

THE INFLUENCE OF CHINESE AESTHETICS ON PAYUNG GEULIS TASIKMALAYA KAMBOJA FLORALS

Farid Kurniawan Noor Zaman, Wulandari

Fine Arts Study Program, Faculty of Fine Arts and Design

Indonesian Institute of Cultural Arts (ISBI) Bandung

Email: farid.guohua@gmail.com

ABSTRACT

Payung geulis Tasikmalaya is a work of art Indonesian art that has been developed from generation to generation as an ancestral cultural heritage, and is used as a source of income for the life of the people in Tasikmalaya. Payung geulis is a traditional Indonesian art resulting from the acculturation of foreign cultures, especially Chinese culture. This study aims to find data regarding the influence of Chinese aesthetics on the geulis umbrella as well as formulate similarities and differences in the visual aesthetics of the two umbrellas. The result of this study is that the Tasikmalaya geulis umbrella, especially the frangipani floral motif, is heavily influenced by Chinese aesthetics, especially the traditional Chinese umbrella with plum blossom motifs. It is hoped that the results of this study can provide information to readers, especially as a reference for future researchers in studying Chinese aesthetics in Indonesian traditional art.

Keywords: payung geulis, chinese traditional umbrella, chinese aesthetic

INTRODUCTION

Indonesia is a country that has a lot of cultural heritage, ethnicity, race, nation, belief, religion, language, as well as historical sites that can be used as tourist targets. Not only is it famous for its natural beauty, but Indonesia is home to craftsmen and works of art that are so diverse and have different characteristics in each region.

Crafts are one of the cultural heritages that originally arose because of the urge for humans to maintain their lives. Such as handicrafts in traditional community groups in Indonesia which are heavily influenced by social, cultural and geographical backgrounds. One example of a traditional society that makes crafts as a source of livelihood for their daily lives. In addition, the skills they have are cultural traditions that have been passed down from generation to generation which deserve to be preserved and the quality and quantity of production is still maintained today. In fact, not a few traditional crafts in Indonesia have been made symbols or icons of their respective regions. One of them is the city of Tasikmalaya, which has made one of its handicrafts a regional icon. Tasikmalaya is a city in West Java which is famous for its handicrafts. Such as Rajapolah handicrafts, kelom geulis, tanning/mats, embroidery, Sukapura batik, and geulis umbrellas.

Payung geulis Tasikmalaya is a product of Indonesian art that has been developed for generations as an ancestral cultural heritage, and is used as a source of income for the people of Tasikmalaya, especially in Panyingkiran Village, Indihiang District, Tasikmalaya City. Panyingkiran is one of the sub-districts in Indihiang District, Tasikmalaya city, which is now the only area that still produces geulis umbrella crafts. Payung geulis is one of the crafts of the Tasikmalaya people which has aesthetic, economic and cultural values. The geulis umbrella is also a symbol of the pride of the city of Tasikmalaya.

Payung geulis is one of the typical crafts of Tasikmalaya which has its own uniqueness and characteristics, namely the existence of various motifs around the roof of the umbrella in different shapes, and is made from generation to generation. Geulis umbrellas are made of wood and bamboo, made manually by hand. To make it more attractive, Payung Geulis is given a painting using hair that is used as brush strokes to give a motif to Payung Geulis. In its history, Payung Geulis has been acculturated with foreign cultures, especially Chinese culture. Because at that time there were still many foreign countries in Tasikmalaya, so there were some cultures that were absorbed, especially

in Payung Geulis.

How did Chinese aesthetics influence the geulis umbrella? What are the similarities and differences between the Tasikmalaya geulis umbrella and the traditional Chinese umbrella? This research was conducted with the aim of answering this question, namely to find data regarding the influence of Chinese aesthetics on the Payung Geulis as well as to formulate the visual aesthetic similarities and differences of the two umbrellas. It is hoped that the results of this study can provide information to readers, especially as a reference for future researchers in studying Chinese aesthetics in Indonesian traditional art.

