

The Imperialization Of Technology Against The Values Contained In Batik Nusantara

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Abstract- Technology has made humans to the point of an era called the modern era. Especially when the discovery of a fact that through human technology, it is able to uncover a variety of potential that has not been revealed, hidden, and suppressed in premodern society. But along with that achievement, technology has had a very significant negative impact on humans themselves, more specifically on human-made creative products such as those in batik. The purpose of this study is to describe the forms of technological imperialization of the archipelago batik, and to find out the impact resulting from the imperialization of the technology. This research uses descriptive qualitative research methods. The first source uses primary data sources in the form of batik of the archipelago and is supported by secondary data sources in the form of books that become references relating to this study. Data collection techniques in this study were observation, interviews, discussion, documentation, and literature. From the results of research conducted, the researchers obtained research results, namely: 1) The form of technological imperialization of the archipelago batik is the creation of digital printing batik cloth and the discovery of fractal batik motifs 2). The impact resulting from this realization is the collapse of historical values, local wisdom, moral and spiritual values that exist in batik. Therefore, batik experienced desacralization.

Keywords— *Imperialization, technology, batik of the archipelago*

I. INTRODUCTION

The times have always had an impact on human social life, and the impact has had an effect on the formation of human character and its culture. Including the latest technological advancements, which increasingly facilitate humans in carrying out life activity. However, if technological progress is not accompanied by strong awareness in humans, and accompanied by clear regulations from the government, the result is that the human character of a nation is increasingly unclear. If the human character of a nation is unclear, the biggest effect is that the country will be easily swayed by the progress of the times which will ultimately lead to the colonization of the nation. That is the occupation of a new era carried out by technology. Ironically, very few nations realize it, including us, the Indonesian people.

Imperial technology has penetrated into various lines of human life, such as in the realm of art and culture, one of which is batik. With the creation of a tool that can produce

batik on a large scale, producing various kinds of batik in just a short time, which then the product is more famous as batik printing. Yet in essence, batik is not only limited to goods that are created and sold just like that. It is a form of unity of the creation of human works with nature, and also a form of the existence of god from the creations of human taste.

Batik, which is a special fabric with a pattern, is not just a fabric without meaning. Behind every motive and type, there are various philosophical meanings that have values and a long history. There is a historical journey that we can read through the speech patterns and batik motifs. Batik patterns and motifs cannot be separated from the elements inherent in the region of origin. It is including from the teachings that are sublime.

The presence of technology truly obscures the spiritual wealth of the Indonesian people. Aside from the rampant batik printing of life values, making batik is now limited to activities to make money. Along with the creativity of our society which continues to give birth to new patterns and motifs, but this is not accompanied by an element of spirituality. Again, this will only give birth to batik that is dry for life values.

As for some of the research on the value of the existing value in batik is not a new research, but old research which certainly is not a small number of researchers who conduct research in this study. Based on the site <http://id.portalgaruda.org> which is one of the references for Indonesian researchers, there are several studies that examine the preservation of local language and cultural models with a variety of different theories or objects [1]. Value of Local Wisdom in Kawung Traditional Batik. This study aims to reveal the values of local wisdom in traditional Kawung batik and the results of this study are that Kawung batik contains local wisdom values that are described in motifs / patterns, colors, names, and functions. This Kawung batik motif illustrates the ideal order of community life. This Kawung motif contains the message that a person becomes a superior, good, and beneficial humanbeing.

Noble Values in Batik Fabric: Are There Still [2]. A study that gives recognition of batik cloth that is not lacking in existence. But it turns out that what is contained in each pattern of batik cloth is beginning to be forgotten. From this study, it was concluded that the noble values in the classical

batik cloth of Yogyakarta are increasingly fading. That is because the batik cloth that was originally used for everyday clothing, is now only used when certain events. Meanwhile, batik cloth that is now often used in everyday life is that which has been formed / sewn into clothes with various shapes and models.

Aesthetic Value of Natural Colored Batik by Industrial Works Kebon Indah Bayat, Klaten, Central Java. This study aims to determine and describe the aesthetic value of cassava leaves and chilli batik by Kebon Indah Bayat industry with aesthetic elements approach. From the research conducted, it was obtained a result in the form of weight or content contained in batik cassava leaves and chili leaves consisting of atmosphere, ideas or ideas and messages to be conveyed. The cassava leaves and chilli leaf batik was created in a populist atmosphere with the idea of creation from the surrounding environment. The message to be conveyed by the two batik II is different, according to the characteristics of each.

