

Harmony of Chinese Cultural Acculturation in the Aesthetic Perspective of Art Anthropology in Surakarta

Achmad Nur Kholis^{1)*}, Norhayati Ayob²⁾

¹⁾ Department of Visual Communication Design, Faculty of Technology and Design, Pembangunan Jaya University, Indonesia

²⁾ Academy of Creative Arts and Technology, Universiti Malaysia Sabah, Malaysia

*Corresponding Author

Email : achmadnurkholis836@gmail.com

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ABSTRACT

Surakarta is the center of Javanese culture in Indonesia. Many kinds of arts and culture have not been studied in depth, one of which is the phenomenon of cultural acculturation. The arrival of foreign countries to Indonesia influenced the unification of cultures that created new cultural forms. There are several ethnicities and races that live and settle in this area that influence the creation of new cultures, one of which is the Chinese people who come from China. Every year the Chinese and the general public hold a joint Chinese New Year celebration centered on Pasar Gede Hardjonagoro. The relationship that occurs in the ceremonial is a potential to get findings about the harmony of cultural acculturation that occurs from this phenomenon. The research method used is a descriptive qualitative type as an effort to present naturalistic data in the field in the form of sentences. There are several techniques applied in the data collection process, namely observation, interviews, and documentation. The application of the three techniques is based on the suitability of the topic and is supported by an approach in the form of theory. The approach comes from the theory of art anthropology proposed by Ruth Bunzel. The relationship between people, culture, and art occurs in harmony in Surakarta City. One place that has become a cultural center in the city of tolerance is Pasar Gede Hardjonagoro. The traditional market is one proof of the harmony of Chinese and Javanese cultural acculturation that goes hand in hand. The Chinese New Year celebration is a ceremonial example that can be followed by the whole community, without any special attention to the background. This cultural acculturation is a step to maintain tolerance in the community.

KEYWORDS

Acculturation
Culture
Chinese
Javanese
Surakarta

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INTRODUCTION

Cultural diversity shows the uniqueness and different characteristics of each region.(Lin, 2020). These cultural differences can be motivated by geographical location, sociological and anthropological conditions, and other external influences (Lilis & Tian, 2010). One aspect that influences cultural variation is the influence of foreign cultures. The meaning of foreign culture is the arrival of a culture that is not from the area and gives an influence. The impact of the arrival of cultures brought by foreigners can be in the form of acculturation or cultural assimilation (Wakhyuni et al., 2018) (Ryabichenko & Lebedeva, 2016).

Indonesia is one of the archipelagic countries that has cultural diversity. This geographical location is one of the strong causes of the variety of cultures that exist and continue to be preserved (Walsh & Galbadrakh, 2021). The development and progress of the

Indonesian nation was also influenced by several countries that had come, such as the Netherlands, Japan, China, India, Portugal, and others (Nasution, 2018) (Soekarba et al., 2021). The various purposes carried out by people from these countries include trading, spreading culture, introducing beliefs, and various other activities. One of the countries that has a close trade relationship with Indonesia is China (Permana & Purwantiningsih, 2021). The arrival of the Chinese people known as ethnic Chinese also influenced the development of culture in the form of cultural acculturation (Tuty Nur Mutia, 2019).

Acculturation is a phenomenon that arises when groups of individuals with different cultures come into direct and continuous contact, resulting in changes to the native culture of one or both groups. There are several areas where Chinese people live to carry out various activities, such as in Semarang, Pekalongan, Jombang, and Surakarta (Lan, 2010). There are various reasons that cause Chinese people to be interested in occupying these areas (Lan, 2017).

The activities of the Tionghoa's witnessed by the community create their own interest due to cultural differences (Tuty Nur Mutia, 2019). Local people who are interested start doing activities that resemble Chinese activities and vice versa. One example of the merging of Chinese and Javanese cultures is in the form of batik crafts (Sudardi & Rizali, 2017). There are several batik motifs that are native Indonesian cultural products that depict thematic objects sourced from the country's culture (Basiroen, 2019). Another area that is also home to ethnic Chinese is Surakarta City. The arrival of the community also influenced the development of culture in this city (Setiawan, 2024). The strength and intellectual trading ability of the Tionghoa's is evidenced by the many shops in several areas in Surakarta owned by Chinese merchants (Fakhrudin, 2011). One historical place that became the center of traditional trade in this area is Pasar Gede Hardjonagoro.

