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Genealogical Inheritance Model of Javanese Coastal Batik: a Double Case Study on Batik-Making Families in Lasem and Tuban

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Abstrack

Coastal Batik is a traditional artistic expression that thrives in the coastal areas of Indonesia, known for its beauty and resilience of character. The aims of this research are: (1) to examine and describe the special characteristics of Pesisir Batik work produced by batik-making families in Lasem and Tuban; (2) to analyze how various social, economic, and cultural aspects influence the practice of batik in families in Lasem and Tuban; and (3) to investigate the model or pattern of inheritance of batik skills and the Coastal Batik tradition in batik-making families in Lasem and Tuban. This research uses qualitative approach with a multiple case study research design and an art anthropology approach. Research data were collected using three techniques: observation, interviews, and documentation studies. Data analysis employs interactive analysis according to Milles & Huberman's view, which includes data reduction, data presentation, and drawing conclusions. Based on the results of this research, in the family realm, the inheritance process can be achieved through three methods: (1) conditioning, (2) imitation or modeling, and (3) internalization or learning to cope. This research reveals the complexity of the inheritance of cultural traditions. Cultural, social, and economic factors play a significant role in shaping batik practices in both regions. It also highlights how batik-making families strive to maintain their traditional heritage while adapting to changing times. The implications of this research extend to a deeper understanding of cultural preservation efforts in an ever-changing context, providing valuable insights for cultural preservation in Indonesia.

Keywords: Inheritance, Genealogy, Coastal Batik

INTRODUCTION

The cultural inheritance model is an integral part of a society's identity, including ways or patterns that allow knowledge, values, and skills to pass from one generation to the next (Cahyono, 2006, p. 24; Guntaris et al., 2019, p. 2). In the Indonesian context, batik is a significant cultural heritage, not just as colorful cloth but as an art form that reflects rich history, traditions, and distinctive cultural expressions (Bramantijo et al., 2016, p. 823; Huda et al., 2020, p. 226; Lestari et al., 2019, p. 40). Among the many types of Indonesian batik, Coastal Batik stands out for its unique reflection of the diverse traditions and lifestyles of coastal communities (Trixie, 2020, pp. 4–5).

Coastal Batik, which includes specific types such as Batik Lasem and Batik Tuban, is renowned for its beauty and resilience. Each piece of Coastal Batik tells local stories, history, and cultural values through its motifs and bright colors like yellow, red, and blue, often depicting fishermen's lives, marine fauna, tropical plants, and coastal scenery. These elements create a symbolic language understood and appreciated by those who wear and cherish Coastal Batik (Utomo et al., 2018, p. 22; Sarwono et al., 2023, pp. 28–29).

Historically, Coastal Batik has played a crucial role in preserving the cultural heritage of the archipelago, being used in daily life and various traditional ceremonies. However, the preservation of Coastal Batik faces significant challenges due to modernization, lifestyle changes, and globalization, which shift fashion preferences away from local cultural heritage (Aryani & Djakaria, 2021, p. 80).

Batik Lasem and Batik Tuban, from the coastal areas of Central and East Java respectively, exemplify the unique characteristics of Coastal Batik. Lasem Batik, originating from the Lasem area in Central Java, is famous for its distinctive motifs of beautiful flowers, exotic birds, and other natural elements, symbolizing deep cultural and spiritual values (Darmayanti & Bahaudin, 2020, p. 1). Despite its cultural

significance, Lasem Batik faces threats from a lack of local community interest, minimal understanding of cultural values, and low participation in preservation activities (Retnanto, 2015, p. 195).

Tuban Batik, particularly Batik *Gedog*, is another vital cultural heritage. The name "*Gedog*" originates from the sound of batik weaving tools, and the batik is produced on woven cloth, influenced by Javanese, Islamic, and Chinese cultures (Ramadhana & Kirwani, 2015, p. 2). Batik *Gedog* motifs, like *Kijing miring*, *Lokcan*, and *Panji Ori*, reflect these cultural influences and are used in various traditional ceremonies (Maulida & Agustin, 2020, p. 72; (Ciptandi et al., 2016a, p. 49).

Both Batik Lasem and Batik Tuban are under threat of extinction due to a decline in young artisans willing to continue the tradition, preferring urban migration over batik making (Putri & Hidayatun, 2020, p. 897). This highlights the importance of research on the preservation of Coastal Batik culture, specifically in Lasem and Tuban, to identify challenges and develop effective preservation strategies (Rahayu & Alrianingrum, 2014, p. 39).

Understanding the genealogical inheritance model in making Javanese Coastal Batik, involving methods like conditioning, imitation, and internalization, is key to maintaining this tradition (Triyanto, 2015, p. 5). However, social and economic changes affect this inheritance model, necessitating in-depth research on the topic (Andriana, 2019, p. 69).