In this study, a qualitative research method was used description of analysis. The descriptive method is a method for examining the status of human groups, an object, a condition, a thought, or a class of events in the present (Nazir, 2003, p. 54). Descriptive analysis methods are statistics that are used to analyze data by describing or describing the data that has been collected as it is without intending to make general conclusions or generalizations (Sugiyono, 2014, p. 21).

In addition, this study uses a comparative method. Comparative research is a kind of descriptive research that wants to find answers fundamentally about cause and effect, by analyzing the factors that cause the occurrence or emergence of a particular phenomenon. It is a comparison between two or more groups of a certain variable (Nazir, 2005, p. 58). The comparative method is carried out to compare the similarities and differences of two or more facts and the properties of the object under study based on a certain frame of mind. By using the comparative method researchers can find basic answers about causation by analyzing the factors that cause or occur a particular phenomenon (Hudson, 2007, p. 3).

The characteristics of the Comparative Method: 1) Consists of two or more different objects 2) Each stands alone and is separate in nature 3) Has a certain pattern or way of working in common 4) The objects being compared are clear and specific 5) Using different standards and comparison sizes from the same object (Muliawan, 2014, p. 86).

In this study, the visualization of the Tasikmalaya geulis umbrella will be compared with the traditional Chinese umbrella and analyzed to find out the extent of Chinese aesthetic influence on the geulis umbrella, especially on frangipani floral motifs. Chinese aesthetics was heavily influenced by the teachings of Confucius and Tao.

In China, the Tao is considered the source of life values. Tao means light and the source of all existing sources. Humans are considered perfect when their lives are illuminated by the Tao. Tao is absolute. One that gives life, existence and peace. An artist who creates works of art must purify himself in order to have Taoist awareness, so he will be able to create beauty (Agus Sachari, 1989, p. 23).

There are 6 principles that are always used in the concept of Chinese aesthetics, namely: 1) The first principle, describes the union of the Spirit of the universe with himself so that he is able to capture beauty (from the Tao) and then embody it in his work; 2) The second principle describes the ability to ambush the Ch'i spirit/spirit of life by overriding vibrant shapes and colors. Some of the Chinese paintings of that time, are full of empty space and silence; 3) The third principle, reflecting objects by describing their shape; i.e. consistent with the object being painted or composed. Ch'eng Heng-lo, said "Western painting is eye painting, while Chinese painting is idea painting". Here Chinese painting emphasizes its essence, not its existence; 4) The fourth principle, describes harmony in using colors. Chinese Painting in the use of color is not functional but rather symbolism. The color aesthetics of Chinese painters were dictated by the aquarelle technique of monochromatic ink to convey mood; 5) The fifth principle, describes the organization, arrangement, or planning with consideration of placement and arrangement. Chinese art recommends having some kind of planning in advance before creating. In one's heart, one must fully know the Ch'i of the four seasons-not only in the heart, because that knowledge must flow to the fingertips and then vibrate the pen/brush in creation; 6) The sixth principle, giving teachings to make reproductions so that they can be forwarded and disseminated.

DISCUSSION



Figure 1. The Geulis Payung in the Tasikmalaya City Logo (Source: Internet, 2022)

Payung Geulis

Payung is defined as a means of protecting the body from the scorching sun and rain, while geulis comes from Basa Sundanese which means beautiful, beautiful, beautiful. In the Indonesian Dictionary, the word geulis means beautiful, good-looking (about a woman's face), beautiful in the form she makes. So the geulis umbrella means a beautiful umbrella with aesthetic value that is given a motif and has woven threads inside the umbrella, also given an omyok on the roof so that it looks aesthetically pleasing.

