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Production Form and Process Jambe Kusuma Kendal Batik in The Context of Women Empowerment of Ex-Tkw in Kendal District

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Abstrack

Batik is actually an activity that cannot be separated from people's lives in every region in Indonesia, as well as the lives of the people of Kendal Regency who always coexist with batik activities. It is estimated that batik came to Kendal Regency by a batik entrepreneur from Pekalongan in the 19th century. The reappearance of batik in Kendal Regency was marked by the emergence of a group of batik entrepreneurs, one of which was called the Jambe Kusuma Batik Studio. The members of this studio are women, especially batik artisans whose backgrounds have worked abroad as female workers (TKW). Low wages and limited job opportunities force women to work away from their families. This condition makes a number of parties concerned so that many regional and private service agencies are looking for solutions in order to empower ex-TKW so that they can maximize their potential with various activities, one of which is through batik activities. The problem studied is the influence of the socio-economic environment of the Jambearum Village community on the aesthetic expression of batik works. The research location was located at the Jambe Kusuma Batik Studio in Jambearum Village, Patebon District, Kendal Regency with the research target being ex-Women Workers (TKW) in Kendal Regency in the batik production process. The Jambe Kusuma batik motif is dominated by endemic flora motifs found in Kendal Regency and marine fauna. The integrity of the turtle and godhong mbako motifs can be found in the turtle decoration which is harmonized with godhong mbako. The color integrity in image one lies in the background color which is dominated by blue to gray. The protrusion of the motif is found in the shape of the turtle which uses a decorative approach but can be identified by the structure of the subject so that it looks realistic. Jambe Kusuma Batik is the result of creativity that continues to experience development. Women's empowerment can be pursued through improving the quality of education, skills and economic conditions. The goal of overall empowerment can ideally increase gender development which creates a balance.

Keywords: Kendal Batik, Jambe Kusuma Kendal Batik Studio, Women's Empowerment.

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INTRODUCTION

Javanese society as a society still adheres to a patriarchal system where a man has a higher position in the household, which still occurs in the current digitalization era. The mindset that a husband's orders are always right and a wife must always give in still exists among rural communities, one of which is in Kendal Regency. A good wife must be able to understand her husband's condition, so that the husband suggests something, then it must be obeyed. This is the background for the emergence of women's thoughts, especially mothers in Kendal Regency to work abroad. Family economic factors and the financial condition of the husband who is unable to meet family needs are strong reasons to become female workers.

Koentjaraningrat in Affan 2019: 437-443 conveys that the process of inheritance of batik that occurs in society can be seen in the process of socialization, enculturation and internalization. Likewise, Kendal batik was born in the midst of the life of the people of Kendal Regency.

Batik has actually been ingrained in the cultural life of Indonesian society and has become an activity that cannot be separated from people's lives in every region in Indonesia. Likewise with the people of Kendal Regency who are always side by side with this batik activity. Even though the batik industry in Kendal Regency is not as big as in batik development centers such as Pekalongan, Yogyakarta and Solo, the existence of batik in Kendal Regency is able to steal the attention of residents who visit Kendal Regency. Until now, the existence of batik which has been in Kendal Regency for a long time is always being preserved and developed periodically by the parties who overshadow it.

Initially, batik in Kendal Regency was created by a batik entrepreneur from Pekalongan in the 19th century. The phenomenon of the emergence of batik in Kendal Regency was marked by the

emergence of a group of batik entrepreneurs, one of which was initiated by the Trade and Industry Office of Kendal Regency named Sanggar Batik Jambe Kusuma. The Jambe Kusuma Batik Studio consists of women, especially batik craftswomen whose backgrounds have worked abroad as female workers (TKW).

Kendal Regency is one of the areas with the largest number of migrant workers in Central Java. According to the Central Statistics Agency for Kendal Regency (2020) the number of female workers has increased from year to year exceeding the number of male workers. The significant increase has an impact on aspects of family life, such as children dropping out of school, juvenile delinquency, infidelity and divorce.

It is regulated in the Regulation of the Minister of Women's Empowerment and Child Protection of the Republic of Indonesia Number 01 of 2015 that the protection of female workers working abroad still needs serious attention such as low level of education, low skills, low ability to communicate, high number of illegal workers and high number of deportation. This condition makes a number of parties concerned so that many regional and private service agencies are looking for ways to empower female workers in Kendal Regency so that they can maximize their potential with various activities. One of the empowerment activities initiated is through batik activities.

