

## Batik Incung Industry in Kerinci 1995-2017

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### Article history

Received : 2019-04-17

Accepted : 2021-03-20

Published : 2021-03-31

### Keywords

Small industry

Incung batik

Incung manuscript

Kerinci

**Abstract:** Kerinci has batik called incung developed from the beauty of incung letters (ancient Kerinci's letters). This letter was used to be used by Kerinci's ancestors to write literary works, incantation, and customary law. The medium used to write the incung letters was wood bark, bamboo, coconut leaf, and the buffalo horn. However, this research tries to discuss the development of the batik industry in Kerinci: History Perspective. The method applied in this research is one of historical research to collect, select, and test the sources of history critically so that it results in the fact of history in line with what happened in the field. The results showed that the industry's oh Incung batik started in 1995 due to the Administration of Kerinci Regency's policy as to hold a training. Meanwhile, an independent training was held by Jaya and Iryani in Jambi, speaking of which working for three years at Batik Mas in the City of Jambi. After 3 years, they went home to develop batik with particular Kerinci. The early stage of incung batik development was not eye-catching for the local people. They still focus on agricultural matters, though, following the issuance of a leaflet of the Mayor of Sungaipenuh ordering to develop the specific motif of Kerinci, triggering the public enthusiasm in developing batik. The incung batik marketing does not only cover the area of Kerinci Regency and City of Sungaipenuh, but also it has already reached the City of Jambi, West Sumatra, Jakarta, Bandung, and Solo.

**Abstrak:** Kerinci memiliki batik yang disebut incung yang dikembangkan dari keindahan huruf incung (huruf Kerinci kuno). Huruf ini dulunya digunakan nenek moyang Kerinci untuk menulis karya sastra, mantera, dan hukum adat. Media yang digunakan untuk menulis huruf incung adalah kulit kayu, bambu, daun kelapa, dan tanduk kerbau. Oleh karena itu, penelitian ini mencoba membahas perkembangan industri batik di Kerinci dalam Perspektif Sejarah. Metode yang digunakan dalam penelitian ini adalah salah satu metode penelitian sejarah untuk mengumpulkan, menyeleksi, dan menguji secara kritis sumber-sumber sejarah, sehingga menghasilkan fakta sejarah yang sesuai dengan apa yang terjadi di lapangan. Hasil penelitian menunjukkan bahwa industri batik oh incung dimulai pada tahun 1995 karena adanya kebijakan Pemerintah Kabupaten Kerinci untuk mengadakan pelatihan. Sedangkan pelatihan mandiri diadakan oleh Jaya dan Iryani di Jambi yang bekerja selama tiga tahun di Batik Mas di Kota Jambi. Setelah 3 tahun, mereka pulang untuk mengembangkan batik khas Kerinci. Perkembangan awal pembatikan incung ternyata tidak begitu menarik perhatian warga sekitar. Meski begitu, mereka tetap fokus pada pertanian, menyusul keluarnya edaran dari Walikota Sungaipenuh yang memerintahkan untuk mengembangkan motif khas Kerinci sehingga memicu antusias masyarakat untuk mengembangkan batik. Pemasaran batik incung tidak hanya mencakup wilayah Kabupaten Kerinci dan Kota Sungaipenuh, tetapi juga sudah menjangkau Kota Jambi, Sumatera Barat, Jakarta, Bandung, dan Solo.



**Cite this article:** Pitri, N., Herwandi, & Lindayanti. (2021). Batik Incung Industry in Kerinci 1995-2017. *Paramita: Historical Studies Journal*, 31(1), 64-73. <http://dx.doi.org/10.15294/paramita.v31i1.18887>

## INTRODUCTION

The small industry developed in Indonesia is popular handcrafts growing due to the practical needs and socio-cultural ones. The popular handcraft is oriented to the fulfillment of internal needs. The popular handicraft oriented to the fulfillment of internal needs that did not prioritize big profit and production in Indonesia occurred prior to the 19<sup>th</sup> century. This activity took place due to the people's impetus, making it a moon-lighting activity other than agricultural activity. Meanwhile, the post 20<sup>th</sup> century, the popular handcraft emphasized the economy and people's profession because it was lacked of agricultural sector contribution as the main source of people's economy (Soeroto, 1983, p. 20). One of the popular handicraft developing in Indonesia at that time was the batik industry.