After reviewing several previous studies, no research has been found that examines the genealogical inheritance of coastal batik. Therefore, the research gap and novelty in this study focus on the genealogical inheritance within batik-making families, specifically in the context of "*Lor-Wetan*" coastal batik. This research, focusing on batik-making families in Lasem and Tuban, aims to analyze the inheritance process and identify problems in preserving Javanese Coastal

Batik, contributing to cultural conservation efforts at Lasem and Tuban

METHODS

This research adopts an interdisciplinary approach that combines two scientific disciplines into a synergistic whole, allowing for a more comprehensive study encompassing both practical and theoretical interests. Specifically, this research integrates art anthropology as the primary scientific discipline (Rohidi, 2011, pp. 61–62; Sugiarto, 2015, p. 28).

The research design employed is a multiple case study, a strategy aimed at understanding a subject or event in an integrative and comprehensive manner. This approach facilitates in-depth understanding by utilizing various data collection techniques such as behavioral observation, in-depth interviews, and document analysis (Suwendra, 2018, p. 33).

The focus of this research is to establish boundaries in qualitative studies, ensuring that the scope is limited to sort relevant data from irrelevant data. The limitations are based on the importance or urgency of the problem being faced. This study specifically focuses on the inheritance model of Lasem Batik and Tuban Batik, examined through two batik studios: "*Ningrat Batik Lasem*" owned by Mr. Rifai in Lasem and "*Rumah Batik Sekar Ayu*" owned by Ms. Uswatun Hasanah in Tuban. These studios were selected due to their long history in batik making and the significant roles of Mr. Rifai and Ms. Uswatun as heads of the batik clusters in their respective regions, ensuring they can provide the necessary data to support this research.

Data sources in this research are divided into primary and secondary sources. Primary data are obtained through direct research methods such as interviews, direct observation, and photography. Secondary data are gathered indirectly from documents provided by the government or previous research. Both primary and secondary data,

whether related to fine arts, dance, sound, or other phenomena, are reviewed to uncover the deepest meanings (Rohidi, 2011, pp. 179–180).

The data collection techniques employed include observation, interviews, and document study, while the data analysis technique involves data reduction.

RESULTS AND DISCUSSION

Characteristics of Coastal Batik Produced by Batik-Making Families in Lasem and Tuban in the Context of Cultural Preservation

Characteristics of Coastal Batik Designs from Lasem and Tuban

Lasem Batik not only showcases the beauty in the combination of various decorations and colors but also reflects the identity of the batik artisans in Lasem, Rembang Regency. With the distinctive feature of Chinese-Javanese cultural acculturation, this batik remains an irreplaceable part of the cultural heritage that stands the test of time (Supriono, 2016, pp. 158–159).

Lasem is a coastal area where many immigrants from China have settled, leading to the acculturation of Javanese and Chinese cultures. Visually, this cultural fusion is evident in the ancient houses in Lasem, which blend Chinese and Javanese styles, as well as in traditional ceremonies and religious rituals with Chinese nuances. Consequently, Lasem is known for its unique blend of Chinese and Javanese characteristics (Handinoto, 2015, p. 21). Similarly, Lasem Batik motifs reflect this cultural fusion. According to (Akrom Unjiya, 2008, pp. 5–6), Lasem Batik incorporates both Javanese and Chinese cultural creations, resulting in a positive cultural acculturation. Lasem Batik patterns are generally dominated by bright colors such as red, influenced by the strong Chinese cultural presence in Lasem.

Motifs influenced by Chinese culture include those featuring the phoenix and dragon. In Chinese belief, the dragon symbolizes strength, honor, and wisdom. An example of a motif influenced by Javanese

culture is the "*krecahan*" motif, inspired by the fragments of stones along the seashore, representing Lasem's coastal location on the Java Sea (Aziz, 2014, p. 34).

The motifs and designs chosen by batik artisans often feature structures inspired by the surrounding nature. In Lasem Batik, themes frequently depict stories and meanings from the life of flora and fauna, which are part of Lasem's local wisdom. Through batik, artisans can convey messages about the beauty of the natural surroundings, the life of animals, and plants that are integral to Lasem's culture and environment. By drawing inspiration from nature, Lasem Batik not only becomes a beautiful art form but also serves as a medium to strengthen the relationship between humans and their environment (Suminto, 2015, p. 24; Mahesti et al., 2023, p. 47)

In addition to motifs inspired by flora and fauna, Lasem Batik is also known for its distinctive geometric motifs. These geometric patterns reflect precision and meticulousness in the creation of Lasem Batik. Artisans use complex and orderly geometric patterns, often based on basic geometric shapes such as lines, triangles, and squares. These geometric motifs provide a clean and structured appearance to the batik fabric, adding a unique artistic dimension (Maghfiroh & Umami, 2022, p. 467).