The current position of researchers is to focus on technological imperialization of the aesthetic, ethical, and spiritual values that exist within the archipelago batik. Whereas in the study entitled "The Value of Local Wisdom in Kawung Traditional Batik" examines the value of local wisdom in Kawung batik only. Whereas in the study entitled "Noble Values in Batik Fabric: Are There Still", this study examines the noble values that exist in batik, without explaining the factors that influence the existence or absence of these values and the location of differences that exist in a study entitled "Aesthetic Value of Natural Colored Batik from the Kebon Indah Bayat Industrial Work, Klaten, Central Java" is a specific research object on the written batik by the Kebon Indah Bayat industrial work in Klaten, Central Java.

Based on the explanation above, the researcher is very interested in knowing the forms of technological imperialization on the aesthetic, ethical, and spiritual values of the archipelago batik and to find out the impact that results from such imperialization.

II. METHODS

The method used in this study is a qualitative research method with the researcher as a key instrument in which the sampling of data sources is done purposively. While the triangulation and data analysis techniques are more inductive / qualitative in nature. For results in this study is to emphasize the meaning rather than generalization.

There are two sources of data retrieval in this research, namely the source of data collected by the researcher and directly from the sources or commonly referred to as primary data sources. The first source is in the form of batik in the archipelago. Whereas the second data source is a secondary data source in the form of supporting references related to this study. As for data collection, researchers used several techniques namely; observation, interview, discussion, documentation, and literature.

For the sake of demonstrating of the correct value to get valid data, the researchers used data validity testing techniques using triangulation techniques, namely checking data from various sources in various ways and at various times. Data analysis used in this study, namely data reduction, data display, and conclusion or verification.

III. FINDINGS AND DISCUSSION

The world has recognized and acknowledged that Indonesia is a country rich in natural resources, also rich in diversity of customs, ethnicities and cultures. The ancestors of the people of Indonesia have bequeathed a very extraordinary heritage. The relics of the uniqueness of various kinds in traditional houses and temples that are very majestic and extraordinary, as well as the beauty of clothing which is very charming. Batik is one of them.

Ari Wulandari in his book entitled "Batik Nusantara" said that batik has a long history and history [3]. In every region in the archipelago, batik has an interesting development and story. The existence of the Majapahit Kingdom as a large, prosperous kingdom, and experienced a period of glory for several centuries has made its traditions and culture firmly rooted in the archipelago, including batik art.

A. Variety of Nusantara Batik Motifs

Batik in Indonesia has a diversity of types, patterns, motifs, and patterns in accordance with the regional elements that shape it. Batik is not only an identity and cultural character that shapes it. The variety of ornamental batik is strongly influenced by various foreign influences that come into contact with the local culture. Call it batik coast which is the result of absorption from outside influences such as from foreign traders and invaders. Call it flower patterns that were previously unknown (such as tulips) and objects carried by the invaders (buildings and horse-drawn carriages), including their favorite colors, such as blue. Nevertheless, traditional batik still holds its style and is still used in traditional ceremonies. In the long journey of a batik, until now there are thousands of diverse batik with various types, patterns, patterns, and motifs. Are as follows;

1. Batik Gajah Oling

Gajah Oling is a typical batik motif of Banyuwangi. This typical batik image of Blambangan land seems to resemble a question mark "?", Which is philosophically a form of an elephant's trunk and at the same time described as resembling an uling (an eel).

2. Batik Banjar

Banjar is one of the villages in Licin-Banyuwangi District. The village on the slopes of Mount Ijen helps to preserve batik as an Indonesian identity. This village became one of the biggest batik producers in Banyuwangi. Although it does not have a large production building, Banjar can produce more than 600 pieces of batik in one month. This is one of the

characteristic of batik Aren leaf motif. This motif was deliberately chosen because the village of Banjar is rich in palm trees. Even this village is known as the village of Aren.

3. Batik Megamendung

Trusmi village (as well as other surrounding villages) has long been known as a center for batik craftsman and Cirebonan batik trade. One of the batik that was born from this area is this Megamendung motif batik. In the past, only batik was produced here. To make a long piece of batik cloth, it takes at least two weeks. The more complicated the pattern and color details, the longer the work will take, it can take more than a month. That's why batik is valued very expensive, especially if it has been sold by large showrooms. Reportedly, a showroom owned by a well-known singer, appreciated a piece of batik he wrote fifteen million rupiah [4].

4. Batik Kawung

Etymologically, the word kawung is taken from a kind of palm tree, or palm tree. The shape is a cross section (sliced) of the kawung fruit which shows the oval shapes of the four fruit seeds. There is also a link between the composition of the fruit seeds with 4 petals that are blooming from lotus flowers (lotus).

5. Dutch Batik

Dutch batik is one of Indonesia's batik motifs. During the Dutch colonial era, many Dutch descendants were interested in Indonesian batik. They make their own motifs that are unique to the area of their ancestors. Such as Tulip motifs and motifs of famous fairy tale characters there. There are patterned Gretell, Cinderella, Snow White and others.

