

Awal Mula *Peh Cun* di Tangerang

An Animated Film about Acculturation of Chinese Culture Fort in Tangerang

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Abstract—The *Peh Cun* tradition is an Indonesian tradition that is acculturated with Chinese culture. The *Peh Cun* tradition in Tangerang City is one of the oldest *Peh Cun* celebrations in Indonesia. In the celebration of *Peh Cun*, there are many activities carried out such as prayer, dragon boat race, eating *Bacang*, and the people's market. The research problem on this topic is the result of the COVID-19 pandemic that has occurred since early 2020, so the *Peh Cun* celebrations has been canceled for the past two years, and it is feared that it will reduce the interest of the younger generation towards the *Peh Cun* tradition. This design aims to preserve and introduce the *Peh Cun* tradition of the Chinese Benteng community in Tangerang to the Indonesian people with an age range of 7-20 years through the medium of short animated films. The benefits of this design are expected to increase public knowledge about one of the acculturation cultures that exist in Indonesia so that this culture remains sustainable. The design of the short animated film is carried out in a two-dimensional style suitable for cartoon-type films so that various ages can enjoy it, and the distribution of this short film is carried out through social media such as Instagram and Youtube educational function.

Keywords—cultural acculturation; animated short film; *Peh Cun*; dragon boat; Fort Chinese

I. INTRODUCTION

Peh Cun is a culture in Indonesia that is a part of Chinese history. *Peh Cun*'s name means "To row the boat" comes from the Hokkien language, with the actual name being *Pe Leng Cun/ Pe Liong Cun* which means "rowing the dragon boat". Named a dragon boat because the front of the boat is decorated with a dragon's head motif, while the back is decorated with a dragon's tail motif. This festival is celebrated in several regions of Indonesia, one of which is Tangerang and is one of the oldest *Peh Cun* celebrations in Indonesia. In Tangerang, this festival has become a tradition that is held every year on the Cisadane River. In Indonesia, *Peh Cun* is often celebrated with various unique activities, including dragon boat competitions, making *Bacang*, making eggs stand upright, dancing the dragon and lion (*Barongsai*), and bathing together in the river during the day. Along with the development of time and technology, the younger generation is less interested in culture or traditions inherited from their ancestors but more interested in entertainment full of technology, such as games, movies, and other entertainment. The purpose of making this animation

is so that the *Peh Cun* celebration can still be felt by the Indonesian people in the midst of the current pandemic. In addition, through the short animation format, it is hoped that it will be easier to convey information about historical stories easily and attractively to the target audience through social media. This research uses qualitative methods based on literature reviews from journal articles, books, deep interviews with the resource person of the Boen Tek Bio temple management about *Peh Cun* tradition.

II. DESIGN THEORY

This design uses two main theoretical foundations, namely animation and character theory.

A. Animation Theory

According to Adinda & Adjie [1][13], initially animation was a series of parts of the image that were moved to produce a moving effect. According to Munir [2], animation comes from English, animation from the word "to anime" which means to turn. Animation is a still image which is then arranged in sequence and then recorded using a camera. In animation theory, the focus will be on discussing in terms of storyboards as the basis for this design because in a film concept, a good storyboard is the embodiment of a determinant of a strong storyline [3].

Storyboard is a visual language that was originally in the form of written language into image language or filmic visual language [4]. Storyboard is a description of the learning flow that has been designed (Flow Charts) containing learning information and procedures as well as learning performances [5][14]. According to Putra and Purwanto [6], storyboard is a visual form of existing scenarios and is made in the form of a box with pictures in it telling the scenes that will be made in the film.

Based on the opinions of several experts above, it can be concluded that the storyboard is a series of images containing information and learning procedures with the original form in the form of writing becoming visual. Storyboard can be interpreted as a rough description of a scenario so that it can be a guide or reference during the process of making the film. Storyboards can make it easier to determine the storyline that will be made in a film and convey story ideas during filming.

B. Character Theory

According to Lamarre [7], characters cannot appear by themselves so a character must be designed. In making a character, there are several basic principles or guidelines that can be used as a basis for creating a character. Character creation in an animated film must have immersiveness with the target market, for example a sense of closeness because they are in the same environment, similar cultural backgrounds, and so on [15].