Figure 1. Batik with Hong Bird Motif

Geometric motifs in Lasem Batik can also have their own meanings and symbolism. For instance, regular and symmetrical patterns often symbolize harmony and balance in life. Some geometric motifs may represent elements of nature or abstractions of the universe, adding depth to the artwork.

The use of geometric motifs also illustrates the blend of tradition and innovation in Lasem Batik. While respecting cultural heritage and local wisdom, batik artisans are also able to experiment with modern and abstract designs, creating batik that remains relevant and appealing to a broader market (Ermawati & Sari, 2014, pp. 8–9).

Overall, the presence of geometric motifs in Lasem Batik demonstrates the richness and diversity of traditional Indonesian batik art. With a combination of flora-fauna and geometric motifs, Lasem Batik serves not only as a medium to showcase the beauty of nature but also to convey profound messages about life, local wisdom, and artistic innovation.

Lasem Batik has distinct characteristics that set it apart from batik in surrounding cities. One of the visually noticeable characteristics of Lasem Batik is its more varied and brighter color combinations compared to inland batik types, featuring colors like green, yellow, orange, red, light blue, and even pink. Lasem Batik is also recognized as a variant of classic batik with its own unique characteristics in terms of motifs and colors. The color combinations used in Lasem Batik, known as "*batik tulis pesisir Laseman*," are bolder, with diverse motifs and significant influences from Chinese art and culture, yet it still appears beautiful and elegant (Subagiyo, 1981, pp. 9–10).

In Tuban, batik is not only a part of the local cultural heritage but also evidence of the extensive trade networks and cultural exchanges throughout the Nusantara region. The skill of batik-making has been part of the region's history since the 17th century. Some sources indicate that batik was introduced by foreign traders who conducted trade in the area. There are two main theories about the origin of batik in Tuban. One suggests that batik was first introduced by Chinese traders, while another proposes that batik in Java was likely introduced by foreign traders from Gujarat. This knowledge and skill then spread to the Tuban community through interactions with Javanese communities outside Tuban,

whether through trade or through marriage and other cultural connections (Darmayanti & Bahauddin, 2020, p. 5).

The motifs of Tuban Batik not only reflect the beauty of local art but also mirror the various cultural influences that intersect in the area. Tuban Batik features uniquely distinctive motifs influenced by the acculturation of three different cultures: Hindu during the Majapahit Kingdom's heyday, Chinese, and Islamic. Since the Majapahit era, Tuban has been an important trading hub in East Java, allowing numerous foreign cultures and influences to enter the region. The Majapahit era, known for its international trade success, enabled Tuban to interact with foreign cultures, such as Hinduism from India. Chinese influence also enriched Tuban Batik motifs, particularly through trade with Chinese merchants. Additionally, with the arrival of Islam in East Java, Tuban became a vital trading center, further enriching its batik motifs with Islamic elements. During its time as an international port, many foreign traders interacted with the local community, which enriched Tuban's cultural heritage, including in batik art (Ciptandi et al., 2016b, p. 48).

Hindu influences in Tuban Batik are reflected through motifs such as *panji krentil*, *panji serong*, and *panji lor*. These motifs are inspired by the stories of ancient Hindu knights, recalling Tuban's history under the *Majapahit* Kingdom (Sugiarto et al., 2023, p. 122). These motifs are usually depicted in intriguing geometric lines. Additionally, Hindu ritual ceremonies with offerings also inspired batik *gedog* motifs, such as the flower *waluh* and diamond motifs. Tuban's community then applied these motifs with unique stylizations according to Tuban batik traditions.

The arrival of Chinese people on the northern coast of Java had a significant influence on *gedog* batik motifs, particularly evident in the *lokcan* motif. The *lokcan* motif is a stylization of the phoenix, resembling decorations on vases brought by Chinese traders to Indonesia in the past. *Lokcan* itself

originates from Chinese silk woven fabrics, which were then adapted into batik techniques with patterns reflecting Chinese culture. The *lokcan* motif has become one of the most developed motifs by artisans in Tuban to this day (Wardani et al., 2013, p. 8).

Besides the *lokcan* motif, Chinese cultural influence is also evident in the *yin-yang* motif found in Tuban Batik, such as the *selimun* motif. The *selimun* motif is a variant of *irengan* batik with a blue background and white patterns inspired by the *yin-yang* concept. This motif usually consists of three parts: the head, body, and border decoration with its fillers. The development of motifs like *selimun* is another testament to the strong Chinese cultural influence in Tuban batik art, which continues to evolve and be preserved by local artisans (Kartikasari & Sarmini, 2017, p. 962).

