

IMPLEMENTATION OF LOCAL WISDOM IN PRESERVING BATIK IN KARANGMALANG VILLAGE, GEBOG DISTRICT, KUDUS REGENCY

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Abstract

The purpose of this study was to find out local wisdom related to the preservation of batik in Karangmalang Village. The importance of this research is to provide an understanding to the public that batik wisdom in Karangmalang Village is not only implemented in the clothes that are used daily by the people but in the preservation of batik. This is also carried out on small and medium enterprises in several hamlets scattered in Karangmalang Village. With this in mind, these small businesses have an important role for the preservation of local wisdom so that this culture does not become extinct, especially since batik is one of the valuable local wisdoms for the Indonesian state. This has been designated by UNESCO as a cultural heritage of Indonesia. Besides that, batik has very diverse motifs, this makes a lot of devotees and these motifs are interesting and will not be inferior to the progress of the times.

INTRODUCTION

Indonesia is known as a multicultural country that has many variations, from ethnic, religious and racial diversity, but through this diversity it will make Indonesia a country that is united in diversity, one of which is making a work in this diversity, for example written works of art, works carvings, sculptures and so on. One of the famous works of written art, namely batik, is not only famous in Indonesia, but this work of art is already famous abroad and has even received recognition.

According to existing history, batik began when it entered the 17th century AD. During this period, batik patterns or motifs were written, drawn and depicted on palm leaves or house boards in traditional Javanese houses. In the beginning, batik patterns or motifs were dominated by images of plants and animals. In ancient times, batik craftsmen were still very few in number. Some can only make batik motifs to channel their feelings of art and for fun that can be done to fill activities in their spare time.

As time goes by, batik cloth is worn by all levels and groups of society, starting from people at the low economic level, the middle economic level and the highest economic level. The current use of batik cloth by all levels of society creates opportunities for rapid progress for the batik industry in Indonesia. The batik industry is currently not only limited to local consumers, but foreign consumers are also starting to be very interested in batik cloth that originates from Indonesia. This has had a significant impact on the increase in the amount of production for batik industries spread across Indonesia. Several well-known batik producing areas in Indonesia are Pekalongan City, Surabaya City, Yogyakarta City, Solo City and Kudus City.

As Indonesian citizens who will always love the land and water, it is appropriate for batik to be sustainable in all regions of Indonesia, especially in the area where we currently live, even now batik enthusiasts are not only among the elderly but also the

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younger generation. Young people must really like batik motifs nowadays because as time goes by, small and medium business actors will always make innovations in the goods they sell. What is meant here is batik, with one of

METHODS

The research method used to research is using qualitative methods and also presenting using descriptive techniques which at that time were obtained through websites or from studying literature materials. The results obtained from this research are an effort to maintain and preserve local wisdom in batik as one of the treasures of cultural diversity in Indonesia by including it as a subject of original written art from Indonesia, especially batik cloth.

RESULTS AND DISCUSSION

On the island of Java because Java has become famous because of its fairly high population density since ancient times and even today. Due to this level of population density, it is recorded in history that on the island of Java there were already quite a number of kingdoms. It was the track record on the island of Java that at that time established it as a center for batik art that will continue to develop to this day. And it has been acknowledged to the world that batik cloth reached a golden peak on the island of Java during the leadership of the Mataram kingdom

Batik on the island of Java is also known to be very intricate or has a fairly high level of complexity in terms of the motifs and coloring of the batik. Apart from that, in terms of motifs, Javanese batik has motifs that are strong in the meaning or philosophy of human life. At that time, batik, with its decorative diversity and several motifs, was able to take root in Javanese culture and will always have its own function and meaning, starting from the function of carrying a baby, as a mat, blanket, or specifically for kings to wear, specifically for use as bridal clothing. or even

these methods, it will make batik more sustainable in Indonesia, even can become global abroad, which is currently already well-known abroad.

for cloth covering the body. This artistic creativity in batik is not only based on local culture and local wisdom of Javanese culture, it also meets foreign cultures which are in line with and in line with the busy trade relations between countries. Javanese culture has a touch with other cultures, for example in the case of trade involving traders from China, Indian traders and traders from the Middle East who give their own color to each variety of motif. Then at that time the popularity of batik cloth began to increase at the end of the 18th century or the beginning of the 19th century. Then the emergence of stamped batik marked progress in the era of industrialization. Apart from that, due to the progress of industrialization and the progress of globalization, each other has introduced a technique of automation, and the emergence of a new type of batik has emerged, namely printed batik. And printed batik And printed batik has really influenced various world batik industries in Indonesia because it has a fairly fast process and has a much cheaper price compared to written batik. From this, the emergence of the era of progress in industrialization has also marked the rise and fall of batik in Indonesia, especially the development of the batik cloth industry on the island of Java.