In addition, whether or not a character is attractive in a film is also determined by the use of the right color concept in it. For example, to describe a cheerful character, tends to display bright and bold colors, and vice versa. According to Brewster [8], colors are divided into four color groups, namely primary, secondary, tertiary, and neutral colors. In line with Aryani's research [9] on the red packet (*Angpao*) tradition in Indonesia, the dominance of Chinese cultural colors can be seen from the intense use of red and yellow colors. The colors red and yellow in Chinese people's beliefs mean the colors of luck and prosperity. In the design of the *Peh Cun* animation film, bright colors are used, as in cartoons for children, which tend to be followed by various groups.

III. DISCUSSION & RESULTS

The *Peh Cun* Festival in Tangerang, as one of the oldest *Peh Cun* celebrations in Indonesia, is held every year on the Cisadane River and is an unbroken tradition. The Benteng Chinese community in Tangerang regularly prays at the Boen Tek Bio Temple or at their homes with various offerings such as fruits, so this tradition has become one of the tourist attractions of Tangerang City because of its festivities and attracts many people [10].

Although this activity has been attached to the Chinese community of Benteng Tangerang, there are still concerns that if this tradition is interrupted and if it is not continued it will gradually fade and disappear. Moreover, the COVID-19 pandemic has caused the absence of *Peh Cun* celebrations in 2020 and 2021. There are so many activities that cannot be done by the community, one of which is the dragon boat race as a characteristic of *Peh Cun*. The Benteng Chinese community mostly carry out activities in their homes to avoid crowds in order to suppress and avoid the spread of the COVID-19 virus.

Therefore, the design of this short animated film aims to continue to maintain the continuity of the *Peh Cun* tradition so that it remains sustainable through the use of technology. The COVID-19 pandemic has greatly affected various aspects of the lives of Indonesian people and the world, so that under these circumstances all activities are hampered and can be anticipated through the use of technology, namely changing offline habits to all online. The positive side of technological developments that are felt in the era of the COVID-19 pandemic is that it is easy for people to send and receive information quickly, one of which is in terms of culture for education through film media. With technology, the *Peh Cun* Tradition can be conveyed and enjoyed by the community, not only the Chinese Benteng community in Tangerang but also the entire Indonesian community. Animated film media is

considered quite appropriate and can represent the aspirations that the author wants to convey, namely to continue to preserve Indonesian cultural traditions.

Based on the results of the questionnaires that have been distributed previously, the author can conclude that there are still many people who know about the *Peh Cun* tradition in Tangerang. The questionnaire also obtained information about the most frequently used social media, namely Instagram and Youtube. The activities that are usually carried out while using social media are watching movies or videos, in addition to sending or receiving messages, they are also used as a medium for learning [16].

The target of this short animated film is divided into two, namely the primary target, which is children to teenagers who are in junior high and high school, and the secondary target is the age of 20 years and over who are domiciled in big cities in Indonesia, have easy access to technology, and likes to interact or use social media [11].

This short animated film media is considered very appropriate because it has the advantage of being easy to spread and is a suitable medium to provide information or describe an event or activity so that it is easier to be accepted by the audience [17]. Therefore, it is hoped that this short animated film can educate the public about the *Peh Cun* tradition and help to preserve the acculturation of Indonesian culture.

This short animated film tells the story of a small ethnic Chinese boy who celebrates the *Peh Cun* tradition during a pandemic with his family. The use of cartoon style aims to attract the attention of the target market because animated films are still considered acceptable by various ages, both children, teenagers and adults. The selection of the image style was chosen based on the results of the questionnaire to the respondents. Like a digital game, animation must also have a strong concept and storyline so that it can attract the intended target market [3]. Some of the design elements used in the design of this animated film include:

A. Typography

In designing this short animated film, several types of letters are used, especially in the title of the film, namely Hello Bunny and Mysweetfarmhouse.



Fig. 1. Typography

B. Visual Style and Character

The type of animation created in this design is two-dimensional animation through digital painting techniques so that the cartoon style [12] is the most appropriate style and approaches the target market.

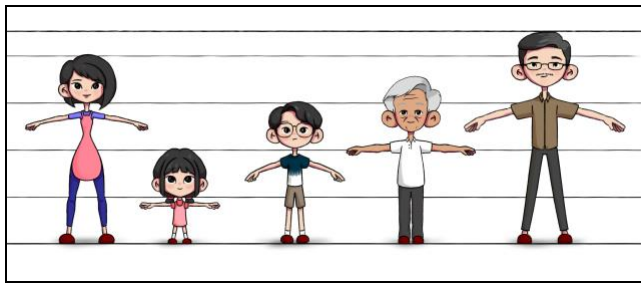


Fig. 2. The characters

- Meimei

Meimei's character is the main character in this animated film. Meimei is a seven year old little boy who really likes dragon animal figures. The name Meimei was taken because in Chinese, (妹妹) means little sister, so this character was given the name Meimei.