Payung geulis is an original craft from Tasikmalaya that uses umbrellas as a painting medium and is very attached to the history of Tasik since ancient times, therefore Payung Geulis is used as a mascot or icon of pride from Tasikmalaya. The Geulis umbrella in the Tasikmalaya logo has the meaning of being a protector which is a symbol of legal protection from the Tasikmalaya City government to the community and all their life assets. The red and white colors symbolize the flag, which is a unifying symbol between ethnicities, tribes and religions. The five handles of the umbrella symbolize Pancasila as the state philosophy. Then the image symbol is taken from one of the results of the handicrafts of the people of Tasikmalaya City.

In general, Payung Geulis is passed down from one generation to the next. This is important in the process of preserving intellectual property based on local wisdom in any region. However, after the shift in the era, Payung Geulis lost competitiveness and many craftsmen who went out of business turned to other professions such as working out of town, and some became farmers.

According to the cultural perspective, Payung Geulis is a sacred object that must be preserved and maintained. But different from the point of view of modern people. Any object related to ancestral value has no profit value. As a result, today's society is apathetic towards local culture, and thinks only of being used as a commercial object, this has resulted in contemporary life becoming rigid and not having a deep artistic philosophy.

Payung geulis is a work of art that becomes an economic commodity, because it is very sensitive to changes and

developments in the times. This allows the craftsmen of the Payung Geulis to be able to adjust and position the umbrella as a commodity that continues to exist amidst the onslaught of other economic commodities. Therefore, they must be able to balance the sluggishness caused by consumer boredom. This is one of the reasons why Payung Geulis rules are increasingly being forgotten, and creativity is prioritized.

History of Payung Geulis

The expansion of capitalism brought by the Europeans to Tasikmalaya brought a positive side to the development of the people's economy. In addition to the annexation of thousands of hectares of people's land which was used as a plantation area by foreign companies which resulted in poverty for the people. But there is a good side that can be taken from this, Tasikmalaya benefited from the construction of the trans-Java railway in the 1890s. The existence of this route opens economic relations between Tasikmalaya entrepreneurs, craftsmen and traders with other cities on the island of Java. Since then, a quality and competitive folk craft industry has developed. This facilitates the marketing of various creative industry products produced. Such as umbrellas, matting, batik, and other handicraft products. In addition, Tasikmalaya is very potential in terms of development in the economic and tourism fields, because of its strategic location and is an alternative route to the south of Java. For example, in the southern area of Tasikmalaya, namely the Indihiang and Babakan Payung areas which are places for parasol geulis and kelom geulis craftsmen, even further south, the Tanjung area is a place for embroidery crafts, and to the north, namely the Ciawi to Rajapolah areas, are handicraft industries made of bamboo.

In the 1930s the city of Tasikmalaya also became an icon of the creative industry in the Dutch East Indies, one of which was umbrella crafts, which are now referred to as Payung Geulis. Tasikmalaya's umbrella products at that time succeeded in penetrating cities on the islands of Java, Sumatra, Kalimantan and Sulawesi. At that time the umbrella craftsmen sold umbrellas to all parts of Indonesia



Figure 10. Moodboard-inspired colors and shapes in the souvenir design process

Source: UMBdg Kriya Research Team, 2022

no less than 50,000 umbrellas per month. The umbrella experienced its heyday in 1953-1960, where almost 90% of every house became Payung Geulis craftsmen and orders for Payung Geulis at that time greatly increased, besides that it was marked by the establishment of “Koprasa Mitra Payung” consisting of 625 craftsmen, in Babakan Payung. Until finally in 1960 the city of Tasikmalaya experienced an economic decline and a monetary crisis, because the government implemented a guided economic system where all economic activity was centered in the government. Where the price of goods increases and decreases people’s purchasing power. This had a bad impact on the ordering system for geulis umbrellas so that many craftsmen went out of business.

