

Sharing For Caring: Sharing and Preserving Gumelem Batik

Nurul Friskadewi

Department of Humanities, Sosio Humaniora Street Bulaksumur, University of Gadjah Mada, Caturtunggal, Depok, Sleman, Special Region of Yogyakarta 55281

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Abstract: This study aims to see the dynamics of regeneration of batik from time to time until now as a form of revitalization of local culture. This research uses descriptive qualitative methods. The case study used is in-depth study of situations that reveal the condition of the society in Gumelem Wetan's current locations during the past and current conditions. The data was analyzed by following the ritual theory from Durkheim and functionalism experts, and using ethnographic methods by listening to a series of observations, in-depth interviews. The results of the empirical studies showed that anxiety about the extinction of batik culture was answered by a group of Gumelem batik incorporated called Giri Alam. In this study at least it can be concluded: first, sharing is the effort to regenerate batik makers. Second, making batik means taking part in preserving culture as Indonesia's national identity. While at this time it was also intended to raise the popularity of Gumelem Village as a tourist village.

1 INTRODUCTION

Globalization has set in motion a process of far-reaching change that is affecting everyone. New technology, supported by more open policies, has created a world more interconnected than ever before. This spans not only growing interdependence in economic relations – trade, investment, finance and the organization of production globally – but also social and political interaction among organizations and individuals across the world. The potential for good is immense.

The growing interconnectivity among people across the world is nurturing the realization that we are all part of a global community (Halonen. 2004: x). In the era of globalization following with the foreign corporation that infiltrate until rural area with fix salary offered, many allowances, and also giving prestige as factory “employer” has seduced young women in the villages. Information technologies have penetrated and escalate the instant and rapid fulfillment. Living in villages that offering works that need patience and accuracy in process and result were left behind. The transformation of era requires speed and precision. The fact is Batik is works that requires patience, accuracy and high concentration but unable to provide worthy reward to batik maker welfare. The difficulty in selling with only high class customers is

making hard to sell. Comparing with the need that has to fulfill, this were connected with the dynamics batik progress in the past.

In the past making batik were for royal family consumption, which also applied in Gumelem, Susukan Sub district, Banjarnegara. The present of this village was related with the historical bound with Mataram kingdom and Banyumas (Hudayana:2012:15). After Ki Ageng Gumelem received private land form Mataram, automatically the kingdom culture also follows including batik culture. The spoken resources, in the past almost every household were making batik especially in village headman house. The pattern always have special meaning such; Wahyu Tumurun, Semen Klawer, Jimbaran etc. And after receiving Government regulation in 1959 that stated village headmen become head of Village impacted on decreasing batik making. Most of batik maker chose to works in Sokaraja, Purwokerto and Banyumas to Chinese owner. For those who have capital established their own batik industry with employ local batik maker. Some of them kept making batik in small scale or only when received order. In other side the development of batik stamp or printing slowly compete with their batik products. With advance technology, batik can be mass produce and massive with low cost and can be sell cheaply.

Right after UNESCO declaration that handmade batik is cultural heritage in October 2nd, 2009, handmade batik is rise again. The government support also involve, lot of funding allocated for batik training, support the production equipment and also exhibitions, and also batik uniform procurement. The corporate sector also support through their CSR to support this industry. The batik small industry groups were growth, one of them is Giri Alam. The passion in made batik alive, people start to produce batik again. The fashion developments also support to turn on batik by creating trend using batik in youth. The discourse of tourism villages also plays in livens up batik passion. Unfortunately batik booming not being follows with batik knowledge. When meeting with some batik maker, they were complaining that printed batik are more sellable that handmade batik. The people knowledge on batik that come from hand scratches still less “They were bought craft with batik pattern, and said that Banjarnegara batik is fade easily, and not long lasting. The one that they bought not handmade batik of Gumelem, Banjarnegara”, said one of the batik maker. This made handmade batik maker facing difficulties selling it.

In Batik world, synthetic coloring also tempted, seeing that many more complex color can be produce compare with natural coloring from plant leaves and or rind. In natural coloring; it takes times and need repeating process compare with synthetic coloring. This hard working pays with faint color or call it “mbladhus” because natural color can’t produce synthetic factory coloring as consumer want.

The handmade batik condition become more complex if being faced with future generation, today most batik maker in range ages of 50 until 70. Even though their children know and can made batik, they all more prefer working in wig and eyeliner factory. There are many foreign factories that produce wig and has growing fast in Purbalingga and have branch in Banjarnegara, In Gumelem, it’s very common to see women making wig and eyeliner in their houses. The collector came to collect this product at their house. Mrs. Tari one of the wig maker admitted that this work that she is taking because it’s very simple and flexible working hours. Working in factory giving work security with certain paid and bonus and faster that making batik.

