



6th ICCIS

International Conference on
Chinese Indonesian Studies

22-23 November 2019

at Thomas Aquinas Building, Theatre Room, 3rd floor,
Soegijapranata Catholic University (SCU) campus,
Jalan Pawiyatan Luhur IV/1,
Bendan Duwur, Semarang 50234 - Indonesia.

E-Proceeding

Visual Culture of Chinese Diasporas in Asia

Budaya Visual pada Masyarakat Diaspora Cina di Asia



UNIVERSITAS
KRISTEN
MARANATHA



Unika
SOEGIJAPRANATA
Talenta pro patria et humanitate



6th International Conference on Chinese Indonesian Studies (ICCIS) E-Proceeding

VISUAL CULTURE OF CHINESE DIASPORAS IN ASIA

Editor:

P. Donny Danardono, S.H., Mag.Hum.

Reviewers:

P. Donny Danardono, S.H., Mag.Hum.

Ratih Dian Saraswati, S.T., M.Eng.

Dr. A. Rachmad Djati Winarno. M.S.

Publisher:

SOEGIJAPRANATA CATHOLIC UNIVERSITY

6th International Conference on Chinese Indonesian Studies
(ICCIS) E-Proceeding

Theme: "Visual Culture of Chinese Diasporas in Asia"

Editors:

P. Donny Danardono, S.H., Mag.Hum.

Reviewers:

P. Donny Danardono, S.H., Mag.Hum.

Ratih Dian Saraswati, S.T., M.Eng.

Dr. A. Rachmad Djati Winarno. M.S.

6th International Conference on Chinese Indonesian Studies
(ICCIS) Seminar was held by Soegijapranata Catholic
University, Semarang

In Thomas Aquinas Building 3rd Floor

On November 22nd – 23rd, 2019

All rights reserved. Reproduction or transfer of part or all of the contents in this book in any form, electronically or mechanically, is not permitted, including photocopying, recording or with other storage systems, without written permission from the Author and Publisher.

©Soegijapranata Catholic University 2020

ISBN 978-623-7635-22-2

Cover Designer : **P. Anggara Purnamasidi**

Layouter : **Ignatius Eko**

Publisher:

Universitas Katolik Soegijapranata

Anggota APPTI No. 003.072.1.1.2019

Jl. Pawiyatan Luhur IV/1 Bendan Duwur Semarang 50234

Telpon (024)8441555 ext. 1409

Website : www.unika.ac.id Email: ebook@unika.ac.id

ICCIS Committee

Committee of 6th International Conference on Chinese Indonesian Studies (ICCIS) comprises the following personnel:

Steering Committee

Patron (<i>Pelindung</i>)	: Prof. Dr. F. Ridwan Sanjaya, MS.IEC. (SCU Rector)
ICCIS representative in SCU (<i>Penanggung Jawab</i>)	: B. Danang Setianto, SH., LL.M., MIL. (Vice Rector for Cooperation and Development)

Organising Committee

Chairperson of the Organising Committee (<i>Ketua Pelaksana</i>)	: G.M. Adhyanggono, S.S., M.A., PhD.
Abstract and Paper Reviewers (<i>Sie Makalah & Review</i>)	: P. Donny Danardono, S.H., Mag.Hum. Ratih Dian Saraswati, S.T., M.Eng. Dr. A. Rachmad Djati Winarno. M.S.
Secretary and Public Relation Officer (<i>Sekretaris & Humas</i>)	: Ir. Tjahjono Rahardjo, MA. Rikarda Ratih Saptastuti, S.Sos.
Treasurer (<i>Bendahara</i>)	: Dr. B. Tyas Susanti, M.A.
Program and Entertainment (<i>Sie Acara/Program</i>)	: V. Ananda Arum P, S.IKom., M.IKom. Peter Ardianto, S.T., M.Sn. Y. Yogi Tegar Nugroho, S.Sn., M.A.

Accommodation and Sponsorship (<i>Sie Akomodasi & Penggalangan dana</i>)	: B. Lenny Setyowati, S.S., M.I.Kom. Yuliana Sri Wulandari, S.E.
Publicity and Webmaster (<i>Sie Komunikasi Publik & Website</i>)	: Andreas Ryan Sanjaya, S.Ikom., M.A. Hironimus Leong, S.Kom., M.Kom.
Proceeding and Publishing (<i>Sie Penerbitan & Prosiding</i>)	: P. Anggara Poernamasidi, S.Sn. Ign Eko Budhi Setiyono, S.Pd., M.M.
Equipment and Transportation (<i>Sie Perlengkapan & Transportasi</i>)	: Y. Yogi Tegar Nugroho, S.Sn., M.A. Tri Yulianto Agus Darto Miarso
Liaison Officers (<i>Sie Penghubung</i>)	: M. Devitia Putri Nilamsari, S.E., M.Ak. B. Panditya Tri Danardana, MBA.
Meal and Refreshment (<i>Sie Konsumsi</i>)	: Meiliana, S.Gz., M.Sc. Agustina Alam Anggitasari, S.E. Kris Saptiyani Wijayanti
Documentation (<i>Sie Dokumentasi</i>)	: Theresia Putri Manggar Sari, S.Ds.

ICCIS - Conference Schedule

THURSDAY, 21 NOVEMBER 2019		
	Picking up Dr. Kudo, Dr. Christine and Dr. Aditya at the airport and bring them all to the Norman Hotel	PIC: Bu Devia (L.O) and Bu Lenny Setyowati. Transport: Unika's shuttle - Inova
FRIDAY, 22 NOVEMBER 2019 (the Conference Day)		
07.00 -	Picking up Dr. Kudo, Dr. Christine and Dr. Aditya at the Norman Hotel and bring them all to Unika Campus	PIC: Bu Devia (L.O) Transport: Unika's shuttle - Inova
07.30 - 08.30	Registration	PIC: Bu Ratih and library team
08.30 - 09.00	Opening Ceremony <ol style="list-style-type: none"> Singing the national anthem, "Indonesia Raya" Prayer Welcoming Performance Rector Speech 	PIC: Bu Anda and Pak Yogi MC: B. Retang Wohangara, S.S., M.Hum. Prayer; Ryan Sanjaya, MA Conductor: Sita N Performer: Kembang Taru Operator: SCU students (2) Equipment: Tri Yulianto and BAU team
09.00 - 09.15	Coffee Break	
09.15 - 09.45	Keynote Speakers <ol style="list-style-type: none"> Speaker 1: Dr. Kudo Yuko, the Toyo-Bunko Research Fellow, Japan (tbc) Speaker 2: Angelika Riyandari, Ph.D., Digital Performing Arts, Faculty of 	Moderator: G.M. Adhyanggono, PhD. Minutes: SCU students Time Keeper: SCU student

