

## SOCIAL RELATION BETWEEN JAVANESE AND CHINESE COMMUNITY IN BATIK PROCESSING IN LASEM CENTRAL JAVA

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### ABSTRACT

*This paper seeks to understand the social relation between Javanese and Chinese community in Lasem, Rembang Regency, Central Java, Indonesia. China and Javanese community in Lasem has managed to build a harmonious relationship in Lasem for centuries. The relationship is based on fraternal relations. In an ancient temple in Lasem called the Temple Gie Yong Bio stated that the temple was built in 1780 to commemorate the three people who already run the oath ceremony as foster brother. They are Oey Ing Kiat, Raden Panji Margono, and kung fu warrior Kie Tan Wee. They made oath to help each other against the Netherlands and at the end they had died as heroes. In general, there is a view that the Java community relations and the Chinese in Indonesia is not good. This is because in general the Chinese people, who generally have work on trade work not to build social ties with the Javanese communities surrounding. Chinese people to build a house with high walls. A social jealousy arises because in general the Chinese people succeeded in the trade. That situation does not occur in the Java community and China in Lasem. The Chinese Lasem build high walls, but social ties with the Java community around it is very harmonious. Their gates are always open to the surrounding community who work on Chinese businessman. Java and China have formed a harmonious social relation for centuries. There are many differences in the two communities, but the difference was not loosen social bonds occurred. Differences were found in different religions, social status, wealth, and livelihood. Javanese and Chinese relations was confirmed by the legend Cheng Ho. He was an admiral from China assigned the emperor of China to conduct diplomacy. In Lasem Cheng Ho's soldiers leaving their unit to settle in Lasem and mating with local women. Cheng Ho's damaged ship later become Mount Bugel the background Lasem town. Things to unify these differences is the process of making batik. Chinese society has become batik Lasem with their own characteristic. Batik business reflects the mix of Javanese and Chinese cultures. Batik is the art of Javanese tradition, but Chinese society produces batik Lasem entered in it elements of Chinese culture so characteristic of batik Lasem is blood red color as a distinctive color in Chinese culture that reflects the spirit and excitement. Meanwhile, Javanese majority of farmers use their spare time to work as a laborer in batik production. As a conclusion that a harmonious relationship between Javanese and Chinese community in Lasem has been piling up for centuries. The relationship built upon brotherhood. The relationship is then transformed into a relationship of mutual need. As a businessman, the Chinese community in need of manpower in the field of batik and Javanese society was in need of a job to make ends meet. This mutually beneficial relationship needs to be developed in Indonesia. Lasem can be a model of development. Positive values such as brotherhood, equality, cooperation needs to be nurtured to create a brighter future.*

Keywords: Chinese, Javanese, Lasem batik

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### Introduction

Currently Lasem is a district town small in Rembang, Central Java. Although small, Lasem save artifacts historically associated with the process of acculturation between Javanese and Chinese, and prove that a relationship of peace and harmony between Javanese and Chinese have been forged since centuries ago (Vlekke, 1959). Lasem is a town dominated by ethnic Chinese so that the city is often dubbed the "China Small". However, such dominance has formed a harmony of mutual benefit and mutual need between the Javanese and the Chinese centuries ago.

One picture of harmony is reflected in the production and design of batik Lasem. Today, batik Lasem produced in four districts in Rembang, ie districts Lasem, strike, Rembang, and Pamotan. Batik Lasem are leading sectors of industrial Rembang.

This study examines the relationship Javanese and Chinese in producing batik Lasem. Javanese and Chinese need each other and in centuries to build cultural harmony that has lasted until now.

### Research Method

This research is qualitative descriptive. The target of this study is to describe the harmony blend of Javanese culture Coastal with Chinese culture in Lasem batik design. Studies focused on aspects of the motives and background of socio-cultural background of the motif. The location of this research in the District of Lasem, strike, Rembang, and Pamotan, Rembang. In this place, today batik Lasem still exist, even become a mainstay commodity Rembang. The sample in this study adjusted for purposes of research that will seek the broadest possible picture. Therefore, the sampling technique used was purposive sampling or sampling aims. Researchers also will use the internal sampling, the researchers determined based on the needs of the informant.

## Discussion

### The Origin of Batik Lasem

The origin of batik Lasem is no definite information. However, the existence of Batik Lasem closely associated with the arrival of foreign nations, especially the Chinese people or Chinese. According to historical data, the Chinese first landed in Indonesia are in Lasem then they Kudus, Demak and so on. (Wahono, 2004: 33). Therefore, most people call Lasem as a "little China" because Lasem is beginning landing of the Chinese city named Admiral Cheng Ho in Java. Then they are the followers of Chen Ho settled in the township known specific Chinatown.

In Lasem, the Chinatown found many old houses high-walled and sturdy with distinctive patterned Chinese. Behind the strong walls that they are conducting activities to make batik with employed most of the indigenous population. As a result of the activity of perbatikan controlled by the ethnic Chinese that, then there are two types of batik Lasem batik and batik Chinese tastes with indigenous tastes.

