

LASEMAN HAND-DRAWN BATIK MOTIFS AND SOCIO-RELIGIOUS LIFE PATTERNS OF THE LASEM COMMUNITY

Muhammad Jaeni¹, Nunung Hidayati¹, Salihia Idris²

¹UIN K.H. Abdurrahman Wahid Pekalongan, Indonesia

²University College MAIWP International Kuala Lumpur, Malaysia

Email: nunung.hidayati@uingusdur.ac.id

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Abstract

Various Lasem batik motifs have been widely researched in Indonesia, but no one has researched the Lasem batik motifs using social semiotic analysis. The research aims to determine the meaning of Lasem batik motifs using a social semiotic analysis approach, understand the function of Lasem batik patterns and motifs, and determine their influence on the social life of the Lasem community. The approach used in this research is qualitative. The data collection methods used are observation, documentation, and in-depth interviews. The data analysis used in this research uses two types of analysis, namely content analysis and descriptive analysis. The results of the research explain that there are several meanings contained in Lasem's batik motifs, such as the meaning of togetherness, prosperity, caring, sincerity (not giving up), spreading goodness, rejecting evil, patience (holding back anger), and

seriousness in living life. The use of batik is the style of the people who own it. Laseman Batik has experienced a shift in meaning and function. The transmission of values and meanings of batik motifs continues to be instilled in the community so that they become shared knowledge and can have implications for people's attitudes and behaviors among partners.

Ragam motif batik Lasem telah banyak diteliti di Indonesia, namun belum ada yang meneliti motif batik Lasem ini dengan analisis semiotic social. Penelitian bertujuan untuk mengetahui pemaknaan motif batik Lasem dengan pendekatan analisis semiotic social, memahami fungsi corak dan motif batik Lasem serta mengetahui pengaruhnya terhadap kehidupan social masyarakat Lasem. Pendekatan yang digunakan dalam penelitian ini adalah kualitatif. Metode pengumpulan data yang digunakan adalah pengamatan atau observasi, dokumentasi, dan wawancara mendalam. Analisis data yang digunakan dalam penelitian ini menggunakan dua jenis analisis yaitu analisis isi dan analisis deskriptif. Hasil penelitian menjelaskan bahwa Terdapat beberapa makna yang terkandung dalam motif-motif batik tulis Lasem, seperti: makna kebersamaan, kesejahteraan, kepedulian, kesungguhan (tidak putus asa), menyebar kebaikan, tolak bala, sabar (Menahan amarah), kesungguhan menjalani kehidupan. Penggunaan batik merupakan style masyarakat sebagai pemiliknya. Batik Laseman telah mengalami pergeseran makna dan fungsi. Transmisi nilai-nilai dan makna motif batik terus ditanamkan kepada masyarakat agar menjadi pengetahuan bersama dan pada gilirannya dapat berimplikasi kepada sikap dan perilaku masyarakat.

Keywords: *Batik motifs; semiotic social analysis, socio-religious*

Introduction

Since the time of the Majapahit kingdom, Indonesian people have created a noble art called batik, which is still developing today. However, at that time, legal protection for batik as one of the intellectual properties of Indonesian society was still weak, leading to instances where batik was recognized as the property of other countries. In response to this situation, the Indonesian nation undertook a series of studies, seminars, workshops,

and exhibitions related to batik, followed by legal action to ensure its protection (Siregar et al., 2020). This effort was facilitated by Indonesia's participation as a member of UNESCO. The government submitted the batik nomination on September 3, 2008, and after several months, UNESCO approved it for processing. Finally, on October 2, 2009, UNESCO declared batik part of the intangible cultural heritage (Masterpieces of the Oral and the Intangible Heritage of Humanity) (Arni & Ciptandi, 2021).

Judging from its morphology, the word “batik” consists of two words combined into one: “ba” and “tik.” In relation to batik as art, “batik” is one of the elements of fine art essential for creating a written work. Each of these words has an equivalent: the word “ba” with the prefix “am” and the word “tik,” so that when combined, it becomes “ambatik,” which means making a point. The word “amba” means wide cloth, and “tik” means point (Prastomo & Widiatoro, 2018). This means that batik consists of dots drawn on a wide cloth to create beautiful patterns. From a fine arts perspective, batik starts with dots, which are then connected into lines and developed into shapes (Widagdo et al., 2022). Batik has become a heritage of the Indonesian nation, with many regions having their unique batik motifs that often depict the identity of the region. One area in Indonesia known for its variety of batik motifs is Lasem.