The traditional market was established by the King of Surakarta Sunanate. Before the establishment of the market building, this area was already a trading area for local people and Chinese merchants (Almeida et al., 2016). Trading activities also made the Chinese people settle around the area and build places of worship called temples. There is one temple located opposite Pasar Gede. The Pasar Gede area is one of the historical tourist destinations that continues to be preserved by the government and the community (Aliyah et al., 2017). Many local tourists from Surakarta or from various regions, both national and international, visit this traditional market. There are various facilities that can be enjoyed by tourists, such as shopping for traditional food and drinks, exploring historical buildings, doing photography activities, and so on (Noviana, 2023). The government also supports efforts to recognize and preserve these historic buildings and areas, one of which is by holding special events at certain moments. Various routine events that are held throughout the year include New Year celebrations for every religion in Surakarta including Confucianism (a religious term for Chinese people in Indonesia).

The Chinese New Year celebration, known as Lunar or Imlek, is always held at several points in the Surakarta City area and is centered on Pasar Gede (Triyono & Toni, 2020). Every year the government will organize various events related to the excitement of the new year. Various kinds of decorations, public facilities, entertainment, and various activities related to Lunar New Year are held in this area. Every member of the public is welcome to join in the festivities. People from different backgrounds, groups, races, tribes, or ethnicities can freely participate in a series of activities held. The implementation of the Chinese New Year celebration at Pasar Gede Hardjonagoro is one of the moments to bring back the history of Chinese culture in Indonesia (Demartoto & Ramdhon, 2023). The development and progress of society also influenced Chinese cultural products in Surakarta, creating an

acculturation. The merging of the two cultures is a great potential to be studied more deeply about the harmonization that occurs in it. The process of studying the harmony of cultural acculturation that occurs in Surakarta can use a variety of perspectives or views of study, one of which is the anthropology of art. Thus, the opportunity to know how the beauty or aesthetics of cultural collaboration needs to be studied.

The purpose of this research is to find out how the harmony of Chinese and Javanese cultural acculturation in Surakarta using the aesthetic perspective of art anthropology. The research case study comes from one of the areas that become the center of culture, namely Pasar Gede Hardjonagoro. The special time or momentum chosen as the data collection period is during the celebration of the Lunar New Year in 2024. It is expected that this research has benefits including: 1) Being able to become a source of literature for strengthening regional culture, 2) Adding to literature studies related to the research topic of Javanese and Chinese cultural acculturation, 3) Becoming a foundation for other researchers to carry out more developed research. Based on the objectives and expectations of the benefits of research, it is necessary to take a step to find research novelty.

Conducting research is necessary to review the novelty that will be presented. The process of finding novelty can be done by reviewing previous studies with similar topics or concepts. Thus, the difference between the latest research and the previous one can be known and a research gap can be found (Cahyo, 2021). The research chosen as comparative research was chosen with the keyword Chinese and Javanese cultural acculturation. There are several studies that discuss this general topic. The first research was conducted by Vera Jenny Basiron and her team entitled "The Culture Aspect of Javanese and Chinese Acculturation In Lasem" which was conducted in 2021 (Basiroen & Manuaba, 2022).

The research aims to document the history and culture of the Lasem area, so as to increase knowledge of cultural history in Indonesia. The focus of the culture raised was the interaction between Javanese and Chinese in the Zheng He period, the Yellow War, and the 20th Century. The research by Basiron and his team used a qualitative narrative method with data techniques of literature, interviews, observation, and analysis. The results of the research show that the harmonious life between ethnicities in Lasem can embrace the entire community in it and foster a spirit of harmony. Based on the research concept, there are differences with this research, including; 1) The purpose of this research focuses on the assessment of Chinese and Javanese cultural acculturation in Surakarta City in the special momentum of Chinese New Year, 2) The theoretical basis used in this research uses anthropological studies of art, while the research by Basiron uses a design view, 3) Various techniques applied in this research are different from that research. This comparative study shows the differences in research, where this research still has the potential to be carried out because of its uniqueness which is different from previous research.