The appearance of batik, especially in Kerinci, was not separated from the Indonesia situation. Batik represents one creative handcraft existing in Indonesia rooted in culture and can provide work opportunities. For the issuance of UNESCO decision on October 2, 2009, in the Inter-Governmental Committee Session on Protection of the 4th Cultural Heritage in Abu Dhabi, batik was endorsed a cultural heritage belonged to Indonesia. This instigated the people's appreciation higher to batik; it was not only the local people but also international ones. Batik is the Product worn in not only a formal event but also an informal one (Adhanita, 2013, p. 382).

The batik development also influences the batik industry development in Kerinci in Jambi Province. This is due to the batik developing in Jambi Province also develops in some areas such as Kerinci, Tanjung Jabung Barat, Tanjung Jabung Timur, Sarolangun, Bangko, Muara Bungo, Muara Jambi, Muara Tebo, and Batanghari. Batik development in several areas has particular and unique characteristics, mainly in design/pattern used.

Batik motif used by the people of Kerinci is the one of incung pattern (ancient character of Kerinci ethnic). This causes the Karinci batik referred as Incung batik. Kerinci people use the Incung character as a means of writing literature, customary laws, incantation, the customary laws written on wooden bark, buffalo horn, bamboo and lontar leaf (Djakfar, 2001, p. 223).

The incung character is made in batik pattern in Kerinci due to the fact that the incung character is quite insufficient, so that it is made the batik pattern to ease the people to understand the incung character itself.

The popularity of the incung batik industry

in Kerinci occurred in two major periods: the first one was the period in the era of administration of Kerinci Regency, and the second one was at the period of Sungaipenuh City Administration. This was due to the beginning of its development, the administration of Kerinci Regency initiated the incung batik industry by holding training for basic knowledge of batik. However, in the era of Sungaipenuh City Administration, following the issuance of Mayor's leaflet made people enthusiastic about developing the incung batik.

The uniqueness of the incung batik industry has the batik industry that can prefer the batik with a specific motif of Kerinci. This pattern introduced the provincial identity. It used the ancient character and strengthened the national personal identity, especially the people who believe batik as the media to declare its provincial cultural identity. Other than that, the incung batik produced in Kerinci does produce not only the incung pattern but also produces flora and fauna patterns and decorative varieties existing in Kerinci.

Some previous publications are needed to support this research, among others, the work of *the History of Jambi City in 1980-2001* written by Karmela (2011, p. i). She illustrated the history of the batik industry in Jambi City during 1980-2001 and its influence on the people's economic activity and its contribution to the Jambi City economy. This research makes use of a concessive approach illustrating both the growth and the development of batik industry in the City of Jambi starting from a home industry. It is side job for SHSII industry which is marketing or commercial oriented. The regional approach is implemented as to comprehend the production or commercial purpose, or marketing area of Jambi batik. The history of the batik industry in Jambi City is influenced by the governmental policy, macroeconomic condition, and the handicraft makers initiative.

Previously, the research was quite relevant to this one for the previous one was as literary study already retraced. There was a significant difference that was never discussed before. Nonetheless, the Kerinci's incung batik's study will discuss the use of incung character to become the batik motif in Kerinci for making it so it will bring a specific characteristic. Therefore, we would like to discuss the industry of batik incung in Kerinci.

In general, this research belongs to the history of economics. Barry E. Supple stated that the history of the economy is an attempt of humanity to fulfill the needs of both goods and services, institution, and necessary relationship, technical change,

and trading related to a business as well as a viewpoint related to such a business and the success and the failure incurring (Kuntowijoyo, 2003, p. 94). However, this one is related to the industry with development bobbing ups and downs, depending on the consumer's demand. This is also related to batik incung industry existing in Kerinci for at the beginning of its development, the incung batik industry was not brisk in demand among the people for they still highly focused upon agricultural aspect as well as the marketing. It took place at the early stage, that was only for the governmental marketing.

There was no significant progress of incung batik industry until the second period in Kerinci following the issuance of the Sungai Penuh Mayor's leaflet. It, therefore, resulted in popular enthusiasm to develop incung batik industry. However, the marketing was not only among the government workers but also among all social levels.

