

Batik Social and Cultural Legitimacy Globalization: Study Analysis and Recognition Batik Motif Jember through Jember Fashion Carnival

Sumardi Sumardi
 Faculty of Teacher Training and Education
 Universitas Jember
 Jember, Indonesia
 sumardi.fkip.unej.ac.id

Sri Kantun
 Faculty of Teacher Training and Education
 Universitas Jember
 Jember, Indonesia
 srikantun.fkip.unej.ac.id

Aryni Ayu
 Faculty of Teacher Training and Education
 Universitas Jember
 Jember, Indonesia
 aryniwidiyawati@yahoo.com

Mashudi Mashudi
 Magister Manajemen
 Universitas Muhammadiyah Sidoarjo
 Surabaya, Indonesia
 mashudi@ymail.com

Abstract-This study aims to describe the cultural heritage of the archipelago, namely Batik as writings that contain valuable elements, morality, and aesthetics. The method used in this study is a qualitative study data collection using literary techniques, observation, and interviews with local authorities, businesses batik, and humanist. The results of this study indicate that the development of the local tradition of batik as an asset experiencing internationalization through the event Jember Fashion Carnaval (JFC) in reality received positive appreciation of the elitist and society. Although at the level of implementative a recognition that considered political interests, but is also required by the community to improve the quality of life socially, economically, and culturally. In Jember, developed contemporary batik with a decorative pattern visual freely through the event JFC. The concept offered JFC is a global, modern, internationalwith *citythe slogan* "World Fashion Carnival City". Batik Jember recognition can be experienced as the internationalization of the organization that carries JFC Batik Contemporary as part of the culture of Jember. The role of the elitist as *stakeholders*, are needed to oversee and help support local culture is being developed by the community. In the regional level, recognition of batik through carnival meant local government to have the typical pattern of each without forgetting the grip, the values of existing valuable in the creation of batik, so it can be used for cultural resilience of globalization issues.

Keywords-- *batik, legitimacy, cultural, Jember fashion carnival, globalization*

I. INTRODUCTION

Otherness and diversity gradually became the Indonesian character. Globalization trends that are being adopted by countries around the world to bring new people on the problems concerning the identity and nationality. Not without reason, Giddens (1999) [1] refers to the globalization of assimilation values of economic, social, cultural mores of a nation that experienced the internationalization of uncertainty affecting the rights of citizenship and cultural identity amid postmodern

Batik has long discourse in the Indonesian culture. Batik is considered more than just fruit minds of Indonesian society. Because it has become the nation's identity, by carving symbols and unique, captivating color, and no two designs. Clothing is the category concrete depiction of a culture of clothing capable of connecting what is in a person with the outside world. Clothing is a language. Batik clothing not only has functions like regular clothing. Batik itself has been known as hereditary ancestor heritage of Indonesia, especially Java, because the origin of the word batik itself comes from the Javanese language derived from the two words "amba", meaning "writing" and "point" which means "point". Some private agencies both government or even require their employees to wear batik in one working day. Not to be outdone, now some schools also use batik uniforms worn identity of its students in a given day. Unwittingly batik has become part of life in Indonesia daily. Batik clothing has a function to build a sense of ownership in the bond group. The use of batik as a political identity continue to be encouraged to establish a national Identity.

Since Batik declared as world heritage by UNESCO [2] on October 2, 2009, none of the various elements of society in this country are *out of date* on the development of batik. In many areas, especially not so in

respect of historical batik in Surakarta royal territories and Solo, began to develop contemporary batik that is more free and flexible. In Jember introduced batik to maintain the existence of cultural relics, precisely since the early 2000s.