	Language and Arts, Soegijapranata Catholic University, Indonesia.	Equipment: Tri Yulianto and BAU team
09.45 - 11.05	<p>Presenter</p> <ul style="list-style-type: none"> a. F. Ridwan Sanjaya b. Krismanto Kusbiantoro, Irena Vanessa Gunawan, Tantri Oktavia c. Anny Valentina, Herwindo Tando d. Ninawati e. Kurnia Setiawan, Ninawati, and Meiske Yunitthree f. Meilinda, Stefanny Irawan g. Juliana h. B. Danang Setianto 	<p>Invited Guest:</p> <ul style="list-style-type: none"> 1. Eko Dreamlight 2. Haryanto Halim 3. Jongki Tio 4. Tu Bagus Suarajati 5. Cris Darmawan 6. Inge Wijajanti Dharmowijono
11.05 - 12.05	Question and Answer Session	
12.05 - 13.30	Lunch and ISHOMA	
13.30 - 14.00	<p>Keynote Speakers</p> <ul style="list-style-type: none"> a. Speaker 3: Dr. Christine Claudia Lukman, M.Ds., Visual Communication Design, Faculty of Art and Design, Maranatha University, Indonesia. b. Speaker 4: Liauw Toong Tjiek, Ph.D., Library of Petra Christian University 	<p>Moderator: Ir. Tjahjono Rahardjo, MA.</p> <p>Minutes: SCU students</p> <p>Time Keeper: SCU student</p> <p>Interpreter:</p> <p>Equipment: Tri Yulianto and BAU team</p>
14.00 - 15.00	<p>Presenter</p> <ul style="list-style-type: none"> a. Augustinus Madyana Putra, Gagoek Hardiman, Agung Budi Sardjono b. Meike Kurniawati c. Meiske Yunitthree Suparman d. Theresia Dwi Hastuti 	<p>Invited Guest:</p> <ul style="list-style-type: none"> 1. Eko Dreamlight 2. Haryanto Halim 3. Jongki Tio 4. Tu Bagus Suarajati

	<p>e. Bonar Hutapea, Fransisca Iriani Roesmala Dewi, Hamdi Muluk</p> <p>f. Zhan Shijun Hong Pingli Hong Binliang</p>	<p>5. Chris Darmawan</p> <p>6. Inge Wijajanti Dharmowijono</p>
15.00 - 16.00	Question and Answer Session	
16.00 - 16.15	Coffee Break	
16.15 - 16.45	<p>Closing Ceremony</p> <p>a. Closing and Handing over the conference host from SCU to <i>Rikkyo University</i>, Japan. (Rector of Unika will pass a token to the representative of <i>Rikkyo University</i>, a sign of the handing over)</p> <p>b. E-Certificates of the participants can be downloaded at the end of the closing ceremony.</p>	<p>PIC: Bu Anda and Pak Yogi</p> <p>MC: B. Retang Wohangara, S.S., M.Hum.</p> <p>Speech: B. Danang Setianto</p>
16.45 - 17.15	<p>Heading to Café/Restaurant</p> <p>(All Keynote speakers, Paper presenters, ICCIS SC Members, Rectorate Members and Some committee members)</p>	<p>PIC: Bu Santi, Bu Kris and Bu Devia (L.O).</p> <p>Transport: Unika's shuttle bus, Hi-Ace, etc.</p>
17.15 - 19.00	Early Dinner	<p>PIC: Bu Santi, Bu Kris, Bu Anda & Pak Yogi</p> <p>MC: B. Retang Wohangara, S.S., M.Hum.</p> <p>Speech: B. Danang Setianto</p>

Foreword

Visual culture of the 6th ICCIS umbrella theme resonates what Nicholas Mirzoeff fairly defined as “... visual events [including those of everyday life] in which information, meaning, or pleasure is sought by consumers in an interface with visual technology. By visual technology, I mean any form of apparatus designed either to be looked at or to enhance natural vision, from oil painting to television and Internet” (Mirzoeff, 1999, p.3).

In this respect, visual culture emerges from the need to bridge and explore the gap between the diversely rich visual experience in postmodern culture, and the ability to understand it. What kind of visual experience meant in this relation to postmodernism? It is the visual experience of the consumers (rather than the producers) shaped by “complex, overlapping and disjunctive order” of understanding the visualised everyday life events (Appadurai, 1990, p.328). This state conveys that order and tidiness are not to be expected in this sort of experience. As Mirzoeff (1999) asserts, visual culture articulates a visual crisis of culture that modernism and modern culture have failed to capture everyday life events.

The papers in this collection are reflections of the above experience. It is worth exploring how the papers try to articulate what happens to visual culture in Asia, specifically to that of Chinese Diasporas in the region. The diverse range of concerns the papers deal with canvases for two salient facts in Asia and particularly in Indonesia. First, Asia's thriving economy and dynamic political situation in the last two decades have captivated the world. Second, Asia, besides its long-standing traditional art forms, is home to some of the leading visual culture industries in the world, such as film, television, video and computer game. These all also enable thriving visual communication and innovation to happen in transnational networks and communities at the grass-roots level.

I sincerely hope this collection is useful.

The 6th ICCIS Committee,
Chair

G.M. Adhyanggono, PhD.