People in Sunda are very receptive to foreign culture that enters their environment, but it all depends on the traditions and culture that outsiders bring with them. Including the geulis umbrella craft which is known as one of the original crafts from Tasikmalaya. However, it turns out that initially this craft industry belonged to ethnic Chinese citizens who live in Tasikmalaya, precisely in Babakan Payung, Tasikmalaya city. Because at that time many Chinese citizens lived there. The Chinese introduced umbrellas to the Tasikmalaya people, so that the people were interested in developing this umbrella craft, becoming a Tasikmalaya craft. Immediately this industry began to look profitable so that many Tasik residents switched professions to become umbrella craftsmen. However, the craftsmen are afraid of people who want to imitate the way of making umbrellas, so they move to Panyingkiran, which is a place that is a little far from the city, and is still beautiful with lots of shady trees. Panyingkiran in Sundanese means getting away from the crowds. The reason is that Payung Geulis used to be made in private, so not many people know about the process of making Payung Geulis. In accordance with the name of the place, namely Panyingkiran which means a place to get away. So that it can be concluded that this Payung Geulis was originally born in Babakan Payung, not in Panyingkiran.

There are some people who say that Payung Geulis was born

in Panyingkiran. In fact, in history, before Payung Geulis entered Panyingkiran, there was already an umbrella that looked like Payung Geulis, but they called it Siem Umbrella. In a historical context, the umbrella was first discovered by a community leader in the Panyingkiran area named H. Muhi, He who have adequate economic conditions. Around the 1930s, H. Muhi thought of making an umbrella that could be used to go to the fields during the rainy or hot season. Until in the end H. Muhi made his own umbrella made of paper coated with cat (a kind of varnish) which is useful as a coating for umbrellas so that water does not absorb inside. Unsuspectedly, what he was doing actually inspired other residents to make the umbrella their business commodity. Until finally he decided to become an umbrella craftsman (Disparbud Kota Tasikmalaya).

Until finally one of H. Muhi's workers, namely H. Sarhod who had worked for him from 1955-1971 founded the first home industry named Karya Utama in 1971, HA Sahrod and also his mother Icih were the grandparents of Mr. Sandi who Until now, he has been continuing the Karya Utama Payung Geulis business in Panyingkiran. At the beginning of producing umbrellas, Mr. HA Sahrod only had a capital of Rp. 7,000, even that was the money from the loan, he was determined to open an umbrella production. Meanwhile, he returned the money from his loan with the results of the goods he produced, namely in the form of an umbrella. Until finally the effort to establish a home industry was achieved thanks to the hard work of Mr. HA Sahrod. Not long after, the umbrella made by Mr. HA Sahrod was also unable to compete with the umbrella made by the Japanese state. Finally he racked his brains, to maintain his umbrella production business by changing the function of an umbrella which was a functional object to a function of art as a craft umbrella that prioritizes its aesthetics. Until finally the local people called it Payung Geulis.

At first, the change of name from Siem umbrella to Geulis umbrella was because there was a motif or painting on the roof of the umbrella, plus the users of the umbrella were beautiful women. So it is called Payung Geulis. After that, the business of the Payung Geulis rose again around



Figure 3. Payung Siem, namely the umbrella before changing its name to Payung Geulis.

(Source: Wulandari Documentation, Year 2022)



Figure 4. Portrait of Siem's Umbrella Picture, Namely the Replica Umbrella Before 1940 at the Main Craftsmen's Place

(Source: Wulandari Documentation, Year 2022)



Figure 5. When Mr. HA Sahrod Received the Upakarti Award from Mr. Soeharto (Source: Wulandari, 2022)

1980. So that the function of the umbrella increased, which initially only served as a protective umbrella from the hot sun and rain, now it has increased its function as decoration or decoration, as well as souvenirs. After changing its function, it turns out that Payung Geulis can penetrate other countries, such as Singapore, Germany, Thailand, etc. It was at that time that the name Payung Geulis peaked and became known to the outside world.

Mr. HA Sahrod at that time, was once called by Mr. Soeharto, namely the second president of Indonesia. Because at that time Pak Soeharto was very curious about the umbrella which was very well known to foreign countries that came from Tasikmalaya. Mr. HA Sahrod received an award as an Upakarti recipient.