The second study with the title "The Language Characteristic and Its Acculturation from Chinese Speakers in Losari, Cirebon Regency, West: The Acculturation of Chinese with Javanese Culture. The research was conducted by N. Daerheni from the West Java Language Center in 2017 (Darheni, 2018). The background of the research is the existence of language in the Cirebon area which is diglossic. There are several vocabularies commonly used by the community which are absorbed from Indonesian, Sundanese Cirebon, and foreign languages namely Arabic, Chinese, Dutch, and English. The purpose of this research is to find out the condition of Javanese and Chinese cultural acculturation in the area. The research process is supported by using observation, recording, and interview techniques. Based on the research concept, there are several differences with the research conducted by the author. The first difference is the background of the chosen place, the research by Daerheni is in Cirebon,

West Java and this research focuses on Surakarta City, Central Java. The difference in place is also a big aspect in influencing the data found in the field. The research used a language perspective. While this research uses an anthropological view of art. Thus the results of the data presented in the discussion have a different scope despite having the same keywords of Chinese and Javanese cultural acculturation. The source of these two studies shows that research that discusses Chinese and Javanese cultural acculturation focusing on Surakarta City has never been done. The great potential to examine more deeply the harmonization of cultural unification based on different backgrounds can be a unique study. The selection of a special momentum, namely Lunar New Year celebrated at Pasar Gede Hardjonagoro, is also the focus of the research object that has not been discussed in this perspective. Thus, this research can be carried out as an option to add sources of knowledge in the form of scientific papers.

METHOD

The method is one of the important aspects in preparing a research. The method chosen will serve as the basis and flow for conducting research starting from planning, extracting data, to presenting findings (Creswell & Creswell, 2018). The method used in this research is qualitative descriptive type. The selection of the research concept is based on the pattern of extracting and presenting in-depth, detailed and detailed data, so that the information obtained can be clearly understood (Hasanah, 2017). The research method is supported by a variety of techniques applied to extract data or information. Some of the techniques used include observation, interviews, and documentation (literature sources) (Lambert & Lambert, 2013).

This research was conducted in Surakarta City, which is located in Indonesia. The selection of the place is based on the diversity of cultures that exist in one centralized area and become a community that runs continuously. The culture of the Chinese people who came to Indonesia also influenced the visualization of culture in Surakarta City. One area that has become a focal point of Chinese culture is the traditional market called Pasar Gede Hardjonagoro Solo. The place has the potential to be observed more deeply to find the harmony of long-standing cultural acculturation. Every year there is a Chinese New Year celebration in the place as a form of encouragement of religious freedom. Thus, finding the beauty of cultural fusion can be a strategy to improve arts and culture for other regions. The object becomes a location for observation as the main place where data is found (Zevalkink, 2021). Observation as a scientific activity to observe, understand, and record the facts that occur in the field. Some of the aspects observed include; 1) The process of acculturation of local culture and Love, 2) The aesthetic elements visualized in the market, 3) The relationship between people involved in it, 4) The impact or influence of the cultural acculturation. During the observation process, documentation was also conducted to save data in the form of photos or videos. The documentation process is carried out using a gadget that will be stored and can be added to the data presentation section, so that the validation of the research becomes more concrete (Lev-On & Lowenstein-Barkai, 2019).