The development incung batik industry was supported by a good relationship between government, the batik owner, and the local people. This is closely associated with what Perlas told under a three-folding concept. Pertas stated there were an involvement and cooperative relation among the government, the batik owner, and the people with its remarks: (1) the inter-relationship of the local people with the government, (2) the inter-relationship of the local people with the capitalist (batik owner), and (3) inter-relationship of the capitalist with the government (Perlas, 2000, p. 6).

The development of incung batik industry in Kerinci needs a cooperation among the fame pillars in the social life those are government, capitalist, and local people. This incung batik industry in Kerinci is developed due to government policy. However, the role of the batik owner and the local community is also important. In this respect, the government made a policy to establish the incung batik industry in Kerinci, and this batik industry is owned by the batik owner privately involving the local people as the workers at the batik industry.

This article discusses batik incung further in Kerinci. How is the background bringing about the appearance of incung batik? Whom is the public figure playing an important role in batik incung development? How is the influence of incung character and decorative varieties toward the incung batik development in Kerinci? Those are several questions that may be taken as the basic underline to see the incung batik's development in Kerinci.

## METHOD

This research applies the history research method divided into four steps; those are heuristic, critical, interpreting, and historiography (Gottschalk, 2007, p. 50). Mestika Zed said that the historical method is a Focus to test and critically analyze the record of the past based upon the data obtained by going through a Focus in the form of historiography. In this case, a history method is used to reconstruct the event of the past in order to test the truth (Zed, 1999, p. 31).

The source of data in this research is acquired from the books about Kerinci, culture as well as the discussion on identity politics; articles and journal related to identity politics, and batik, newspaper such as *Singgalang*, *Jambi Express*, and *Kompas* and also the research results have ever done under descriptive historical analysis those are an attempt to illustrate the people's culture becoming the identity of the people. After collecting the source of data, they are criticized through extreme criticism and criticism to obtain credibility and authenticity. The facts of history acquired are then interpreted in line with the cultural approach. The last step is the historiography, then research report was written.

## INCUNG BATIK HISTORY

The incung script's creation as a batik pattern in Kerinci cannot be separated from its role the government at the time, which was driven by the Department of Industry and Trade chaired by Djamil Usman. In 1993, this service asked Ida Maryanti to make batik with a special pattern for Kerinci area. Ida Maryanti explained that every region must have its own identity in developing batik designs because in Kerinci has incung script as a form of cultural diversity, she took the initiative to develop batik in Kerinci area with the incung script pattern (Maryanti, 2019). She thinks that incung is defined as language and art; when it is poured into the batik cloth, it will make the community more wealthy easy to understand the meaning. In 1994, Djamil Usman as chairman of the industry's ministry for introducing the incung batik through a fashion show with model from Jakarta.

The appearance of the incung batik is affected by the batik development in Jambi Province. They are Kerinci, West Tanjung Jabung, East Tanjung Jabung Timur, Sarolangun, Bangko, Muara Bungo, Muara Jambi, and other areas which have batik industries in Tebo and Batanghari. However, each in the eras' distinctive feature is the design or the pattern fitting to the natural characteristic or geographical situation as well as flora and fauna pre-

vailing in the area.

### **The Incung Batik under the Administration of Kerinci Regency (1995-2008)**

The incung batik development could not be separated from the role of Kerinci Regent in 1994, namely Bambang Sukowinarno holding a training. Anyhow, the incung batik industry development was also followed by the people's interest in participating in independent raining such as Jaya and Iryani, in Jambi City for 3 years. After knowing how to make batik, thus, they went home to develop batik in Kerinci at that time (Iryani, personal communication, 2018). Administratively, Kerinci is the part of Jambi Province, having batik works that many people do not know well. The batik works is one of SHSII industries which is still producing at the moment as business to make living and preserve the batik culture itself. From the historical viewpoint, the incung batik is relatively new. It has started since 1995 since the establishment of Batik Center Karang Setio led by Jaya (*Jambi Express*, 1999, p. 7).

