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Kriya Gerabah Bumi Jaya : Pendidikan Keluarga Pada Perajin Gerabah Bumi Jaya

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Abstrack

The purpose of this study is to examine the efforts made by craftsmen to maintain traditional crafts. By using a qualitative descriptive method. This study uses an interdisciplinary approach that includes ethnography to examine culture in society, and education. From the results of data and information collection and analysis, it can be seen that in Indonesian culture there are many things that must be preserved, both traditional and artistic, such as what the Bumi Jaya people do to maintain traditional crafts in Banten. In this era of globalization, traditional arts experience stagnant times to continue to survive and be recognized, many efforts can be made by craftsmen to maintain traditional crafts. Like what Bumi Jaya craftsmen do to maintain their pottery, where Bumi Jaya pottery has been known since the sultanate period which will then come to the next generation so that it can be said as a traditional art. Bumi Jaya craftsmen continue to try to maintain traditional pottery crafts in various ways, one of which is in the family environment, craftsmen pass it on to the next generation through daily activities that involve children when the pottery-making process, which is called family education, parents play an important role in family education, This family education aims to reduce pottery making skills and teach the values of life such as caring and kinship.

Keywords: pottery, Bumi Jaya, Art

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INTRODUCTION

Humans and culture are two inseparable things, and they can compose life. Humans gather into a socio-cultural unit and become a society in a certain area. A society is capable of generating, creating, growing, and developing culture. There is no human without culture; conversely, there is no culture without humans. There is no society without culture; there is no culture without society. Therefore, culture is a human invention in society to organize life (Rangga, 2007).

Tylor has defined culture as a complex whole which includes knowledge, belief, art, law, morals, customs, and various abilities and habits of humans as members of society. He proposed the concept of culture that is also a whole pattern of behaviour whether it has any forms or it is passed down through symbols which in the end are able to form an appropriate and distinctive meaning of a community group, including in the embodiment of objects (Hari Poerwanto, 2010).

Sociologically, all normal adult humans must have a culture. Culture can be defined as the total learned behaviour and beliefs that characterize members of a particular society. The keyword is 'be studied', which distinguishes between culture and behaviour, which is human biological heritage (Normina, 2017).

In reality, culture is a social heritage. It means that it is passed down from generation to generation through a learning process, both formally and informally. Formal learning is generally carried out through educational programs in various institutions, such as schools, courses, academies, universities, job and training centres, etc. (Kodiran, 2004).

Culture can be seen as a wheel that keeps on turning, and it is dynamic, adjusting the society because it is the control holder of culture, and culture can change at any time following the flow of how humans live.

Humans live in a rapid globalization era, and almost all sectors, including culture

and arts, are experiencing it. Globalization can also lead to changes in culture and art that occur due to discoveries, scientific developments, innovations, diffusion and acculturation so that there will be rapid changes in the social order inside society.

Changes are so easy to see, one of which is by looking at the characteristics of society that are starting to disappear. The more culture develops, the more changes that society will experience through their order of everyday lives. These changes will be beneficial and detrimental on the other side. The most detrimental effect is the loss of the original culture of the community, and it affects the pattern of behaviour, customs, and even the arts.

Serang Regency has various natural potential, the wealth of regional history and culture, and it has become the main attraction. It has a variety of arts, one of which is a pottery in Bumi Jaya village, Ciruas sub-district, Serang regency, Banten province.

The existence of pottery in Banten has existed since the Sultanate of Banten. Banten has a glorious historical background. For one hundred years, its existence as an Islamic kingdom was known to be quite large and was one of the centres of the Islamic kingdom in the West Java region in the 16th-8th century; it also experienced its glory until the reign of Sultan Ageng Tirtayasa (National, 1986). Its strategic location on the trade route has made it busy with trading activities, many of which are visited by various countries such as the Middle East, China, and even Europe (Muchtar, 1984).

Archaeological data has shown that the description of local handicrafts made of burned clay is a fairly reliable trade item in Banten. Large quantities of glassware have been found among the 29,494 pieces of pottery collected from excavations; even the fragments have been the largest part of the archaeologists' findings everywhere (Claude Guillot, Lukman Nurhakim, 1997).