To add to the historical argument, in Lasem there are also many religious buildings such as the Buddhist temple. Shrine relics famous and historic in Lasem are Gie Yong Bio temple, which was established in 1780 in honor of the ancestors were brave and virtuous as the hero in the fight against the Dutch VOC Lasem circa 1742-1750. In addition, in Lasem there is a statue of Buddha lying gilded which is a relic of Chinese. Batik Lasem very well known for a long time were thought to have existed since 1413 batik Lasem, Rembang is famous for its fast character as a beautiful coastal batik with a bold or showy coloration. Batik Lasem, Rembang very interested in a lot of people, not just collectors of batik.

Based on the above, indicate that the motif Lasem allegedly had a background in acculturation between Javanese culture with Chinese culture Chinese. Acculturation can be felt in the city Lasem in general there is no communication barriers between the two ethnic. It's complementary spaces of culture, such thought patterns, intermarriage, assimilation customs, religious rituals, dressmaking and work ethic. Therefore, Lasem batik motif has its own characteristics compared with batik motifs in other regions. If in other regions, such as Yogyakarta, Solo, Pekalongan, Cirebon and other local batik motifs primordialism character, but Lasem batik motif has a national character. The question is what kind of shape motif Lasem backgrounds acculturation and how the process of acculturation between the two indigenous ethnic Javanese and Chinese migrants.

### People in Processing Batik

At first, 100% Lasem batik industry dominated by entrepreneurs of Chinese descent, but a harmonious relationship with the local population has been nurtured well. Local residents are usually involved in the production. In a further development appears also batik indigenous entrepreneurs. Both the employer can then collaborate on a few things. In terms of design, the collaboration evident in the emergence of two country motif / or blue brother. In the beginning of Chinese batik dominated ole red color while batik native / Java is predominantly coastal marine / blue. Collaboration produces two types of batik batik blue brother that included batik Lasem characteristic that carries the cultural nuances of the Chinese (color brother / red) and the Java coast (blue). Cultural blend is then enhanced by the emergence of batik design three countries raises red (Chinese culture), blue (coastal culture), and color Soga (court batik / Java inland) (Bappeda Rembang, 2006).

The emergence of a harmonious blend of Chinese culture with the culture of Java and Java coast inland for hundreds of years due to the relationship and attitudemutual need between the Chinese and Javanese who nurtured for centuries. In the XII century, Chinese traders had been poor across the archipelago settled in strategic ports. In the XIV century the number of Chinese residents in Java reached 100,000 and showed a real impact in various spheres of life in the process of acculturation (Compiler Team, 1999: 137)

As an art form, batik is closely related to socio-cultural conditions. As revealed Janet Wolff (1981) that art is a social production. In the production of art contained ideological. The art work in the polar individually and collectively. Therefore firmly Wolff stated that artists do not work in an atmosphere terioslasi of social and political situation (1991: 27). This indicates that the growth and berkembangnya related to socio-cultural conditions. Batik Lasem was berkembang according to the social and cultural conditions of supporters. Therefore, the principle of genetic structuralism will be the approach of this research.

The basic principle of genetic structuralism theory that the structure of the work of art has homology with the structure of society. Something that connects the structure of the artwork and the structure of society is a world view (vision du monde). In other words, the structure and the delivery of the artwork can be understood by mediating a world view that is the view of the owner of the artwork. The artist is funnel people to express their view of the world (Goldman, 1973).

Worldview is a cultural ideology of a community group. According to Raymond Williams (in Wolff, 1981), the position of ideology in society can be divided into two, namely the dominant ideology and an alternative ideology. This can be an alternative ideology residual (from the past) and emergent (expression of new groups outside the dominant group). The nature of the alternative ideology is oppositional and alternative (Wolff, 1981: 53).

In the case of batik Lasem, the ideology has distinctive properties. A clear ideology batik Lasem an alternative ideology adjoining the ideologi dominant with coastal Java ideology. Ideology batik Lasem including residual ideology that co-existing (coexistence). However, the ideology can also be called emergent ideology because it appears outside the dominant group (Java). Lasem batik history is inseparable from the history of Lasem districts located 12 kilometers east of the capital city Rembang Java Sea in the northern extent of 45.04 square kilometers. Lasem history is already very old, much older than when jung or ship

dinahkodai Bi Nang Un landed in Turkish Regol, Duchy Lasem, 1413 M. Bi Nang Un is a ship captain sailing Cheng Ho who was sent by the emperor Zhu Di of the Ming Dynasty (Yuanzhi, 2007: 10). In Fiber Badra Santi, Santi Badra MPU written in 1479 and translated into Java by R. Bannerman Kamzah, mentioned that in the year 1273 or 1351 AD Syaka, Lasem has been the fief of Majapahit (Kamzah, 1858: 10).