In addition to Hindu and Chinese influences, Tuban Batik is also influenced by Islamic culture. The Islamic influence is not only reflected in the motifs of Tuban Batik but also in the use and function of the fabric in the local community's daily life. This shows how Tuban batik art continues to evolve with cultural and value changes in society. The Islamic influence has a significant impact on Tuban Batik, both in terms of motifs and the use of the fabric. This influence is evident in the *Kijing miring* motif, which is visualized with geometric lines because Islam prohibits the depiction of living beings. This motif is an example of Tuban Batik's adaptation to Islamic principles, with triangular symbols resembling tombstones found in Javanese cemeteries. Additionally, the Islamic influence is seen in the mosque door motif within the *Selimun* motif, reflecting Islamic architecture and symbols (Kartikasari & Sarmini, 2017, p. 967).

Before the arrival of Islam, *gedog* batik in Tuban was used as a shroud for the deceased. However, with the advent of Islam, this tradition changed. Now, shrouds have been replaced with plain white cloth with Arabic inscriptions. Nevertheless, the use of batik motifs as Islamic symbols continues to

be maintained and developed in Tuban batik art (Annesha & Ciptandi, 2020, p. 2964).

Tuban Batik has a very distinctive color concept that not only enhances its motifs but also carries deep meanings symbolizing the journey of human life from beginning to end. Each color used in Tuban Batik has its own symbolism. For instance, the color white represents purity and peace, symbolizing childhood and the beginning of life. The color bangrod signifies joy and cheerfulness, marking adolescence and adulthood. The color pipitan symbolizes spirit and courage, representing mid-life. The color biron indicates contemplation and wisdom, depicting old age and the life experience gained. Finally, the color *irengan* symbolizes peace and spiritual maturity, signifying the end of a person's life journey. Thus, Tuban Batik is not just a traditional garment but also a piece of art that depicts a profound philosophy of life (Ciptandi, 2020, p. 68).



Figure 2. *Lokcan* Motif

Characteristics of Coastal Batik Media from Lasem and Tuban

The traditional art of batik-making in Lasem and Tuban shares commonalities in tools and techniques, yet they diverge in significant ways. Both batik styles utilize essential tools like canting, gawangan, stove, and frying pan, crucial for waxing the fabric. However, Tuban batik distinguishes itself with the use of cap stamping to imprint patterns, a method absent in Lasem batik. Moreover, Tuban artisans weave their own fabric, a process integral to their batik-making tradition, unlike Lasem, where fabric selection is paramount. Canting, the quintessential tool in batik, varies in types and

sizes, each serving specific functions in pattern creation, a testament to the intricate craftsmanship involved (Kifrizyah et al., 2015, p. 5).

The batik-making process in Lasem focuses on meticulous hand-drawn techniques passed down through generations. Artisans deftly wield canting to imbue fabric with intricate motifs, emphasizing the artistry of individual craftsmanship. Conversely, Tuban batik melds hand-drawn and stamped techniques, with self-woven fabric lending authenticity to the final product. Tuban's batik-making process is as much about preserving tradition as it is about innovation, blending age-old methods with contemporary demands.

In Tuban, the production of *gedog* woven fabric involves intricate steps, from spinning cotton into yarn using jontro to weaving threads on the gendhong loom. This meticulous process underscores Tuban's commitment to craftsmanship and tradition, ensuring each fabric bears the mark of skilled hands. Meanwhile, Lasem batik artisans meticulously select materials, prioritizing Primissima mori fabric for its density and texture, sourced from reputable producers like PT Primissima.

Both Lasem and Tuban batik-making rely on a careful balance of natural and synthetic dyes to achieve vibrant colors and lasting motifs. Lasem artisans favor synthetic dyes like remazol and indigosol for their intensity and longevity, while Tuban artisans embrace a blend of natural and chemical dyes, enriching their batik with a spectrum of hues. The choice of dyes underscores each region's commitment to quality and aesthetic innovation, ensuring their batik remains prized in the market.

In essence, the art of batik-making in Lasem and Tuban reflects a harmonious blend of tradition and innovation, where age-old techniques meet contemporary demands. Each region's distinctive approach to tools, materials, and techniques imbues their batik with a unique identity, celebrating the rich

cultural heritage of Indonesian craftsmanship.



Figure 3. Spinning Tool "*Jontro*"



Figure 4. The Loom "*Gendhong*"

The Eco-Socio-Cultural Characteristics of Batik Lasem and Tuban

Lasem is an area inhabited by various ethnic groups, including the Javanese and Chinese ethnicities. These two ethnicities have long coexisted in Lasem and interacted in various aspects of life. In their development, the Chinese community in Lasem has integrated deeply with the native population. This can be seen from the presence of traditions and cultures that combine elements from both ethnic groups. The Chinese community in Lasem is no longer seen as a separate group but has become an integral part of the social, economic, and cultural life of the city. One example is the Chinese families in Lasem who are very familiar with the tradition of kenduri or thanksgiving ceremonies commonly practiced by the Javanese community. They participate in kenduri ceremonies by assisting

in preparations, providing Chinese cuisine, and celebrating the event together with their Javanese neighbors (Triatmodjo et al., 2022, pp. 384–386).