Seeing this condition, concern rise on who will continue this batik. Introduction and education on batik to youth fell down connected with the establishment wig and eyeliner factory. Only few left and inherited to their descendant. This impacted on future regeneration, they will become successor of their ancestor did in the past. Concern on cultural

treasure disappearing in the future; or event claim by other countries can’t be denied. This is for batik for not being extinct in the globalization era.

The transformation village governance from Kademangan to Villages, and also globalization has creating tempting employment opportunity for youth. Hands of foreign corporation have reach until villages. The flaming of batik in Gumelem has risen and fallen in facing challenge and obstacles in the future. Important to us to sees further on how is the faith of batik maker in the era of globalization. The temptation from the capitalist to sell their batik is very tempting. Beside that in economic orientation is often tempted by fortune by neglecting the quality of goods. Observing this concern, this writing propose question on why Giri Alam stick to rely on natural coloring batik.

2 METHOD

This research uses descriptive qualitative method. Subject of the research was batik Giri Alam in present time, while the data was collected through interview and direct observation, as well as documentation. Data collected in this research is primary data from the informant and secondary data obtained from the literature review. The case study used is in-depth study of the events and situations that reveal the condition of the society’s in current locations in Gumelem Wetan during the past and current conditions. The data was analyzed by following the ritual theory from Durkheim and functionalism experts, and using ethnographic method by series of observation and listening and in depth interview.

3 DISCUSSION

3.1 Gumelem Batik

The rice field like wide carpet surrounded by mountain range and breezy coconut palm along the pathway pose of beautiful nature face of Gumelem. This beauty can be enjoyed more offer when sunrise or sunset. Girilangan cemetery, Big Mosque of Kauman At Taqwa Gumelem, and Kademangan gate is physical proved that kept many stories from the past. Sadran Gedhe ritual, Ujungan tradition ritual, and past life portrait still exist until today such farmer, penderes, indel, blacksmith, madung, batik maker, etc. The history of batik started in kademangan Gumelem era, where every households doing batik

activity. The trademark of Gumelem Batik have risen since 1573 (Muzdalifah,2015:297). This is traditionally women's work, and many Indonesians consider the best batik makers to be in Central Java (Lamoureux, 2003:142). The motif that being develops, having many certain meaning as offering for village headman families. However since the transformation from kademangan to village made breathe of batik stop for a moment. Soon after that, in the era of village government named Atmamihardja, establish batik home industry pioneered by her wife named Mrs. Martini with 10 experiences batik maker in kademangan. Besides that, few batik makers create batik ready for sold. Couples of home industry follow like Mrs. Sartinem, Mirah Batik, Amorista, Tunjung Biru and Gita Usaha (Alifah, 2017:23). And others joined to Chinese owned batik seller likes Perja, Sukaraja, Banyumas and Purwokerto. In other writing, still any home industry call Al Hikmah, when in total almost 400 batik makers (Anhar. 2017).

Reputedly back then, the most famous was Tunjung Biru that employs more than 40 workers. The breath of batik back to normal and glorious again. Unfortunately this faith only last for 3 years. Soon after that batik stuck again because the batik maker chose to become bridal makeup. The batik maker face the same destiny, until there was institution that involved in small industry Gumelem batik development from Banjarnegara local government through District Industrial and Cooperation Office. They provide batik training for existing batik makers, with the support from State Corporation such PT. Angkasa Pura and PT. Indonesia Power that given training and grant to groups, and also support from bank like Indonesian People Bank (BRI) that giving soft loans.

On those year, women group initiate to established batik group. Cooperation initiated in 2015 with grant from Indonesia Power and also as mark for the establishment Giri Alam Batik. Batik Giri Alam Group consist batik makers who have skills brought from their ancestor and also still relatives connected. Likes Mrs. Warsiyem and Mrs. Partimah said that since their child, they always seen their mother making batik, and then they tried to make batik without their parents knowing it, and then they capable to make their own batik. I have noticed how good they make batik, by sitting circle the stove and listening radio as background with chatting and laughing sometime. They made batik together with taking caring their children or grandchildren plays around them. In the back, the masterpieces of their batik arts presented with classical batik themes in the kademangan era; characteristic of Banjarnegara with

dawet, coffee, temple picture, etc. And also batik with butterfly and leaves pattern, etc. The smell of malam comes to my nose nicely. In other side, a young mother age 22 years drawing a pattern. Once while she also "melorod" batik. In front side, I seen the only man stood there, his age just 24 year and he was good in making batik, coloring and design it. And also a young mother age 34 year that already make batik since age 17 years. That is the condition in Giri Alam Batik.

