
Exploration Community Empowerment of Lumajang Typical Batik Enterprises for Culture Preservation

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ABSTRACT

Purpose: This study aims to explore the existing batik culture in Lumajang district and to find out the obstacles faced during the production process.

Design/methodology/approach: This research uses a qualitative approach. The data collection method used interviews, observations, and documentation which were carried out in the batik-producing area in Lumajang Regency

Findings: The results showed that batik entrepreneurs in Lumajang district, apart from preserving culture, were also used to improve the economy of the surrounding community. The batik culture is in the form of regional motifs such as the batik motif of the great banana, sand, and semeru mountain which are applied to the cloth with the batik process which will later be used as uniforms for the Lumajang Regency Government. Increasing the capacity of batik craftsmen also needs improvement through training activities.

Research limitations/implications: This research is limited to cases that exist in batik craftsmen in Lumajang district.

Practical implications: This research can be used as input for interested parties to increase batik production. In addition, it can also increase the sense of belonging to the culture around us..

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I. INTRODUCTION

Indonesia has a rich and diverse culture. Each region has its own characteristics in its own artistic and cultural forms (Karyawanto & Anggoro, 2020). Many cultures in Indonesia have begun to shift with the times and preservation needs to be done (Sulistyan & Paramita, 2021). Cultural preservation is important to do so that what has become the legacy of our ancestors does not become extinct (Paramita, Rizal, & Taufiq, 2019, 2020a, 2020b). In people's own life, it is inevitable that there has been a shift in local culture. The main contributing factor is the presence of a new culture that has entered (Bahrudin, Masrukhi, & Atmaja, 2017).

One of the cultures recognized by the world as Indonesia's cultural heritage is batik. As in general, the batik industry is currently still a small and medium business class (Syahputra & Soesanti, 2016). Batik in Indonesia still uses 2D print motifs or writing techniques. In the present era, it is very necessary to innovate 3D

batik motifs (Endah, Suhartono, Kusumaningrum, & Ulfattah, 2020). Mapping has also been carried out by grouping batik SMEs into four quadrants, where there are four parts that differentiate each batik business's ability to understand and achieve clean production through open innovation (Rumanti, Sunaryo, Wiratmadja, & Irianto, 2020).

Culture in Indonesia has become the focus of its preservation, one of which is the culture in Lumajang Regency, East Java. The local government in preserving culture has carried out activities in the form of program events through exhibitions and site exploration, publicity through online media, word of mouth, and direct marketing (Fauziyah & Pareno, 2017). The culture in this area in recent years has become the focus of studies on its batik culture (Chandra & Hartono, 2020; Firmansyah, 2019). Lumajang Regency is known as "Banana City" because this area is a surplus agribusiness area, so it is not surprising that this area has abundant banana fruit producers (Hapsari, Kennedy, Lestari, Masrum, & Lestarini, 2017). Recently, the positive trend in the trade of written batik and printed batik in Lumajang has continued to increase and the development of Lumajang batik. As time went on, with input from the district government, and training and exhibition events, light batik and some craftsmen entered patterns and motifs that were considered to represent Lumajang's distinctive batik. The color that stands out is the turquoise color (a kind of glowing blue), while the batik motifs taken are Batik Pasir, sandy Corn Batik, Banana Batik, Kelor Leaf Batik, Coconut Leaf Batik, Gunung Semeru Batik, and Banjarwaru Batik Waru. The results of the survey in December 2020, it was found that the typical batik of Lumajang Regency, which is located in Banjarwaru Village.

II. METHODOLOGY

The method used is a qualitative approach. The data collection technique was done by means of interviews, observation, and documentation. Interviews were conducted with related parties in Lumajang Regency, East Java who specifically handle culture. In addition, interviews were also conducted with Lumajang typical batik craftsmen in Banjarwaru Village who specifically produce batik and preserve ancestral culture. Several parties who were considered to know the most about the ancestral culture of Lumajang's typical batik were also interviewed to obtain valid data. Observations were made by observing Lumajang's batik motifs and studying their characteristics. Documentation is done by looking at the data that has been collected in the Lumajang Regency museum and adapting it to support the research results. Data analysis was carried out by descriptive analysis, which describes the data that has been collected from interviews, observations, and documentation. This analysis will give clarity or reality.