Lasem is known as the city of Bandar, an important port city from the Majapahit era until the Japanese colonial period. Lasem is also known as “le petit chinoise” (the little China) due to its Chinese architecture and the significant Chinese population that has lived in the city. Lasem is renowned for its batik, often referred to as Laseman batik (Hastuti et al., 2023). From the past to the present, the people of Lasem continue to produce batik with distinctive patterns, motifs, and colors. These unique motifs and patterns have made Lasem batik well-known not only in Indonesia but also internationally. However, Lasem hand-written batik is not only characterized by its ancestral motifs and patterns but is also rich in life values. Batik patterns and motifs provide insights into the spiritual and

social values upheld by the people of Lasem. The Lasem batik motif symbolizes meaningful concepts such as togetherness, friendship, and tolerance (Inayah et al., 2023).

After UNESCO officially recognized batik, it had a positive impact. The government responded by making regulations that required civil servants to wear batik on certain days, especially on National Batik Day. Additionally, the general public has become increasingly proud to wear batik, leading to its rapid growth in Indonesia (Wibisono et al., 2022). This development is marked by the emergence of various motifs that differ across regions. Natural inspirations from batik-producing areas and their surroundings influence the evolution of batik motifs. Painting on cloth with a canting is not the only aspect of batik, as there is always a deeper meaning behind the motifs on a piece of batik cloth. Batik communicates meaning not only through its motifs but also through the shapes and colors used (Kristie et al., 2019). Understanding the meanings embedded in batik motifs is essential for preserving its cultural significance and fostering pride in wearing batik. This understanding can be achieved through semiotic analysis.

The theoretical framework of this research is based on social semiotics, a field used to explore the depth of meaning in a work of art. Meaning is something experienced and internal to human perception, playing a role and formed from signs. Therefore, any meaning considered unified in signs can be false, differ in interpretation, and exist in various possible meanings (Bezemer & Cowan, 2021). Social semiotics provides tools to analyze works of art, such as films, in terms of their representation and depth of meaning. Unlike traditional semiotics, which focuses solely on linguistic analysis, social semiotics examines complex and coherent signs in their social context. It considers the multilevel, ambiguous, and multi-referential nature of signs, recognizing the influence of the social context on the textual level (Chow, 2023).

In the study of social semiotics, Leeuwen (in Meindrasari & Nurhayati, 2019) emphasizes at least four main dimensions: discourse,

genre, style, and modality. Discourse is used to study how semantic resources are employed to build representation or presence. Genre relates to the use of semiotic resources to determine communicative interactions regarding representation, whether in conversation or other communication elements that span time and distance, such as books and films. Style is directly connected to an individual's lifestyle, as demonstrated in communication activities, which implicitly or explicitly express the identity and values they adhere to. Modality concerns the way things are done—studying the use of semiotic resources to create and communicate truth or reality values from their representations, whether as fact or fiction, proven truth or conjecture, and so on (Meindrasari & Nurhayati, 2019).

Many studies related to batik motifs have been conducted by previous researchers. Rorong et al. (2020) identified the aesthetic constructivism of lar motif batik calligraphy. The wings of the Garuda bird symbolize strength, as Javanese people greatly admire birds that can soar through the sky and have the courage to navigate it. The interpretation of the motif in the lar motif batik conveys strength and valor (Rorong et al., 2020). Rosandini and Kireina (2020) examined the visual language studies on Gendongan Lasem batik with nature and animal motifs. The results indicate that the motifs on the sling batik from Lasem have a primitive stylized character and tell a story about natural harmony, signifying good prayers for the wearer (mother and child) (Rosandini & Kireina, 2020).

Regarding studies on the Lasem community, Lestari and Wiratama (2018) noted that Chinese power, from opium to batik, sparked resistance from the native people in Lasem. Resistance to opium came from the ulama and santri groups, as well as intellectuals. One of the scholars who opposed the opium trade in the Lasem-Rembang-Juwana area was R. A. Kartini, one of Indonesia's heroines. Opium was considered an epidemic that was difficult to suppress, leading to many calls for the Dutch to revise their policy regarding its legality. Chinese power in the batik industry also faced resistance from indigenous groups. The indigenous community

wanted Chinese batik entrepreneurs to be wiser in employing batik workers and to pay them higher wages (Lestari & Wiratama, 2018).

