa di Banjarmasin dan menetap di wilayah yang sekarang bernama Pacinan sudah sejak lama dan budaya-budaya Tionghoa Pacinan Banjarmasin bertahan hingga sekarang yang didapatkan oleh peneliti antara lain Religi seperti perayaan Imlek, Cheng Beng, Tiong Kuan, Tarian Barongsai, sistem mata pencaharian hidup, bahasa dan lainnya.

ABSTRACT

The arrival of the Chinese to Indonesia, including to Banjarmasin until now, has blended and at the same time preserved their culture until now with the cultural structure between the Chinese people and the Banjar itself until now. This research uses a research method using a qualitative approach to data collection through observation, interviews, and documentation studies. Data were analyzed using Miles and Hubermen models by data reduction, data display, and conclusion/verification. The process of acculturation of Chinese culture in Banjarmasin and settled in the area now called Pacinan has been a long time and Chinese culture of Banjarmasin Pacinan survives until now obtained by researchers including religions such as Chinese New Year Celebration or Imlek, Cheng Beng, Tiong Kuan, Barongsai dance, economic system livelihood, language and more.

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INTRODUCTION

Indonesia is very rich in various cultures that spread and stretch from Sabang in the west to Merauke in the east. As a nation with very much culture, it also evolved in a diverse community itself, forming a *nation's* distinctive full of diversity. The diversity of Indonesian society itself can be seen from its extraordinary historical journey, and there is really no place in the world - except perhaps Central Asia - which, like the archipelago, is capable of being a place for the presence of almost all of the world's great cultures, side by side or merging into one (Heri, 2014; Handy, 2015).

One of them is the migration of the Chinese to the south, especially to Indonesia from time to time; the arrival of the Chinese in Banjarmasin to Indonesia itself from several sources says that in the Chinese Chronicle Book 323 History of the Ming Dynasty (1368-1643), mentions the existence of the Banjar Sultanate during the time of Sultan Hidayatullah I (was the 3rd Banjar Sultan who reigned in 1570 - 1595) which shows that the visit of Chinese traders had occurred during the king's time, in other records mentioned that in South Kalimantan, especially the city of Banjarmasin in the 17th century, it was mentioned about a floating market. It was written in notebook *Dong Xi Yang Kao's* (1618) that "*The women of this country use small boats to approach ships and sell food. But trafficking is mainly male. The currency used by the people is black lead coins",* another source mentions that in other historical records such as the *Song Se* (Song Dynasty History Book) there is also written about the history of the emissaries of the kingdom *Po Ni* in 977 and 1082 AD which mentions about Kalimantan, especially South Kalimantan by the dynasties in China, the reason for the arrival of the Chinese people themselves mingled with Indonesian indigenous people and became Indonesian citizens, it is estimated that the arrival of Chinese people to Banjarmasin in the 19th and 20th centuries at the time The turmoil of the end of the Qing dynasty caused a lot of turmoil in the government which made the population nervous and tried to leave the country after the Opium War (1839 - 1842) and the Rebellion *Taiping* (1851 - 1865), most of the Chinese who migrated were from Guangzhou (the average Hokkian group) and also the arrival of Japan in World War 2 which caused it The massive human exploitation in China which is a factor in the massive migration of Chinese people abroad, one of which is to the city of Banjarmasin (Riwut, 2007; Taniputera, 2008; Groeneveldt, 2009; Handy, 2020; Ham, 2017; Subiyakto et al., 2020; Subroto & Prawitasari, 2021).

So that the Chinese community in Indonesia is now more free to organize their holiday celebrations and their culture in Indonesia, it is unique to see Chinese culture in Indonesia mingle with its society through the acculturation of Chinese people who come to Indonesia

themselves consisting of various racial backgrounds and descendants are also good they are like the Hokkian, Hakka, or Tiochio. We will feel this culture more in everyday life, such as language, terms, or economic life patterns. Chinese people who came to Indonesia or Chinese immigrants were called "*Totok Chinese*" after some married indigenous people and gave birth to Chinese Peranakans. One example in South Kalimantan is what is known as China Parit. Many Hokkian and Hakka people come and live in Banjarmasin because of the result of this mixed marriage. They build communities and settlements called Pacinan, such as those in Banjarmasin on Jalan Veteran, for that they are usually oriented towards Indonesian culture, including in terms of language (Amrullah, 2004; Ham, 2017; Subiyakto et al., 2020).