Jember known as Java and Madura cultural hybridization have the characteristics of contemporary culture. Jember humanist adapted brilliant idea to combine the existence of Batik Solo, Jember Batik patterned tobacco activities JFC attractions. Jember history shows there is a close relationship between the life of an agrarian society with reference to the local genius of contemporary cultural creation as a result of the existence of a local tradition of the community to match the needs of globalization. At the international level, Indonesian batik culture heritage as recognized by the global community is a beautifully written work. In the following period, a carnival drawn from local customs community is shown through a costume-themed culture of various regions combined with trinkets hallmark of the town of Jember such as: tobacco, cacao, pandhalungan (cultural mix of Java and Madura), and Solo batik that a remodeled into contemporary batik Jember received high appreciation. In recognition of the cultural political level, this refers to the melted theory, the incorporation of local traditions in an area with revealing two most striking habits or frequently. Contemporary Batik Jember carry that move dynamically in spite of the historical palace of Solo, Yogyakarta, Surakarta to anticipate the issues of globalization. [3]

Batik is part of the political culture. Batik in meaningful political culture, understood as the power to give the name, the power to represent common sense, and elitist represents the social world. The need for identity is a challenge for any entity at this time, not only on individuals but also on the city. Batik Jember development is inseparable from the role of government and communities in need *achieved status* or 'recognition' of many that the region has a cultural heritage that is contemporary.[4] Batik which developed into political issues to raise the prestige of an area. Batik 'coffee' and 'tobacco' in Jember become an icon of the area to be used by the citizens, especially in institution's on certain days.[5] In terms of historical batik research, manufacture, and preservation has been written and talked about, but in terms of Batik as belonging to an area that is recognized and supported by the local government and the people should be special studies were emphasized. Thus, the authors are interested in and tried to explain concretely the development of batik and recognition coupled with a global attraction JFC. The idea emerged from a Dynand JFC Fariz [6] who daily engaged with fashion as well as the status of an event managed by an independent agency that Jember Fashion Carnival Council (JFCC). In line with *progress* the positive provided by the JFC, Jember Regency Government is responding by making JFC as part of the government's agenda to bring *city* Jember branding. Solo batik incorporation wrapped in decorative Batik Coffee

Jember is an attempt to understand the situation and local community social order adapted to the trend of globalization. Inevitably in its development, batik in Jember developing significantly shape contemporary culture through the attractions JFC tradition known international community is not separated from the role elitist and local communities.

II. METHODS

The study entitled "Batik Social And Cultural Legitimacy Globalization Era: Study Analysis and Recognition Motif Batik Jember Jember Fashion Carnival Through" using qualitative research, descriptive research type, and the case study method. Research on research that is descriptive and tend to use the analysis. The process and the meaning (a subject perspective) is highlighted in qualitative research. Basis The theoretical used as a guide in order to focus research in accordance with the facts the on ground. Besides the theoretical basis is also beneficial to provide a general overview of the background research and as a discussion of research results. Data collected by in-depth interviews, participant observation, documentation and literature studies. The approach used is extrinsic which seeks to neutralize the view of an area of research. Informants were used in this study include :, Regent Jember Regional dr. Faida M.MR, East Java Provincial Planning Board, in-depth interviews conducted at Event JFC Director, Head of Culture and Tourism Jember, Head of Section at the Government Public Relations Media Cooperation Jember. The consideration is comprised of Jember Regency hybrid dynamic society, has the most condensed two cultures and the Batik Jember JFC.

III. DISCUSSION

Legitimacy Batik Social and Cultural Perspectives

Historicity batik symbolism can be seen in its development after international recognition, following batik potential cultural values, symbolic, and its legitimacy then developed in various areas.[7] In the contemporary, batik developed in the result of acculturation or mixing more than one culture and then started to get the most attention from the elite and the people. By the symbolism Roland Barthes, imperial master sign the global community as an introductory message people's desire to preserve a culture as shared ownership. in the area horseshoe like Jember, Lumajang, and Bondowoso [8], characterized batik symbolism in contemporary terms that are no longer raced on the grip, but rather the fulfillment of community needs local cultural relics were written on cloth.[9] as one of the largest administrative city in Java Timur, Jember recently started since 2016 held a large-scale promotion of the preservation of typical regional culture that Ambassador festival Batik Jember.[10] Based on the characteristic of the symbolism of batik, visualization contained in batik in Jember characterize the results of the plantation, incidentally is the historicity of the region as a symbol of contemporary art that was developed together with the

results of other cultures such as typical regional food, building, clothing, festival or a party of the people, and batik which became a symbol of the area.[11] Batik Jember is a portrait of contemporary batik developed regions other than as forming social identity. Politically, batik used to promote local culture and strengthen the presence of the local government. Especially for local officials, the Regent as the main supporter of the legitimacy and recognition of batik from various parties such as other local governments, communities, and the central government becomes the main objective the strengthening of batik in each region.