The next technique is an activity to find data derived from question and answer activities with informants / sources referred to as interviews. Interviews were conducted directly to informants, this was done so that the process of extracting data occurred naturally and without any closure of information due to media limitations. Some informants were selected based on the same understanding as the aspects of observation, such as cultural experts, people who are actors in the research object area, tourists/visitors, and other individuals who can add to the findings. Each informant has a different interview duration, determined by the

circumstances. Informants, such as visitors, are interviewed spontaneously until sufficient data is collected. Various parties were interviewed, including three visitors to meet data validity criteria. Event organizers, cultural figures, and related parties were also interviewed. Informants from cultural circles or cultural stakeholders are interviewed for a flexible duration, depending on the data entered in the questionnaire. The interview process needs to be documented to save data. The tool used to document is a device or handphone and uses the built-in voice recorder feature. Thus, during the interview process, data can be stored which will be validated with other sources of findings. The next technique used in interviews is documentation. Another name for this technique is literature sources, which is the activity of looking for sources from books, journals, theses, official websites or scientific papers that can support the findings. Some literature sources were selected based on the suitability of the topic, including the history of Chinese culture in Surakarta City, the influence of Love culture in Indonesia, studies on acculturation, and so on.

The research process requires a specific approach that comes from certain theories. The approach also serves to assist in exploring and becoming a research perspective. The theory used is the anthropology of art proposed by Ruth Bunzel. The theory was chosen based on a fundamental understanding of anthropology, which is a study of human behavior patterns in society with other aspects of relationships such as social culture, biology, freedom, and the environment. Thus, the sociology of art approach as the basis for studying the harmony of Chinese cultural acculturation in Surakarta City is appropriate. Ruth Bunzel in her book explains that in exploring culture and art in a region, it must be done in detail, scientifically, and consider other aspects.

The steps to explore the culture; 1) Conduct a fundamental study and enter the area to understand the true meaning of culture itself, whether in the form of cultural products, works of art, or so on. 2) Look for as many sources of literature or documents that discuss the culture in question. 3) Get to know the community groups that create these cultural products or use them. 4) Know in detail and in detail about the process of making cultural products. The point of this part is not to be directly involved in culture. 5) Mastering the deepest parts of the products made. The small aspects that make up the culture become important elements. 6) Knowing the purpose for which the cultural product was created. 7) Ascertain the function of the culture. 8) Entering the area/environment that is outside of the culture. The closest part of the culture has a great opportunity to influence directly. 9) Pay attention to the aesthetic value contained in cultural products. Each cultural product has its own uniqueness that is not shared by other art works. 10) Examine the characteristics of the culture. Knowing the impression created by the culture. Based on the steps to study a culture proposed by Ruth Bunzel, it is in line with the observation, interview and documentation techniques applied in this research. These steps are organized and designed to be the foundation as well as the flow of the research. The study of this research topic has the potential to be carried out, so that answers to the problem formulation can be found.

RESULT AND DISCUSSION

Surakarta is a small city located in the province of Central Java, Indonesia. The city, which also has another name Solo, is known as the center of Javanese culture (Pinem et al., 2020). As such, there are many different kinds of Javanese arts and culture located in this area. There are two centers of Javanese power that are still standing including the Surakarta Hadiningrat Palace and the Mangkunegaran Temple which was part of the split of the ancient Mataram Kingdom (Sugiyarto et al., 2020) (Malarsih, 2007). The influence of Javanese culture is immense on the development of infrastructure and facilities. Various kinds of aesthetic ornaments were created to decorate various parts of the city. Geographically, Surakarta city has an area of 44.1 km² with a population of 586,166 people in 2023 (Koesuma et al., 2019).

The total population in Surakarta is motivated by various religious groups and beliefs, ranging from Islam, Hinduism, Buddhism, Catholicism, Christianity, and Confucianism (Subroto, 2023). The religious diversity that exists in the area is the impact of the arrival of foreigners who also settled in Surakarta and continued their descendants (Kadarin Nuriyanto & Rachmadhani, 2022). The arrival of the Dutch to Solo also had an impact on the visual infrastructure. Some buildings are relics of the Dutch community (Sugiyarto et al., 2020). Some of the buildings that still survive and continue to be preserved by the government include the Vastenburg Fort built by Governor General Baron Van Imhoff in 1745, the Djoeang '45 Building which was founded in 1876-1880, and the De Tjolomadoe sugar factory, among many others (Herlambang et al., 2019). The influence of western architectural style by the Dutch also influenced various visual aesthetics built in this area, one of which is Pasar Gede Hardjonagoro. The oldest traditional market in Surakarta City was built in 1927 during the reign of Sri Susuhan Pakubuwono X who was the King of Surakarta Sunanate who ruled between 1893-1939 (Aryoningprang et al., 2021).