Figure 1. The pottery from excavation discovery
(Source: Survey, 2022)

Currently, the existence of pottery in the Banten area can still be enjoyed, and the area which still maintains the craft of pottery is Bumi Jaya. Bumi Jaya is a community of pottery craftsmen passed down from generation to generation. It is thought to have existed since the Sultanate of Banten. Bumi Jaya Pottery is one of the handicraft icons from the Banten area.

Bumi Jaya pottery crafts have existed in the past and are still alive from generation to generation. It comes from "*kampung gerabah*" (pottery village) in Bumi Jaya Village, Ciruas District, Serang Regency. It is famous for its strength because clay, the main material, has good quality.

Bumi Jaya pottery is still enjoyed in the glazed ceramics and typical Banten handicraft motifs. It is because of society's effort, especially at the family level, as it plays an important role in education to continue the arts.

Family and community-based learning are invaluable for skill acquisition and learning traditional forms of ownership, responsibility, and integration into adult life. Understanding the traditional heritage philosophy of family and community learning can help broaden the educators' knowledge about family learning practices to be able to inherit the customs (Luis Urrieta, 2013).

Beijing-based Field (PCH) is a field school that embodies culture and heritage.

Learning the concept and application of establishing its learners' intimacy and kinship has a big impact and makes the students enjoy the activities. It raises the awareness that elements in the family provide something good (Blandy & Fenn, 2013).

In addition, having skills, especially making handicrafts are part of the culture because they provide people with sources of income and employment opportunities, and these benefits vary from country to country. The benefits of developing a handicraft village not only affect the economic aspect but also contribute to cultural villages' conservation. Therefore, it has created new jobs and income for some people (Pham Hong et al., 2021).

Art education also has an impact on children's psychology. The art education experience gained by the children can develop their social-emotional emotions such as empathy and cognitive change; there are values in art learning to achieve success, especially in the family (Holochwost et al., 2021).

Many families are not aware of the importance of family education in continuing traditional arts. Even though some parents are ignorant about it, family education can be used as a means, and Indonesian traditional art can be passed down through daily activities to foster children's love for the arts and foster other values in it.

METHODS

This research is qualitative descriptive that is used to analyze phenomena, events, social activities, attitudes, beliefs, perceptions, and someone's thoughts individually or in groups. It used qualitative data, and it was described descriptively. It used an interdisciplinary approach that included ethnography to examine the cultural behaviour in the community and education at Bumi Jaya.

This study used interviews, observation, and documentation as data collection techniques. The interviews were conducted

with the research subjects, who are pottery craftsmen, historians, and the Bumi Jaya community. At the same time, the observations were obtained following the researchers' experience in observing the research environment directly. In addition, the documentation was from the archives and photos obtained from the local government, family, and community archives.

In validating the data, this research has used the triangulation technique. It is a technique chosen by researchers to check the validity of this research data.

RESULTS AND DISCUSSION

Bumi Jaya as Central Pottery Production.

In Bumi Jaya Village, Ciruas District, Serang Regency, there is a community of pottery craftsmen that have been taking place for generations, and it is thought to have existed since the time of the Sultanate of Banten. Bumi Jaya Pottery is one of the handicraft icons from the Banten area. It has existed in the past and is still maintained from generation to generation. Bumi Jaya pottery comes from the term "kampung gerabah" (pottery village) in Bumi Jaya Village, Ciruas District, Serang Regency. It is famous for the strength of its pottery products because the clay used for the basic raw material has good quality.

Bumi Jaya pottery is not only manufactured and marketed to the local markets in Banten or surrounding it, but it also has become an export commodity. The inheritance system of pottery craftsmen has become a factor that can maintain the quality of Bumi Jaya pottery. Another uniqueness of pottery is that it has maintained a classic feel even though the pottery product types are adjusted to the consumers' needs.

In addition to the famous pottery, there is no doubt about the Bumi Jaya community's skills in making pottery. They are often asked to help make pottery in other regions, such as Bali. Therefore, there is no doubt about the community's expertise in making the pottery,

and it has added good value to Bumi Jaya's pottery.