III. RESULTS AND DISCUSSION

In 2018 Batik Cahaya was founded in Banjarwaru Lumajang Village by Sri Chomsatun. Meanwhile, regarding the typical Lumajang batik motif, the local government is currently developing and perfecting the motif, every moment is displayed so that the public will also evaluate the quality and motifs of written and printed batik. The development of batik in Lumajang until now has continued to show a significant increase and encourage economic growth in this area for the better, this is shown by the increasing demand for the Lumajang batik market and the increasing number of batik craftsmen in Lumajang Regency. The Lumajang government continues to provide the Program in each sub-district to become a "Batik village", namely a gathering place for people who have expertise to work on batik. If in its development the batik business is able to increase and become a source of income for the people in the region, several batik entrepreneurs will emerge.

The beginning of the establishment of Batik Cahaya in Banjarwaru Village was that there were many people, especially women who were unemployed on a daily basis, especially the targets were PKK cadres in Banjarwaru Village who did not have skills, so that there was an intention to realize that they had expertise, skills that could increase the family's economy. To realize Banjarwaru Village, you can have a Batik Icon where the Written Batik and Stamp Batik that we organize have positive marketing, which is always needed by the upper middle and lower class, both from local government offices, private offices, schools and the wider community in general. The existence of batik that was announced by the Regent of Lumajang, Batik Lumajang is batik with the theme Pasir because Lumajang Regency is famous for its international quality sand, thus raising that Lumajang batik will also be famous in all corners of the world by introducing Batik Pasir. Batik Cahaya with its signature Batik Tulis and Batik Cap takes the theme of Nature around the Lumajang area as well as raising about the kinds of plants, agriculture, and plantations, for example, sandy corn batik, Moringa Leaf Batik, Coconut Leaf Batik, Mount Semeru, and Banjarwaru typical Waru Batik. On this occasion, the existence of the development of batik and printed batik business competition continues to grow. Likewise, written batik

and stamped batik which still exist as cultural heritage can be said to be part of cultural preservation in Banjarwaru Lumajang Village.

Written batik and printed batik motifs are a picture frame or a pattern that embodies batik as a whole. Every batik area in Indonesia has a different batik motif and color scheme. The beauty of the philosophical values contained in the batik motifs created through a long process of course also has a very deep meaning. The creators of batik motifs in ancient times did not only create something that was beautiful to the eye, but they also gave meaning or meaning that was closely related to the philosophy of life they lived. They created something decorative with sincere and noble messages and hopes that it would bring goodness and happiness to the batik wearer. Batik culture in Java has hundreds of motifs that have the meaning of understanding local values according to the area. From these examples, it can be concluded that the batik motif is a very decisive element because it is from that motif that we can find out whether a batik has a "spirit" or not. The beauty of the batik motif lies in two things, namely:

1. Visual beauty (external beauty), namely the sense of beauty that is obtained due to a harmonious combination of the arrangement of shapes and colors through sight or the five senses. If people look at or enjoy a work of art, which consists of lines, shapes and textures that appear in their entirety that gives the viewer a certain impression and message.
2. Spiritual beauty (inner beauty), which is a sense of beauty that arises because of the composition of meanings or philosophical symbols of shapes and colors that are in accordance with the understanding understood. Spiritual beauty is rooted in the human view of things that are goib that you want to be worshiped, everything that is secretive that we can recognize in all forms of belief and religion, a philosophy of life.

From the two opinions above, it can be concluded that the beauty in batik is the beauty that is generated by the impression that is displayed in its entirety (Visual) through the view of the combination of lines, shapes and textures imprinted on the batik cloth. Batik is also associated with an understanding of beliefs and philosophy of life. In this case there is a human relationship with God (Allah) which is expressed through batik work. Therefore, batik is also often used at religious events or customs in an area.