The influence of western culture that was once widespread in this area also influenced the architectural style of this traditional market, also known as Pasar Gede Solo. This market is located on Urip Sumoharjo Street, Jebres District. The building was designed by a Dutch architect named Ir. Herman Thomas Krasten and was inaugurated on January 12, 1930 by Pakubuwono X (Aliyah et al., 2017). This traditional market is still actively used for buying and selling activities and has become one of the region's leading tourist attractions (Soebiyanto et al., 2020). Since a long time ago, this place has been the center of the economy during the heyday of the Surakarta Palace. Before the existence of the Palace, this market had become a trading center for Chinese merchants. This is evidenced by the existence of the Chinatown area in Balong Village and an old temple named Tien Kok Sie which is located opposite Pasar Gede (Nuratri, 2022). Thus, various ethnicities and groups have gathered in this market area since long ago. The gathering aims to carry out a trading activity as well as to influence regional culture. The building is built in a unique and distinctive architectural style that combines Dutch and Javanese styles. Thick white walls in a colonial style are built high in a typical Dutch style (Ariyanto & Gozali, 2017). The roof is made of wood which is arranged in a typical Javanese roof. The combination is a form of cultural acculturation.

Pasar Gede Hardjonagoro has become one of the places for various religious communities to celebrate. In certain moments in the market area, decorations are installed with the theme of the celebration and special day, such as the month of Ramadan, Christmas, Vesak, and also Lunar New Year. All the special days of various religious communities decorate the Pasar Gede area as proof of tolerance and love for the brotherhood of religious communities living in Surakarta. Every religion is respected and loved in this area and has the same rights. One of the places of worship that appears to be the center of interest in Pasar

Gede Solo is the Klenteng which is a place of worship for the Confucian people. The striking red and gold color of the building creates a special attraction for tourists. Every year in the framework of the Lunar New Year or new year for the Confucian people who are always celebrated. In 2024, February 10 will be the day of the new year. Thus, various kinds of celebrations are carried out at Pasar Gede and the addition of Chinese-style aesthetic elements. Lunar of Chinese New Year 2575 Kongzolo coincides as the new year for the Wooden Dragon Shio. Shio is the calculation of the new year according to the Chinese calendar (Chinese people) symbolized by 12 special animals.



Figure 1. Front View of Pasar Gede Hardjonagoro Main Building
(Doc. Achmad Nur Kholis, 2024)

The government is very supportive of Chinese New Year celebrations. Various shows are performed at Solo's Pasar Gede tourist center. Various decorations depicting Chinese ornamentation are installed to strengthen the impression of cultural traditions. There are many Chinese New Year lanterns or *lampion* installed in various corners. There are several lantern installation points such as on trees, in front of shops, arranged hanging from one building connecting to another building, and several other corners of the area. In the two main buildings of Pasar Gede, lanterns are arranged vertically and horizontally. The arrangement of lanterns in that section is based on color, one row is arranged with similar colors. The lanterns are made with a round red shape that is characteristic of traditional Chinese lamps.

There are several adjustments to the shape and material of the lanterns installed at Pasar Gede. This adjustment is a form of acculturation between Chinese and local culture which is added to the modernization of the times. The lanterns installed in Pasar Gede are made of fabric and made with fabric materials. Traditional lanterns originating from China are made of paper and created with a bamboo frame, the change in material aims to make the product more durable or durable. Another adjustment is the color variation of the lanterns, which are not only red, but also green and yellow. The Chinese believe that the color red symbolizes luck, pleasure, success, and good fortune (Li, 2014). Green and yellow color variations are made based on the addition of more diverse exterior decoration characteristics. For the Javanese people, the yellow color has a special sacred meaning, namely glory, majesty, splendor, and purity because the color resembles gold (Kurniadi, 2018). Green lanterns are also an implied characteristic of the closeness of Javanese people to the color green. There is a meaning of the green color which means nobleness which is a hope (Kurniadi, 2018).