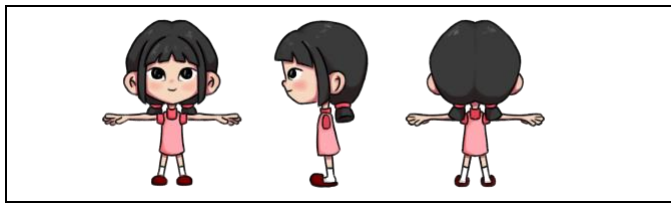


Fig. 3. Meimei character

- Engkong

Engkong is one of the characters in this animated film. The engkong character comes from the actual character, namely the resource person in this design, Oey Tjin Eng, but is often called Engkong. Engkong's role as a resource person who tells about Peh Cun. The call Engkong is a grandfather's call that is often used by ethnic Chinese.

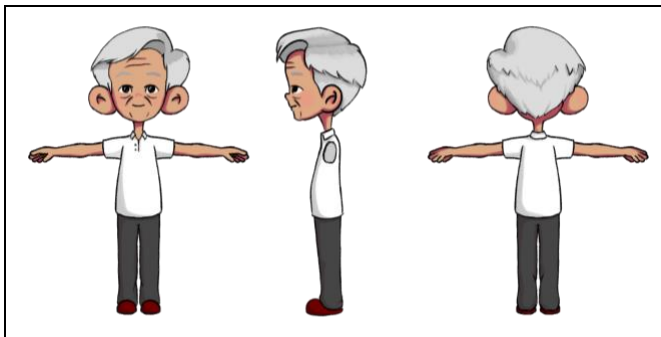


Fig. 4. Engkong character

- Koko

Koko is one of the characters in this animated film. Koko is a nickname for older brother in Chinese, (哥哥)(Gēgē). But in Indonesia itself, the word Koko is more often used to address older brothers. Koko is a representation of middle and high

school teenagers who are familiar with technology, so in this animated story Koko is depicted often holding her cell phone.

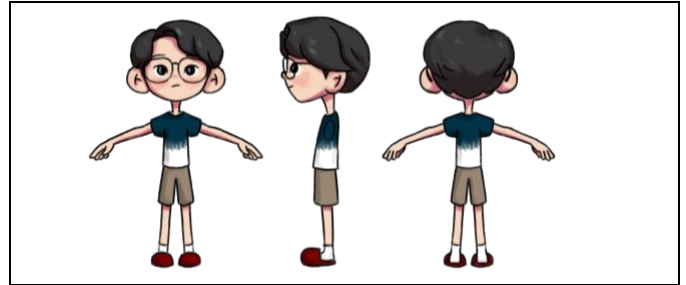


Fig. 5. Koko character

- Mama

Mama is a supporting character in the film. Mama's own nickname is the same as Meimei and Koko. In Chinese, 妈妈 (Māmā) means mother.

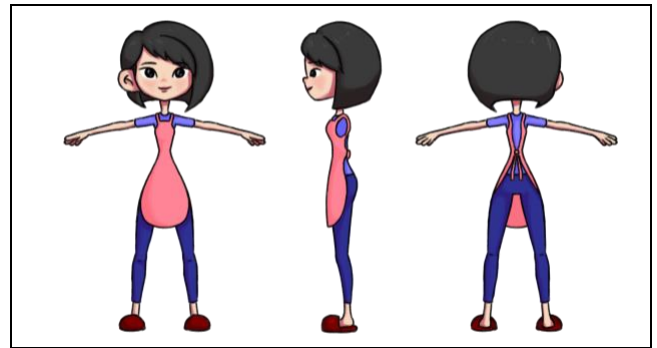


Fig. 6. Mama character

- Papa

Just like Mama, Papa is a supporting figure. In Chinese, 爸爸 (Bàba) means father. Although the writing uses the letter b, the pronunciation is similar to the pronunciation of the letter p. Therefore, the father character in this animated film is called Papa.