In the 1990-s up to the 2000-s, the batik pattern using Kerinci's characteristic rapidly grew. Batik galleries and centers of batik handcrafts were directly led by the Head of PKK motivator of Kerinci Regency namely Hj. Nurul Chairani, Bambang Sukowinarno's wife. At the early stage development, there were 6 batik galleries in Kerinci. Those were galleries of Karang Setio, Puti Kincai, Limo Luhah, Puti Masurai, Iluk Rupo, and Salon Suhak. Nonetheless, 6 of the galleries available in Kerinci Regency only 2 (two) left being able to survive from the national monetary crisis in 1997, causing many of SHSII industries to lead into bankruptcy.

In an interview with Iryani, it was stated that two batik galleries that we are able to survive in such a condition were Karang Setio and Puti Kincai. Though both galleries were able to survive, they were not able to develop as they were. This was due to the decreasing demand resulted from the monetary crisis.

At the beginning of 2000, the Kerinci's incung batik never attracted the Kerinci's people's attention for this was due to the people considered that by making batik could not fulfill the family's daily needs. This was also motivated by the fact that Indonesia was in a post-economic crisis so that the craftsmen were lacked in the capital to develop its batik businesses. Moreover, the other problems they faced was marketing and difficulty to find raw materials. Though they were available, they were highly expensive, and the batik makers used to have their raw materials sent from Jambi. In contrast,

their ability to purchase was strictly limited due to a lack of capital. When they had capital, they could import the raw material from Java with a rather cheap price and high-quality ones (*Singgalang*, 2000).

In an interview with Jaya, it was told that the galleries Karang Setio and Puti Kincai were able to survive within the economic urgency invading Indonesia was developing innovations on their batik design/pattern. They regularly changed the batik pattern to draw the people's attention so that both galleries could survive until now.

### **The Incung Batik under The Sungaipenuh City Administration (2009-2017).**

The batik development under the Sungaipenuh City Administration could not be separated from the Governmental Policy of Sungaipenuh City, namely, Hasvia. In 2009, it was already planned to developed various kinds of SHSII and Medium Enterprises (SME) including batik and the others. This is due to the different geographical conditions of Sungai Penuh from Kerinci Regency which are still having many lands to develop into the crop. However, the Sungaipenuh city Reserves restricted lands so that the SMB including development in service sector (*Jambi Raya*, 2009, p. 18).

The foremost step done was to develop batik business and to promote the interest of the batik makers in Sungai Penuh City and the Sungai Penuh City Administration instructed all of the civil servants in Sungai Penuh to wear Kerinci batik without exception. As to promote the batik Production, therefore, he promised to provide a market-place for batik sale itself (*Jambi Raya*, 2009:8). However, the attempt done by the Administrator of Sungai Penuh City in 2009, namely Hasvia did not show any significant changes. Then this plan was carried out by the Sungai Penuh Mayor, namely Asafri Jaya Bakri. This has the idea that in 2013, Mayor of Sungai Penuh Asafri Jaya Bakri together with the PKK Driving Team for Sungai Penuh City Emi Zolla reintroduces the typical batik motif of Sungai Penuh City to the community by conducting batik craft guidance for 50 participants and offering assistance in the form of facilities and infrastructure, namely batik making tools for batik galleries are available in five sub-districts in Sungai Penuh City namely Sungai Penuh, Pesisir Bukit, Hamparan Rawang, Tanah Kampung and Kumun Debai (Leaflet Mayor Sungai Penuh, 2013).

Following the leaflet issuance of Sungai Penuh Mayor, therefore, the batik industry started confiscated the people's attention to developing ba-

tik. This was preferred by building up 8 batik centers in Sungai Penuh, namely batik Puti Kincai, Karang Setio, Incung, Incoang, Daun Sirih, Selampit Simpei, Keluk Paku, and Pandan Mangurai.

## THE PATTERNS DEVELOPED

### The Incung character becoming Batik Motif in Kerinci

The incung character is found on ancient manuscripts, becoming one of the cultural varieties of Kerinci ethnic. This ancient manuscript used to make a medium on which one might write literature, customary laws, and incantation. This manuscript by the people on the wooden bark, buffalo, cow horns, lontar leaf, bamboo, and paper (Djakfar, 2001, p. 223). The incung character is formed with a straight, broken, cut off, and curved. The slanting of the character is 45°; meanwhile the Kerinci's incung is not written slants like Latin one written slant and continuous, Alimin (2003, p. 8) state that the incung character was formerly written using a pointed object and scratch similar to the ancient Babylonian. The ethnic of Kerinci has used this character for centuries following the Palawan character known by the nation of Malay in Sumatra.