The development of industrial competition in an area has a role and has benefits for the community. One of them is providing employment opportunities for the closest community, increasing the standard of living of the community, and also increasing income for the community. In addition, the existence of the batik industry and the Lumajanag stamped batik has also provided a function for the community, namely as a driving force for batik competition. The batik industry encourages people to work or develop batik in their area. As a provider of a container or a place so that batik is maintained, and people can be creative in it. As a special attraction for the community in addition to maintaining the existence of batik, the industry also increases people's income. Basically, the existence of industry is of course experiencing progress and setbacks, not all industries in their development run well, of course many face various problems so that an industry can develop and survive stably. An industry can develop well if it has the following factors, namely: the amount of labor absorbed, the presence of community support, the role of the government, as well as the quality and quantity of products produced. The greater the number of workers absorbed in an industry certainly gives a sign that the industry is progressing. On the other hand, if the number of workers absorbed decreases from previous years, of course, the industry will experience a decline. From this discussion, the batik industry is included in the middle industrial group, and is also classified as a labor-intensive industry because in the process it fully uses human labor. regions already have a role and have benefits for the community. One of them is providing employment opportunities, increasing the standard of living of the community and also increasing people's income. In addition, the existence of the batik industry has also provided functions for the community.

The initial stage of the research carried out an exploration of several symbols that will be used as elements of batik motifs which will later become icons of Lumajang Regency including the great banana, sand, and Semeru mountain according to the concepts mentioned above. Some examples of the work of Batik Cahaya in Banjarwaru Lumajang Village have been established since 2018 and have marketed their batik both in Lumajang and outside Lumajang. The chanting process is carried out after all the patterns have been applied to the batik cloth, while there are two canting used, namely canting number two with a thicker line or often called canting klowongan and the second is canting isen-isen or called cecekan. The following is a photo of the documentation during the process of casting a batik pattern:



Figure 1. The Process of Making the Batik Canting Motif

After the canting process is carried out, then the coloring process is carried out. The coloring process is a very important stage and requires accuracy to produce colors with innovative gradation techniques on batik cloth. Staining is done by several times the coloring process to produce color gradations using the dabbing process. The following is a photo of the documentation on the coloring process.



Figure 2. Batik Coloring Process

The last process is drying and washing the batik until the batik is finished and ready for sale. The batik motifs used are characteristic of Lumajang and the work of ancestral culture, including the Batik Pasisir, sandy Corn Batik, Banana Batik, Kelor Leaf Batik, Coconut Leaf Batik, Gunung Semeru Batik, and Banjarwaru Batik Waru. The following is a photo of the typical Lumajang batik.



Figure 4. Lumajang's typical batik

CONCLUSION

The conclusion of this field visit is that we gain factual experiences about the implementation of the batik making process. After holding this field visit, we were able to understand firsthand how the Batik production system carried out by the Batik Cahaya entrepreneur in Banjarwaru Lumajang Village. We saw firsthand the lives of residents in Banjarwaru Lumajang Village, where some of the residents worked on Batik crafts to be made into Batik with the characteristics of Banjarwaru Lumajang Village. We also saw firsthand the production process and the tools used in making batik. It is proven that the typical Batik handicrafts of Banjarwaru Lumajang Village are not inferior to the batik typical of other regions. This Lumajang typical batik is able to compete both nationally and internationally with batik motifs typical of other regions in Indonesia. The Lumajang Batik motif, which is an icon of Lumajang Regency, is a batik motif of great banana, sand, and Mount Semeru which is applied to fabrics with a batik process which will later be used as uniforms for the Lumajang Regency Government, as follows:

1. With the existence of this batik motif will provide a distinctive feature of the batik motifs of Lumajang Regency, as well as being an effective promotional media for the Banjarwaru Lumajang Village because the depiction of the batik motif can communicate the potential of the natural wealth of Lumajang Regency which is very diverse and beautiful, the motif of the great banana, the sand. and Gunung Semeru is the main exposure of this batik motif because it is considered easier to identify.
2. This Lumajang batik motif has a uniqueness based on the natural wealth of the Lumajang Regency, and has a bold color scheme that gives a strong impression of the philosophy of the regional batik motifs of Lumajang Regency.

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