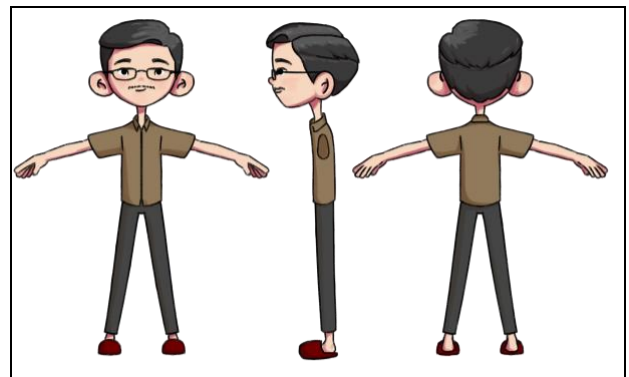


Fig. 7. Papa character

C. Title

The elements used in this title are dragon boats and water. The use of the dragon boat itself because *Peh Cun* is a

characteristic or cultural object that is identical to the dragon boat race. The red and yellow colors represent the Chinese element itself. The fonts used, namely Mysweetfarmhouse and Hello Bunny, have a rounder and thicker shape so they can give a cute impression to suit the target age.



Fig. 8. The title of the film (above); application use at the beginning of the movie (middle); application use at the end of the movie (bottom)

D. Storyboard

The storyboard in this film is divided into three, namely: opening, story, ending.

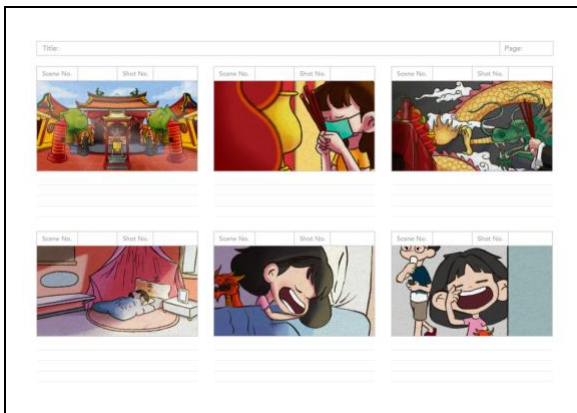
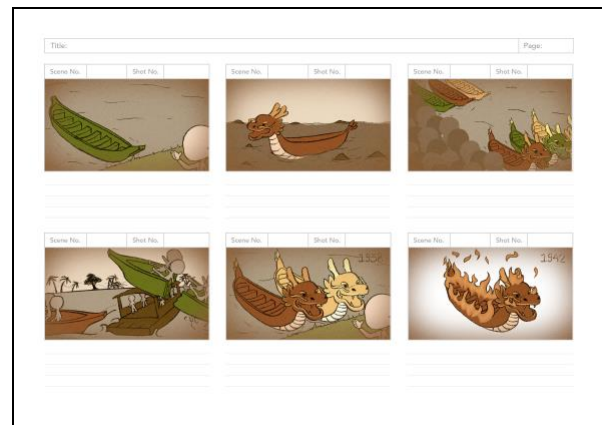