Table of Contents

ICCIS Committee.....	iii
ICCIS - CONFERENCE SCHEDULE.....	v
Foreword.....	viii
Table of Contents	x
A Survey and Existing Condition Analysis on the Chinese Language Teachers of the Four Chinese Language Cram Schools in the North District of Jakarta	1
<i>Shih-ping, Chan</i>	
In the Name of Law: Regulatory Framework in Protecting Chinese Indonesian Heritage.....	31
<i>Benny D Setianto</i>	
Lasem Batik as Visual Documentation of Tionghoa Peranakan Society's Cultural Memory.....	59
<i>Christine Claudia Lukman</i>	
Lasem Batik Entrepreneur Innovation: Between Cultural Development And Consumer Taste Development.....	93
<i>Theresia Dwi Hastuti</i>	

Analisis Singkat Akulturasi Budaya Busana Tionghoa Dengan Busana Pernikahan Suku Betawi..... 117

Juliana, BA., MTC SOL

“If A Picture Paints A Thousand Words ...”: Family Photographs Of Ordinary Chinese Indonesian Women 139

Angelika Riyandari

Understanding Learning Process Of Sketching At Sam Poo Kong Temple..... 175

Augustinus Madyana Putra

Gagoek Hardiman

Agung Budi Sardjono

Study Of Effective Display Method At Museum Of Chinese Ethnic History In Bandung 195

Dr. Krismanto Kusbiantoro, ST., MT

Irena Vanessa Gunawan, ST., MCom

Tantri Oktavia, ST., MT.

INDEX..... 221

LASEM BATIK AS VISUAL DOCUMENTATION OF TIONGHOA PERANAKAN SOCIETY'S CULTURAL MEMORY

Christine Claudia Lukman

Universitas Kristen Maranatha
christineclaudialukman@gmail.com

Sub-theme: Cultural memory and imagination through
the tangible and the intangible heritages

Abstract

Cultural memory of a society is related to behavior, artifacts, and values that are preserved through social practice and initiation. In the past Tionghoa Peranakan society in Lasem preserved cultural memory by documenting it visually on batik. They conveyed the message of life value through motifs, composition, and colors. It's a pity nowadays most of Tionghoa Peranakan younger generation in Lasem, even those who work as batik entrepreneurs, cannot understand the message. This is due to cultural disruption during Orde Baru (New Order) period that alienated them from their ancestral cultural memory, and the collapse of Lasem batik industry for nearly 30 years (from the 1970's until 2000's). Currently some batik entrepreneurs in Lasem are trying to maintain batik as

a medium to document cultural memory according to their own methods that are: make the same motif for 50 years, reproduce the classic Lasem batik, and write in Chinese characters about life value on batik. This study aims to reveal the cultural memory on batik from these entrepreneurs through etic methods (literature studies and semiotic analysis from researcher) and emic (in-depth interviews with batik entrepreneurs and craftspeople). The analysis results are used to decode cultural memories, which are life values of Lasem Tionghoa Peranakan society.

Keywords: *cultural memory, Lasem batik, life value*

A. Introduction

A.1 Background

Halbwach and Assmann emphasize that identity of a community is rooted in memory, which always has social aspect, and related to values from traditions that continue to develop across generations. The values of this memory are collective memory, which always a cultural memory, since every memory also has cultural aspect. This cultural memory is conveyed to the next generation through various media that provides information and memories of the past. Through these media, cultural memory is understood, interpreted, and remembered.

In the past, Tionghoa Peranakan community in Lasem used batik as media to document their life value, which were collective memory as well as cultural memory. Batik is used as media because it is familiar to their daily lives. They used batik for 'tokwi' (ancestral altar tablecloth), 'muili' (curtain cloth for door), and even their women's clothing. At that period, from 19th to mid-20th centuries, Tionghoa Peranakan made batik designs, and was executed into beautiful batik clothes by Javanese craftspeople. They conveyed their life values through visual signs in motifs, colors, and composition.

Tionghoa Peranakan community in Lasem was generated from the marriages between Chinese men and Javanese women before 19th century. They integrated Chinese and Javanese cultures (including life values) in their daily lives. Following the traumatic events of Chinese massacre in Batavia in 1740, Perang Kuning (Yellow War) in Semarang (1741-1742) and Lasem (1750), and Daendels highway construction project carried out by forced labor (1808-1809), causing Tionghoa Peranakan to distance themselves from Dutch and got closer to Javanese. Various historical events and relationship with Javanese and Dutch formed the collective memory or cultural memory of Tionghoa Peranakan, which they used to

maintain their collective identity. This can be seen in the following image.

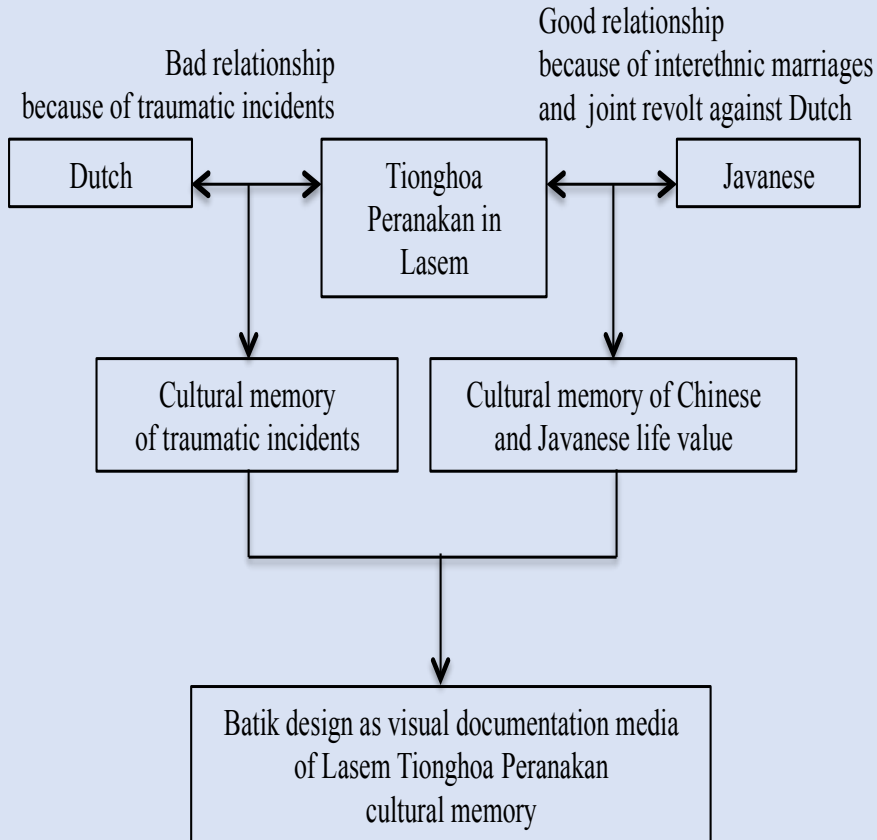


Figure 1. Factors that influence the formation of batik as visual documentation media of Lasem Tionghoa Peranakan cultural memory