The products of Bumi Jaya pottery produced are daily household products, including:

1. Kowi



Figure 2. Kowi

(Source: Milla's documentation)

Kowi is a product that is often in demand by consumers. Therefore, it is usually produced in large quantities. It functions to melt silver or gold and has a diameter of 10 cm to 15 cm.

2. Gentong



Figure 3. Gentong

(Source: Milla's documentation)

Gentong is a product that is also often in demand by consumers because its function has shifted as a decoration. The gentong made by Bumi Jaya craftsmen has distinctive motifs,

including tendrils, lines, and triangles. It is divided into two types according to its function, among others, decoration and also function. The size is quite big, around 100-150 cm large.

3. Flower Vase



Figure 4. Gentong
(Source: Milla's documentation)

The flower product is also often high in demand by consumers. It is usually produced largely in size and has distinctive motifs such as tendrils, dots, and lines. In addition, it has a reddish-brown colour.

Bumi Jaya craftsmen can produce hundreds of small pots of pottery every day. They are such as kowi, keren, and coet. It is because they are assisted with the printing equipment so as to speed up the manufacturing process. For medium-size products, they can make around 5-10 pieces per day and one piece in one week for the large-size products.



Figure 5. Bumi Jaya products of kowi
(Source: Survey, 2022)

The craftsmen in Bumi Jaya are not familiar with glazes and colour patterns because they make pottery products in traditional ways, such as drying the products in the sun and burning them traditionally using wood-fired stoves. The material used is clay which local people call red clay, produced from the rice fields around Bumi Jaya Village, and the craftsmen process it for making the pottery.

Family Education for Bumi Jaya Craftsmen

Education is a valuable educational activity. It strengthens the forms of valuable knowledge by providing economic and social benefits and opportunities for people, which affects the sustainability of life in the future; therefore, education must be carried out in the smallest unit in society, namely the family (Wyatt, 2009).

The inheritance in the educational environment is an activity to shift, transfer, and improve students' knowledge, attitudes, and skills, especially those related to cultural arts lessons (Elvandari, 2020).

Family is a permanent transcendental aspect, and it is a home for each of its members, who are interconnected pillars; in order to remain a complete unit, each family member must work hard to contribute their talents in daily activities and carrying out their duties, which is a process finding their true selves (Molly Leonard, 2009).

In the book *Thanking Through The Arts*, it explains that the main influence of art on someone is the people around him/her, especially family; parents provide experiences about life, one of which is the art and when the activities inside the house are very close to art, the person's experience certainly will be remembered and improved (Ann Veale, 2016).

The craftsmen's family put a great effort into making pottery continue to be enjoyed. The family is the core social environment in life. As Ki Hajar Dewantara said, the family is an "education centre", and it has responsible, especially for character education. Parents' education for their children is a basic education that cannot be ignored.

Family is a vehicle that can provide for the biological needs of children. In addition, it provides education at the same time to produce individuals who can live in society while accepting, processing, and inheriting their culture. Family education is the first, and natural education prepares to become someone's stage of development to enter the adult world regarding language, customs, and all cultural content.

For the craftsmen family, the activities carried out inside the house are a learning medium for their children to make pottery. The process of learning is not only about things taught formally but things seen in everyday life. There are several methods of educational process in the family. One of them is a conditioning, which allows the children to see and observe the habits of people around them so they can easily adapt. Furthermore, there is imitation. It is a learning process that can stimulate the person to imitate things consciously. It is the internalization of the educational process that inserts other values, such as attitudes, that can be lived by the children so that they can pass on the skills they see as well as the values (Puspita Rahma Nisa & Bahtiar Arbi, 2021).

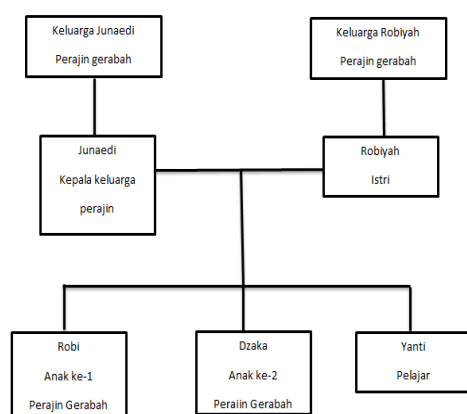
As in the case of ceramics in Ghana, Africa, which has made ceramics a family practice long before colonialism in Africa and educational institutions; it happens because ceramics are commonly seen in their daily life, and it is supported by the presence of adequate materials in their environment, so they are used to it (Nortey & Bodjawah, 2022).