Entering the era of independence, batik finally entered a new phase, namely in its development to follow the atmosphere. And at that time, a term emerged called Javanese Baroe batik, which is an evolution of the term Javanese Hokokai batik, which has motifs that still always include elements of a classic batik ornament that has come from a palace as well as decorations made from flowers. flowers in a modern ornament. Then the pressure on life that would be caused by the Japanese occupation turned into a spirit of nationalism towards nationality, this was the beginning of the search for the face of the National batik of Indonesia.

Today's culture can open a horizon if humans can and are able to put it into themselves. Then Batik in Indonesia is a comprehensive thing from technique, then technology, as well as the development of motifs and a culture that exists around the place of residence, and has been designated as a Humanitarian Heritage for Intangible Oral Culture in October 2009 from UNESCO. Based on etymology or terminology, batik is the words "mbat" and "tik". Mbat is Javanese, which means ngembat, also known as throwing repeatedly, then the word tik means dot. Then, making batik means throwing dots repeatedly onto a piece of cloth. Then, batik also comes from the word mbat, which is an abbreviation of the word to make, while tik is dot. There are also those who have the opinion that the word batik is a combination of two words from the Javanese language, namely the word amba, namely writing, and the word poin, namely point. There are three areas that have the largest batik centers in Java, namely those included in the santri area. Then Batik also became a tool of economic struggle by Muslim trade figures in their efforts to fight the Dutch economy. And since industrialization and globalization, which has introduced a technique of automation, namely new types of batik will appear, and are known as stamped batik or printed batik, while traditional batik and those that have been produced are which is freer and has rich motifs and attractive colors. Then the coastal batik motifs will be more free and do not use attachments to rules such as batik from the palace and there are very few that have great philosophical meaning. Then there are many batik motifs on the coast in the form of plant shapes, animal shapes, and shapes that are typical of the surrounding environment. Hand-written batik is a type of batik that has been made using a method or applying wax material and then using a canting tool to apply a motif on the batik cloth that has been and will be drawn on white cloth. Written batik can also be done by using a tool called a canting, which is a tool made from copper materials which has the shape and function of being able to hold the wax material on the batik by having at the end of the canting something

like a channel or small pipe for the purpose of exiting it at night so that in forming an initial image on the surface of the white cloth.

Stamped batik is a type of blank, plain white cloth that has been decorated using batik motifs or patterns using a medium or also called a tool called a stamp. Meanwhile, the Canting stamp is a tool that is made from copper pieces and contains a design with a motif. A stamp is a tool that is shaped like or like a stamp which is quite large in size which at that time has been drawn using a batik pattern. Then in general, the patterns on the canting and stamping tools have been formed from basic materials using copper, but there are also those that have been combined using bes. The shape of the image or design on stamped batik is always something different. This involves repetition that is quite clear, so that it will give rise to an image that appears to be done repeatedly using the same shape, then using fairly the same size, and with a relatively larger size of lines and motifs compared to using written type batik. Stamped batik is usually impervious to both sides of the batik cloth. The color used on the base of the cloth is usually a darker color

Compared to what color is in each stroke in the motif. So this is also because stamped type batik does not cover the part around the base of the motif which has more complicated criteria than what is usually done during the process of making written type batik. Then stamped batik also experienced quite rapid development, with the introduction of wooden types of stamped batik. Batik stamps are also made from wood and are carved and can also be shaped like a stamp in the same shape as a copper stamp. Batik that uses a wooden stamp can be distinguished from one that is stamped with copper because the wooden material will not deliver enough heat as well as the heat delivered by copper, so the wax material or what is often called wax material sticks to wood which has a thinner texture. Then the resulting form of tasting that has been formed will also have its own uniqueness, which is that usually there are quite a few colors that will absorb into the batik cloth because the wax or wax material that will

stick to it is too thin, so it has gradations in the existing colors, namely patterns. between the edges of the motif or pattern and the center of the motif.