Formerly almost every Tionghoa Peranakan people were able to understand the cultural memory that was documented on batik. Through their cultural codes, they could decode the messages. It's a pity nowadays most of Chinese younger generation in Lasem, even

those who work as batik entrepreneurs, cannot decode the messages in batik, though they are designers or creative directors who determine designs made by batik artisans. This was due to the disruption of culture during Orde Baru (New Order) period, which alienated them from their ancestral cultural memory. In addition to political policies, changes in people's lifestyles (including modern ways of dressing) have caused Lasem's batik industry to decline in 1970's to early 2000's.

Cultural disruption during Orde Baru (New Order) period distanced Chinese community in Lasem from the cultural memory of their ancestors. This was compounded by the reluctance of younger generation to continue the family batik business in 1970's to early 2000's, which declined due to lifestyle changes. Batik Lasem with its cultural memory has been forgotten.

After the revival of batik industry in early 2000s as a result of UNESCO recognition of batik as an intangible world heritage, several young people descended from batik entrepreneurs returned to Lasem to continue their family business. Nevertheless the collapsed period of batik industry for 30 years caused the cultural memories in Lasem to become unfamiliar to the younger generation. It's a pity many of them do not understand the message or cultural memory that is

documented on batik. The loss of knowledge on cultural memory documented in Lasem batik design will fade the collective identity of Tionghoa Peranakan community in this place, as well as the particular characteristic of Lasem batik.

A.2 Problem Formulation

Younger generation of Tionghoa Peranakan in Lasem is not able to understand the message that was documented by their ancestors on batik design because of cultural disruption that kept them from the cultural memory of their ancestors, and the collapse of Lasem batik industry for 30 years.

An understanding of cultural memory is very important to form the collective identity of Tionghoa Peranakan in Lasem as well as their batik's special characteristic.

A.3 Research Objective

This study aims to reveal the cultural memory on batik, which is life value of Tionghoa Peranakan society in Lasem.

B. Literature Review

B.1 Cultural Memory

Jan Assmann (2008: 109) suggests that memory is the ability, which enables humans to configurate awareness about identity, both at the individual and collective level. He, citing Luckmann's opinion, reminded that identity of human being is a 'diachronic identity' that is constructed 'from stuffs relating to time'.

Several concepts related to memory are 'individual memory', 'collective memory', 'communicative memory', and 'cultural memory'. Until 1920 only 'individual memory' was recognized, it is personal memory in relation to subjective time and is at the neuro-mental level which is opposed by Maurice Halbwach who states that memory always has collective roots. Halbwach states that collective memory is a product of human sociality that is developed and cared for by human relationships in society (Wattimena, 2016: 166). Thus 'collective memory' is at social level.

The concept of 'collective memory', according to Assmann, can be divided into two criteria, namely 'cultural memory' and 'communicative memory'. Cultural memory is a form of collective memory, which

is shared by a number of people and gives them collective culture and identity. Conversely, from a cultural perspective, collective memory is a form of cultural memory because it always has a cultural dimension. So it is difficult to distinguish between collective memory and cultural memory, since collective memory always has cultural aspects, and cultural memory has collective aspect. Communicative memory consists of daily memories related to the recent past that are not too long ago that individuals share with their contemporaries.

The basic argument of Halbwach and Assmann's theory is that memory always has social aspect because everyone is part of a community whose identity is rooted in it. Each community has its own values rooted in traditions that have evolved across generations. These values are part of the collective memory that is passed on to the next generation through various media.

The collective memory has 6 aspects, namely:

(1) Identity strengthening

The first aspect of collective memory is the confirmation of identity that binds diverse people with diverse backgrounds into one community to establish an identity or concept-reliance with the group. Collective memory is the root of society existence

because through it the collective identity of a society is preserved and also developed; and can also be understood as a source of knowledge to preserve identity and traditions of a society.

(2) Reconstruction

Reconstruction serves as a means of achieving an understanding of the past from the present point of view. Two aspects that influence understanding of the past are the real needs that exist in the present, and the relationship between people in the community.

(3) Formation

Formation means that society is always a concrete manifestation of collective memory therefore it functions as a social, historical, and cultural context of living together in society.

(4) Regulation

Regulation aims for organizing the daily lives of people in the community in order to have a dignified life.

(5) Engagement

Engagement is the collective self-image, their view of themselves that is a collection of values and knowledge. In this aspect, symbols can be seen as the basic of collective self-image that constructs a society. Thus community is a network of symbols in the form of

knowledge that compiles the community's identity. These symbols form the basis of education for the next generation in society, which is a process of human civilization, in accordance with the values of the community to be a guide for life.

(6) Reflexivity

Reflexivity consists of level of praxis, level of self, and level of self-image; and has a purpose to criticize various things that are already exist and developed in society so as to enable changes in society. At the level of self-reflection, collective memory also functions to provide a critical response to all changes, so that people can re-interpret everything that is in their collective memory. At the reflective level of collective self-image, then the reflection of the self-image reflects the collective self-image of the group in the sense of thematization of community systems. Every community always has a certain collective self-image, since self-image is the basis of social identity as well as the orientation of community's life direction. Therefore this self-image must suitable with the real situation of today's society. Symbols, such as texts, images, and rituals, have an important meaning for the community, because it reflects the self-image as well as the collective identity of a society. Symbols also pay a role in preserving and maintaining the stability of existing

collective identities. The collective memory, which is also perpetual in these symbols, also consists of knowledge collection about the past of the community.

