

REGENERATION OF THE LASEM WRITTEN BATIK CRAFT ART AT THE SUMBER REJEKI BATIK COMPANY

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Abstract. *The craft art of Lasem hand-written batik is unique and distinctive in its design of acculturation motifs from Chinese culture and local culture, as well as the color scheme used. Regeneration around the Lasem handcrafted batik art among the families of batik bosses and employees needs to be carried out as an effort to preserve the Lasem handwritten batik craft art so that it does not go bankrupt. This qualitative research explains the regeneration of the Lasem batik craft art at the Sumber Rejeki Batik Company in the families of batik bosses and employees. Data collection methods are interviews, observation and documentation. Research result; (1) the regeneration of the Lasem batik craft art in the boss's family, namely in the form of informal education and taking place in secret and behind closed doors; (2) regeneration of the Lasem batik craft art for batik employees through non-formal education in the workplace with skills material in the batik making process.*

Keywords: *Regeneration, Craft Arts, Batik, Lasem, Education*

1. INTRODUCTION

The craft art of Lasem hand-written batik is coastal batik located in Rembang Regency, Central Java Province. Written batik on the coast certainly has its own characteristics and uniqueness regarding the motifs and colors used. In connection with this opinion, Prasetyo (2010) in his book explains that coastal batik is freer and richer in colors and motifs. Coastal batik motifs are not tied to palace rules, so many motifs are found in the form of plants, animals and other characteristics of the environment. Another distinctive and unique characteristic of coastal batik is the coloring which uses many bright coastal colors, such as red, yellow, green, blue and other coastal colors.

The process of creating coastal batik motifs cannot be separated from various foreign cultural influences, such as Chinese, Dutch and other cultural influences. The influence of Chinese culture is clearly visible in batik motifs with *Phoenix* ornaments, and butterfly ornaments with wings resembling *Phoenix* wings, as can be seen in the handicraft art of Lasem hand-written batik because most of Lasem's hand-written batik entrepreneurs are people of Chinese descent who came and settled there. Meanwhile, the influence of Dutch culture is found in the *buketan* batik ornaments.

Historically, the art of written batik from Lasem was developed by people of Chinese descent who employed natives from Lasem and its surroundings as batik workers or employees. These people of Chinese descent initially made the art of written batik with motifs typical of Chinese culture, until finally Lasem's written batik motifs were mostly in the form of plants and other characteristics of the coastal environment, such as *Bledak* motifs, *Gunung Ringgit* motifs, *Watu Pecah* motifs, *Latohan* motifs, and many others.

This form of acculturation between local and Chinese culture makes Lasem's batik craft art have a strong characteristic in its motifs, such as batik cloth with motifs containing a mixture of Chinese style ornaments and Lasem coastal style ornaments. Meanwhile, in the process of making Lasem written batik craft art, it is done in a rough manner (quickly moving) and irregularly with various forms of ornaments combined with good and beautiful color play, resulting in a color effect with a special pattern of Lasem written batik. This opinion is in line with Susanto's (1980) statement that the Lasem batik

that is currently being made is rough written batik, written with real plant-shaped ornaments with good color play, the result of this Lasem batik is a beautiful and typical Lasem batik. Many people consider that the craft art of Lasem batik has quite high artistic value, with the patterns (images) and coloring process of Lasem batik being done quite complicated. Apart from that, the materials used in the Lasem batik coloring process use natural colors, indigosol and naphthol. Then, there is the characteristic coastal red color used in Lasem batik which is known as chicken blood red. This is because the use of the red color comes from the roots or bark of the noni tree with water absorption in the city of Lasem which makes the red color unable to be imitated and made in other areas.

The young generation in Rembang district, especially in Lasem, has not yet fully realized the uniqueness and peculiarities of Lasem's written batik craft art, in order to maintain and preserve it as a cultural heritage of the Indonesian nation which is very valuable and has high artistic value. Meanwhile, the emergence of printed batik, also known as imitation batik, has also threatened the existence of the Lasem handicraft art of hand-written batik, whose manufacturing process is carried out traditionally and takes a relatively long time.

One of the Lasem hand-written batik companies in Rembang Regency that responded to this phenomenon is Sumber Rejeki. The owner of the Sumber Rejeki batik company is Sri Winarti, the daughter of Sarpin and Tumi. He is a native hand-written batik craftsman (Lasem). Sri Winarti, a woman born on December 22 1975, is the first child of three siblings who are considered successful in the Lasem batik craft industry in Rembang Regency. The regeneration of Lasem's batik craft art at the Sumber Rejeki company has been going well, both at the family level and at the batik employee level. Apart from that, the written batik produced by the Sumber Rejeki company also has its own characteristics in the visualization of the written batik which differentiates it from the written batik in Lasem.