Figure 1. Kerinci's ancient character

The incung character is made batik pattern in Kerinci closely related to the administrative policy of Jambi Province Head of Provincial Office Department Industrial Affairs (now Industry and Commerce service) province of Jambi which at that time was presided by Djamil USHSn. Provincial Office of Industry of Jambi Province in 1993 dele-

gated Ida Maryanti (Staff of Fovincial Industry of Jambi Province) in designing batik, particularly for Kerinci area (Kompas, 1994, p. 13).

Kozok (2006, pp. 57-68) stated that the incung character has been developing in Jambi's height or the area referred to as *Ulu Fior* to the coming of Islam to this. Interestingly, he also said that the difference of incung character from several other ancient characters developing in the area of the southern part of Sumatra such as *Rencong* character found di Rejang Lebong, and *Lampung* one.

Nevertheless, the incung character has a formal similarity to the other characters across Sumatra. The Kerinci's incung has a particular characteristic for its predicate as a slanting character different from the one of the other area which does not cause the ancient character as the slanting letter. However, the development of incung character was more and more rapid marked by including the incung character tinting the motif of batik in Kerinci.

### Batik Pattern in 1995-2008

The patterns of Incung batik developing in this period are *siliuk*, *incung* calligraphy, cinnamon bark, *pakau imbo*, pucuk rebung, *kluk pakau*, grand mosque of pondok tinggi, *pakau imbo* (forest fern) and mount Kerinci, and *jangki terawang*.

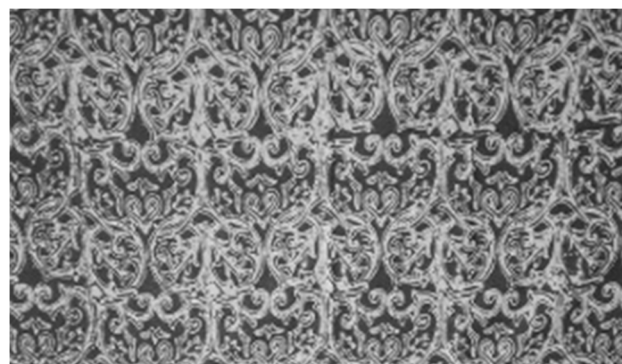


Figure 2. The siliuk patterns

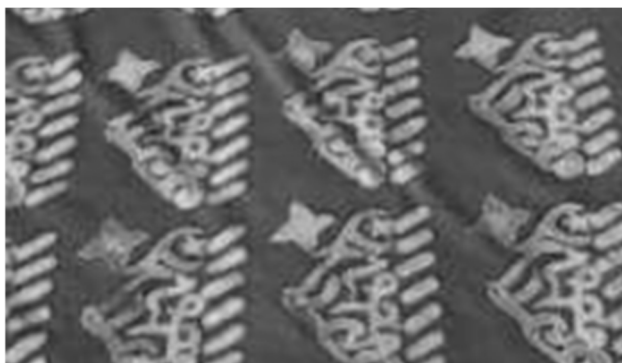


Figure 3. The incung calligraphy Pattern



Figure 4. The cinnamon bark pattern

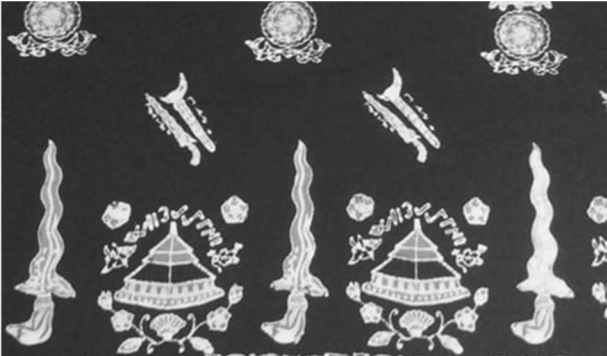


Figure 5. The grand mosque of Pondok Tinggi pattern

The patterns developed from 1995 up to 2008 are related to the geographical condition of Kerinci Regency. This might be seen in the pattern taken, such as cinnamon bark pattern, out of young bamboo (pucuk rebung), and fern curve (kluk pakau). It seems that the pattern used in the past is vegetation growing in the area of Kerinci Regency. The pattern developed is also associated with both social and cultural structures existing in Kerinci, such as the motif of siliuk, Incung calligraphy, grand mosque of Pondok Tinggi.