Jember historicity

Jember Society not formed simply without historical causality. According to the historical perspective, the existence of Jember society formed since the fall of the kingdom Blambangan (falling 'of Blambangan) and immigration policy conducted by the Dutch colonial period. Meanwhile, according to cultural-anthropologists view, the existence of the original Jember originally not a domicile of Jember, but just came up a cornucopia form a basin containing a variety of ethnicities and cultures without drowning out the native culture. Historically, Jember region was once just a *Jembrek* (muddy) usually take the kings of Java when traveling to *Javaoosthoek* (tip of East Java). Based on the record in an article in the Java Post about the "Day of Jember: A Quo Vadis" [12], Jember is vacant land is still a vast wilderness, until Madurese then many migrate to the Jember. In the colonial period, Jember, including territories that produce a lot of coffee plantations and kakao. Arise from Jember geographically as the area producing tobacco, coffee and cocoa and have been recognized nationally and internationally, but the Indonesian people know more about Jember as producing areas Tobacco. The tobacco later became the symbol visualized in a logo form part of Jember Regency Government. From the description some people Jember lifting a local knowledge with creativity and create a new discourse that is introduced region through batik is the character of distinguish Jember with elements of contemporary art as a form of culture that is recognized locally.

Legitimacy Batik Jember trough JFC

Hybrids in Jember culture can not be separated from the theory and Melted Pot Salad Bowl. According to the University of Florida (1990) [13], there are various cultural entered into a territory of local traditions that form the habit (habitus) then establish a culture that leads to globalization. Unable to be separated that it was also important traits Indonesian nation, including local communities Jember is an open society, dynamic and adaptive. Post-modern era of globalization tendency absurd, unpredictable, leading to a city must have a high level of defense. Not only in economics, but culture is an important factor for the existence of human beings who are in a city. Without culture, there is no identity. It is also being promoted by the Government of Jember. David Kertzer (1989) [14] calls the culture created suddenly or contemporary tend to form solidarity not

because they adhere to the same values or beliefs, but there is the same value that is internalized. Meeting culture of Java and Madura (Pandhalungan) becomes a habit that experienced by people Jember together. Strong cross-cultural impact on the use of language structure, behavior, use of clothes, and the same cultural attractions. Two great tradition in Jember Regency who are experiencing the cultural legitimacy: Batik and Jember Fashion Carnaval is intended to raise the sale value (bargaining position) Jember in international eyes.

Batik Jember have a variety of motives, namely tobacco, coffee and cocoa dikreasikan of embodiment of the shape of leaves, fruits, flowers and seeds that later emerged designs of alloy elements of art from its natural form into the fabric batik has its own characteristics. Batik design that has generated as much as 6 motif characterized Jember with natural coloring. The results of the particular pattern is: Tobacco Motif, Motif Uwoh Coffee, Coffee Godhong Motif, Motif Ceplok Cocoa, Cocoa Motif King, Cocoa

Blue Motif and Motif Wiji Mukti. The motive of tobacco has been combined with a variety of motifs.[15]

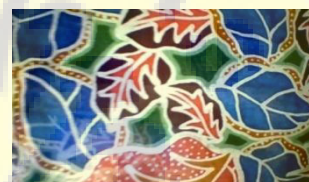


Fig. 1. Tobacco Batik Jember

Philosophically image on a leaf motif symbolizes only the hallmark of Jember regency potential as one of the largest tobacco producer in East Java. Design is made only by the imagination of artisans on the basis of creative ideas that apply blend of plants and animals are symmetrical and asymmetrical. The result is meaning contained not reflect the value of a pure culture, just as the message and visualization regionalism. According to Samuel Huntington "Clash of Civilization" (1996) and Arnold Toynbee "Cultural Radiation" (2013) [16], the culture within *the boundary* of age in the global, tend to be contrasted by the people and culture never went was completely pure, but partial appropriate levels of society, People especially Jember, which is part of the culture Pandhalungan.

