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Mazu: Sea goddess Ritual at Tjoe Tik Kiong (Cide Gong) Pasuruan Temple  
Olivia (蕭翡翠) 1, Doctoral Student, Social Science Doctoral Program, Faculty of Social and Political Sciences, Airlangga University, Surabaya, Indonesia, and Chinese Department Lecturer, Petra Christian University, Surabaya, Indonesia Toetik Koesbardiati2, Social Science Doctoral Program, Faculty of Social and Political Sciences, Airlangga University, Surabaya, Indonesia Corresponding: Olivia (蕭翡翠) 1 Doctoral Student, Social Science Doctoral Program, Faculty of Social and Political Sciences, Airlangga University, Surabaya, Indonesia, and Chinese Department Lecturer, Petra Christian University, Surabaya, Indonesia Abstract: This study examines the Ritual of Ma Zu Goddess at the Tjoe Tik Kiong (Cide Gong) Temple in Pasuruan which was carried out again after 2 years of vacuum due to covid19. The research problem that will be investigated is whether this ritual activity has been simplified in its implementation and has the general public become less interested in participating in this ritual after it has not been carried out in the last 2 years? The research method used is descriptive qualitative, by conducting in-depth interviews with the leader who conducted the ceremony and the participants who attended it. The finding of this research is that although covid 19 has resulted in the absence of religious celebrations for the past 2 years, for local people this celebration is still an important activity and they are still enthusiastic about participating in this activity. Keywords: Ma Zu, Sea Goddess, Tjoe Tik Kiong, Ci De Gong, Temple, Pasuruan INTRODUCTION Chinatown and temple are two things that cannot be separated in the life of the Chinese people in Indonesia. [Chinatown is a](#) term [for](#) the

residential area of the Chinese people with the characteristics of the culture and traditions of their country of origin. A temple is a building for worship and worship of gods in the Tri Dharma (Tao-Confucius-Buddhist) belief or religion. Apart from being a place of worship, the temple functions as a medium of expression to display the cultural existence of the Chinese community (Handinoto, 1999). Therefore, in general it can be concluded that during the formation of the Chinatown area until now, one of the identities of the Chinatown area was in the form of a temple building around the Chinatown area. Or in other words, the location of the establishment of the temple itself is usually around the settlement of the Chinese community (Chinatown) in that area. The spatial pattern of Chinatowns in Southeast Asian cities, including Indonesia, initially had the same pattern as the urban layout pattern in Fujian province, namely the location of temples, markets, ports and the main road network, in a line perpendicular to the coastline. At first the pagodas in the Chinatown area were temple for worshipping the Sea Goddess who was often called "Dewi MakCo", which was always connected to the sea or port. (Lombard, 1996) Mazu Festival is an important activity for modern people to worship Sea Goddess Mazu. The full name is a large-scale ceremony to worship Mazu, which originated from traditional Mazu sacrifice rituals and folklore activities, with a long history and far-reaching influence. Mazu Festival is an important part and essence of Mazu belief. In 2006, Mazu belief was included in "The List of National Intangible Cultural Heritage". In 2009, Mazu belief was included in "The List of Representatives of Human Intangible Cultural Heritage" by UNESCO, becoming China's first human intangible cultural heritage in belief category. It marks that Mazu culture has risen from an important part of the excellent traditional culture of the Chinese nation to the height of the world, becoming the common wealth of all mankind. (Ke, Li, & Chen, 2021) As a port city located in the north of Java Island and its very fertile interior, Pasuruan was one of the important cities in East Java in the past. The origin of the name 'money market' which later changed to Pasuruan shows the importance of this city as an area of economic activity in the past<sup>1</sup>. Because of its very strategic location since th. 1707 Pasuruan area has been controlled by the Dutch. (Handinoto, 1990) The Chinese have been in Pasuruan since the 17th century. Tjoe Tik Kiong Temple as a place of worship for the Chinese in Pasuruan is estimated to have existed since the 17th century. Tombe, a French traveler who visited the Chinese community in Pasuruan in th. 1803, estimates that the Chinese population who lived in groups at that time constituted a third of the population of Pasuruan. During the 19th century, there was a law called the Wijkenstelsel in the Dutch East Indies. These colonial laws basically separated the dwellings of the ethnic groups who lived in cities during the 19th century. Previously there were many Chinese who lived in groups in cities in Java inhabiting a residential unit commonly referred to as Chinatown. (Handinoto, Pasuruan dan Arsitektur Etnis Tionghoa Akhir Abad 19 dan Awal Abad ke 20) However, perhaps because of the location of Pasuruan which is too close to Malang and Surabaya, the existence of this temple for almost 300 years seems to have not been documented well and people more interesting to Lasem city which has attracted many foreign researchers because Batik Lasem and its ethnic Chinese houses is more famous. That's why the author hopes through this research can study and analyze more deeply to increase knowledge about the ethnic Chinese culture that exists in the city of Pasuruan, and contribute this research for more data about cultural diversity of the ethnic Chinese in Indonesia. This study aims to analyze and describe the phenomenon of Sea Goddess MaZu ritual / parade in the Pasuruan city community after two years vacuum because the covid-19. The author hopes to more understanding the ritual of Sea Goddess MaZu at the Tjoe Tik Kiong Temple in Pasuruan City. From previous research journals it can be seen that the goddess MaZu research in Indonesia has not been widely published internationally. Therefore this study only focuses to analyze the Sea Goddess MaZu ritual after covid 19 at the Tjoe Tik Kiong Pasuruan Temple.