6. Motive of Sekar Jagad

This batik motif originated from Yogyakarta and Solo. The word Sekar Jagad itself is taken from a combination of two languages where "Kaart" in Dutch means "map" and "Jagad" in Javanese means "world". Therefore this motif also symbolizes diversity both in Indonesia and throughout the world.

7. The Ngibing Peacock Motif

This batik motif is one of the batik motifs that is owned by the city of Indramayu. This motif was inspired by the beauty of peacocks.

8. Baruna Temple Motifs

This motif is a Pakulaman batik style, an area that was once part of the Yogyakarta Sultanate. However, due to the dispute with the Sultanate of Yogyakarta with the British Lieutenant Governor General Thomas Stamford Raffles, in 1813 Pakualaman became his own territory called the Pakualaman Duchy. Therefore, the cultural elements and batik motifs have many similarities.

B. Forms of Technology Imperialization of the Values Contained in Batik Nusantara

Theodor W Adorno, a critical theorist, says that society today has lost its identity. They have been caught up in the patterns of market behavior. Money and capital have replaced his value. Every person in his relationship and also institutions that are not economical have been trapped in the grasp of money and capital. Humans as subjects become insignificant. It is even identified with an object which in the pattern of market behavior is equivalent to the value of money and capital. This society is what Adorno refers to as a totality (the whole) which has held individuals to enter into the pattern of market behavior. This is a form of the experience of negativity that must be overcome.

Total negativity meant by Adorno is, the creation of technology which was originally intended to dominate nature but technology actually colonizes them. With technology, humans are no longer social creatures who need each other. They are not bothered anymore with the human side, there is only how the creation of technology that he can reap an abundant profit. Until no doubt, technology has mastered it unconsciously.

In the realm of culture, such as the cultural heritage of the archipelago in the form of batik, technology has actually castrated and colonized it. Following are the forms of technological colonization of the archipelago's heritage called batik.

1. Batik Printing

The Indonesian Batik Foundation (YBI) PR, Titiek Iemawati, said that the culture and traditions of batik that produce handmade batik in the country are threatened with extinction. The presence of printing technology and the lack of batik is the cause. Technological advances in creating the latest and modern batik motifs increasingly shift the existence of written and stamped batik. The presence of printing technology is a challenge in the midst of the struggle to care for the continuity of written batik.

Everyone knows that batik printing is not batik. This is because there is a batik process that is not by passed by this batik printing. And it is not as simple that batik should be done by hand not by machine. But as the saying goes "mistakes that continue to be adopted will gradually become a truth", and along with the times, the presence of batik printing has become a challenge for both written and stamped batik.

Market needs really require many people to be able to reap maximum profits. By how to minimize the involvement of human hands and replaced with technology / machines. Therefore, this batik printing was born. Apparently, this not only reduces funding for labor costs, but also can produce batik on a large scale and of course the results that will be obtained will also be abundant.

The lifestyle of the Archipelago from agrarian to industrialist apparently also changed their mindset into a matrealist society. Everything is thought out on the basis of the benefits they will get. Yet this has an impact on the drying

up of their spirituality, which in turn gives birth to people who no longer humanize their fellow humans.

2. Fractal Batik

Of course, we really appreciate the emergence of batik ideas with this technique. Because this has helped to develop the existence of batik culture in the national and international arena. Fractal batik itself is a batik designed with the fractal formula - a branch of mathematics that examines repetition or iteration and self-similarity - using JBatik software.

Fractal batik designs generally come from traditional motifs which are then processed with Batik software. An example is the kawung motif that can be modeled with Batik, and the motif is processed to create a new kawung variant. Therefore, with this design, thousands of batik motifs can be created in a short time.

In ancient times, to give birth to just one batik motif takes a long time. There are certain rituals to produce just one motive. Like fasting, not eating, drinking. Sleep and avoid worldly things, meditate and recite prayers, and salvation. It was all done solely just to create new batik motifs. Therefore, do not be surprised if batik has many spiritual values and is believed to contain high philosophical values revealed from its motives. As Augustine said in the Kompasiana article that today many craftsmen and wearers no longer pay too much attention to the philosophy contained in the batik scratches [5]. The craftsmen only think about how to make and find new motifs that sell well on the market, while the users are only guided by the batik clothes they wear can be warm and interesting to look at. Batik is made and used as long as it does not pay attention to the value contained in it.

On this basis the emergence of criticism of fractal batik, market motives that prioritize profits cause people to think about how to make as many motives as possible in the shortest possible time. Therefore, they are competing to create a technology / software. It is understandable that batik must indeed follow the times to stay alive, but should batik which is full of meaning and philosophy of life of Indonesians be dictated by the market? Is it time for humans to become slaves to technology?