The various color variations of lanterns installed in Pasar Gede are a form of Chinese and Javanese cultural acculturation that creates its own harmonization.



Figure 2. Color Variations of Lanterns Installed at Gede Hardjonagoro Building
(Doc. Achmad Nur Kholis, 2024)

At the fork in the road near Pasar Gede, there is a clock monument that has been around for a long time. The clock monument is rectangular in shape and built high up. The building is one part of the regional cultural order which was also built during the reign of King Pakubuwono X. The monument is the central gathering point for the community and tourists visiting the area. The decorations installed in the center of the area are more prominent than the other points of the area. At the top of the clock monument, there is a green dragon-shaped lantern that surrounds the building. The visual characteristics of the dragon are also based on references to the shape of Chinese mythological animals (Chen, 2011).

The addition of aesthetic value is created through the installation of lanterns dominated by red color arranged in large numbers. The installation of lanterns is made evenly covering the top of the street and hanging from one building to another. This protrusion is a way to strengthen the center of interest of the Pasar Gede tourist area. Dragon-shaped character lanterns are also installed at the top of the street connecting the main building and the second building of Pasar Gede. A pair of red dragons facing each other adds a strong impression of Chinese culture and represents the Chinese New Year Shio of 2024 (Denisenko & Xu, 2021). The installation of round lanterns and dragon characters is a special attraction. The aesthetic elements are placed in a part that also has a strong local cultural character of the Pasar Gede building. The impression of the combination of Chinese, Dutch, and Javanese cultures is realized at the same time. The three elements support each other to create an aesthetic.



Figure 3. Aesthetic Elements of the Clock Monument in Pasar Gede
(Doc. Achmad Nur Kholis, 2024)



Figure 4. Decoration in the shape of a pair of dragons in front of the market building
(Doc. Achmad Nur Kholis, 2024)

A Chinese-themed aesthetic element is also installed on the road in the form of a simple gate. The gate was erected on the road before entering the Pasar Gede area, precisely on the bridge. A block-shaped gate on the right, left and top sides is assembled in layers of thick plastic material (banner). The outer layer is made with a printing technique in the form of a banner that is attached to the frame according to the design. The theme of the gate is also adapted to the Chinese New Year. The right and left side poles of the gate have the same design, the front is printed with a typical Chinese red dragon object with a long body that resembles a snake, has legs and hands, scales, has long whiskers, and looks fierce (Wang & B, 2023). The right and left sides of the inside of the pillar have traditional Chinese writing called Hanzi. The top of the gate is made to resemble the roof of a typical Chinese building. The design of the upper part is created from the shape of the roof with the visual characteristics of a pointed building roof that rises upwards on the left and right sides. There are also two pagodas that have a layered building form with the same roof concept. The gate is dominated by the color red and added some accents of gold/yellow and green. The choice

of supporting colors is also one of the concepts of color meaning that is the same as Javanese culture.



Figure 5. The gateway to the Pasar Gede area is in a distinctive Chinese style.
(Doc. Achmad Nur Kholis, 2024)



Pasar Gede is one of the tourist destinations that is themed for Chinese New Year and tailored to certain special moments. Many visitors come to enjoy the entertainment presented in the area. On certain days there is a traditional performance that has long been brought by the Chinese to Indonesia called Barongsai. One of these dances has become a compulsory performance to be performed on Chinese New Year. Barongsai is a dance performed by two people wearing costumes that resemble a Lion named Nian. One person in front is in charge of moving the head and being the front leg. The second person acts as the animal's legs and tail. The dance is also performed every night at Pasar Gede during the Chinese New Year. There are some adjustments that have merged into one between Chinese and Javanese culture in the visuals of the lion dance in Indonesia. The colors of the lion dance in Indonesia are more varied, including red, yellow, black, pink, and white. These color variations make local people interested in the art. People who come from Surakarta (local residents) or various regions also visit and gather with their families to enjoy the beauty of Chinese New Year celebrations.