LITERATURE REVIEW AND METHODOLOGY This study discusses the function and meaning of the Ma Zu carnival ritual at the Tjoe Tik Kiong Temple in Pasuruan city by using qualitative research methods using ethnographic methods, and historical approaches.

The 1 The first railway network in East Java, which was inaugurated on May 16, 1878, is the Surabaya – Malang and Surabaya – Pasuruan railway lines. Meanwhile, the Dutch company "Nederland Handels Maatschappij" has exported 10,963.5 pikuls of coffee and 10,843 pikuls of sugar directly from the Pasuruan port. All of this can prove the importance of the position of the city of Pasuruan at that time (from: "Oud Soerabaia" , by G.H. von Faber, 1936). historical approach in this study is related to the background, the process of development and change as well as the impact of the cultural activities of the Chinese community, in this case the members of the Pasuruan temple. In addition to the historical approach, this research uses a sociological approach and an ethnographic approach. The Chinatown area of Pasuruan which is inhabited by the majority of the Chinese community is an area that has a specific character, which shows the cultural activities of its people. In analyzing the data using the theory of the function of the temple and the worship of the goddess MaZu. Therefore, to support and analyze the Ma Zu goddess carnival ritual at the Tjoe Tik Kiong Temple in Pasuruan City in this study, the authors include several previous studies published in the form of relevant journals, theses, theses, dissertations, and textbooks. The author looks for various sources of previous research in three languages (English, Indonesian and Chinese Literature) with a focus on the two keywords "kelenteng" (temple) and sea goddess "MaZu". Ke, Li, Chen (2021) studies and analyzes the social network in the Mazu Festival, to clarify the important significance and role of the inheritance and development of Mazu Festival in modern society. Chia Meng Tat, Jack (2007) research about religious beliefs giving an alternative narrative to