Mr. HA Sahrod died in 2003. However, after he died his position was replaced by his son, Asri (granddaughter) from 2003-2006, then Emil Yulianti (granddaughter) from 2006-2018 as the third generation. But now he has died to be exact a few years ago. After that, the home industry had closed for about two weeks and experienced a decline, and immediately many people asked for Payung Geulis from Mr. Sandi. Initially he had no intention and thought of continuing his grandfather's business to become a geulis umbrella craftsman, but with lots of encouragement, motivation from the surrounding community knocked Mr. Sandi's heart to continue his grandfather's business. With desperate capital and limited knowledge, he ventured to reopen his production house from 2018-present.

Relations between China and Tasikmalaya

Chinese ethnic groups entered Tasikmalaya around the 1870s, when the Dutch leased land on the island of Java to Chinese and European entrepreneurs, including part of the land in Tasikmalaya. At that time, Tasikmalaya was still dominated by forests and dense trees, also still uninhabited. However, its strategic location and fertile land are also one of the reasons for the attractiveness of entrepreneurs to rent out land in Tasikmalaya as plantation land. So that since the 1870s, industrial development in Tasikmalaya has greatly increased. So that the cultures they brought were absorbed

and integrated with the Sundanese culture in Tasikmalaya. It was recorded that in 1870, Tasikmalaya was inhabited by various ethnic groups outside of Europe, Chinese, Arabs and East Asia (Tasikmalaya Regency Government, 2014: 57). In 1898, there were 371 Chinese citizens living in Tasikmalaya, and 94 European citizens (Pemkab Tasikmalaya, 2014: 57).

In the 20th century, the role of the Chinese as entrepreneurs in Tasikmalaya became increasingly important. This is due to the existence of a bond loan from the Netherlands. Many Chinese figures in Tasikmalaya have very important roles in the advancement of trade.

Chinese Aesthetic on Payung Geulis Tasikmalaya Cambodian Flower Motifs

For the diversity of Payung Geulis motifs, there are various motifs that are often used by craftsmen and have different names. They call the Payung Geulis motif the “Saka” motif. This saka can be an abbreviation of sakaeling, sakadaek (at will). In the sense that the motifs of the geulis umbrellas can be patterned according to their wishes. Unlike the motifs used by ancient craftsmen.

In general, geulis umbrellas have simple motifs adopted from geometric and non-geometric shapes. The diversity of the Payung Geulis motifs is divided into two types, namely:

1. Geometric Motifs

This geometric motif takes the form of buildings such as lines, straight lines, curves and breaks.

2. Non-Geometric Motives

In this non-geometric motif, in the form of images of flora and fauna (plants or flowers).

There are several floral motifs that are often used in the Payung Geulis motif, one of which is the frangipani motif. There are several kinds of Cambodian motifs, including kuriling frangipani flowers, mounded frangipani flowers, cu'clo frangipani flowers, papayun-payun frangipani flowers, satangan frangipani flowers. In its visualization, this frangipani motif is heavily influenced by Chinese aesthetic depictions, particularly in painting.



Figure 6. Chinese painting plum blossom
(Source: www.zhaotuu.com)





Figure 6. The xieyi technique
(Source: www.zhaotuu.com)

In China, depictions of the traditional umbrella (油纸伞) feature many plum blossoms (梅花), one of China's national flowers. This visualization of plum blossoms can be found in traditional Chinese paintings and their derivative products, such as ceramic decorations and umbrellas. The decoration technique used in decorating, including traditional umbrellas, is the xieyi painting technique. The xieyi technique is a painting technique with one brush stroke on paper.

There are some similarities and differences between geulis umbrellas and traditional Chinese umbrellas. During the Chinese imperial era, traditional umbrellas were widely used to protect and protect kings outside the palace. Currently, traditional Chinese umbrellas are widely used in wedding ceremonies (red pyung). and funerals (white umbrellas). In Tasik, geulis umbrellas are also widely used at important events such as weddings and government

	Object	Color	Composition	Function	Meaning
Payung Geulis	Kamboja flower	Red, White, Blue, Purple, Green	Symmetrical, Asymmetrical	Weddings, Art events, Decorations.	Protector (literal and symbolic)
Traditional Chinese Umbrella	Plum Blossom	Red, Yellow, White	Symmetrical, Asymmetrical	Weddings, Funerals, Art events, Decorations.	Protector and luck (literal and symbolic).