Figure 6. Lion Dance Performance in Pasar Gede Area
(Doc. Achmad Nur Kholis, 2024)

The arrival of the Chinese community has influenced the diversity of Indonesian culture. The celebration of Chinese New Year at Pasar Gede in Surakarta also visualizes the cultural acculturation. Various facilities or aesthetic elements are installed and erected in this area. Some of the aesthetic elements are green dragon installations that are up to 3 meters wide and 4 meters high. A typical Chinese dragon is made with a dashing and strong-looking form, some supporting objects are added in the form of Banliang coins in the form of a circle and a square-shaped hole in the center. Some local people also enliven the special momentum by wearing costumes (cosplay) into Chinese characters such as an ape man named Sun Gong Kong, Chinese-style vampires, hero creations or war clothes, and so on (Wulandari, 2023). This is a form of local community interest in Chinese culture that has long grown and developed together with local Javanese culture. At the event there were also several vendors selling Chinese food called Dimsum or Yum Cha (Guo et al., 2023). Local people also like the food and there are some adjustments to the taste so that it can be accepted by the Javanese tongue. Some stalls sell the food, so there is great potential for indigenous people to consume dim sum. Other vendors also sell Chinese-style clothing. These clothes can be purchased by anyone. The styles of clothing sold vary, such as stitched Cheongsam and Tang Suit models. The public's interest in the clothing model is evidenced by some visitors and tourists who buy and wear Chinese-style clothing directly. The community can also directly experience facilities that can be accessed for free, namely writing names in traditional Hanzi letters (Gao, 2019). The difference in name characters, vocabulary, and letters becomes a harmonious cultural acculturation. The community will be assisted by officers who are peranakan Chinese who still continue to preserve the culture of traditional Hanzi writing. Various kinds of activities, events, performances, culinary, and facilities that can be enjoyed by the community in the celebration of Chinese New Year at Pasar Gede Hardjonagoro.

Table 1. The Visual Inventory of Chinese Culture at Pasar Gede Hardjonagoro in Chinese New Year Celebration

Num.	Picture	Description
1		The Chinese dragon installation is one of the spots for visitors to take pictures and at the same time as an aesthetic element. The installation is located in front of the right side of the temple adjacent to Pasar Gede.
2		Some merchants sell Chinese clothes and anyone can buy them. The Choengsam and Tang Suit-style clothing is characteristic of Chinese people's clothing on special occasions. The clothes sold are dominated by the distinctive red color (Yuan et al., 2016).



3



There are several stalls selling the traditional Chinese food dimsum and locals love the snack. The serving method for selling Dimsum or Yum Cha also resembles the Chinese style by placing the food on a steamer made of bamboo (Guo et al., 2023).



4



Some people wear costumes of Chinese characters such as Sun Gokong, vampires, and war outfits. Visitors can ask the cosplayers to take pictures with them.



5



The general public from various backgrounds can visit the Tien Ko Sie Temple. Some visitors/tourists also enliven the Chinese New Year by wearing Chinese clothes.

6



The general public can write their names in traditional Chinese writing, Hanzi (Zheng & Zhong, 2018). The results of the writing can be brought by visitors and are free of charge, making it a unique experience for the community.



The arrival of the Chinese to Indonesia brought about changes and developments in the form of cultural acculturation. The case study in Surakarta City is one example and evidence of the cultural fusion of Chinese and Javanese. In the celebration of Chinese New Year, the government strongly supports the special day to be celebrated openly. This openness is a form of high tolerance and mutual respect for every difference that exists. The difference becomes a harmony that goes hand in hand. People can participate and enliven the celebration regardless of differences in religion, ethnicity, race, or language. Each individual participates in rejoicing and enjoying together the products of existing cultural acculturation. The local community's interest in the culture is shown by their enthusiastic arrival at Pasar Gede Hardjonagoro. Various kinds of relations and relationships are formed in it. The general public can buy and wear Chinese clothing with pride and admiration. A wide variety of Chinese cuisine can also be consumed by people. The various facilities provided in the area are not specialized for certain groups, but all people can access and enjoy them. Thus, a sense of tolerance and love for fellow human beings is created from the harmony of Chinese and Javanese cultural acculturation.