The Kenduri ceremony is an important tradition for the Chinese community in Lasem. They not only invite their neighbors from diverse ethnic backgrounds but also the workers or employees who work in their homes. Especially for such events, the hosts request that the dishes to be served are prepared by the local residents or their workers. This becomes a moment where solidarity among residents, regardless of ethnic backgrounds, is prominently displayed. Although the dishes served originate from various cultures, they ensure that all food served is halal, respecting the beliefs and principles of the attending community (Nurhajarini et al., 2015, p. 94).

Every year, the Jami' Mosque in Lasem becomes the main venue for commemorating the haul (commemoration) of Mbah Sambu. This event is attended not only by the Muslim community but also involves positive contributions from the Chinese community. They not only serve as security guards during the haul ritual but also provide food assistance to the participants. The participatory activities of the Chinese ethnicity reflect the harmonious relationship among the various ethnic groups in Lasem. For example, in 2015, during a mass circumcision event held in conjunction with the haul of Mbah Sambu, the Chinese community also contributed by providing sarongs for those undergoing circumcision. This involvement is not something new but has been a well-preserved tradition for years (Pitaya, 2014, p. 34).

Similarly, when the Chinese ethnicity celebrates their holidays, the surrounding community also participates in the celebrations. Even during Chinese art processions, the students from Islamic boarding schools also participate in helping maintain security. Hence, there is no need for additional security personnel to regulate the procession as the active participation of the surrounding community suffices.

In addition to preserving Javanese traditions, the Chinese community in Lasem also appreciates and actively participates in preserving Javanese arts. They view gamelan music, wayang (shadow puppetry), and Javanese literature, including the ability to write and read Javanese script, as important parts of their lives. Many of them learn to play gamelan instruments, attend wayang performances, or even study Javanese literature. Amidst their daily activities related to Chinese culture (Sumarsam, 1995, p. 83).



Figure 5. Chinese New Year celebration in Lasem

The majority of the population in Tuban adheres to the Islamic faith; however, traditions and customs such as "sedekah bumi" (earth charity) are still practiced alongside the religious beliefs of the community. Although Islam is a central pillar in their daily lives, the presence of traditions like sedekah bumi demonstrates the tolerance and rich cultural diversity in the region. Sedekah bumi, a longstanding tradition, is a manifestation of gratitude to God for the abundant harvest, reflecting Islamic teachings that prioritize thankfulness (Ristiani et al., 2024, pp. 28–29).

The Sedekah Bumi ceremony is an expression of gratitude to the earth for providing sustenance through its bountiful harvests. This tradition is held in places considered sacred, such as ancestral shrines, ancient wells, or gravesites. Like most traditional ceremonies in various regions, participants offer ritual offerings during the Sedekah Bumi ceremony. Typical offerings include "bubur sura," a porridge made from

grains cooked in a clay pot, as well as various agricultural produce like tubers, fruits, vegetables, and grains (Hidayatulloh, 2013, p. 2).

The origins of Sedekah Bumi are believed to date back to the spread of Islam in Java, facilitated through shadow puppetry by Sunan Kalijaga. Embedded within the shadow puppet performances are meanings and messages about Islamic matters easily understood by the common people. In the Sedekah Bumi tradition, there are also Islamic educational values, particularly regarding faith. The ritual involves reciting prayers and "tahlil" before and after the ceremony, symbolizing the obligation to remember Allah before undertaking any task based on faith in Him.

Sedekah bumi is held by the Tuban community once a year after the harvest season as a form of gratitude, which is a good teaching in Islam and an act of worship aimed at seeking Allah's blessings. By holding this event, the community not only expresses gratitude to nature and God but also strengthens social bonds and enriches local religious and cultural values (Husna et al., 2022, p. 96).

The Sedekah Bumi is carried out in three different stages of the ceremony. The first stage is the opening by village elders, where they start the event with a prayer. The next stage is a communal meal with food brought by the participants, as part of the ritual of sharing the blessings bestowed by the earth. The final stage is the conclusion marked by the recitation of prayers as an expression of gratitude and a plea for blessings from God for the harvest given.