Batik Jember, including the type of Batik Pesisir made outside the area keraton Solo and Yogyakarta society. This is related to differences in climate, the fibers are local, local beliefs, rules of life, the environment, and the readiness of society to accept the understanding, and new ideas, as well as cultural attitudes Jember society which tends to open to globalization. This is shown by the motif of tobacco and chocolate as a symbol of prosperity of the community in terms of sales results of the plantation. According to Rolla (Batik Owner of Jember), said that entrepreneurs are trying to modify Jember batik batik decorative patterns typical of conventional Jember appropriate structural conditions of society which the majority are

migrants from the horseshoe, and the characteristic feature is the result of the plantation.

The depiction of this motif is done by describing the coffee plants that are fruitful decoratively. The concept of the creation of this motif is to describe the fertility of coffee plants that produce fruits of coffee in Jember. This motif was created as a form of gratitude and great expectations for coffee harvests are abundant. Fertility is a blessing prosperity of community life. Motive is a series of cocoa pods arranged wholeness be fried like flowers are arranged repeatedly meet in fabrics. To unite ceplok given motif in the form of leaves so inter ceplok be connected. On the sidelines of the composition of cocoa and fried fruit leaf motif given a sprinkling of cocoa beans as a filler motif.

The concept of creation describes ceplok natural fertility Jember lush with cocoa plants. This motif was created to illustrate the spirit of fertility and work as well as social harmony Jember. User batik is expected to reveal personal charm virtuous, diligent work and likes to live in harmony, so that its presence always gave hope and peace. Cocoa blue motif using blue staining were used to symbolized Jember beautiful blue sky and not a lot of pollution. The blue color also made so that young people also like to wear batik, because it can be combined with *jeans* and other modern fashion style. This is part of the meaning of popular culture by Raymond Williams (1958) [17] became a general process of intellectual and aesthetic development originating from a particular view of society. The use of batik motif with blue jeans is intended to further strengthen the existence of batik in terms of public recognition of the results of regional culture Jember, Jember district government as well. There is no obvious source of batik from coffee and tobacco when it began to be produced, which is clearly not the time in the kingdom. Substitution Regent happened around the 2000s, of Syamsul Hadi Siswoyo (2000-2005) to Mza. Djalal (2005-2015) and then dr. Faida, MMR (2015-present).

JFC and Batik Jember both historical and contemporary culture has characteristics. Since his performance in 2010 as seven of the Top Level of the World Carnival in Puerto Rico, JFC developing accommodate all aspects of the tradition Jember towards international community. In 2017, JFC began to bring the themes in her Batik Solo Batik Jember Jember City branding forming by achievement to become the World Fashion Carnival.[18] JFC also may be the brand for Jember because it provides added value, making it not only makes Jember by "Jember" or just one city in Indonesia, but there is value in the form of City Fashion Carnival, the city with the World Class event.

This is consistent with the literature which says that 'the brand and the product are not Synonymous. At its simplest, the difference Refers to the added values that branding attributes to the product. Identity or *brand* offered by JFC succeeded in increasing *awareness*, Jember even to the international level. This is important

because the necessary reputation in the context of global competition.



Fig. 2. Solo Batik in Jember Tradition with Jember Fashion Carnival

Figure 2 is illustrative of acculturation between the traditional culture of the region with the concept of globalization. As a cultural identity, Giddens in Barker [19], batik can be understood reflexively that the use of batik is a similarity between one person and another, and a differentiator between batik from one region to another. Batik is also a sign system that is interconnected with other sign systems in society, and through batik, both grassroots (read: Jember community), as well as local government apparatus (read: elite) can send a message that Jember has a culture that is able to go international through Batik Solo which is packed into contemporary batik of Jember, displayed through JFC cultural attraction.

IV. CONCLUSION

Two major cultures in Jember City, Batik Jember and Jember Fashion Carnaval are two important things for city branding to achieve international bargaining position. In seeking and establishing recognition of batik symbols and cultural attractions (JFC), not infrequently the threat of crisis occurs that triggers an increase in cultural resilience. Therefore, batik may as a catalyst, a means of diplomacy and cultural identity. The role of the policy maker elitist as stakeholders, is needed to oversee and help support local culture is being developed by the community. Although cultural heritage is not apart from the interest and recognition that the region has a uniqueness and potential. However, this is not a threat, but an attempt to preserve the culture of the threat of backward times. In the context of culture, batik became the nation's cultural heritage sought to hold a variety of walks of life for the recognition and solidarity.