This pattern is related to both social and cultural structures because the meanings in the pattern itself are related to the social life of the Kerinci people. Such as siliuk motif related to the social structure of the people for within the pattern. There is a sign that everyone must not forget the history existing in the area of Kerinci in order that the successive generation constantly recognizes both history and culture prevailing in this area, so that the patterns developed at present are on general to remind that Kerinci (Regency of Kerinci and City of Sungai Penuh) ever had an unforgotten history. The pattern of *Incung* calligraphy is also developed in relation to the social and cultural structures. It introduces the showed *Incung* character is an ancient character of Kerinci that the young generation knows less.

### The Batik Motif in 2009-2017

The batik pattern developed in this period is the one of betel leaf (*daun sirih*), *lapik terawang*, *lalau ka sawoah*, and *ikan semah*, *carano*, *biloiik/lumbung padi*, *keris*, *daun kapi*, *padi payo*, *pohon bambu* dan *kantung semar*, *rumah larik*, *karamentang*, and traditional dress of Kerinci.



Figure 6. Lalau ka sawoah pattern



Figure 7. Kantung Semar and bamboo pattern



Figure 8. May bawage pattern



Figure 9. Ikan Semah pattern

The batik pattern developing in 2009-2017 underwent a significant development previously. This is due to the one developing 2009-2017 showed a difference from the previous one for it using flora and fauna motifs as well as the incung characters which is also used to explain both flora and fauna found in on the batik cloth so that there is found a relationship of flora and fauna motifs used with incung characters. The incung character used is attempting to explain the object used for the batik motif. Other than that, the one used in the period of 2009 up to 2017 was also related to social and cultural structures and the geography of Sungai Penuh City itself. The motif used in this period described the lives of Sungai Penuh people and the variety of both flora and fauna found in this area.

### THE INCUNG BATIK PRODUCTION

#### Incung Batik Production in 1995-2008

At the beginning, the Production incung batik gallery in the Kerinci was still dependent upon governmental marketing. For at the beginning, the development of batik incung in Kerinci Regency was only used limited to both official and school uniforms. Therefore, the batik incung marketing is limited to governmental offices only. Obviously, the incung batik industry in Kerinci Regency covering *Incung* in Kerinci industry Karang Setio and Puti Kincai underwent development from the very beginning from the first year production as long as 335 meters and 275 meters; and in 2000 the Production increased to 745 meters and 525 meters; and in 2008 was 1.200 meters and 1.000 meters and it still cov-

ered the marketing in Kerinci Regency and Sungai Penuh city that most of their consumers were government civil servants.

#### The Incung Batik Production in 2009-2017

In a further development, the incung batik is commonly worn by the people not only limited to government civil servants. The Production of incung batik might be seen clearly on the table below as table 1. Based upon the table 1, it is seen that in 2009-2017 the production amount of each gallery batik differs from one another for it depends on demand for production of the batik itself. However, if it is seen from the table above, it seems that the incung batik gallery each year undergoes progress due to the various innovative motifs continuously developed.

### THE WORKERS

#### The Worker in 1995-2008

The interview with Iryani and Jaya stated that at the beginning of its standing, the batik gallery Karang Setio and Puti Kincai started following the training done by the government of Kerinci Regency, Jaya and Iryani, and following their home-coming from Jambi, the batik production was still handled by the government of the Kerinci Regency. Jaya and Iryani are the two first pioneers of founding the incung batik industry in Kerinci Regency, whose workers were helped by brothers and sisters. Jaya and Iryani were used to be farmers, however, after that making a side job.