Singapore's history. Sang KeySook (2012) is analyzes the gods of the sea in China and Korea, MaZu and YeongDeung. With a focus on the similarities and differences of each other. Chang Hsun張珣(2015) researched the process of standardizing the statue of the goddess MaZu, and found the results that not only the intervention of the state determined the standard, but also the influence of community organizations and even returned to the community itself. M. Herwiratno (2007) examines the decline of culture among the Chinese community as a result of political pressure during the New Order. And finding the temple as a place of worship for the Chinese people is also a place of protection for various forms of culture, such as the teachings of philosophy of life, rituals, and arts. However, facing other challenges in this modern era because the Chinese community tends to be shunned as a result of the political, social, and religious conditions in this modern era. TJOE TIK KIONG (慈德宮CI DE GONG) PASURUAN TEMPLE AND MAZU RITUAL [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. Tridarma 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 \(三教平等\).](#) (Hartati, 2020) [Temple](#) or kelenteng [in](#) Indonesian word, is a places of worship for adherents of traditional Chinese beliefs in Indonesia. Because in Indonesia, adherents of traditional Chinese beliefs are often equated as adherents of the Confucian religion, the temple itself is often considered the same as a place of worship for the Confucian religion. (Olivia, 2021) Each temple has its own main deity, and they place that deity on [the main altar](#). Chinese temples [in coastal areas](#) mostly [worship](#) Goddess [Guanyin](#) or [Mazu](#), and Goddess GuanGong, including Sea Goddess MaZu at the Tjoe Tik Kiong (慈德宮Cide Gong) temple in Pasuruan. The name of the temple in Pasuruan is Tjoe Tik Kiong (慈德宮), this name is quite commonly used to refer to temples that worship the goddess MaZu in China and Taiwan. Because of that, it's not surprising that in Indonesia, there is also the Tjoe Tik Kiong temple in Tulungagung. Tjoe Tik Kiong Temple is one of the ancient temples and buildings in Pasuruan City. The location of the pagoda is located near the port and was built around the 17th century AD. This pagoda was built by local people, but the statues such as Tianhou, Guanyin, Tudi Gong, and Jialin were imported directly from China in 1857. The specialty of this pagoda is beautiful wall painting. (Pasuruan, 2012) Temple Building At the top of the pagoda entrance gate there are ornaments in the form of a pair of dragons and phoenix (Hong) birds. Behind the gate there is a mini stage that can be dismantled whenever needed for the "potehi" puppet performance which is usually performed following the agenda of the pagoda's people who have certain celebrations. The plays that are played are also certain. Once a year, the Potehi puppet stage performs a play about Kwan Sing Tee Koen (Guan Gong) who is one of the main deities of the Tjoe Tik Kiong temple. We can observe many details of Chinese architecture from the front to the inside of this nearly 300-year-old temple. Although it has undergone several renovations, most of the characteristics of the early buildings and the main building of this temple are still preserved in their original form. Including the paintings on the walls that began to fade due to incense smoke and eroded by time. At the top of the gate there are ornaments of a pair of dragon statues, and in the second gate there are several pagoda rooms, namely the main altar room of the temple, the altar room of Kwan Sing Tee Koen (關聖帝君GuanShengDiJun or GuanGong) on the right, and the office room on the left. In the front yard there are a pair of Qilin statues (麒麟) and two pagodas shaped burning stove on the right and left. The front of the main room is equipped with various worship equipment and ornaments typical of the pagoda such as incense holder (香炉, Fujian: hiolo), candles, lanterns, incense, tiger reliefs, dragon reliefs, display of replica weapons, and so on. The walls on the left and right of the room are decorated with paintings of ancient Chinese history and legends. Various altars of the god of the pagoda are in the main room, namely MaZu or Thian Sang Sheng Mu (天上圣母), Ho Sin (虎爷/ Tiger God), [Hok Tek Cen Sin \(福德正神/ FuDe ZhengShen\)](#), [To Tee Kong \(土地公/ God of the Land and Earth\)](#), and [Kong Tik Cun Ong \(廣澤尊王/ Guang Ze Zun Wang\)](#). Right side of the main room there is a Tri Dharma room for statues of Confucius (孔子), Lao Tze (老子), and Sri Buddha Gautama (释迦牟尼佛). The inner side of the main room of Tjoe Tik Kiong Temple, Pasuruan, is used as an altar for Guan In (观音) Goddess. Sea Goddess: MaZu Sea Goddess Mazu and Avalokitesvara are two famous deities in China, and because of this there are many stories and legends about them, the divinity of the two overlaps in many ways. Some scholars believe that the basic prototype of Mazu's multiple incarnations and her compassionate heart that responds to prayers is roughly similar to the folk belief in Avalokitesvara. As the patron saint of the southeast coast, Mazu is known as the "Goddess of the South China Sea". The Nanhai Avalokitesvara is a Buddhist god, an old translation of Kumārajīva, and the embodiment of compassion and wisdom. [We might think of gods as beings that are above human beings and as unbounded by time—the gods were always there. This is not the case in China, where it was possible for humans to become immortal and to be treated as gods. Apotheosis, or deification, is one of the distinctive features of Chinese religious practice, but it can be a challenging concept for students coming from a monotheistic tradition. The story of Mazu and how she became a god provides an example of the process of deification. Tradition holds that Mazu began her journey to divine status as a young woman born in the tenth century to a family surnamed Lin that made their living through fishing. Later, she was called Moniang, or "Silent Maiden." Stories about her childhood emphasize that she was,](#)

from an early age, an unusual girl—she is said to have refused marriage, for example. She was not unusual, however, in the practice of weaving, which was typical female work, and weaving plays a key role in Lin Moniang’s story. She fell into a trance at her loom and in the trance could see her father and brother at sea in danger. She was able to rescue her father, but her mother interrupted her trance and she dropped her brother. When her father returned, he verified what had happened, confirming Lin Moniang’s special powers. She died young, and shortly after death, she came to be worshipped as someone who could offer protection to those at sea. (Heller, 2020) It has been a long time since Chinese people from Fujian and Guangdong provinces immigrated to Taiwan, said Prof. Li explained. In making a dangerous voyage on their way to Taiwan without using adequate maritime equipment. Their only effort was to bring along a statue of the Protective Goddess of the Ocean, so that they would be given protection in the midst of typhoons and fierce ocean currents in the Taiwan Strait. The statues of the holy spirits that they carry are generally Ma Zu (Tian Shang Sheng Mu) and Xuan Tian Shang Di. After arriving safely in Taiwan, the statues were then placed in the temples that were erected in the new place. That's why the pagodas that worship Ma Zu and Xuan Tian are usually the most crowded pagodas visited by people in Taiwan. The same applies to the Chinese immigrants who eventually settled in several Southeast Asian countries such as Malaya and Indonesia. Many temples in Indonesia worship these two gods, as well as in Malaya. (Hay, 1990) XunJing (巡境) Ritual at Tjoe Tik Kiong Temple – Pasuruan In the Chinese language it is better known as Xun Jing (巡境). Xun Jing is one of the activities in the worship of the Confucian Religion or Tridharma. In this activity, the statue of the god (Kim Sin/金身) is paraded around the city to the accompaniment of various attributes plus the art of Lion Dance, and other art performance. The Xun Jing ritual is now more popularly known as Kirab. (PTITD/Matrisia, 2007) In Pasuruan this ritual is usually held on the birthday of the goddess MaZu. However, on October 4, 2022, this carnival was held to commemorate the ascension of the goddess MaZu to heaven. Because this is the first carnival after covid 19 spread, initially they held this event behind closed doors. However, it is widely spread