The position and differences of this research compared to previous studies lie in several aspects. First, the focus of this study is not only on the motifs and meanings of Lasem batik but also on the function of batik and the Lasem community's interpretation of the meaning of batik motifs and their implications in socio-religious life. Second, while previous studies used semiotics, which focused solely on symbols and signs, this study goes further by focusing on the study of discourse, genre, style, and modality. Therefore, this study employs social semiotics. Third, this study focuses on the assumptions of the Lasem community regarding the meanings contained in batik motifs and how they serve as a reference in their socio-religious life. This research examines the meanings contained in Lasem hand-drawn batik motifs, the function of Lasem batik patterns, and the implications of these motifs in the socio-religious life of the Lasem community.

Method

Judging by its type, this research is field research with a qualitative approach. The data collection methods used are observation, documentation, and in-depth interviews. Observation is used to see and study Lasem batik motifs and the socio-religious activities of the Lasem community. The researchers used interviews to gather in-depth information and supplement data not obtained during observation. The data concerned Lasem batik motifs and the socio-religious activities of the Lasem community. Documentation techniques were also used to record Lasem batik motifs and the socio-religious activities of the Lasem community, including photos, videos, and other documents.

After the data was collected, the researchers carried out data analysis using three analytical techniques: data reduction, data presentation, and drawing conclusions. Data reduction is used to select, sort, and filter data that is relevant to the research, excluding data that falls outside the

research scope. Then, from the results of data reduction, the researchers present the data by describing it. Finally, the presented data is used to draw conclusions. These conclusions form the researcher's argument, which must be included in the study (Nicmanis, 2024). These three techniques were used to analyze the function and use of Lasem batik, as well as the Lasem community's interpretation of batik motifs and their implications in socio-religious life.

Finding and Discussion

The Meanings of Lasem's Hand-drawn Batik Motifs

There are several meanings contained in Lasem's hand-drawn batik motifs. These meanings emerge from the discourse process as the batik motif is created. In general, Lasem batik motifs are divided into three types: palace motifs, coastal motifs, and a combination of both with the flora and fauna motifs of the Lasem area. These three types of motifs are combined to form a Laseman batik motif, which is quite unique (Basiroen & Manuaba, 2022). Among the meanings contained in Laseman motifs are:

First, the meaning of togetherness. Semiotically, the values of togetherness can be seen in the three-kingdom batik motif. This batik motif is quite complex because it combines inland batik motifs (Solo and Yogyakarta) with coastal batik motifs (Pekalongan and Cirebon). Therefore, this combination of motifs symbolizes togetherness. Additionally, the value of togetherness in the three-kingdom batik is also symbolized culturally, as this batik results from the acculturation of three cultures: Chinese, Dutch, and Javanese. This acculturation is evident in the color composition of the three-kingdom batik, dominated by red (Chinese culture), indigo blue (Dutch), and *soga* brown (Javanese). This three-kingdom motif is one of the motifs that describes Lasem batik, along with the *latoh* motif and the broken stone or *kricak* motif (Enrico et al., 2020).



Figure 1. Three-kingdom Motif

Second, the meaning of welfare. This meaning can be seen in one of the Lasem batik motifs, namely the “Gunung Ringgit” motif. The Mount Ringgit motif is inspired by the location of the Lasem area, which is geographically surrounded by mountains. As is known, mountains are a symbol of fertility, and areas surrounded by mountains provide many benefits for human life. The fertile nature of the mountains can be a source of life for the community. Semiotically, Mount Ringgit itself consists of two words: “Gunung,” which means mountain, and “Ringgit,” which means money. Combined, Mount Ringgit can be interpreted as a mountain of money. Therefore, the Gunung Ringgit motif represents wealth or prosperity (Lukman et al., 2022).



Figure 2. Mount Ringgit Motif

Third, the meaning of caring. One of Lasem’s hand-drawn batik motifs is the “watu pecah” motif, often also called the “Kricak” motif. The naming of "broken rocks" was inspired by a historical description of the condition of the Indonesian nation in the past. “Watu pecah” depicts indigenous people who were forced by the colonialists to build a road stretching from Anyer, West Java, to Panarukan, East Java. This road along the north coast of Java was built in 1808 AD under the government of

Herman Willem Daendels. Residents of the communities through which this road construction project passed were forced to break stones. At that time, the condition of the indigenous people was quite worrying. Many of them died as a result of forced labor or outbreaks of influenza and malaria. This concerning situation is depicted with the symbol of a broken rock, or kricak. The broken rock symbol represents the meaning of concern for the condition of the indigenous people at that time (Maghfiroh & Umami, 2022).