In 1995, up to the end of 1999, truly, in Ker-

Table 1. Incung Batik Production in Sungai Penuh City in 2009-2017

No	Gallery Name	Year	Production Amount (per year)	
			Tulis	Stamp/Brand
1	gallery Batik Incung	2009	400 pcs	2.000 pcs
		2017	400 pcs	3.000 pcs
2	gallery Batik Incoang	2011	-	1.500 pcs
		2017		
3	gallery Batik Selampit Simpei	2013	500 pcs	700 pcs
		2017	550 pcs	700 pcs
4	gallery Batik Pandan Mangurai	2013	-	2.000 pcs
		2017		2.500 pcs
5	gallery Batik Keluk Paku	2013	-	800 pcs
		2017	-	-
6	gallery Batik Daun Sirih	2017	800 pcs	100 pcs

inci Regency, making batik was still in the focus developing and introducing to the people. The batik handcraft predominated, the women, were later expected to create the batik makers able to alleviate the family economy in the Kerinci Regency.

From the founding and developing of incung batik industry in Kerinci Regency these meant that both Jaya and Iryani already tried to develop the batik handcraft and at once open the path to creating experts in making batik that would later be employed to Foduced batik in Karang Setio and Puti Kincai batik galleries.

### **Workers in 2009-2017**

Generally, in a batik industry, most workers needed are men as well as women; this is related to the process of making the batik and type it produces. Galery incung batik has employees by name Zubaidah, Suryani, Gusniarti, Dedek, Sariah. Gallery incoang batik has employees by name Emelyawati, Eli Suryani, Saidah, Nur Siah, and Andar. Gallery Selampit Simpei batik has employees by name Sespati Emita, Aida, Yetti, Listiarti and Jahuar. Gallery Pandan Mangurai has employees by name Sri Azmarni, Zarmaneli, Yeli, Harnisah, And Bujang. Gallery Keluk Paku Batik has employees by name Maida Liarti, Mursimah, Harmi, Pariang, and Lisardi. Gallery Daun Sirih batik has employees by name Sespati Emita, Ida, Tri Handayani, Hasnah, and Marjok (Pitri, 2019, p. 75).

Based upon the table above, it seems that each batik gallery has 5 workers. This is related to the industrial division by The Agency Statistical Center. That is by dividing industry based upon the number of workers that is a big industry that is first, the one having the labors more than 100 workers. Second, Medium Industry is the one having 20 workers up to 99 workers. Third, a small industry has 5 workers up to 19 workers, and the last one is the home industry, which has 1 labor up to .4 labors (Department of Industry and Commerce, 2001, p. 9). Therefore, the incung batik industry in 2011-2017 might be categorized as small, since each gallery has 5 workers.

## **THE MARKETING OF INCUNG BATIK**

### **The Marketing of Incung Batik in 1995-2008**

An interview with Jaya stated that at the beginning of 2000 *Incung* batik in the City of Kota Sungai Penuh, incung did not attract people's attention to consider that making batik did not fulfill the daily family needs. The economic condition also forced that Indonesia at that time was in the post-economic crisis so that the batik makers lacked the

capital to develop their batik business. Other than that, the other problems they faced were both marketing and raw materials difficult to find. If there was any, it cost at a high price. They used to import them from Jambi City, whereas the ability to purchase the raw material was limited for lacking capital. If they had capital, then, the raw materials were sent from Java with a cheaper price and high quality (*Singgalang*, 2000, p. 10).

At that time, batik marketing decreased since the cost products such as selling batik with silk material cost Rp.150.000,00<sup>1</sup>/-2 meters; sateen batik Rp. 150.000,00,-/2 meters for a piece of shirt, following the production cost, the profited as much as Rp. 20.000,00,-/day. Such a situation changed following the Kerinci Batik competition held by The Head of Dekarnas Hj. Djasri Murni Fauzi supports help in the form of capital to the champion, namely Jaya and Iryani. This made the 2 batik galleries survive up to the moment (*Singgalang*, 2000, p. 10).

The product type yielded from the Incung batik industry is sufficiently various. Those are in the form of skirts and blouses and shirts for men, school uniforms, and office uniforms.

Orders used to come from government offices, private companies, mass organizations, schools, domestic and foreign tourists, and the local people. Apart from that, the order might be made immediately to the group of batik industry. It means that the sale for incung batik in city of Sungai Penuh is done without agent.

Formerly, the incung batik marketing was around the area of Kerinci Regency and the City of Sungai Penuh only for people who were not interested in buying it.