\_\_\_\_\_ 1st International Conference on Chinese Diaspora in Southeast Asia Studies through social media. So that there are still guests from out of town who come and take part in this event. Officially, there were two groups from Surabaya and Jember temples who participated in this activity. One of the traditional religious ceremonies of ancient China is to hold a palanquin for a deity called khiau (轿). Khiau is used as a medium to communicate with the spirits of the gods, usually prepared by local residents in a village. Khiau is made of large and sturdy bamboo and tied together. The preparations made may indeed be from various elements of the community in a village, but during the transportation procession it must be carried out by people who have good personalities. As in ancient China, the transportation of khiau was carried out by imperial judges and scholars. When Khiau is ready, the god or goddess who is in the temple is invited to be placed on the statue provided on the stretcher. This statue has a special name, namely kim shin (金身) which means Golden Body. (Chai, 2013) Figure 1 Shun Feng Er Khiau Source: Author collection, taken date: 04 October 2022 Figure 2 MaZu Khiau Source: Author collection, taken date: 04 October 2022 Figure 3 Qian Li Yan Khiau Source: Author collection, taken date: 04 October 2022 Before being paraded, the people of the Tjoe Tik Kiong Temple pray together. Then the head of the temple took the statue of MaZu Goddess and her two companions to be paraded. The statue is then tied on a stretcher properly using a red ribbon. Then the procession around the temple begins. After the paraded was over, all participants were able to return to their respective homes, and the evening continued with performances and eating together. The event closed with a lion dance performance, songs and dances from the participants. Figure 4 Pray Together Source: Author collection, taken date: 04 October 2022 Figure 6 Tied on a Stretcher with Red Ribbom Source: Author collection, taken date: 04 October 2022 Figure 5 Ready to taken out of the Temple Source: Author collection, taken date: 04 October 2022 Figure 7 Procession Around Temple Source: Author collection, taken date: 04 October 2022 Ritual participants scrambled for the opportunity to take part in lifting the stretcher and taken the Sea Goddess surrounding the temple. Young and old participant all try to participate in this event. Several children who were not tall enough chose to be accompanists at the front of the procession. Seeing the enthusiasm of the participants who were quite a lot, the committee added two more rounds to go around the temple, to let all participants had their turn. From the results of the interviews with the participants who took part in lifting the stretcher, they all admitted that they were happy with this opportunity, and felt blessed by this activity. For them this event is an important event and they are willing to participate even if it is not done on a holiday. CONCLUSION The worship of Sea Goddess MaZu is a form of Chinese culture that has existed since the Chinese began to enter Indonesia. After the 1998 reformation period, various Sea Goddess Mazu carnival events began to appear in various Indonesian temples. Even though after two years of not being able to hold any events during the covid 19 outbreak. However, this time the event was held quite lively. The only difference is that they reduce the number of participants by not distributing official invitations to other temples. Only among the people of the Tjoe Tik Kiong Temple in Pasuruan. The ritual parades which was supposed to cover a wider area was also changed to be simpler, only in the temple area. Just around the main building of the Tjoe Tik Kiong temple in Pasuruan. However, they did it three times, and when they saw the enthusiasm of the participants, the committee even added two more rounds. For the followers of the [Tjoe Tik Kiong temple in Pasuruan, this](#)

event is one of the important events that involves almost all elements of the Chinese community in the city of Pasuruan. They scrambled to join in carrying the stretcher, because for them to have the opportunity to carry the stretcher was a blessing in itself. Similar to followers of other religions, when they pray, they also ask Sea Goddess MaZu for safety, hoping for blessings in life, health, and life safety. REFERENCES Chang, H.張. (2015). The Statue of Mazu, Appropriation, and the Discussion on Watson's Concept of "Standardization". *Journal of Archaeology and Anthropology*, 82, 5-26. [Chia Meng Tat, Jack](#). (2007, May). [Ah Ma and her Beliefs: The Migrant Experience and Religious Practices of a Chinese Immigrant Woman in Twentieth Century Singapore](#). *Marburg Journal of Religion*, 12(1), 1-13.

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