The formulation of the problems in this research are: (1) What is the visual appearance of the batik made by the women who were ex-TKW at the Jambe Kusuma Jambearum Kendal Batik Studio? (2) How is the process of batik production carried out by ex-TKW women in terms of the economy at the Jambe Batik Kusuma Jambearum Kendal Workshop? (3) How does batik activity have the potential as a means of empowering ex-TKW women at the Jambe Kusuma Jambearum Kendal Batik Studio?

Women with all their potentials and limitations that are governed by the culture of society must be able to live independently and empowered to achieve their goals. Entrepreneurship acts as a bridge between the desires and demands of women. Through entrepreneurship, women are able to develop their potential without violating the social structure that prevails in society, which is called emancipation (Anderson 2020).

In line with Anderson, Cydras (2021: 1-65) explains that the target of developing entrepreneurship in the micro sector in empowering women is to be able to produce attractive product designs and excellent service, both of which can be carried out in line with women's abilities in gender. The production process of attractive designs and services must be adjusted by taking into account the needs and assets owned by women.

METHODS

The problem studied in this study is the influence of the socio-economic environment of the Jambearum Village community on the aesthetic expression of the batik works of members of the Jambe Kusuma Batik studio. This research makes batik as an expression of aesthetic expression in expressing creative ideas that cannot be separated from aesthetic values. So it can be seen that the problems studied are qualitative in nature.

The research location was located at the Jambe Kusuma Batik Studio in Jambearum Village, Patebon District, Kendal Regency with the research target being ex-Women Workers (TKW) in Kendal Regency in the process of batik craft production.

RESULTS AND DISCUSSION

The Visual Form of Batik Jambe Kusuma Kendal

Batik motifs can reflect the characteristics of the artist and the environment in which they live, this is in line

with Yulianto (2020: 115-125) that batik motifs can reflect the identity of the artist who makes them.

Table 1. Aesthetic Analysis Matrix

No	Motif	Motif Aesthetics		
		wholene ss	protrusio n	balanc e
1	Motif Penyu dan Godhon g Mbako	✓	✓	✓
2	Motif Godhon g Asem	✓	✓	✓
3	Motif Kemban g Trompe t	✓	✓	✓
4	Motif Merak dan Daun Singkon g	✓	✓	✓
5	Motif Wit Klopo	✓	✓	✓

Sunarya (2018) the expression of a group is an identity that is identical to the cultural expression of a society. This aesthetic expression requires an interdisciplinary explanation system, which is not only in the form of visual adaptation, but also cultural knowledge from the results of studies on aesthetic aspects and identity aspects.

The Jambe Kusuma batik motif is dominated by endemic flora motifs found in Kendal Regency and marine fauna which are often found in the northern coastal region and as a livelihood for coastal communities as fishermen. The aesthetic elements of batik

cover the elements of wholeness, prominence and balance.

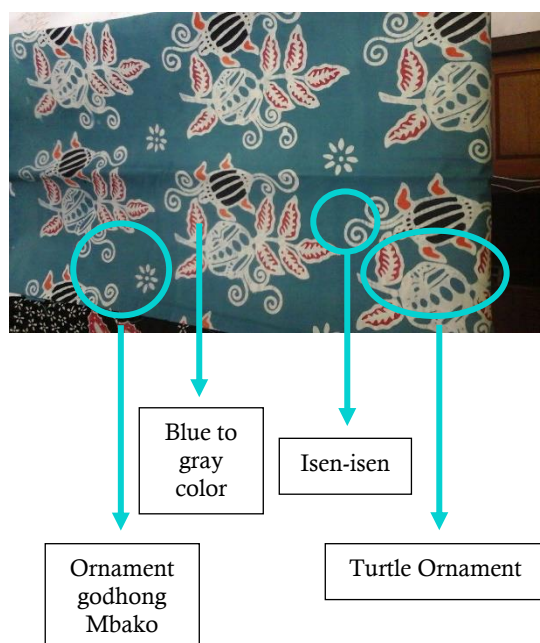


Figure 1. Motif Peny dan Godhong Mbako

Unity

The integrity of the Turtle and Godhong Mbako batik motifs in picture one is found in the turtle decoration which is harmonized with godhong mbako or tobacco leaves. The two types of decoration form a unified whole motif with the addition of floral motifs on the side. The motif is formed on the white color which was originally covered with wax after going through a stamp or stamp process using a stamp tool. The stamping technique in the process of making the first image motif produces a series of motifs that line up uniformly to form a repeating pattern.