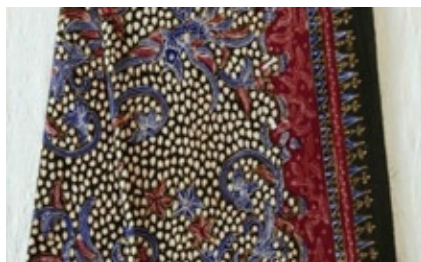


Figure 3. Kricak Motif

Fourth, the Latohan motif was inspired by depictions of the Latoh plant, a type of seaweed that is a typical food of coastal communities, especially Lasem. The Latoh motif was created to exploit the beauty of the marine flora that grows abundantly on the north coast of Java. Each community has its own foundation system, and Lasem, with its maritime potential, has several aspects supporting its history. One of the results of the maritime culture of the Lasem community is batik Latoh. This motif symbolizes resilience, as latoh, when picked, will grow back easily (Maghfiroh, 2023).



Figure 4. Latohan Motif

Fifth, the meaning of spreading kindness. This meaning can be found in the “Sekar Jagad” batik motif. This batik motif is a typical

Indonesian motif, specifically originating from the Solo and Jogja areas. Semantically, the term sekar jagad comes from the words “kar” (Dutch), which means “map,” and “jagad” (Javanese), which means “world.” So, sekar jagad means world map. However, some interpret the word “sekar” to mean flower and “jagad” to mean world. Therefore, it is not surprising that most of the Sekar Jagad batik motifs are dominated by floral patterns. Philosophically, the Sekar Jagad motif signifies not only goodness but also beauty and diversity. Diversity is depicted by various types of flowers. This type of motif is widely used by experts, scientists, intellectuals, and court officials. It represents knowledge and power, as it is considered to promise the world's flowers (Pebri et al., 2024).

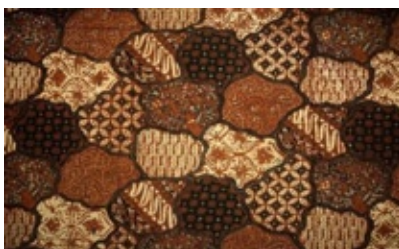


Figure 5. Sekar Jagad Motif

Sixth, the meaning of repelling harm. This meaning can be found in the “fish scales” motif, often also called the Gringsing motif. Gringsing is a combination of two words: “gring,” which means sick, and “sing,” which means no. When combined, it means no pain. Initially, the Gringsing batik motif emphasized two colors, black and white. Black symbolizes eternity, and white symbolizes life. Therefore, the Lasem batik motif is functionally believed to repel evil. The Gringsing batik motif is also one of the superior motifs for Lasem hand-drawn batik (Maymona et al., 2023).

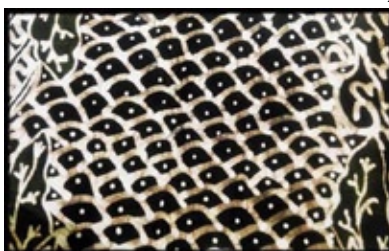


Figure 6. Gringsing Motif

Seventh, the meaning of holding back anger. The name “Geblok Kasur” is derived from an object made of leaf-shaped rattan that has three fan-like stalks. This object is used to hit the kapok mattress when it is dried in the sun and cleaned. Observing everyday life, the Geblok Kasur motif emerged. According to batik makers, the Geblok Kasur motif symbolizes the belief in cleansing oneself of all kinds of anger and negative energy when wearing this batik. The Geblok Kasur motif is inspired by everyday objects, making it easily accepted in the market (Prasetyo & Disarifianti, 2021).



Figure 7. Geblok Kasur Motif

Eighth: The meaning of sincerity. This meaning can be seen in the “Lerek Baganan” batik motif. The word “lerek” means a slope that describes a person’s degree or caste level to lead to something better in navigating the waves of life. Therefore, this batik motif, philosophically, has the meaning of seriousness in living life (Lukman & Dkk, 2019).