2. LITERATURE REVIEW

2.1 Regeneration Within the Company

Regeneration, in a broader context, refers to the process of renewal, recovery, or rejuvenation that occurs in various aspects of life, including biological, social, economic, and organizational. So, regeneration is a multidimensional concept that involves processes of rejuvenation and renewal in various areas of life. Experts from various disciplines provide different perspectives on regeneration, but the essence is recovery, improvement, and adaptation to achieve a better condition.

Regeneration in batik companies is a process that aims to renew, maintain and develop the company so that it remains relevant and competitive in the market. This process involves various strategies to ensure business continuity, product quality and existing cultural heritage.

2.2 Batik Craft Art

Batik craft art is a form of traditional Indonesian textile art that involves the process of creating motifs or patterns on fabric using special coloring techniques. Batik has high artistic, cultural and historical value and is one of the world's cultural heritages recognized by UNESCO. The art of batik craft covers various aspects, from manufacturing techniques, motifs and designs, to its use in various textile products. Based on this opinion, Maghfiroh (2019) explained that batik craft art is a cultural heritage that the Indonesian people have had for a long time which has high value both economically and non-economically related to aesthetics and meaning related to traditions and beliefs that have developed in society. Along with technological advances in making fabrics and clothing fashion, the art of batik craft remains the main choice and has a special place in people's hearts with all the characteristics and uniqueness depicted on each piece of batik cloth. In addition, Musman and Arini (2011) argue that,

batik is a craft that has high artistic value and has become part of Indonesian (especially Javanese) culture.

2.3 Handmade Batik

Written batik is a type of batik made by drawing motifs or patterns on cloth using hands and a special tool called a canting. The process of making written batik is very complicated and requires high skills, resulting in unique works of art that have high artistic and cultural value.

Written batik is a creative process in making cloth ornamental variety, which is made traditionally through three main works in its manufacture, namely; (1) giving batik candles as color barrier by writing; (2) giving color by dyeing, dab, and combination; (3) removing batik wax by means *kerok* and *nglorod*. Judging from the making of written batik, it can be seen It is classified into two, namely fine written batik and rough written batik. What is meant by fine written batik is written batik cloth with the results of the chanting are neat and orderly in accordance with the results of the batik expected. Meanwhile, written batik is rougher in processing relying on the spontaneity of the hands of the craftsman (batik maker), however still pay attention to the pattern of the motif or ornament that will be made into batik (Maghfiroh, 2019).

2.4 Informal Education

Informal education is education that humans receive from the time they are born until they die, which takes place anywhere and at any time, whether in the family, work or daily life. In connection with this understanding, Joesoef (1999) believes that informal education is education that a person obtains from everyday experience consciously or unconsciously, from birth to death, in the family, at work or daily experience.

Informal education is a learning process that occurs outside the formal education system (schools or official educational institutions) and non-formal (structured courses or training). Informal education often has no set curriculum, is unstructured, and does not require specific requirements to be followed. This education can occur in various places and situations in everyday life, such as at home, in the work environment, in the community, or through social interactions and daily activities.

2.5 Non-formal Education

Josoef (1999) argues that education non-formal education is regular education that is done consciously but not too much following fixed and strict rules. Thus, non-formal education is a type of education that is structured and organized, but is not included in the formal education system consisting of schools, universities or official educational institutions. Non-formal education is usually voluntary and more flexible, designed to meet the learning needs of specific individuals or groups that are not met by the formal education system. This education often focuses on learning practical skills, specific knowledge, and personal and professional development.

3. RESEARCH METHODS

The approach used in this research is qualitative, and the data collection methods used are interviews, observation and documentation. According to Miftahudin, et al. (in Rosyia, et al. 2022) that qualitative research is carried out by visiting the research location directly to carry out in-depth observations and interviews. Validity of research using triangulation techniques and interactive analysis models by Miles (1992). This qualitative research was carried out at the Sumber Rejeki batik company, precisely in Babagan Village, Lasem District, Rembang Regency, Central Java.

4. RESULTS AND DISCUSSION

4.1 Regeneration of the Lasem Written Batik Craft Art in the Family of Batik Owners

Regeneration in the master's family at the Sumber Rejeki batik company is carried out through informal education. Informal education regarding the craft of Lasem batik at the Sumber Rejeki batik company has been going on from generation to generation from generation to generation. Sri Winarti, as the owner of the company, inherited her knowledge of batik from her parents, Sarpin and Tumi, where both parents also inherited knowledge of the art of Lasem batik craft from their ancestors.

After getting married and having two sons, he then passed on his knowledge to his two sons, Eko and Iwan. Then, field data was also obtained that the inheritance of knowledge regarding the art of batik craft from Lasem was not only aimed at economic interests (education in the art of batik craft for the economy), but also to maintain and preserve the batik tradition obtained from its ancestors, so that the Sumber Rejeki batik company was able to survive and survive. not going out of business. Apart from that, based on the results of field observations during the research, data was also obtained that the inheritance or transfer of knowledge that took place within the family carried out by Sri Winarti towards her children was closed. This is because there are secrets within the company that cannot be known by other parties, which could threaten his hand-written batik business.