Various cultures brought by the Chinese themselves to Indonesia, among others, such as Imlek, Cheng Beng or also language and livelihoods which experienced several changes in their implementation because there were Chinese people who converted to Islam or converted to Islam so that various celebrations also experienced changes in the implementation of their activities. This article discusses Chinese culture, which is interesting to explore regarding the acculturation of Chinese culture in Banjarmasin.

RESEARCH METHOD

The approach in the research used is qualitative. The approach was chosen and used to describe or describe the acculturation of Chinese culture in Banjarmasin. The process of collecting data is through observation, interviews, and documentation study. The observations made in this study were by looking at the ceremonial processions or activities of Chinese culture at the Soetji Nurani Temple and Chinese citizens' homes in Banjarmasin. Interviews were conducted by structured and *in-depth interviews*, in which the researcher communicated directly with informants who knew about Chinese cultures in Banjarmasin and its surroundings. Meanwhile, a document study is a researcher collecting sources or information from various important texts or notes that are already available document notes or articles published via the internet.

Data analysis used Miles and Huberman's model in the form of interview reduction following the guidelines made. The data presentation is in narrative text/words and even references to the relevant findings used. Data validity tests are in the form of extended observations, reference materials, triangulation of both sources and techniques, and member checks used to support valid information (Sugiyono, 2008).

RESEARCH RESULTS AND DISCUSSION

Interaction by the Banjar community and the Chinese people as immigrants in their daily life, whether in trade, neighborly life, or in other aspects, gives rise to harmony and a level of brotherhood that is not closely bound by religious matters. Still, not all cultural life can be integrated. Still, indirectly the river culture of the Banjar people became the culture of the Chinese themselves, where Pacinan is located close to the Martapura River and Tatas Island (now a densely populated area with one essential building, namely the Sabilal Muhtadin Mosque), where the Martapura river itself is one of the routes the essential transportation from the era of the Banjar sultanate to the 21st-century, beside the Martapura river as a medium for river tourism by taking a *kelotok* around the Martapura river and visiting the floating market. Harmony in cultural life can be seen from the presence of Banjar people who take part in the performance, *Barongsai* saw when the markets coincide with Chinese holidays, especially during the very festive Chinese New Year celebrations at the temple located near the Martapura river and watched by many audiences regardless of religion, ethnicity, and others (Handy, 2020, 2021;).

The cultural role of the Banjarmasin Chinatown Chinese in everyday life and also at other times such as celebrating New Year's Day or Chinese New Year, Cheng Beng or cleaning of ancestral graves, performing Barongsai and others, to simpler daily life, namely There is the use of cooking utensils to appreciate non-Muslim Chinese people to Muslim ones so that they don't mix with the use of pork oil which is prohibited in Islam, especially to some details in the Chinese New Year, for example, the elements of red and yellow, giving red *packets* and differences in good Chinese New Year celebrations. There is a unique difference between a holiday or welcoming the new year or Chinese people who have converted to Islam. This is what becomes interesting to study as the Chinese Chinatown culture is still preserved and celebrated.

Dorothy Perkins (1999) explains that the religions and beliefs of Chinese people vary. In general, it is syncretism, which is a mixture of several religions, such as Taoism, Confucianism, and Buddhism (Dananjaja, 2007). So it can be called the Sam Kao or Tridharma religion. But most people don't know the term. During President Soeharto's reign or the New Order era in Indonesia, religions such as Confucianism were not recognized, let alone Taoism. To be recognized, Tri Dharma followers would call their religion only Buddhism.