After all the rituals are completed, a "tayub" entertainment event is held as the conclusion of the Sedekah Bumi celebration. Tayub is a form of traditional Javanese art commonly presented in various cultural events, including traditional ceremonies like Sedekah Bumi. The tayub event aims to entertain and enliven the atmosphere after the religious rituals. Usually, the tayub performers will sing cheerful and lively songs

while dancing in pairs accompanied by traditional Javanese music such as gamelan or kendang. The audience, including local residents and guests, can enjoy the performance while feeling closer to the local culture and traditions passed down through generations. The tayub event becomes an anticipated moment after the Sedekah Bumi rituals are completed, as it not only entertains but also provides an opportunity for the community to gather and strengthen their social ties in a spirit of togetherness and joy (Wibowo & Widayati, 2020, p. 9).

In the past, tayub was closely associated with ritual ceremonies to enhance agricultural fertility. In the view of traditional farmers, remnants of past customs deemed difficult to abandon still exist. They believe that soil fertility can be increased not only through improved agricultural techniques but also through enhancing intangible forces. According to traditional farmers, the tayub ceremony is not just entertainment but also has deep significance in ensuring the fertility of crops. They believe that by holding tayub, they can gain spiritual support from nature, resulting in better agricultural yields. This tradition is passed down through generations as part of the local wisdom firmly held by the farming community (Prakosa & Siahaan, 2020, p. 579).

Traditional farmers believe that intangible forces, such as spirituality and harmonious relationships with nature, play an equally important role as agricultural techniques in maintaining soil fertility. Therefore, they continue to maintain the tayub tradition as one way to strengthen their connection with nature and seek blessings for their agricultural yields. In their thinking, the tayub ceremony is not just a form of art or cultural tradition but also an inseparable part of efforts to maintain ecological balance and obtain blessings in daily life. Despite the rapid development of modern agricultural technology, traditional farmers still believe that spiritual strength and harmonious relationships with nature remain crucial in

achieving sustainable soil fertility (Cahyono, 2006, p. 23).



Figure 6. *Tayub* Tuban

Genealogical Inheritance Model in Lasem and Tuban Family Batik Making

Rifai, a 55 year old Lasem batik entrepreneur, owns a batik production house located in Sumbergirang Village, Lasem District. Before becoming a batik entrepreneur, Rifai served as village head in 2007. During his tenure, Rifai realized the importance of preserving the batik tradition which was starting to be abandoned by the people of Sumbergirang Village. Previously, many villagers worked as batik makers, but due to the decline of the Lasem batik industry, they changed their profession to become farmers. The Lasem batik industry experienced a significant setback until it almost died before the 2000s. This is based on an interview with Rifai (55) as the owner of the *Ningrat* batik business. (Interview Maret 2024)

Seeing this condition, Rifai took the initiative to hold a batik training program for village communities and created a home-based batik business in 2008. This program aims to revive previously forgotten batik skills and provide alternative livelihoods for village residents. His efforts bore fruit when in 2009, UNESCO designated batik as an intangible cultural heritage. This determination triggered a revival of Lasem batik, which then became popular and experienced increased

demand in the national batik market (Rahayu & Alrianingrum, 2014, p. 37).

Seeing this opportunity, Rifai enthusiastically founded the Lasem batik production house officially in 2011 which was called "*Ningrat Batik Lasem*". In his efforts to establish this batik house, Rifai received valuable assistance and input from the head of the Lasem batik cluster at that time. Thanks to the support and cooperation of various parties, Rifai's batik production house developed rapidly and became one of the famous batik production centers in the area. Now, Rifai has not only succeeded in reviving the Lasem batik tradition, but has also made a major contribution to improving the economy of the people of Sumbergirang Village.

Before the 2000s, the people of Sumbergirang Village were known to have high batik making skills, and this activity was the main source of income for many families in the village. Every day, batik craftsmen in this village, including Rifai's grandparents and parents, are busy creating batik cloth with various beautiful and distinctive motifs. Batik skills are passed down from generation to generation, so that almost every household has a family member who is skilled in the art of batik (Winandari et al., 2022, p. 250).

The batik making process in Sumbergirang Village involves various stages that require precision and patience. After the batik cloths have been made, they will be collected by batik collectors. These collectors are tasked with collecting the products from craftsmen and selling them to wider markets, both within and outside the region. This system allows batik work from Sumbergirang Village to be known and appreciated by the wider community (Handayani et al., 2014, p. 8).

Rifai's parents, who are also batik craftsmen, play an important role in this batik tradition. They not only created valuable works of art but also educated the next generation, including Rifai, in batik skills. This made Rifai grow up in an environment that was very steeped in batik culture and art,

which then influenced his life path as a batik entrepreneur. The strong batik tradition in Sumbergirang Village became an important foundation for Rifai when he decided to revive the batik industry in the village in the following years.

At first, Rifai's role in the batik industry in Sumbergirang Village was limited to helping his parents send batik to collectors. Nonetheless, this gave him valuable initial experience in the world of batik and provided additional income as pocket money while attending school. However, as time went by, Rifai began to take a deeper interest in the art of batik. He began to pay close attention to the process of making batik, especially the process of coloring batik after going through the painting stages carried out by his mother.