Lasem's transfer of knowledge of the art of batik craft from Sri Winarti to her two children, starting from procurement of tools and materials, motif design, color recipes, production processes, markets, consumers or customers, to company management. These materials were given to his two children, especially Eko, as the future successor to the company, by applying adult education methods, creativity and independent learning.

4.2 Regeneration of Lasem Written Batik Craft Arts for Batik Employees

Sri Winarti carries out direct supervision and checks in her hand-written batik business workshop. When supervising and checking, Sri Winarti always provides direction and input to batik employees during the batik making process, with good and close communication between both parties. Most importantly, she always gives directions to the colorist when the color dyeing process is to be carried out. This was done in order to maintain the color quality of Lasem Sumber Rejeki written batik cloth products, and to avoid errors in mixing dyes. Apart from that, what Sri Winarti pays special attention to is the nyanthing process, starting from the results of the canthingan nglengkeng, nerusi, ngiseni, and nemboki. She always checks sheet after sheet of mori cloth that is being canned, with the aim that the results of the batik wax etchings by his employees are of good quality.

However, due to time constraints, what he did was only limited to the main points. In order for the batik making process to run as expected, Sri Winarti gives the mandate to senior or appointed employees to provide input, or information, or direction, to employees who are still beginners if they experience difficulties or errors in carrying out their respective tasks.

Meanwhile, some of the senior employees who serve as nyanting are elderly and have been involved in the world of batik making in Lasem for a long time. They have been familiar with the art of hand-drawn batik crafts in Lasem since they were still children, who at that time were hand-drawn batik workers belonging to a Chinese boss. Even at this advanced age, they still make batik for various reasons. These reasons include: wanting to fill their free time, earn income, wanting to remain active for the rest of their lives with positive activities, and the most impressive thing is that they feel that hand-written batik in Lasem has become part of their lives. So the hope of senior employees for the younger generation/next generation is that they can continue the struggle of their ancestors in maintaining and preserving the art of written batik crafts in Lasem which has been passed down from generation to generation so that it does not become extinct.

Senior employees voluntarily share the batik experience they have gained so far with novice employees at the Sumber Rejeki batik company. This was welcomed by

novice employees who still had minimal experience and knowledge regarding the art of batik crafts in Lasem. The openness of information that exists between senior employees and novice employees creates familiarity and comfort between both parties. Therefore, it is not uncommon for employees who work at the Sumber Rejeki batik company to invite their friends or close relatives to become employees there, thereby increasing the number of batik employees at the Sumber Rejeki batik company.

New employees who work at the Sumber Rejeki batik company are not immediately let go to carry out their duties. Initially, they were required to go through an apprenticeship period and be under the supervision of the boss and senior employees. All batik employees in the work environment at the production house of the Sumber Rejeki batik company receive non-formal education regarding the craft art of Lasem handwritten batik which follows the boss's wishes (education in the art of batik crafts for the economy), as well as efforts to preserve the art of Lasem handwritten batik crafts.

Based on the results of observations during the research, field data was obtained that the transfer of knowledge obtained by batik employees at the company was skills in making batik and selling Lasem hand-written batik products, starting from cutting mori cloth, washing mori cloth, starching mori cloth, gluing mori cloth. , nyorek, ngglowong, ngiseni, nerusi, nembok, coloring, nglorod, washing and drying batik cloth, and selling Lasem hand-written batik products at the Lasem Sumber Rejeki hand-written batik showroom. The methods used in providing these learning materials are adult education, creativity and independent learning.

CONCLUSION

Lasem's handcrafted batik art is a heritage with high artistic and economic value that needs to be protected and preserved so that it does not become extinct. The uniqueness and distinctiveness of Lasem's batik craft art can be seen in its visualization, namely the play of bright coastal colors and the beautiful combination of acculturation ornaments from Chinese culture and Central Javanese culture, especially Lasem. Apart from that, it takes a relatively long time to complete each sheet of Lasem batik cloth because the batik process is entirely done in writing, with unique and distinctive ornamental details and colors.

Conservation efforts can be carried out by preparing regeneration around the art of Lasem batik crafts for the younger generation in Lasem, Rembang Regency. The transfer of knowledge regarding the art of Lasem batik craft takes place among the families of batik masters and batik employees at batik companies in Lasem, especially the Sumber Rejeki batik company.

The regeneration of Lasem's batik craft art in the master's family at the Sumber Rejeki batik company is in the form of informal education and takes place in secret and behind closed doors. Meanwhile, the regeneration of Lasem's batik craft art for batik employees is done through non-formal education in the workplace with skills material in the batik making process.

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