The color integrity in image one lies in the background color which is dominated by blue to gray. The background color uses a single color resulting from the dyeing process in synthetic dyes. The choice of blue to gray gives a cool impression and is in accordance with the marine theme in the work. It would be different if using the primary color blue, it would seem flat and less aesthetic. In addition, there is also a reddish-orange color that forms the tobacco leaf motif. The red color is

produced from the process of brushing (scratching), this stage is carried out after the dyeing process. While the color of the contour lines, namely white, is the original color of the cloth before going through the dyeing process.

Dominance

The protrusion in the motif of picture one is found in the form of a turtle which uses a decorative approach but can still be identified as the structure of the subject so that it looks close to realist. Turtles with a decorative approach are depicted in a simple structure using contour lines and colors. While the details of the turtle subject such as the skin and turtle eye motifs are not visible in the motif in picture one. The protrusion is also visible in the structure of the tobacco leaf which is depicted using a simplified decorative approach. The choice of leaf color is the result of a batik creation and does not represent the original leaf.

Balance

The principle of balance appears symmetrical by depicting the tendrils on the right and left of the turtle subject. The size of the uniform decoration of tobacco leaves gives the impression of being equal and balanced so that one part does not appear to be more prominent than the other. The red color of the tobacco leaves is found on all the leaves and does not differentiate between the position of the leaves so that the composition of the leaves is balanced according to other decorations. Even though the number of leaf stalks is made differently, namely five on the right and two on the left, this does not damage the balance because the size of the leaves has been considered by the batik maker to make it look uniform. The depiction of small flowers on the underside of the motif also gives the impression of a border or a box on each iteration of the motif. The choice of one color on the background motif also gives a neutral impression to the first image motif, so that balance is visible on all sides and does not have a tendency only to certain parts.

Batik Production Process at Jambe Kusuma Kendal Batik Studio

Batik motifs in coastal areas use many stylized forms of plants and animals that are influenced by other nations through trade, the colors tend to be bright and have distinctive motifs as the identity of each region.

According to Aini & Affanti (2022: 25-33) batik motifs always experience development. Based on experiences and philosophies developed by artists, making batik motifs more varied. Batik Jambe Kusuma is the result of the creativity of the artists who make it which continues to experience development from time to time. The development of motifs continues through the innovation stage carried out by the members of the studio along with the development of the knowledge of the batik makers. Batik makers can innovate through observing the surrounding environment, participating in batik training and experience gained when participating in exhibitions and competitions.

Empowerment of ex-TKW women at the Jambe Kusuma Kendal Batik Studio

Gender development is closely related to empowerment. Gender empowerment occurs in order to improve one's life. Women's empowerment can be pursued through improving the quality of education, skills and economic conditions. This is what can encourage the realization of empowerment. The goal of overall empowerment can ideally increase gender development which creates a balance between empowering men and women (Rahmawati et al 2019: 76).

A tourist village consists of the concept of grouping people who live in an area with the same mindset and preferences so as to form habits which eventually become a hereditary culture. In the same way as most tourist villages in Pekalongan, Kampung Batik Pesindon consists of many home industries in the field of batik, with the routine of making batik passed down and becoming the culture of the people (Mubarak et al 2022: 305-315).

CONCLUSION

From the discussion in the previous chapter, it can be concluded that there are several answers to the problems in research, namely:

The aesthetic expression of Batik Jambe Kusuma has geometric motifs combined with floral motifs and uses bright colors. The specific characteristic of the Jambe Kusuma Batik motif is the existence of endemic flora motifs typical of Kendal Regency such as Kendal Leaves, Tobacco Leaves and Jambe Trees. The marine fauna motifs that are often encountered by coastal communities are also a combination of variations of the Jambe Kusuma Batik motifs.

The process of transferring the expressions of the ex-TKW women's group to Batik Jambe Kusuma is identical to the cultural expressions of the people of Kendal Regency.

The factors that influence the empowerment of ex-TKW women through the batik process are external and internal factors. External factors are related to the entrepreneurship environment which is still not supportive, the limited providers of batik facilities and infrastructure, the implications of regional autonomy and the limited access to the batik market in Kendal Regency. Internal factors consist of minimal and lack of knowledge in managing capital, human resources that have not been maximized, weak batik business networks in Kendal Regency.

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