Figure 8. Lerek Baganan Motif

There are many more Lasem batik patterns and motifs that hold significant meaning and are produced by the Lasem people. These Laseman batik motifs continue to innovate while adhering to the standards of coastal batik motifs. Overall, Laseman batik motifs contain values rich in

Understanding these implied meanings fosters a deeper appreciation within the community, encouraging them to cherish and preserve their cultural heritage. Furthermore, this understanding can profoundly influence people's thinking and behavior. Laseman batik embodies extraordinary philosophical and moral values for the Lasem community, deserving of recognition and preservation (Maghfiroh et al., 2023).

The meanings of Laseman batik motifs can be interpreted through the symbols within the motifs and patterns. These symbols, in the form of batik motifs, reflect the culture of the people who create them. For example, the symbol of "various kinds of flowers" in the Sekar Jagad batik motif signifies joy and happiness; the colors and motifs of the three countries symbolize togetherness; and the "watu pecah" motif represents concern. These meanings are social realities, symbolized in batik patterns and motifs, allowing society to understand the symbols as cultural and social resonances.

The batik symbols represent an internal space shaped by signs that serve as a medium for people to navigate their lives. These symbols contain meanings that form a discourse for batik entrepreneurs, artists, and the Lasem community, derived from semantic sources illustrating events or moral messages. The semantic sources in Laseman batik include historical pages, objects, nature, and biological life found in and around the Lasem area. Symbols such as broken stones, marine plants, and mountains with various characteristics illustrate these semantic sources, embedding profound meanings.

The meanings embedded in Laseman batik symbols constitute a value system continually maintained and transmitted to batik makers and the Lasem community. This aims to instill an understanding of the philosophical meanings of batik motifs. However, not all Lasem people know and comprehend these philosophical meanings; only a select few, including batik entrepreneurs, craftsmen, artists, and a small segment of the general public, have this understanding. The lack of public understanding is due to several factors: first, insufficient socialization of

batik meanings within the community; second, a tendency to view batik motifs primarily for their aesthetic value without understanding their deeper meanings; and third, a generally low level of public appreciation for arts and culture, particularly Laseman batik motifs

Function of Batik Patterns and Motifs among The Lasem Community

The variety and richness of motifs are deliberately created not only for their beauty but also for harmony in their use. Therefore, each motif is considered by the Lasem community to have its own function, especially in carrying out life activities. There are several motifs that are suitable for various uses:

The Sekar Jagad motif, a typical coastal motif, is usually used by people with high social status, such as employees, scientists, and royal families. Batik Sekar Jagad is also commonly used at joyful events such as weddings, circumcisions, and official events held by government institutions. These happy events are enhanced by the beauty of batik with various flower motifs (Afifah et al., 2020). As stated by Mrs. Sulastri: “The batik motif used by ASN employees is usually kawisan, public officials usually use estehan and three countries motifs, while religious figures often use the sekar jagad motif in brown” (Sulastri, 2023).

One of Laseman’s batik motifs is the Kendoro-Kendiri batik motif. Fatkhur Rohim, a Lasem batik entrepreneur from Selopuro village, Lasem subdistrict, with the Kidang Kencana batik brand, said that the Kendoro Kendiri batik motif is an old motif among other Laseman batik motifs. Functionally, the Kendoro Kendiri batik motif is usually used by brides and grooms to ensure that their household is happy and lasts forever, even until they become grandparents.

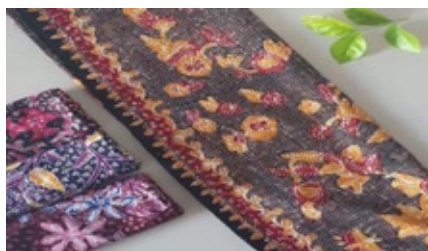


Figure 9. Kendoro Kendiri Motif

Mrs. Ngatikah, a batik maker from Tulis village, Lasem sub-district, who has worked for more than 60 years, said that all Laseman batik motifs have their uses, even though not all Lasem people know about them. This aligns with what Ahmad Rifa'i said: that every batik motif worn has its own purpose. For example, when a mother is 4 months pregnant, the batik motif used is the *angkrem baboon* motif, which means that a *baboon* represents a woman and *angkrem* means a pregnant person protecting the baby in her stomach.