### **The Marketing of Incung batik in 2009-2017**

Marketing is an important factor in industry progress. The incung batik is not only marketed in within the area of Kerinci Regency and Sungai Penuh City but was already also marketed out of Kerinci, such as Jambi city, and the Regency of the South Solok. Other than manually marketed, there is also the one marketed through social media whose purchasers come from Jakarta, Surabaya, Bandung, and Sarolangun (interview with Erni). Therefore, it could be said that the incung batik is widely already known among the people in and out of Kerinci and Sungai Penuh.

## **WOMAN'S ROLE IN INCUNG BATIK INDUSTRY**

The batik industry in Indonesia has contributed to support the popular economy. This is due to creat-



ing job opportunities so that it could reduce the number of joblessness. Fortunately, the labor accommodating in incung batik industry in Kerinci seems that many women are taking part in it. In Kerinci, the background of the women taking part in promoting batik handcraft is to improve the family's social life. An interview with Zubaidah said that the batik handcraft needs skill, seriousness, and patience.

Since a long time ago, making batik is quite becoming to the woman's personality that is patient, serious in doing something whereas man tends to be impatient with the batik making activity he lacks it.

What makes women work in the batik industry is due to the economic factor, family support, and the skilled woman has. Yusnita said that today's batik activity differs from one of the last. In the past, a woman making batik was just for a side job to kill spare time, whereas nowadays, it is done to fulfill the daily needs of the batik makers and produce both color and motif subject to the consumer's demand. This is related to what Gusmiarti said. She was interviewed that the skill to make batik she has might make her favor in supporting the daily economy of the family since her husband was just a reaping labor receiving wage Rp. 50.000/day. However, having the skill to make batik made Gusmiarti able to fulfill the lack of her family's daily life needs.

Zubaidah is a batik maker in Kerinci said that her batik skill could mollify her family economy. Formerly, she was only a housewife, and his husband was just as a masonry working for 15 days up to 20 days only receiving wage as much as Rp 50,000.- up to Rp 60,000.-/day so that such an amount will not do to fulfill the schooling needs of their children, and this was the very reason for Zubaidah that she started working as become a batik maker in the Incung batik gallery.

The woman's role in the development of incung batik industry in Kerinci is quite rapid. It is through the hands of these women the incung batik is created that survives until now as well as this batik craft needs the seriousness and the patience, therefore, many women took part in this batik industry mainly incung batik in Kerinci in such a way that the motifs are widely well known.

## CONCLUSION

The *Incung* batik industry in Kerinci is a batik industry developing due to the government policy making and the government played an important role. Apart from it, the *incung* batik industry developed because people are interested in developing

this batik industry. This is inseparable to the tradition of wearing batik by the Kerinci people in a marriage ceremony as a decoration stuck on the wall of the bride's house called *bapenteh*.

The dynamic development of the incung batik industry could not be separated from the government policy. *Firstly*, the government policy of the Kerinci Regency in 1995 to the Incung batik industry started with the training managed by the Head of PKK of Kerinci Regency. *Secondly*, policy decided by the Municipal Administration of Sungai Penuh City under a leaflet to use the batik pattern, particular to Sungai Penuh.

The public figure playing an important role in the development of the incung batik industry in Kerinci is the dignitary of government as well as the gallery's owners. *Firstly*, the governmental officers fully supported the incung batik industry development having developed and were already also marketed not only in the area of Kerinci Regency and Sungai Penuh City only but also to several areas such as West Sumatra Barat, Jambi, Sarolangun, Solo, Yogyakarta, and Surabaya by speaking of which being marketed to order and direction to the batik gallery's owner as well as through social media such as Facebook, Instagram, and WhatsApp.

*Secondly*, the batik gallery's owners who at the same time, are the batik handcraft in developing the incung batik industry. This also boosted the development of batik industry for the woman who is potential in developing batik in Sungai Penuh City as well as the batik promotions either direct one or by using social media.

The *Incung* batik industry is a batik industry making use of natural resources surrounding and culture of the Kerinci people. This is supported in using the motif of incung batik modified to both flora and fauna patterns found in the Kerinci Regency and Sungai Penuh City. This is also supported by Kerinci area rich in its natural biota. The use of Incung character is the particular uniqueness of the bating belonging to this area at the beginning of its development. The incung batik industry motif uses the letter of Incung character integrated with both flora and fauna patterns. However, this incung pattern tries to explain both the flora and fauna that are modified into the incung motif along with its development.

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