Table 1. Some similarities and differences between the Payung Geulis with the Cambodian motif and the traditional Chinese umbrella with the plum blossom motif

Payung geulis	Chinese Traditional Umbrella (油纸伞)
 <p>Kembang kamboja kuriling pettern</p>	 <p>Plum blossom pettern</p>



Kembang kamboja gunduk pettern



Plum blossom pettern



Kembang kamboja cu'clo pettern



Plum blossom pettern



Plum blossom pettern

 <p data-bbox="244 539 863 573">Kembang Kamboja Papayun-Payun pettern</p>	 <p data-bbox="1062 528 1377 562">Plum blossom pettern</p>
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Table 2. unity and composition of geulis umbrellas and traditional Chinese umbrellas

events. In addition, geulis umbrellas are also widely used as decorations or aesthetic elements of a space, both private spaces as well as private space. public area.

Some similarities and differences between the Payung Geulis frangipani motif and the traditional Chinese umbrella with the plum blossom motif can be seen in table 1.

In terms of composition, Payung Geulis is heavily influenced by Chinese aesthetics. In Chinese aesthetics, especially in painting, they recognize the terms empty space and content, which are representations of the concept of yinyang. There is an unwritten rule that Chinese painting adheres to a 30%:70% composition. This means that in one painting area, there are 30% empty fields and 70% filled fields, or vice versa. The concept of empty space and filled space can also be seen in the visual style of Payung Geulis. In addition, there are many compositions or arrangements of objects from geulis umbrellas that are the same as traditional Chinese umbrellas. The painting technique for making motifs is the same, namely using Chinese xieyi painting techniques. In terms of unity and composition, the differences and similarities between geulis umbrellas and traditional Chinese umbrellas can be seen in table 2.

CONCLUDING

There are several floral motifs that are often used in geulis umbrella motifs, one of which is the frangipani motif. There are several kinds of Cambodian motifs, including kuriling

frangipani flowers, mounded frangipani flowers, cu'clo frangipani flowers, papayun-payun frangipani flowers, satangan frangipani flowers. In its visualization, this frangipani motif is heavily influenced by Chinese aesthetic depictions, particularly in painting.

In China, depictions of the traditional umbrella (油纸伞) feature many plum blossoms (梅花), one of China's national flowers. This visualization of plum blossoms can be found in traditional Chinese paintings and their derivative products, such as ceramic decorations and umbrellas. The decoration technique used in decorating, including traditional umbrellas, is the xieyi painting technique. The xieyi technique is a painting technique with one brush stroke on paper.

From a visual perspective, the frangipani motif on the geulis umbrella is very similar to the plum blossom motif on traditional Chinese umbrellas. Even from the shape of the stalks, leaves, and the direction of depicting objects, the two are very similar. The only difference is the color of the flowers, where many plum blossoms are painted in pink or red, while the frangipani motifs are often depicted in white and yellow. From the explanation above, it can be concluded that the influence of Chinese aesthetics on the Tasikmalaya geulis umbrella is very large both in terms of color, composition, as well as the style and technique of the painting.

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Resource Persons

Sandi Mulyana (40 years), a geulis umbrella craftsman and owner of the Karya Utama home industry.

Bagus (74 years), a geulis umbrella craftsman and owner of the Hasta Adi Karya home industry.

Hanan (80 years), a geulis umbrella craftsman in the Hasta Adi Karya home industry.

Aah (78 years), a beautiful umbrella craftsman in the Hasta Adi Karya home industry.

Ma Iyah (78 years) is a maestro of the Panyingkiran geulis umbrella motifs.