The development of the tradition of preserving the culture by the various layers of society, especially In Jember area of Batik in the cultural of JFC, has received quite a good appreciation from elitist parties, the central government, and the international world. There is support from the local government against the craftsmen of batik is a good reward point for improving local productivity. It is not separated from the historical local genius Indonesian community in various areas, to preserve the culture that has become a tradition from generation to generation. Batik Jember in JFC not only serves as a glue of regional social identity, but also maintains the legitimacy (power) of local government as an effort to

promote regional culture to the international world. The hope, Jember cultural development can continue to be cultivated to experience a total increase, not only running when there is an event or funds, but purely from the cooperation of all parties to maintain the cultural heritage. Not only recognized, but kept in tradition in order to be beneficial for cultural identity as part of the rights of citizenship in defense of national culture amid globalization.

ACKNOWLEDGMENT

Thanks to the institution of Jember University has contributed greatly to this research. University of Muhammadiyah Sidoarjo as a venue. dr. Faida as the Regent of Jember, the batik activists, and the people of Jember.

REFERENCES

- [1] Giddens, A. 1999. *Runaway World : How Globalization is Reshaping Our Lives*. New York : NYC Press
- [2] UNESCO. 2017. *Protecting Our Herryitage and Foster Creativity*. En.u nesco.org, visited on July, 30
- [3] Edward, S. 1979. *Orientalism*. New York: Clarkson N. Potter, inc.publisher. Fukuyama
- [4] Elliot, Mc C. 2004. *Batik: Fable Cloth of Java*. Jakarta: PT Java Books Indonesia
- [5] Kusrianto, Adi. 2013. *Batik, Philosophy, Motif and utilities*. Yogyakarta, ANDI
- [6] Faris, D. 2017. *Owner Of Fashion Carnival Jember*. Jember. Indonesia
- [7] F. 1992. *The End of History and The Last Man*. London: Hamish Hamilton Geertz, C. 1973. *The Interpretation of Cultures: Selected Essays*. New York: Basic Books Hall, E. 1976. *Beyond The Culture*. Toronto: Anchor Books
- [8] Dalijo, Mulyadi. 1983. *Pengenalan Ragam Hias Jawa*. Jakarta: Direktorat Pendidikan Menengah Kejuruan.
- [9] Lombard, D. 2005. *Nusa Jawa Silang budaya I*. Jakarta: Gramedia Pustaka Utama Marx, K. 1867. *Das Capital*. New York: Hamburg Press
- [10] Hitchcock, Michael. 1991. *Indonesian Textiles*. Singapore: Periplus Editions. Iswahyudi. 2010. *Kopi dan Kakao dalam Kreasi Motif Batik Khas Jember*. Jember: Jember University Press
- [11] Sariyatun. 2001. "Usaha Batik Masyarakat Cina Di Vorstenlanden Surakarta Awal Abad XX". Universitas Gadjah Mada: Yogyakarta
- [12] Ayu, A. 2016. *Hari Jadi Kabupaten Jember: Sebuah Quo Vadis*. Jawa Pos 1 Januari 2016. Jember
- [13] Hasannudin (2001) "Batik Pesisiran: Melacak Pengaruh Etos Dagang Santri Pada Ragam Hias Batik", Pekalongan.
- [14] Kretzer, D. 2015. *Dynamics in Extreme Environments*. USA : SAGE Pub
- [15] Pusat Penelitian Kopi dan Kakao Jember. 2014. *Sejarah Batik Kopi*.
- [16] Toynbee. 1934. *A Study of History*. USA : California University Press
- [17] William R. 1958. *Style of Postmodernism*. USA : South CarolinaPress
- [18] *Solo Batik Carnival and Jember Fashion Carnival*, at 20th November, 2017
- [19] Barker. 2013 "Cultural Studies, Theory and Practice", Yogyakarta: Creative Discourse.