Another motif often used by Javanese people is the *sido luhur/sido mukti* batik motif. This motif is usually used for adults, intending that, in the future, when they become parents, they can raise or give birth to children who can serve society. Similarly, the Lokcan batik motif is used to signify that the person wearing the batik will have good fortune or can be called a *bejonan* (lucky) person (Hermawati et al., 2020).



Figure 10. Lokcan Motif

One of the phenomenal Lasem batik motifs is the three-kingdom batik. This batik motif is also considered the world's batik master. The three-kingdom batik motifs are quite complex because they combine inland batik motifs (Solo and Yogyakarta) with coastal batik motifs (Pekalongan and Cirebon). Therefore, the three-kingdom batik serves as an identity

marker for the owner or user, often indicating that the wearer comes from aristocratic circles. Additionally, three-kingdom batik is often used by the Lasem community at social and religious events, such as state anniversaries and religious celebrations (Rizali, 2018).

One of Lasem's unique superior motifs is the Gringsing batik motif. This batik motif, dominated by black and white, is frequently used by coastal communities, especially the Lasem community. Among the people of Lasem, this motif symbolizes life, ensuring health and well-being. As a result, Lasem people often wear this batik for daily activities, such as going to work and other routine tasks. This batik motif is also commonly used in sacred events, such as weddings and circumcisions, to ensure the ceremonies proceed smoothly without obstacles (Permita et al., 2022).

Laseman batik motifs, rich with life values, are not only intended for clothing but also for other household items such as bed sheets, curtains, and tablecloths. Other motifs used include the "Geblok Kasur" batik motif. Many "kricak" motifs, often used in clothing, are also employed for making tablecloths and curtains.

In the past, slings were an important part of the lives of the Lasem people; babies were cradled and carried in batik. A sling, usually called "sayut," means "to bind," while in Old Javanese, 'sayut' means to reject evil. The uniqueness of the sayut from Lasem, used to carry children, lies in its ornaments, where each motif offers prayers and good hopes for the child. The characteristic motifs of Lasem slings are well known in Chinese culture, featuring animal motifs such as elephants, hong birds, and kilin, as well as floral motifs such as lotus flowers, peonies, and vines. These motifs carry good meanings for the wearer.

The Latohan motif was inspired by the Latoh plant, a type of seaweed that is a typical food of coastal communities, especially Lasem. The Latoh motif was created to highlight the beauty of the marine flora that grows abundantly on the north coast of Java. Each community has its own foundation system, and Lasem, with its maritime potential, has several aspects supporting its history. One result of the maritime culture of the

Lasem community is Batik Latoh. This motif symbolizes resilience, as latoh, when picked, will grow back easily.

Lasem batik, with its various patterns and motifs, remains a distinctive fabric used not only in Lasem but throughout Indonesia and internationally. Functionally, most Lasem people wear typical Lasem batik motifs for various occasions such as work, national and religious celebrations, weddings, circumcisions, and daily clothing. For batik entrepreneurs and craftsmen, each batik motif has a specific function, and their use must be tailored to these functions. This reflects the lifestyle of the people who create and use them. Style is directly related to an individual's lifestyle, displayed in communication activities and social interactions, implicitly or explicitly expressing their identity and values. Therefore, some Lasem people who understand the meanings and functions of batik motifs will wear them accordingly. For example, the Sekar Jagad batik motif is typically worn at weddings, while the three countries motif is used for formal events. However, most of the Lasem community does not fully understand the style of the Laseman batik motif, which has long been a regional characteristic (Basiroen, 2020).

Additionally, field observations have shown that the meaning and function of Laseman batik have recently shifted. Batik cloth with typical Lasem motifs, traditionally worn as shirts or hems, is now used for other purposes such as souvenirs (bags, wallets) and household goods (bed sheets, sarongs, carriers). Lasem sling cloth motifs often incorporate elements familiar to Chinese culture, such as animal motifs (elephants, hong birds, kilin) and floral motifs (lotus flowers, peonies, vines), which carry positive meanings for the wearer. This shift in function is driven by social, fashion, and cultural developments, leading to a metamorphosis in Laseman batik's use.

The symbols, meanings, and functions of Laseman batik are cultural treasures for coastal communities, particularly in Lasem. This cultural heritage is significant not only as an artistic product but also as a representation of the views, traditions, and value systems of the Lasem

people. Consequently, various stakeholders—arts and culture observers, batik entrepreneurs and craftsmen, community leaders, and regional governments—have actively promoted Laseman batik motifs, emphasizing their symbolism, meaning, and social function. The continuous transmission of batik values and meanings aims to embed them within the community, potentially influencing attitudes and behavior (Wibowo et al., 2024).