Collective memory can never be separated from media that provides information and memory of the past. The various media are used to understand, interpret, and remember the past as part of collective memory of the people at this moment. These media can also be referred to as memory spaces, which are tools for storing memories. The existence of these memory spaces has four purposes: (1) as a creation of reality in the present, (2) as a creation of a community's collective identity, (3) as a direction for shared life, (4) as a reason for community action.

Aleida Assmann emphasized that there are various forms of media to preserve collective-memory. For a long time, books and writings were the best media for this purpose, since it preserved memories of various events in the past that would later become an important part of a society's collective identity. Images can also be a tool for storing and preserving collective memories, because through their form, images can store a lot of information with just a few strokes. It does not need a large space. The disadvantage is that images can create so many different interpretations that often create confusion. However, images remain a pretty

good collective memory storage tool. The space for image is now diverse, ranging from paper, the human body, to the public spaces on the highway. All of this is not only seen as a place to preserve collective memory, but also as art. The body, public spaces, images, writing, art and collective memory of a society are connected to each other.

B.2 Life Value of Lasem Tionghoa Peranakan

Tionghoa Peranakan society in Lasem originated from the marriage of Chinese men and Javanese women several centuries ago. Proximity to Javanese society makes them also adopt Javanese as well as Chinese life values. The following paragraphs will very briefly describe these life values.

Javanese life values, according to Sumodiningrat and Wulandari (2014), consist of life dimensions related to divinity values (obedience of religious teachings), humanity values (tolerance, caring, mutual respect, being fair), spirituality values (surrender, patience), nationality values (democracy, national unity, love of the motherland), family values (obedience and devotion to parents), and worldliness values (confidence, simplicity, humility).

The Chinese life values, especially in the past, come from Confucianism and Taoism teachings. The

Confucianism life value, according to Isa Ma Zilaing and Eunice Hau Huey Wen, is affection (ren), benevolence (yi), ethics (li), wisdom (zhi), trustworthy (xin), loyalty (zhong), destiny (tian ming), and righteous (junzi).

Basically Confucianism and Taoism contradict with one another, because Confucianism stresses achievement and propriety while Taoism emphasizes intangible strength in being humble. Taoism advocates a life of simplicity, and encourages people to perform good deeds, and seek inner peace through the cultivation of optimism, passivity, and inner calm (<http://factsanddetails.com/china/cat3/sub10/item91.html>). But on the other hand, the three deities worshiped in Taoism are 'Fu Lu Shou Sanxing', which symbolizes luck (Fu), wealth (Lu), and long life (Shou). The three deities provide a guarantee of happy life in a world that is achieved through luck, wealth, and longevity, which is quite contrary to the main teachings of Taoism.

C. Methods

This study uses qualitative method with etic-emic approach because culture is arbitrary, which can cause differences in perception. The etic-emic approach adheres to the principle that the one who best knows the culture of an ethnic group is the group itself. However, sometimes the owner of the culture does not

completely explain the cultural content so that it also requires supplementary explanation from outsiders based on supporting theories. Kaplan and Manners (2014: 2) state that the emic approach is the categorization of cultural phenomena according to local residents (culture owners), while etic is a category according to researcher with reference to previous concepts. The emic method is carried out through in-depth interviews with batik entrepreneurs and craftspeople, while the etic method is through literature studies and semiotic analysis from researcher.

The samples were selected based on purposive sampling strategy, namely batik made at this time, which still maintains the function as a medium of cultural memory. These samples came from Nyah Kiok, Maranatha Ong, and Sekar Kencana batik workshops. Field observations were made during several visits to Lasem at Sekar Kencana in 2017, Nyah Kiok in 2018, and Maranatha Ong in 2018 and 2019.

Data analysis was performed using semiotic approach that considered batik as a text composed of various visual signs. The signs are chosen from paradigmatic axis to be arranged on syntagmatic axis. Selection of the appropriate signs is based on the cultural code of a particular community. This code, according to Hyatt

and Simons (1999: 23) are symbols and systems of meaning that have specific relevance to the community. Textual analysis of Lasem batik is an interpretative method that operates at two level of analysis. The first level is analysis of individual signs, and the second level is analysis of signs as a group that constructs the text. The interpretation of its meaning is based on various levels of signification as stated by Barthes namely denotations, connotations, and myths. Meaning that is constructed through signs system containing ideological content on a piece of batik cloth as the text. So that by the means of semiotic analysis an ideology can be revealed, which is life value of Tionghoa Peranakan society in Lasem.

D. Analysis

D.1 Analysis of Cultural Memory Documented on Nyah Kiok Batik

Initially Rumah Batik Nyah Kiok company belonged to Hadi Sutjahjo and Listyorini (Nyah Kiok), then his nephew, Hartono, managed it and now by Nyah Kiok's son who lives in Surabaya. The craftspeople make batik in a workshop, an old building that was once inhabited by Nyah Kiok family, on Jalan Karangturi VI/24 Lasem without the owner's assistance. In its heyday in the 1970s there were seventy craftspeople, but now only

eight. Once a month Nyah Kiok's son comes to meet and pay wages to the craftspeople, prepare fabric dye mixtures, check the quality of batiks, and bring them to Surabaya to be marketed in Medan and Surabaya. Since it is not a showroom, visitors rarely see the finished batik in this workshop.

Until now the craftspeople only make one motif, Gunung Ringgit Pring. For more than fifty years, every craftsperson draws the same motif on batik clothes again and again: mountain of old coins combined with leafy and flowering bamboo surrounded by birds and butterflies. One of the craftspeople stated that in the past all the batik workshops in Lasem made batik with motif Gunung Ringgit Pring, but now it is rare. Only Batik Nyah Kiok has continued to produce this motif until now. The craftspeople confessed not to understand the meaning of the motif because the owner never told them.

The following image is Nyah Kiok batik with the motif of Gunung Ringgit Pring.