Harmonization is formed because of a sense of respect for every difference that exists. Elements of society, groups, government, educational institutions, and various other agencies also support the Chinese New Year celebration. There is no difference in paying attention to every culture that has merged with the value of regional locality. based on the relationship between cultural products and humans is in harmony and creates a positive impact. The tourism sector is able to increase due to the strengthening of the attractiveness of tourist attractions. The increase also affects the economy in the area. The relationship between humans cannot be separated from the culture that exists in it. This relationship is referred to as the anthropology of art with various aspects seen in it, such as humans, art, and culture.

CONCLUSIONS

Indonesia is one of the countries that has cultural diversity spread in each region, one of which is in the city of Surakarta. The area is the center of Javanese culture located in Central Java province. Surakarta, also known as Solo, used to be part of the Mataram Kingdom. Thus, there are many diverse cultures and arts that are still being preserved. Not only the original culture of the region is still maintained, but also products that are the result of acculturation. Several countries such as Japan, the Netherlands, Portugal, India, and China came to Indonesia with various purposes and influenced the cultural aspects. Surakarta City is one of the destinations that is also visited by Chinese people called ethnic Chinese. The development and growth of the Tionghoa's can be proven by the history of Chinese merchants in Pasar Gede Hardjonagoro. Since a long time ago, the traditional market has become the center of trade and now it has become a cultural tourism area.

Pasar Gede Hardjonagoro is a traditional market built by Raja Kasunanan of Surakarta in 1927. The building has a typical Dutch architectural style and was designed directly by a designer from that country named Herman Thomas Karsten. The combination of Dutch-Javanese architectural styles has become a unique characteristic of Pasar Gede. There are many Chinese traders who sell in the area and live nearby. Next, the Chinese people built a place of worship called the Temple which is located opposite Pasar Gede. Every year the government holds special events or ceremonies on important days such as Chinese New Year, known as Chinese New Year. In 2024, Chinese New Year will be held on February 10 and according to Chinese belief it is the year of the dragon. The government holds various kinds of activities such as fairs, shows, concerts, fireworks parties, and so on. The Pasar Gede building is decorated with various kinds of round lanterns in an aesthetic style that combines Javanese and Chinese culture. Various kinds of aesthetic elements in the form of dragons in the form of installations, lanterns and other decorations are installed at various points as a symbol of the year of the dragon. There are several stalls selling traditional Chinese food, namely Dimsum and typical clothes called Cheongsam and Tang Suit. The beauty of New Year's Eve is also enlivened by traditional Barongsai dance performances. These various activities can be participated in by the entire community.

The beauty and harmony of the Chinese New Year celebration at Pasar Gede Hardjonagoro, Surakarta City is proof of the high level of tolerance of the people. Every individual from various backgrounds can take part in this activity. There are no specific prohibitions for the public to be involved in any celebrations held at Pasar Gede. The uniqueness of the cultural acculturation displayed at Pasar Gede is a form of combining Javanese and Chinese aesthetic elements. Various variations of lanterns are made in red, which is a symbol of goodness for the Chinese, and added with green and yellow, which have special and important meanings for the Javanese people. People can also write their names in the traditional Chinese language called Hanzi. Differences in vocabulary, language structure, and letters were changed from local languages to become characteristics of traditional Chinese writing. The choice of location for the Chinese New Year celebration in this traditional market is a form of cultural unity which creates a harmony of its own. In this way, the special beauty related to artistic anthropology including society, art and culture can be studied in the Chinese New Year celebration at Pasar Gede Hardjonagoro, Surakarta City.

This research is recommended to readers from any background or background. The article topic is specifically for the general public, students, lecturers, government, and other individuals who are interested in research on Javanese and Chinese cultural acculturation from an art anthropology perspective. It is hoped that this research will be useful to readers

as a reference source to increase knowledge. For future researchers who want to continue similar or new research, they can use the results of this article as a basis for creating something new.

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