Craft families usually produce pottery daily in the open space so that the children can see the process of pottery making, and it encourages them to be highly curious about the process.

Take the example of the Junaidi family. The spouses are pottery craftsmen and live with their children in Bumi Jaya. The couple has been involved in pottery production since their childhood. However, currently, it is only Junedi (40) who produces pottery products. At the same time, his wife has chosen to become a housewife and opened a grocery shop where one of the merchandise is pottery. Both have already been helping their parents as pottery craftsmen since childhood. Based on the interview with Junedi (40), he stated that he could be skilled at making pottery because he has learned through the environmental conditions and his family in his daily life. In addition, he has experienced it for years, so it eventually becomes a habit.

Meanwhile, Robiyah (39), his wife, was born and grew up in the same environment. Living in such an environment has forced her to understand the knowledge and skills of pottery. It has forced her to participate in imitating and trying the process of making pottery to help her parents. However, this process was not studied in depth because she had to go to school and get married.

Both of them have been maintaining a harmonious family. Their main livelihood is as pottery craftsmen. They have three children, two of whom are married and work as labourers. The last child, Yanti, is in the



fourth grade of elementary school at SD Negeri Bumi Jaya. She also has gotten the same experience as her father in her daily life. She has been accustomed to helping her parents produce pottery after school or during holidays.

It was confirmed by Junaedi, who said that he was often forced to help his parents make pottery during his childhood. Furthermore, his parents had taught him how to make good pottery, which was done for years. Therefore, he can make pottery and continue his work as a craftsman now.

In Junaidi's family education, his parents have an important role as educators with purposes. Their purpose in providing pottery learning is to provide their children with skills and provisions to adapt to their environment in the future.

Through the educational process, every individual in society will certainly recognize, absorb, and inherit all elements of culture that exist in their surrounding environment, both in the form of values of belief, knowledge, and technology where the values are needed; through education, every individual in society is also expected to be able to learn social institutions and symbols, as well as guide them in behaving in a society (Triyanto, 2015).

Education in the family of pottery craftsmen has provided values for the learning process in the family directly and indirectly. The values include skills, knowledge, caringness, and togetherness.

The value of skills and clear knowledge of educators (parents) have taught their children about pottery-making skills and its knowledge as well as its making techniques and origin. Furthermore, the values of caringness and togetherness outside the object have been involved in the process. Involving the children can provide more time for both parents and children to communicate with each other, and it also helps the children to be more concerned about helping their parents. Therefore, it is what they are trying to instill in the children.

The value of caringness can also be seen in the learning process in the craftsman's family environment. As it has been explained in the previous part, parents are the main educators in the family who have the most important role in building caring attitudes towards the environment or people around them.

In the process of making pottery, parents can include caring values or positive things such as inviting their children to clean up pottery tools, help make the pottery orders together to make the work lighter, and give understanding to children about the importance of caring for the culture that one of them is pottery by preserving it.

The learning in the family takes place through the interactions where the crafter family uses multi-directional interaction and provides opportunities for their children to try. Furthermore, the parents act as supervisors and facilitators, providing the widest possible space and direction for the children to learn about pottery.

CONCLUSION

Culture has an important role in life. It continues to run dynamically following the times, and it is supported by the role of the community and cultural activists.

It happens in the case of pottery crafts in Bumi Jaya. The development of pottery in Banten from the kingdom era has had a major impact until now. Even during this

globalization era, craftsmen still try to maintain and pass the culture down from generation to generation.

Therefore, craftsmen's families have an important role in family learning efforts to preserve pottery. There are goals that educators (parents) expect for their children in pottery education, namely skills and provisions for future lives. They also aim to train the important life values for their kids. Using a multi-directional interaction pattern, they teach their kids skills, knowledge, caringness, and togetherness.

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