Figure 2a. Gunung Ringgit Pring motif from Batik Nyah Kiok (left)

(source of image: <https://ide.pinterest.com/pin/29055213455703015>)

downloaded on July, 18, 2019, at 9.37 pm)

Figure 2b. Detail of Batik Nyah Kiok (right)

(source of image: <http://pixofo.com/tag/oemahbatiklasem>,

downloaded on July, 18, 2019 at 10.00 pm)

Table 1. Analysis of the meaning and life value on Gunung Ringgit Pring design

GUNUNG RINGGIT PRING			
Syntagmatic Axis			
VISUAL SIGN			
Main motif	Complementary motif	Isen-Isen (Texture)	Colors
Gunung Ringgit (mountain of old coins), and Pring (bamboo).	Flower, butterfly, and bird	'Ungker', and 'nyok'	'Tiga Negeri' ('Three Countries): red, brown, blue.
THE MEANING OF EACH SIGN IN CHINESE CULTURE			
<p>Bamboo is the symbol of longevity, vitality, durability, strength, moral integrity, resistance, modesty, and loyalty.</p> <p>Gunung Ringgit motif is Lang (waves) motif in China, which symbolizes the wish that the recipient of this picture may raise to become an important official at Qing dynasty court.</p>	<p>Butterfly is a symbol of immortality, and conjugal bliss.</p> <p>Butterfly combined with flower is a symbol of 'yin and yang' equilibrium.</p> <p>Bird is a harbinger of joys to come</p>	-	<p>Red is a symbol of happiness and good luck. Brown (similar with yellow) representing power, royalty, and prosperity. Blue is the symbol of immortality and advancement</p>

THE MEANING OF EACH SIGN IN JAVANESE CULTURE			
Bamboo symbolizes tranquility, shelter and harmony, providing benefits to the society from birth to death.	Flower symbolizes joy, happiness, beauty, tenderness, and purity. Butterfly symbolizes the beauty and perfection of life.	'Ungker' is caterpillar cocoons from teak trees, and 'nyok' is dot	Red indicates to Lasem, brown to Solo, and blue to Pekalongan
Gunung Ringgit symbolizes abundant fortune.	Bird is a symbol of strong determination in working, as well as the desire to reach nobility of character and spirituality.		
TEXTUAL MEANING IN CHINESE CULTURE			
Prosperity, long life, luck, joy, high rank, and conjugal bliss in harmony of yin and yang.			
TEXTUAL MEANING IN JAVANESE CULTURE			
Abundant sustenance that provides benefits to society as happiness and perfection of life.			
IDEOLOGY			
<ul style="list-style-type: none"> • Achieve high rank and get happiness through the path of integrity (life value in Chinese culture). • Abundant fortune must be used to provide benefits to the society so that the person can achieve happiness and perfection of life (life value in Javanese culture). 			

Analysis results of visual signs, individually and textually, show that cultural code is crucial in the establishment of meaning. The meaning interpreted

through Chinese, and Javanese cultural codes have similarities as well as differences. Similar meanings are related to happiness and prosperity. The difference is due to different socio-cultural context of Lasem with China in Qing dynasty period. In Javanese society, the motif of 'Gunung Ringgit Pring' means happiness and perfection of life are achieved if someone can benefit community through his abundant fortune. In China the 'Lang' motif, commonly applied to the robes of Qing dynasty emperor and his officials, indicates a high status of rank. The meaning is that high position achieved through integrity will produce true happiness.

D.2 Analysis of Cultural Memory Documented on Maranatha Ong Batik

Ms. Reny Priscilla inherited Batik Tulis Maranatha Ong Company from her mother, Ms. Naomi Susilowati Setiono in 2011 as the successor of the 5th generation. Her family's batik company was started in the 1800s by Ong Jok Thai (first generation), which later passed on to Ong Oen Hwi (second generation), and continued by Ong Lian Djie (third generation), Naomi Susilowati Setiono (fourth generation), and Reny Priscilla (fifth generation). Her home, which is also a workshop and showroom is located in Karangturi I/1 Lasem.

Ms. Renny, in an interview in 2017, stated that in the past she was not interested in continuing her mother's business. After traffic accident in 2001 she had to stay home and not continued her studies in high school. For ten years she helped her mother to manage the company and produce batik, which still preserve the colors and classic motifs of Lasem batik. During that period her mother taught Ms. Renny various things related to batik, ranging from techniques, design, to the philosophy and life values in batik designs. After her mother passed away in 2011 she continued the family business with the assistance of 30 craftspeople. Until now she still continues to make batik that still maintains the values of her predecessor found in classical batik with traditional motifs.

The following image is Maranatha Ong batik with the motif of Sekar Jagad.



Figure 3. Sekar Jagad from Batik Maranatha Ong
(source of image: Maranatha Ong collection, 2019)

Table 2. Analysis of the meaning and life value on
Sekar Jagad design

SEKAR JAGAD BATIK			
Syntagmatic Axis			
VISUAL SIGN			
Main motif	Complementary motif	Isen-Isen (Texture)	Colors

Chrysanthemum with its stems and leaves	Small flowers	'Latohan', 'Sisik'	'Tiga Negeri' ('Three Countries): red, golden brown, blue.
THE MEANING OF EACH SIGN IN CHINESE CULTURE			
Chrysanthemum is the symbol of autumn, long life and of duration	Common symbolic meaning of flower is perfection and purity of both the heart and mind.	-	Red is a symbol of happiness and good luck. Golden brown is a symbol of wealth. Blue symbolizing immortality and advancement.
THE MEANING OF EACH SIGN IN JAVANESE CULTURE			
Flower symbolizes joy, happiness, beauty, tenderness, purity, and good reputation.	Various flowers in one cloth symbolize unity in diversity.	'Latohan' is algae, 'sisik' or 'gringsing' symbolizes equilibrium, prosperity, and fertility	Red indicates to Lasem, brown to Solo, and blue to Pekalongan
TEXTUAL MEANING IN CHINESE CULTURE			
Prosperity, long life, luck, joy			
TEXTUAL MEANING IN JAVANESE MEANING			
Joy, happiness, beauty, prosperity, fertility, unity in diversity			
IDEOLOGY			
Happiness is obtained through longevity, prosperity, and good luck, according to the concept of Taoism "Fu Lu Shou" (in Chinese culture). Society's happiness and prosperity are achieved through unity in diversity ('bhineka tunggal ika') (in Javanese culture).			