In 1273 Syaka, led by the Goddess Indu Lasem nephew of King Hayam Wuruk. Prince Rajasawardana is the husband of Goddess Indu who holds Bhre Lasem. Bhre a title for the local authorities under Majapahit kingdom. Prince Rajasawardhana master uphold or warships in port and harbor Kaeringan Regol in Lasem also serves as a duke in Mataun. According to Badra Santi, in 1335 Syaka, Dhang Puhawang otherwise known as Bi Nang Un coming from Campa (area Indochina, about Vietnam, Cambodia, Laos which time it became part of the Empire of the Ming Dynasty) with his family and his crew landed on the beach Regol Lasem district and intends to settle or stay in Lasem. Bi Nang Un previous year had been to Lasem. Because the viewing area Lasem Gemah ripah and the people were very friendly Lasem, then Bi Nang Un decided to settle in Lasem. For these reasons, Bi Nang Un asked for permission to Cheng Ho did not come forward for the next cruise. Bi Nang Un request is approved also by the Duke Wijayabadra who was a grandson of the Goddess Indu ruling in Lasem (Kamzah, 858: 45). Na Li Ni's daughter was the wife of Bi Nang Un, who subsequently told to bring art to the area Lasem batik.

### Javanese and Chinese on Batik Production

Batik Lasem have ups and downs, the average Lasem batik company owned by the Chinese which was founded in the 1900s, until now managed by three generations. In the 1960s there batik, then between the years 1980-1990 was developed batik printing until 1998. In 1998, the industrial development of batik Lasem torpor, the monetary crisis. Until early 2005, Lasem batik entrepreneurs began to rise again developing batik industry (interview with Gustav N. Purnomo). Even now Lasem batik industries are not only developed by people of Chinese descent, but also the indigenous people such as: Ahmad Rifa'i, Mujiono, and Ma'shum Ahadi (Interview with Usman). The original motive of the Chinese increasingly hard to find, because Lasem batik motif usually only made on the basis of market orders and batik are no longer used as vn means of support for religious ceremonies. Grip of batik Lasem has begun to fade, because people are not using them anymore Lasem as a means of ritual, for example: to pray at a temple and the marriage ceremony. Batik is used only as an economic motive, which is to be sold into the market (interview with Usman). Which still can be found is typical coastal motif, such as: latohan, sekar universe, aquatic animals, buketan, crushed stone, and mountain ringgit.

In the heyday of batik Lasem, every dwelling Chinese commercialize batik batik by recruiting from the area around the village of Lasem, such as nest area and Pamotan. The labor force is doing batik work only as a sideline, waiting for harvest time and planting rice in paddy fields. Because labor is direkut village farmers around Lasem, during the planting and harvesting of rice they return to the village. As a result, power is reduced batik and batik production process by itself undisturbed. Batik businessman son, prefers to work as an office worker and wander out of town Lasem (interview with Santoso Hartono)

Batik Lasem age ranging from young children to the elderly. But the majority of old age. They learn by being taught his parents. Learning batik through the family to be more effective. It is due to that learning batik requires quite a long time. It is evident that in the race batik elementary school children turned out to be the champion is the son of a batik. Family learning batik from batik work is possible because in most of the batik in Lasem carried in bulk so that no portion of the workers took home work to do at home. So they are not bound by office hours, except in certain jobs such as coloring, nglorot and so should be done at the place of business.

From the history narrated that since ancient times the Chinese have been trading with the Java community, including residents Lasem. They then settled there and mingle with the locals, and occurs cultural assimilation. The emergence of batik skills expected of newcomers to the locals. They got the transmission of various forms of patterns and techniques of ethnic Chinese. The emergence of China as a capitalist entrepreneur Batik batik industry in Lasem.

Batik is transmitted to the surrounding people, one of them Lasem Art Usman (56 years), which is a continuation of the efforts of their parents. According to Usman, batik skills of indigenous people was originally obtained by learning batik by playing (help) batik on the neighbors. Later, among them there are also the employees (workers) batik where they first learn batik, but there is also a pioneer as batik entrepreneurs. This latter example Ms. Anisah.

In addition, there is also a batik skills acquired through learning in school as local content subjects. Mr. Usman, except known as batik, also works as an art teacher. Through formal educational institutions, Mr. Usman had the opportunity batik share their knowledge to their students.

Women became the deciding factor batik Lasem ongoing. The batik and batik traders adalalah women. Psychologically, women have more patience than men. Batik entrepreneurs are generally less seek the welfare of its workers. The wages they receive are generally still low, between 20 thousand s.d 30 thousand per day. There are also employers who implement the bulk of the wage system as practiced by Mr. Santoso.

The workers who work in the company Mr. Santoso every Lebaran (Idul Fitri) got THR of the money to the amount calculated in accordance with their performance based on the number of batik is produced per year. This is done in an effort to increase the production of batik. Wholesale system allows workers to bring home work and submitted upon completion.

## Conclusion

Batik Lasem is a tangible manifestation of the culture medium which can be used to build a good relationship between the Java community and the Chinese community in Lasem. The combination of Javanese and Chinese cultures in Lasem woke up from a very long history. Harmony is also supported by historical narratives as well as mutual openness and mutual acceptance. China Lasem opened the gates of their high walls and the Java community working to get a bite of rice. They also understand the culture of the majority Muslim Javanese society and provide compensation-compensation in the feast Islam. Mereka build a relationship with the concept of interdependence, mutual understanding and brotherhood.

It is important to maintain this good social relation. Indonesia has many ethnics and the good social relation between the ethnics is something expensive to maintain.

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