Interested in this process, Rifai began to actively learn to dye batik. Rifai asked his mother to teach him the steps in the batik dyeing process, and Rifai diligently practiced it himself. During the dyeing process, Rifai began to know various techniques and secrets in creating beautiful and long-lasting colors on batik cloth. On the other hand, the process of waxing, an important stage in batik making carried out by his father, became additional knowledge that he acquired.

Thanks to his perseverance and enthusiasm for learning, Rifai began to become an expert in the batik dyeing process and made a greater contribution to his family's batik production. He helped his mother enthusiastically in the coloring process, while his father carried out the candle wax process. Rifai's involvement in all stages of batik making increased over time, until finally, when he reached grade 3 of high school, Rifai had become an inseparable part of his family's batik production. The skills he developed over the years eventually became an important foundation for his career as a batik entrepreneur, which was initially done in the yard and kitchen until now he has his own batik workshop.

Uswatun (54 years old) is a dedicated *gedog* batik entrepreneur in Kerek District, Tuban. Even though this business is not a

direct inheritance from his parents, in-depth knowledge of *gedog* batik has been passed down in his family for five generations. In her daily routine, Uswatun diligently works on batik making, spinning and weaving—all skills she has learned carefully since childhood from her grandmother and mother. Uswatun became involved in the world of batik from the age of seven, although at that time small children were usually not allowed to spin. However, with his determination and perseverance, Uswatun steals the opportunity to learn from his grandmother every chance he gets. At first, he just watched and imitated what his grandmother did, until finally with full guidance and support from his grandmother, Uswatun managed to master the skill of spinning well. His skills continue to develop over time, making him one of the *gedog* batik craftsmen who is respected and recognized in his community. His love for *gedog* batik is not only part of his identity, but also a commitment to preserving this rich and highly valuable cultural heritage.

Uswatun founded his business in 1993 with a strong determination to preserve *gedog* batik, one of the most valuable cultural heritages in Kerek District, Tuban. To achieve this goal, he founded a batik studio which became a learning center for children in the village. Apart from introducing batik knowledge to their three children, at this studio, village children can learn batik for free after school. Uswatun not only teaches them batik making techniques, but also provides rewards in the form of monthly payments for their work. This not only provides an incentive for children to continue learning, but also fosters a sense of pride and appreciation for their hard work. As a result, many teenagers in the village are now proficient in the art of batik, and some of them have even been able to teach this skill back to their parents (Setiawan & Pradhikta, 2021, p. 126).

Uswatun also maintains the *gedog* batik tradition in various traditional events such as alms to the earth, by providing batik cloth for those who don't have one. He hopes that the

younger generation will continue to preserve *gedog* batik and not be influenced by foreign culture, by wearing *gedog* batik which is full of philosophy and meaning in everyday life. Sanggar Uswatun not only functions as a place of learning, but also as a means to strengthen intergenerational ties and strengthen the community. Through Uswatun's efforts and dedication, *gedog* batik continues to live and develop, and is passed on to the next generation with the same spirit that was passed down to him.

In the past, the *Gedog* batik motif was strictly kept secret by the people of Tuban as a form of protection for their valuable cultural heritage. Each *gedog* batik motif has a deep meaning and philosophy that reflects the journey of human life, from birth to death, as well as various other phases of life such as circumcision, tingkepan, proposal and marriage. Because the value and meaning contained in each motif are so important, the people of Tuban ensure that these designs are not spread widely or copied by outsiders (Ciptandi et al., 2016a, p. 267).

Apart from the *Gedog* batik motif being kept secret by the local community, *Gedog* batik is also not freely traded. *Gedog* batik occupies a very special position in the lives of the people of Kerek District, Tuban. This batik is not bought and sold in markets like batik in general, but is created for the family's internal needs and to comply with customs passed down from generation to generation. Every family, without exception, is required to have a number of *gedog* batik as part of their identity. Whether rich or poor families, everyone must have a collection of *gedog* batik cloth ready to be used in various traditional ceremonies and important celebrations (Ciptandi et al., 2016a, p. 267).

. This batik is made solely for personal needs and the customs of the local community in Kerek District, Tuban. Every family, regardless of their social and economic status, is required to have a *gedog* batik collection. These fabrics are used in various important events such as traditional ceremonies, weddings and gifts. For example, in wedding

traditions, a man must bring a gift in the form of *gedog* batik as a sign of respect and prosperity. Apart from that, *gedog* batik is also used as daily clothing and in traditional events such as alms earth, where the use of *gedog* batik is a symbol of obedience to ancestral traditions. These families do not buy and sell this batik, but store it carefully and use it according to traditional needs. *Gedog* batik is made with full attention to the motifs and philosophy contained in it, making it a very valuable and sacred item.