This table shows an analysis of the visual signs found in batik, individually and textually. Flowers always connote beauty, purity, and good reputation in Chinese and Javanese culture. Specifically, chrysanthemum has a meaning of longevity and endurance in Chinese culture, whereas in Javanese culture it has no special meaning because chrysanthemum is not local flower. Ms. Reny mentioned her inspiration for making chrysanthemum motifs, in addition to the conventional meaning from ancient Chinese culture, as well as from the movie “Curse of the Golden Flower”. According to her the chrysanthemum connotes nobility. Thus the life value to be conveyed by Ms. Reny has a noble aspect. Various kinds of flowers in a piece of cloth called ‘Sekar Jagad’, according to Ms. Renny means unity in difference. The ‘gringsing’ (scales) motif originating from Javanese batik motif reinforces the meaning of wealth, as well as red and golden brown from Chinese visual culture.

D.3 Analysis of Cultural Memory Documented on Sekar Kencana Batik

The house, workshop, and showroom of Batik Lasem Sekar Kencana owned by Mr. Sigit Witjaksono (Njo Tjoen Hian) are located in a building on Jalan Babagan Gang IV number 14 Lasem. Nowadays Mr. Sigit

Witjaksono, who is 90 years old, is considered as Lasem Chinese elder, and was once the only person in Lasem who could read and write Chinese characters (hanzi). He married Miss Marpat Rochani, a Javanese woman from Yogyakarta, in 1961, and continued his family's batik business in 1969. His own father, Mr. Njo Wat Hjang, had been a batik entrepreneur since 1923.

In the 2000s, Mr. Sigit Witjaksono was invited by the central government officials in Jakarta to discuss the history and development of Lasem batik. They also asked him to make batik innovations that combined Javanese and Chinese motifs. Responding to this request, he made synography batik that integrated Lasem classic motifs such as "Sekar Jagad", "Krecak", "Bledak", and so forth with Chinese characters (hanzi) to convey proverbs about brotherhood, peace, prosperity, longevity, and family happiness. The purpose is to motivate people who wear his batik to live a better life. The following image is Lasem Sekar Jagad Sinografi Krecak from Rumah Batik Sekar Kencana.



Figure 4. Lasem Sekar Jagad Sinografi Krecak from
Batik Sekar Kencana

(source:

<https://id.pinterest.com/pin/290552613453728708/>
downloaded on July, 19, 2019 at 9.00 pm)

Table 3. Analysis of the meaning and life value on Batik Lasem Sinografi Krecak

BATIK LASEM SEKAR JAGAD SINOGRAFI KRECAK			
Syntagmatic Axis			
VISUAL SIGN			
Main motif	Complementary motif	Isen-Isen (Texture)	Colors
Phoenix (feng-huang)	Sekar Jagad (various flower, plants, 'latohan')	'Krecak'	Red, black on broken white cloth
THE MEANING OF EACH SIGNS IN CHINESE CULTURE			
Phoenix is the harbinger of happiness and fortune.	Common symbolic meaning of flower is perfection and purity of both the heart and mind.	-	Red is a symbol of happiness and good luck.
THE MEANING OF EACH SIGNS IN JAVANESE CULTURE			
	Sekar Jagad symbolizes unity in diversity, happiness, and beauty.	'Krecak' or stone fragments was inspired by the suffering of Lasem society in construction of the Anyer Panarukan road known as the Daendels project in 1809 until 1810.	Red indicates to Lasem
THE MEANING OF CHINESE CHARACTERS			
Niánlíng gāodá nánshān hé cáifù xiàng tàipíngyáng yīyàng kuān Age as high as south mountain (Himalaya) and fortune as wide as Pacific ocean (live a long life and abundant wealth)			

TEXTUAL MEANING IN CHINESE CULTURE
Prosperity, long life, happiness.
TEXTUAL MEANING IN JAVANESE MEANING
Suffering and hard work will be replaced by happiness because society is united in differences.
IDEOLOGY
Happiness is achieved through longevity and abundant wealth (in Chinese culture). Society happiness is achieved through hard work and unity in diversity (in Javanese culture)

This table shows an analysis of the visual signs found in batik, individually and textually. The lucky symbol of the phoenix is combined with the symbol of suffering and hard work of 'krecak' in this batik. This contradictory thing can cause difficulties in interpreting it's meaning textually. To eliminate misinterpretation, Mr. Sigit added Chinese characters, which is a proverb that states "age as high as south mountain (Himalaya) and fortune as wide as Pacific ocean". Nevertheless, the interpretation of the visual signs meaning according to Chinese and Javanese cultural code is equally positive, although with a different emphasis.

E. Discussion

From observation of the three batiks, the most typical thing is the composition of visual signs that are very dense. Indeed, Lasem batik, as stated by Mr. Santoso Hartono (chairman of 'Koperasi Batik Lasem') has a particular characteristic that is very dense composition. Various visual signs covered all areas of the fabric showing dislike of fear of emptiness (horror vacui). In visual art, horror vacui or kenophobia is the filling of the entire surface of an artwork with details. This might be explained through a collective memory derived from the experience of Chinese in Lasem. Some of them are descendants of survivors of the Chinese massacre in Batavia on the orders of Governor-General Adriaan Valckenier in 1740. They were well received by Lasem Duke, Adipati Tumenggung Widyaningrat (Oei Ing Kiat) who allowed them to establish several new settlements. Shortly after that there was the Perang Kuning (Yellow War), a revolt against VOC (Vereenigde Oostindische Compagnie) by a joint Javanese-Chinese force. This event taught them that unity is very important in order to survive. As individuals, they feel helpless, but in the union of a large mass they can survive. Life must always be carried out in close unity of society. Tionghoa

Peranakan documented this life value in the past visually through a dense composition on batik.