Fig. 9. The opening storyboard



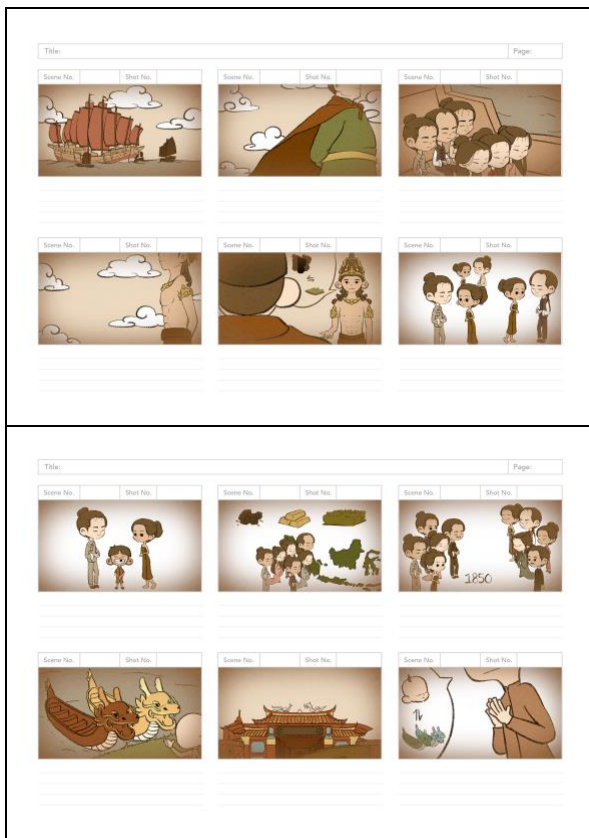


Fig. 10. The main story storyboard

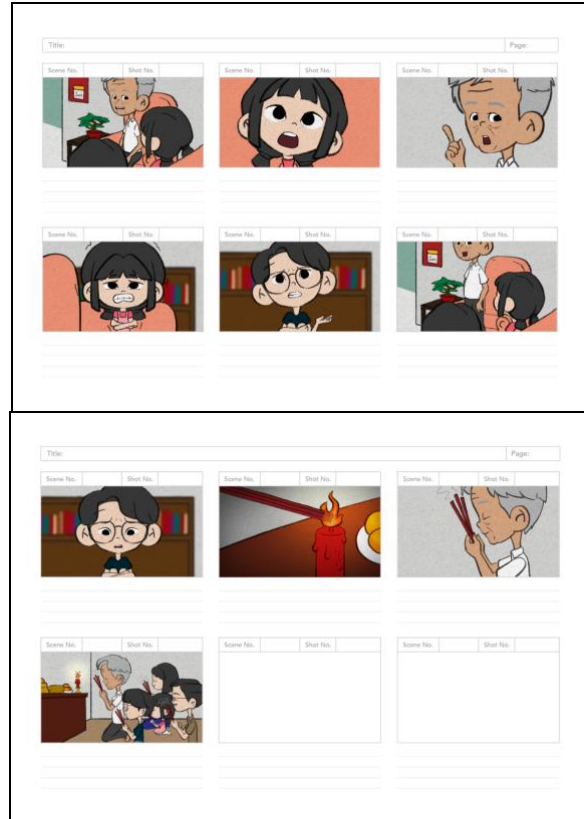


Fig. 11. The ending storyboard

E. Instagram filters

As a complement as well as to support the celebration of the *Peh Cun* tradition with this short animation, an Instagram filter was also created that can be used by the audience. There are four filters which are divided into two namely frame and background.

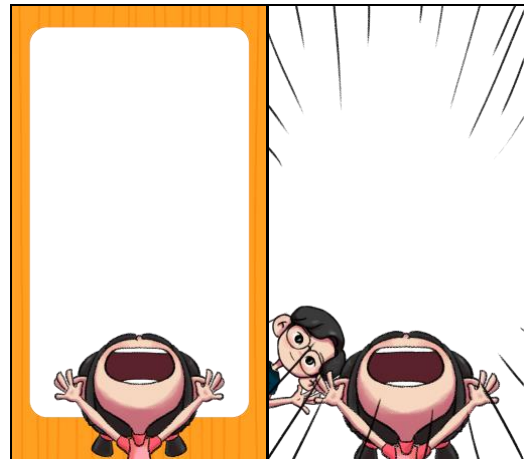


Fig. 12. Instagram frame



Fig. 13. Instagram background

Based on the results of the designs in the pictures above, the application of animation and character theory has been carried out thoroughly, in addition to making film characters, choosing font types in titles, and also making supporting media on Instagram, as a form of visual communication media that is familiarly used by teenagers in Indonesia via social media Instagram.

IV. CONCLUSIONS

Initially, the *Peh Cun* celebration was coordinated by the Boen Tek Bio Temple which is held annually in Cisadane River, a river that is adjacent to the temple. During the celebration of the *Peh Cun* tradition there are many very lively activities. However, due to the COVID-19 pandemic, only a few activities can be carried out, such as praying which is

limited by the number of visitors to the temple to avoid crowds.

This short animation entitled "Awal Mula Peh Cun di Tangerang" has been developed and presents an animated film containing the education of acculturation culture in Indonesia. Through testing by spreading it on social media Instagram and Youtube, this film was able to attract people's attention and interest as expected. This short animated film can be a new solution in the field of preserving Indonesian culture, especially the *Peh Cun* Tradition as one of the cultural acculturations by the Chinese Benteng community in Tangerang, for the younger generation. The writer hopes that in the future, this animated film can be improved by: 1). Accommodating more stories from various activities in the *Peh Cun* tradition; 2). Testing the target market, namely the younger generation to get feedback and conduct further analysis; 3). Provide it officially on the official social media accounts of the Visual Communication Design Bachelor Program and Maranatha Christian University, so that it can reach and be enjoyed by various groups.

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