Batik Printing is batik that is made by printing, namely by using a printer technology tool or by using a screen printing method. Then this type of printed batik is widely used for uniforms in the school environment, such as by students, teachers, and uniforms for office employees and people who work in factories. The technique for making printed type batik is relatively the same as the technique for making screen printing production, namely by using clichés or more commonly known by people as inner gauze to print a batik motif or pattern on a cloth that has not been patterned. The process for coloring batik is the same as the process for making ordinary textile fabrics, namely by using a material called paste which is then mixed with dye to match your wishes, then printed using the motifs and patterns that will be created. produced.

This type of batik motif can be produced in quite large quantities because it does not only go through the tempering stage and in wax and dyeing batik as usual. Printed type of batik will continue to experience developments that will always undermine the world and market environment for traditional batik as time goes by along with the increasing number of requests and sales from various consumers, especially for businesses in buying and selling. To this day, the number of printed batik production and enthusiasts is much greater than that of written batik or stamped batik.

Preservation of batik as local wisdom of the Indonesian people. The positive values contained in batik motifs are traditions which are a very effective means that can currently instill values such as the value of perseverance, the value of discipline and the value of patience. These three values will always be the basic and most important capital for the younger generation as the nation's successors in traditional batik activities. Many people consider the age of growth to be the right age to carry out various efforts to preserve batik, especially efforts to preserve batik. At this age level, children's growth will only require them

to do as much as possible so that they can master a game and obey the applicable rules, so that they can still do it. open space for patterns of thought for religion that are affirmed in a fairly good memory and even about preserving traditions. And the key to success in regeneration in preserving local culture is to use an approach or method that is believed to be appropriate for conveying the intention, so that awareness and initiative will grow to be able to take very real action. And local wisdom in Javanese society is most often the main thing, namely the ability to always adapt continuously to adjust to the various advances of an era and to always maintain any attitude. Then the role of local wisdom in Javanese society in terms of its ability to preserve batik cloth and traditions, namely by fostering an awareness of caring for a culture, through a persuasive approach through advice, through teachings, or values and norms. applicable. Then the relationship between the various local wisdoms that apply and whatever values have become traditions is quite directly proportional.

Local wisdom at that time will always be maintained and will always be used by the general public as a guide to life which will automatically be seen from its implementation in a form of art and tradition, and vice versa. An anthropological approach is for the purpose of exploring some data from a community related to activities to preserve batik and traditions in the surrounding area, because this frees up the community to provide a lot and variety of information that flows from various views or perspectives. Then there is also a weakness in this approach, namely that society is a figure that has its own language, and so in assessing the ability of an analysis and providing a good enough interpretation it is needed to be useful in presenting data using fairly good validity. In this case, the role of residents in Karangmalang Village is very necessary to remember that the development of the art of batik writing can develop into a small and medium business sector that expands and provides benefits to all parties and the environment.

CONCLUSION

Creative batik has emerged along with the development in the era of progress of globalization and the development of many industries, then it is present without using an original name from the region or using special conditions in making it, in other words, modern type of batik is batik that is created freely, Then this batik has differences with different types of classical batik. In general, classic batik, the manufacturing technique is quite complicated and takes quite a long time, and in terms of quality, it must have a fairly high artistic image and price, and then in terms of use, price must be much different.

Types of batik in the current era. The basic pattern formation is the classic type of batik which usually uses a variety of motif shapes, such as motifs on kawung batik, motifs on parang batik, motifs on ceplok batik, motifs on patched batik, motifs on batik. nitik, motif on tuntum batik.

The characteristics of motifs in creative batik are that they use a variety of decorative motifs of flora and fauna, have patterns that are not too big but have quite deep philosophical meaning, use colors such as blue, red and purple, use motifs that do not have distinctive characteristics, Has colors that are usually very diverse, Always prioritizes artistic content rather than philosophical value, Mass produced using machines, Using the usual media and using a tool called a brush then as a coloring material, Using fine cotton cloth or Cloth from batik motifs is also a creation which is often referred to as contemporary type of batik, where the batik cloth is made by following various developments in a certain era. Then in general, if the pattern on this type of stamped canting tool has been formed from or uses basic materials that use copper, however, there are also those that have been combined using bes. The shape in the image or design is on the stamped type batik motif, of which there are always several Such repetition is clearly visible, so that it will produce an image that appears to be an image repeatedly by using quite the same shape, by using quite the same size, and by using sizes and lines on

motifs that are relatively larger in size compared to using written type batik.

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