Another interesting thing is about the 'Sekar Jagad' motif. Actually this motif originated from hinterland batik (Yogyakarta and Surakarta/Solo). The original meaning is the completeness of perfection of knowledge. Various flowers are symbol of various kinds of knowledge. Lasem people recognize 'Sekar Jagad' through interaction in the making of 'Tiga Negeri' batik involving the cities of Pekalongan (to dip the blue color from indigo), Lasem (the red color from noni root), and Surakarta (the brown color from the bark of sogan tree). The meaning of 'Sekar Jagad' has changed in Lasem because for them, the more important value of life in unity in a plural society (Bhinneka Tunggal Ika). This life value is also documented in various versions of the 'Sekar Jagad' motif. Ms. Reny combined it with 'gringsing' to add the aspect of prosperity. Mr. Sigit combined it with 'krecak' to remind the suffering that united Lasem people in the past.

Different meaning because of dissimilar socio-cultural contexts is found in 'Gunung Ringgit' motif. In Lasem this motif is interpreted as a variation of the scales motif ('gringsing') in larger size that represents coins

symbolizing abundant fortune. In China a similar motif, called 'Lang' (wave) was used on the Qing emperor's robe (at the bottom of the sleeves), and also on the robes of his officials, so this motif connotes palace and nobility. It can be assumed that Tionghoa Peranakan in Lasem at the time interpreted the motif from the perspective of Javanese visual culture related to wealth, and not to high position in government.

The three 'Rumah Batiks' have their own ways of informing the life values (cultural memories) on their batik. In 'Rumah Batik Nyah Kiok' the craftspeople were never told the meaning because the documented values of life do not suit their conditions. With a very expensive price it can be assumed that the prospective buyers of 'Gunung Ringgit Pring' is the upper class group. The life value, documented on batik, is indeed appropriate for this group. Ms. Reny, from 'Rumah Batik Maranatha Ong', who knows Chinese culture code from her late mother, will explain the meaning of the batik design to potential buyers. Whereas Mr. Sigit, from 'Rumah Batik Sekar Kencana', who is very familiar with Chinese cultural codes, will provide an explanation of the meaning of his batik design to his prospective buyers. If the customer cannot meet him, then the Chinese characters on batik can also explain its meaning for those who understand hanzi.

Overall there is no significant difference in meaning from the point of view of Javanese and Chinese life values, which are associated with positive things such as integrity, hard work, and unity to achieve happiness and prosperity.

F. Conclusion

Batik design not only has an aesthetic purpose but also to document the cultural memory of a society, both the values of life and memory of historical events. In the past Tionghoa Peranakan society in Lasem preserved cultural memory by documenting it visually on batik, since batik was very familiar with their lives: it was used as an altar table cloth ('tokwi'), curtain cloth for door ('muili'), and also worn by their women. Through batik as visual media that they see every day, it is hoped that these values can be strengthening their collective identity and collective self-image, reconstructing an understanding of the past from the present point of view, functioning as a social, historical, and cultural context of living together in society, organizing the daily lives of people in the community in order to have a dignified life, and providing a critical response to all changes. Visual symbols on batik media pay a role in preserving and maintaining the stability of existing collective identities. The collective memory, which is

also perpetual in these symbols, also consists of knowledge collection about the past of the Tionghoa Peranakan society in Lasem.

ACKNOWLEDGMENT

- Kementerian Riset Teknologi dan Pendidikan Tinggi Republik Indonesia that has provided grants to conduct our research on Lasem batik motifs.
- Maranatha Christian University, which has given us an opportunity to acquire grants from Kementerian Riset Teknologi dan Pendidikan Tinggi Republik Indonesia.
- Dean of Faculty of Art and Design, Maranatha Christian University that allows us to carry out this research.
- The 6th International Conference on Chinese Indonesian Studies committee, whom requested this paper to be presented at this important event.

REFERENCES

- Assmann, Jan. John Czaplicka. (1995) *New German Critique* No. 65, *Cultural History/Cultural Studies* (Spring-Summer, 1995): *Collective Memory and Cultural Identity*. Duke University Press. pp. 125-133.
- Assmann, Jan. (2008). Original veroffentlichung in: Astrid Erll, Ansgar Nunning (Hg.), *Cultural Memory Studies: Communicative and Cultural Memory*. Berlin, New York: *An International and Interdisciplinary Handbook*. pp. 109-118.

- Gondodiprojo. Daradjadi. (2013). *Geger Pacinan: Persekutuan Tionghoa-Jawa Melawan VOC 1740-1743*. Jakarta: Penerbit Buku Kompas.
- Halbwachs. Maurice. (1992) *On Collective Memory*. Chicago and London: The University of Chicago Press.
- Handinoto. (2015). *Lasem Kota Tua Bernuansa Cina di Jawa Tengah*. Yogyakarta: Penerbit Ombak.
- Hyatt, Jenny. Helen Simons. (1990). *Evaluation Vol. 5 (1): Cultural Codes – Who Hold the Key?* London: SAGE Publications. Pp. 23-41.
- Maulany, Nazala Noor. Noor Naeli Masruroh. (2017). *PATRA WIDYA Vol.18 No.1: Kebangkitan Industri Batik Lasem di Awal Abad XXI*. Yogyakarta.
- Rodriguez, Jeanette. Ted Fortier. (2007). *Cultural Memory: Resistance, Faith, and Identity*. Austin: University of Texas Press.
- Unjiya, M.Akrom. (2014). *Lasem Negeri Dampoawang: Sejarah yang Terlupakan*. Yogyakarta: Salma Idea.
- Wattimena, Reza A.A. (2016). *Jurnal Studia Philosophica et Theologica Vo. 16 No. 2 Oktober 2016: Mengurai Ingatan Kolektif Bersama Maurice Halbwachs, Jan Assmann dan Aleida Assmann dalam Konteks Peristiwa 65 di Indonesia*. Malang: Center of Research of Widya Sasana School of Philosophy Theology.
- Zilaing, Isa Ma. Eunice Hau Huey Wen. *Apakah Ajaran Utama dalam Konfusianisme?*
https://www.academia.edu/9622390/Apakah_ajaran_utama_dalam_konfusianisme

In this respect, visual culture emerges from the need to bridge and explore the gap between the diversely rich visual experience in postmodern culture, and the ability to understand it. What kind of visual experience meant in this relation to postmodernism? It is the visual experience of the consumers (rather than the producers) shaped by “complex, overlapping and disjunctive order” of understanding the visualised everyday life events.



©Soegijapranata Catholic University 2020

ISBN 978-623-7635-22-2