The name of Giri Alam is very different with the name other batik group. Almost all name in Gumelem using the name of the owner, like Giat Usaha Batik owned by Mrs. Giat Satorini, Setia Usaha Batik owned by Mrs. Sutirah Seta Budi, Sartinem Batik owned by Mrs. Sartinem, Mirah Batik owned by Mrs. Mirah and Wardah Batik owned by Mr. Budi that using his daughter name. According to leader of Giri Alam group, the name of Giri Alam origin come from two words; Giri that meant at Giri or Mountain and Alam that meant Nature to shows the using of natural coloring. The philosophy of Giri Alam is back to nature with the intention using natural coloring to preserved batik like been teaches by their ancestor using nature coloring that not damaging the environment.

Besides producing batik, Giri Alam also provides training open wide to anybody. The training gives to school children, institution or surrounding community. They take charges IDR 35,000/person for 50cmX50cm fabric for making batik until finishing and also for snacks. The training also for free if there is customers comes. This encourage the establishment of tourism villages. Respond on this, the organization being established where all events that supported tourism villages will be developed. By participating in this organization and also in district level activities will automatically supporting tourism in Gumelem villages.

3.2 Sharing And Preserving Gumelem Batik

Observing the long history of batik in Gumelem, just like observing the future on how this condition will remain exist or otherwise. This became concern Giri Alam batik. The transformation in batik world lead the orientation of batik maker that end in economic interest that can't be denied. At least 2 pattern of today home industry orientation: First; economic orientation that always create batik even though not their own creation. Where they bought already drawing fabric and then cover it with batik writing, sell with cheap prices. They use synthetic coloring to

give more scope of consumers. Second; noneconomic orientation, batik made from white fabric written from beginning with long process and also use natural coloring in repeating process and expensive. The competition between home industries also leads in batik journey. The choices are complex and and causing risk in the future. Instead of preserving Gumelem batik, the fact is selling product non original and causing pollution.

Giri Alam tried to answer this concern, by keeping the oldest fashion in batik using malam scratch. They also used natural coloring with objective to preserve the nature just like their ancestor did. But it not meant that they were anti mainstream, they also used the opportunity to introduce Gumelem Batik through traditional market in Lodra Jaya, district and national event and also social media.

Giri Alam has used two methods in preserving Batik, by:

1. Cultural experiences; by directly contact with cultural experiences. Giri Alam opened to anyone to learn and train to make batik. They also involved youth in production process to presence love in product that they own created and also build awareness on culture since early ages. By understanding and feel, it hopes will waken this masterpieces is create with persistence and accuracy not instant. The participants in training from Elementary, Junior, Senior Schools and also special need children school.

2. Culture knowledge; by giving information on Batik that can be functioned in many forms. The objective is too educated or for batik development itself and also for tourism potency. Giri Alam did this through several social media account or directly in village tourism organization. So the young generation can notice about Gumelem batik.

With both above ways meant that plays role in preserving culture as national identity. It's mention in KBBi (KBBi.2014). Preservation came from word preserve which meant stays as that not changing. The word preservation meant the process or effort (Verb). So meant the effort to kept something not changing as it's belong/usual.

In Gumelem batik dynamic, I try to use Lauer lens on theory of cycle transformation (Lauer.1993), where changing is something that repeating. Based on this theory the form of social changing can't be control fully by anyone. In the life of community there is cycle that must be follows. The rise or fall of civilization can't be circumvented, and not always social change will give positive impact. This theory as description of the man journey in the development era, from beginning until end of life, they obtain. This

referred to Batik regeneration through times until today where changing always cycles to era that they have been experienced before, and facing cycles to returned and form of cultural revitalization.

This idea in line with Durkheim, who initiate the theory of structural functionalism where very influence with biological thinking that stated community as biological organism that come from many organs that dependent each other so the organism may kept alive. This approach objective is to gain social orderliness. This theory considered that all structure is functional to its community. Where if group of community want to build its group, they will observe what can be develop and kept existing, even in preserving developing traditions and culture. Because it's always facing changing, humans always adapted (Jones, 2003:32).

Today making batik at once also for build Gumelem Village popularity as tourism village. At least this writing confirm the cultural security in Gumelem through Giri Alam Batik today have two interest. First is to strengthening the value and cultural wealth material products to increasing economic status. Second is to strengthening for building cultural village community as tourism village with count on their noble cultural tradition.

4 CONCLUSIONS

This study empirically shows the anxiety on the extinction of batik culture responded by Giri Alam batik group by still rely on natural coloring batik. In this research can draw few conclusion; first, Giri alam batik attempted to regenerate batik with elaborating all community groups (sharing). Second, with making batik meant that participating in preserving culture as Indonesian national identity. Besides that, form of caring by preserved on what Gumelem already have, with the objective to gain popularization as tourism village at the same time. This research confirms that cultural security in Gumelem in this era having two interests. First, they strengthen again the value and material cultural wealth product of Gumelem for increasing economic existences. Second, strengthening for building cultural village community by depend on their own noble culture. This research can offer valuable contribution in the study of changing the world through arts by way of Giri Alam Batik Groups good practices in the middle of globalization era and also in supporting government policy on preserving local culture.

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