Apart from the Tri Dharma religion, there are other religions called ancestor worship. This belief is actually not a religion, but the basis of the religions practiced by the Chinese and Chinese; according to Dorothy Perkins (1999), it is a practice in which a Chinese family or

clan gives offerings and salutes to their ancestors, whose spirits are believed to reside on boards. The wood was placed bearing the name of the deceased (*Lingwei*) who wanted to be worshiped. Ancestor worship is the foundation of popular religion in China and among Overseas Chinese throughout the world, including in Indonesia, no matter what official religion they profess. Based on an interview with Mr. Tiono Husin, said:

> "The offerings in ancestor worship consist of food, wine, sticks of incense (*heo sua*), candles, and flowers. The ancient Chinese believed that if they did not sacrifice live bulls, sheep, and pigs to their deceased relatives, the relatives would become homeless ghosts. They will haunt and disturb the living humans. This belief is reinforced by the Confucian tradition that emphasizes a son's devotion to his parents (*filial piety, Xiao,* or *Hsiao*) as a significant virtue."

Also, in the religious system of Banjarmasin Chinatown Chinese culture that still exists today, including Chinese New Year celebrations, Cheng Beng celebrations, Chinese Kuan celebrations, and Lion Dance, with the following description:

1) Chinese New Year (Imlek)

Chinese New Year or Imlek Celebration itself consists of several activities. Among others, *Sa Cap Meh* (Thirtieth Night), Imlek (New Year's Eve), and *Cap Go Meh* (Fifteenth Day). Before the Chinese New Year, there is a celebration *Sa Cap Meh* (the night before the Chinese New Year) or the 30th of the 12th month of the Chinese calendar, a few days before the Chinese New Year celebration is devoted to making various preparations for the new year, namely cleaning the entire house, making food for the new year and shopping. Chinese New Year needs. Then, on the 30th of the 12th month of the Chinese calendar, the whole family gathers together for dinner and stays up until the early hours to welcome the new year; *Sa Cap Meh*'s meaning in Hokkian is the thirtieth night.

Regarding the color of the Chinese New Year celebration itself, it has a very dominant meaning, red and yellow, from an interview with Ms. Selly Sie, she said:

> "At the Chinese New Year celebration, there is *Angpao* which symbolizes joy and enthusiasm that will bring good fortune. The red color *angpao* symbolizes good luck and expelling negative energies. Therefore, *angpao is* not given as an expression of condolences because it will be considered the giver to rejoice over the tragedy that occurred in the family."

Some people have the habit of giving large amounts of money in coins or notes so that the recipient cannot estimate the amount of money received. The community usually also prohibits children from opening *packets* of red or red envelopes while they are still together. There is no awkwardness or cause jealousy among givers *angpao* to recipients *angpao* (for example, the amount of money given is different).

Based on an interview with Mr. Rakhmadi regarding the Chinese New Year celebration, he said:

"Imlek itself is used as a forum for hospitality between citizens of Chinese descent because this big day is celebrated as a new year for all Chinese citizens. In fact, there are no longer differences between religions because the brothers and even non-Muslims come during the first month of Chinese New Year. So now it is the unifying of Chinese Muslims and non-Muslims directly, in the celebration of Chinese New Year itself without losing the essence of its day, Chinese Muslims celebrate it by changing their food by not using their pork oil besides that also by saying prayers to Allah SWT for the new year, it's even better than before. "

They talked about the Chinese New Year celebration, the Chinese people's culture, which has no connection with certain rituals or religious teachings. As for the symbols at this celebration, it is a manifestation of the values contained in Chinese culture. This view is inseparable from their understanding that Imlek is a celebration of Chinese New Year or a celebration of the changing of the seasons, and in responding to the implementation of this celebration, some Chinese Muslims continue to celebrate, and some do not (Permadi, 2019; Wijayanti et al., 2020; Handy et al., 2020; Putra & Subiyakto, 2021).