This is what causes *gedog* batik to be little known by the wider community and cannot be found on the market. This situation lasted until 1993, when *Gedog* batik began to be commercialized and sold freely on the market. Along with this commercialization process, *gedog* batik motifs available on the market are no longer limited to classic motifs that have deep meaning. In response to market demand, *Gedog* batik motifs have also experienced developments and changes. Currently, Tuban *gedog* batik has experienced significant progress. Not only limited to the use of *gedog* cloth produced by the people of Tuban, Tuban *gedog* batik is now also starting to use *mori* cloth produced by factories to meet increasing market demand (Kartikasari & Sarmini, 2017, p. 971).

This change in tradition has had a positive impact on Tuban batik, especially for the people of Tuban itself. By commercializing Tuban *gedog* batik, this batik is starting to gain its own place in the national and international batik market. To date, Tuban *gedog* batik has experienced an increase in market demand, both for contemporary batik and *gedog* batik with classic motifs. This increase in demand has also encouraged the production of Tuban *gedog* batik, which is now starting to become the main livelihood for people in Kerek District, Tuban Regency. This success not only improves the welfare of the local community but also preserves the cultural heritage of *Gedog* batik which is rich in meaning and history.

Batik Lasem has experienced significant changes in terms of motifs, which

are largely influenced by the reduction in the number of skilled and experienced workers. The classic Lasem batik motif is very famous for its complexity, with very detailed and delicate isen. These works display an extraordinary level of skill and dedication from senior batik makers who have mastered the technique for many years.

However, in the development of contemporary Lasem batik motifs, these complicated details have been simplified. This simplification is largely due to the limited abilities of young batik makers who have not yet fully mastered the complex and thorough batik techniques like their predecessors. On the other hand, the number of skilled and experienced classical batik makers in Lasem continues to decrease. Most of them are now over 60 years old and there are not many of the younger generation who can replace them (Putra & Sartini, 2016, pp. 119–120).

This creates a big challenge in the regeneration of high batik skills, which ultimately influences the evolution of Lasem batik motifs from very complicated to simpler ones. This situation illustrates the dynamics that occur in the world of batik in Lasem, where changes in human resources have a direct impact on the aesthetics and techniques of batik making. This phenomenon requires more attention from the government and batik entrepreneurs in particular. If left to continue, it is not impossible that classic Lasem batik will become extinct in the next few years. Efforts to preserve and regenerate classic batik skills must be carried out immediately to keep this cultural heritage alive and growing (Retnanto, 2015, p. 195).

CONCLUSION

Based on the research results that have been described, it can be concluded that in the process of genealogical inheritance of Coastal Batik in Lasem and Tuban, there are three methods used, namely customization, imitation and internalization. The familiarization method occurs through

environmental conditions that influence learning, imitation is done by imitating the actions of others, while internalization is a deeper and more sustainable learning process.

Research on the Genealogical Inheritance Model of Javanese Coastal Batik, with a focus on Lasem and Tuban batik making families, brings new light to understanding the dynamics of traditional inheritance in the region. In maintaining and passing on the practice of batik from generation to generation, these batik families play a key role in maintaining the continuity of a rich and valuable culture. Even though they both come from the same area, the models of inheritance of traditions in Lasem and Tuban have significant differences. This research explores what factors influence these differences and how these differences influence the practice of batik making.

Social, economic and cultural factors have a large influence on the inheritance of batik traditions in these two regions. In Lasem, the strong social aspect is reflected in the interaction between Javanese and Chinese ethnic communities, which produces a diversity of motifs and colors in Lasem batik. In Tuban, the social aspect is reflected in the collaboration between family and community members in the batik making process. On the economic side, stable economic conditions support the growth of the batik industry, while economic instability can present challenges for craftsmen, such as difficulties in obtaining high-quality raw materials and decreased market demand. Support from government policies and related institutions is very important to create an ecosystem that supports the batik industry in these two regions. Cultural aspects also play a key role in batik making in Lasem and Tuban. In Lasem, the interaction between Javanese and Chinese cultures creates unique Lasem batik with motifs that reflect both cultures. In Tuban, *Gedog* batik has deep meaning in various traditional ceremonies and family rituals, reflecting the rich traditional values of the local community.

Apart from that, this research also highlights the continuity and changes in batik practices. Even though they try to maintain traditions, batik making families also have to adapt to changing times. This is an interesting dynamic in the process of cultural preservation: how traditional heritage can remain relevant by accommodating the demands of ever-changing times.

By exploring insights into the inheritance model of batik traditions on the Java Coast, this research makes an important contribution to the understanding of cultural preservation. The implications of this research not only include batik as an artistic practice, but also lead to a deeper understanding of how society can maintain and respect local cultural heritage along with developments and changes over time.

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