Many methods have been employed to internalize the meaning and function of Laseman batik. For example, local government policies require all state civil servants to wear Lasem batik on certain days. Religious activities and celebrations in government institutions, Islamic boarding schools, and religious organizations also mandate the use of Lasem batik. Batik entrepreneurs, craftsmen, and Lasem community leaders play a significant role in promoting Lasem's unique batik, rich in cultural values. These efforts utilize semiotic resources to create and communicate societal truths and cultural representations. Consequently, this initiative not only enhances the community's understanding of the value system in batik motifs but also influences their attitudes and behavior in their religious, national, and civic lives (Mastur & Khotimah, 2019).

The Influence of Lasem Hand-drawn batik Motifs in the Socio-religious Life of the Lasem Community

The meanings contained in Lasem batik motifs influence people's knowledge about the values of life. The Lasem people have acquired knowledge of these values from batik motifs passed down from generation to generation. The philosophical values of batik motifs are also often promoted by cultural institutions and the Lasem regional government. The promotion of the Lasem batik motif occurs not only on the national stage but also internationally. It is not surprising that the development of Lasem batik is now known worldwide.

Lasem batik motifs contain high philosophical meanings, especially concerning life systems. These philosophical meanings indirectly impact

the function of Laseman batik motifs in the life activities of the Lasem community. Every batik motif and its meaning can be used by the community as a form of preservation of the traditional life system of the Lasem community. Functionally, Lasem's typical batik motifs are used according to existing traditions, such as weddings, formal activities, religious celebrations, and so on (Utomo et al., 2018).

Regarding the implications of the meanings of motifs on social religious life, the data showed that the majority of people have not felt the influence of the meanings of batik motifs in their social religious activities. Even in social religious practice, the Lasem community is very tolerant, maintains togetherness, and respects each other's differences. In addition, they are also religious in carrying out religious values and teachings.

There are several values of religious life that are always prioritized by the majority of the Lasem community: (a) maintaining togetherness and mutual cooperation; (b) being tolerant; (c) respecting differences; (d) seriously seeking sustenance; (e) taking care; (f) protecting health and the environment; and (g) being grateful and patient. In fact, there are many more religious values that have been genuinely used as guidelines for the lives of the Lasem people.

Conclusion

There are several meanings contained in Lasem's batik motifs, including the meaning of togetherness, prosperity, caring, sincerity (not giving up), spreading goodness, rejecting evil, patience (holding back anger), and seriousness in living life. These meanings are depicted in each symbol of the Laseman batik motif. The philosophical meanings contained in batik motifs are also the result of dialectics or discourse from several sources, whether historical sources or traditions and value systems adhered to by the Lasem community.

Lasem batik, with its various patterns and motifs, is still a typical batik used by the Lasem people as clothing material. Laseman batik is used for various needs, such as office uniforms, school uniforms, and clothes for

national and religious celebrations, weddings, and circumcision events. Each batik motif and pattern had its own function, and the use of batik motifs must be adapted accordingly. The use of batik reflects the style of the people who own it. Recently, the use of Laseman batik has experienced a shift in meaning and function. Lasem batik motifs are not only worn for shirts or hems but are also used for other purposes, such as souvenirs in the form of bags, wallets, and more. The transmission of the values and meanings of batik motifs continues to be instilled in the community so that they become shared and common knowledge, which in turn can influence people's attitudes and behaviors.

Various methods have been employed to internalize the meaning and function of Laseman batik, such as government policies and outreach from entrepreneurs, craftsmen, art observers, and community leaders. This effort is a modality where all parties try to use semiotic resources to create and communicate truth or reality values from society's cultural representations. This effort aims to enhance the community's understanding of the value system contained in batik motifs and influence their attitudes and behavior in living their religious, national, and civic lives.

Future research can explore more on the meanings contained in batik in various regions, not just Lasem. Because the diversity of batik in Indonesia is vast, with different motifs and each motif having a unique meaning, a study must be conducted by analyzing social semiotics so that the meanings contained in batik across Indonesia can be understood by the wider community. This comprehensive understanding will help preserve the cultural heritage and promote its significance on a broader scale.

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