2) The Celebration of Cheng Beng and Tiong Kuan

Cheng Beng, which means Sunny and Bright Weather, is the Cleansing of Ancestral Tombs carried out by Chinese people on the 5th day of the 4th month of the Calendar *Lunar Years* or some say it is celebrated on the 4th or April 5 every year, Chinese citizens will usually visit the graves or graves of their parents or ancestors to clean it as well as pray /*pies* at the grave with fruits, cakes, food, and flower garlands, now with some changes from There are also foods that can be provided when visiting ancestral graves, some bring Banjar food and fruit typical of Kalimantan, such as Kuini or Kasturi (Cristine, 2015).

This traditional prayer, apart from burning incense sticks in front of the ancestral ashes table at every New Year (Imlek), prayer on the 1st to 15th of the 1st month of the Chinese calendar, also on the Cheng Beng and celebrations *Tiong Kuan* (7th of 7th month) in front of the ash table ancestors. This prayer can be done, and it can also be done lavishly, depending on the condition of the family's finances. Cheng Beng itself is commonly referred to as the First Spirit Festival in the Chinese New Year calendar. This activity is held outside the home because it is like in China when spring occurs (Lan, 2013).

3) Barongsai Dance

Every beginning of the Chinese New Year, where the gods return from heaven (heaven) to report to the Jade Emperor, the evil spirits in the world will be even more ferocious because no one is looking after them when these gods and goddesses. Therefore, toward heaven, many

Chinese people perform lion dances (Barongsai) that have received blessings from heaven when they have received chants and prayers from the pagoda to drive out the evil spirits. Barongsai is a dance that uses a lion-shaped sarong or is called the Lion Dance, which has a very long history. One of them is that the first records about this lion dance can be found during the Qin Dynasty until around the third century BC.

Basically, Barongsai, like the Chinese martial arts (*Kung Fu*) group, which is very diverse, has two main streams, namely North and South. The Northern stream is known as Bei Jing Shi, while the Southern stream is Nan Shi. At first, the Northern flow developed in Indonesia, but when the Barongsai was no longer banned, the Southern sector overgrew.

In an interview with Mr. Tiono Husin regarding the Barongsai, he said that:

"According to the Chinese people's own belief, the lion is a symbol of happiness and pleasure. The Lion Dance is believed to be a show thatcan bring good luck. It is generally held at various important events such as opening a restaurant, establishing a temple, and the New Year celebration. Usually, this Barongsai or lion dance is also held during Chinese New Year either at the temple or in houses to ward off evil spirits and throw away bad luck at the beginning of the new year, until now it is still being held. "

Barongsai in Indonesia experienced a vibrant period when the Tiong Hoa Hwee Koan association still existed. It is almost sure to have a lion dance association from every Tiong Hoa Hwee Koan association in various Indonesian regions; it is almost sure to have a lion dance association. The development of this lion dance then stopped in 1965 after the G30S erupted. Due to the political situation at that time, all forms of Chinese culture in Indonesia were silenced. The lion dance is destroyed and cannot be played again. Changes in the political situation that occurred in Indonesia after 1998 revived the lion dance art and other Chinese culture. The drum drums sound, then alternating with *kencrengan* and the "lion" handlers moving swiftly in front of a pair of lion dances. *Indonesian people can now see Shi Wu or the lion danc*e in various regions. This phenomenon repeats the history of centuries ago, when in every Chinese New Year celebration, a crowd of yellow and brown people mingles intimately watching a lion dance performance (Sentosa, 2012).

The Barongsai in Banjarmasin itself is unique because not only from the Chinese who join the Barongsai dance group but also from the Banjar and Madurese ethnic groups because the Soetji Nurani temple is located in Banjarmasin Chinatown (Jalan Veteran) adjacent to the Banjar and Madura community settlements. In Gedang Village, there is interest from those who are not Chinese to join and take part in the Barongsai dance practice, besides that it also attracts attention, as well as Barongsai dances besides Chinese New Year, are also staged at guest welcoming events, celebrations for building new houses, inaugurating shops, malls or Another

joyful celebration, the development of Barongsai since 2013 has been recognized by KONI as a traditional sport (Handy, 2017; Shaleh, 2020).

The Livelihood System of Chinatown Chinese in Banjarmasin, The livelihood system carried out by the Chinese, in general, is grocery trading (both selling groceries, tools for daily life needs, vehicle parts, cakes to other businesses such as services and others) both at home by building *Ruko* (shop houses) or trading in both traditional and modern markets such as malls, plazas and so on, most of them are successful in this business but also many have ups and downs in their business activities, apart from grocery trading, many of them also open shops. Most of the Chinatown area's food stalls are Banjarmasin Chinese people descended from Pontianak Chinese, while those who opened a dental fixing business or grocery business were partly from Surabaya Chinese who came to Banjarmasin.

There are no longer state boundaries in international relations regarding the language itself in connection with the opening of the era of globalization. Every country that wants to advance its economy inevitably has to open itself to the outside world. The rules that prohibit the use of Chinese / Mandarin languages and characters are no longer relevant in the current era of globalization (Hermawan, 2005). The use of Mandarin, especially Hokkian in Chinatown, Banjarmasin, now still uses it. Still, not many more; this is due to the more frequent use of Banjar, the language of daily instruction for Chinese people, especially their young children and Indonesian, which is more national. But in its development, Mandarin, both Hokkian and others, has been adopted into everyday terms by our people by accident until now, such as *dancing* (a weighing tool used in trading), *fu yung hai* (food name), *rickshaw'* (means of transportation or *becak*), *hio* (incense), *angpao* (envelope containing money), *wangkang* (boat) and many more.

Initially, the Chinese in Indonesia itself had a lot of other discrimination, we can see in the aspect of religion where at that time the majority of Chinese ethnic groups who were Confucian were very closely monitored by the Government (Orde Baru), which was proven by the existence of the Instruction of the Minister of Internal Affairs No 455.2-360 / 1968 concerning the arrangement of temples in Indonesia. Their holiday celebrations were also prohibited at that time for fear of causing conflict with the indigenous population. This discrimination was eventually eliminated during President KH Abdurrahman Wahid (Gus Dur), who withdrew from Presidential Instruction No. 14 of 1967 concerning Religion, Beliefs, and Chinese Customs. During President Gus Dur, Khong Hu Chu also became a recognized religion in Indonesia, and the Chinese New Year was a national holiday. According to the author, the relationship between Chinese and non-Chinese ethnics has been going on

harmoniously in this reformation era. Chinese ethnicity is part of Indonesia's Republic, which has a unique diversity, making Chinese itself a form of culture in Indonesia itself (Zahidi, 2017).

Now the importance of protecting cultures in each area itself in society through education based on local culture becomes the most powerful tool in preserving this culture with the values of local wisdom that people are not uprooted. Still, it also acculturation in itself is the foundation of ethnic diversity itself. Through these values, morals, traditions, culture, and traditions, it is the strength to maintain their cultural identity in everyday life through this multicultural perspective with the acculturation of Chinese culture in Banjarmasin (Arifin & Heri, 2017; Mutiani, 2018, Syaharuddin et al., 2019).

CONCLUSION

Banjarmasin Chinese's arrival from the Banjar sultanate era, the VOC era, to the time of the second world war itself. Chinese people who are part of the plurality of Indonesian society today still maintain a lot of their unique culture that characterizes their identity and their ancestors' cultural heritage. In addition to There are still many Chinese people in Banjarmasin who live in the Chinatown area (now Jalan Veteran), even though many have moved after the revitalization of the river and road widening, so there are also Banjarmasin Chinatown Chinese who have moved their residence, but still carry and maintain the culture in the form of their religion until now such as the celebration of the Imlek or Chinese New Year, Cheng Beng, Tiong Kuan, Barongsai Dance, then daily livelihoods, language, and others.

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