C. The Impact of Technology Imperialization on the Values Contained in Batik Nusantara

Beautifying is not just about discussing the expertise in processing a color therefore that it can provide high aesthetic value, or just a canting game that carve the night in a cloth. But also discusses the dialogue of taste and spirit between the lighter and all kinds of equipment and the manufacturing process. Therefore, no doubt, there will be a separate magic aura inside a batik that makes people stunned when looking at it.

In the world of written batik, batik is a mother of hundreds of strands of batik. Batik Megamendung, Paksinagaliman, Taman Arum, Simbar Menjangan, Wadas Mantingan, Sunyaragi, and other classical motifs. Therefore, no doubt, batik is a cute little baby who is rich in aesthetic values of life.

However, along with the development of increasingly unstoppable technology, the existence of written batik is increasingly displaced, therefore that this also has an impact on the decline in values that exist in a batik, namely historical values, cultural values, moral values, and spiritual values. The following are the effects of technological imperialism on the values in batik.

1. Impacts on Historical Value

Somewhat call it batik Tulungagung which is full of the story of the conquest of Bonorowo (formerly Tulungagung its name is Bonorowo) by the great patih Gajah Mada. After the conquest, many Majapahit soldiers and their families from the Majapahit kingdom settled in Bonorowo. They bring the art of making written batik which is now called batik Tulungagung.

The impact of the technology also penetrated into the realm of historical value. Call it Fractal batik. A new chapter of batik which is based on a software called "jbatik". Making it using fractal mathematical formulas which then after being processed in Jbatik software, will produce batik motifs on the computer. After getting the results of the motif, then the next is the application of the results of batik motifs to the fabric, in the traditional way. In this case, computers, software and brainware intelligence become the core in designing batik.

2. Impacts on the Value of Local Wisdom

According to Indarmaji [1], traditional batik motifs that are mostly monumental in nature and the environment around them are the imagination of the religion and beliefs of the creators who are usually anonymous. At the time traditional batik motifs were created, contained visual beauty and the beauty of the soul that was useful for the good of human life.

Of course, such things cannot be found in technology-based batik. If the presence of technology-based batik is not handled wisely, it will certainly have an impact on the loss of teachings that have been passed down by this ancestor. Technology will certainly guarantee the existence of batik from extinction due to the increasing market needs. However, he will not be able to maintain the value in it.

3. Impact on Moral Value

The presence of technology also has an impact on moral degradation, where with the existence of traditional batik, humans will always have an attitude of tenacity, patience, and a thankful life for what they receive. By traditional batik making, they continue to be trained to be sensitive and care for nature. Because, batik is a form of harmony between humans and nature. Both give to one another. Humans give (care) to nature, and nature also provides human needs for life, ideas and innovation. Until the form of batik cloth that is rich in philosophical values of life.

But technology has changed all that. Humans are getting greedy by continuing to exploit nature. The use of chemicals that can pollute the environment is not a problem. To produce batik, there is no need for any value in it, the most important thing is how they can reap maximum profits. In the end,

human beings who experience a moral crisis are born. Greedy humans who do not humanize each other. Humans are reluctant to establish good relations between nature and God.

4. Impact on Spiritual Value

Batik motif of Gajah Uling from Banyuwangi which also enlivened the treasures of the richness of the archipelago batik has high spiritual value. He invites the wearer to always remember the Almighty. This message is illustrated by the symbol of an elephant which has the physical form of the largest animal and the symbol of Uling or eling which means to remember. Remember the greatness of Sang Hyang Widi.

That's just one of the spiritual values of one kind of batik motif in the archipelago. These values help strengthen the spiritual life of the people of Indonesia. In fact, due to the strong spiritual values in batik motifs, there are only certain circles who can wear them. Like the Gurdo / Sawat motif that can only be worn by the Yogyakarta royal family.

However, when the arrival of technology that creates batik printing continues to shift the existence of written batik or stamp, that value will automatically disappear. Because once again, there is no longer the role of batik activists in front of the fabric that inserts a message of deep spiritual power in the batik. Therefore, that the fabric is only a fashion dress that only meets the needs of the style.

IV. CONCLUSION

Batik is the creation of Indonesian people's taste and initiative which has a high philosophical value. Batik is not just a patterned and beautiful patterned fabric, but a manifestation of the relationship between humans and their fellow humans, humans with nature, and humans with God. But really irony, in the midst of this rapid flow of globalization, batik began to lose its values. Sacralization of batik is increasingly fading due to technological imperialism. Unconsciously, technology continues to colonize sacred values in batik and then replaces them with material objects that are void of value.

From this study, researchers found the results of technological realization of the values that exist in batik Nusantara, namely;

1. The form of technological realization of the values that exist in Nusantara batik is the creation of batik printing which continues to threaten the existence of written and stamped batik, as well as the discovery of fractal batik motifs that can shift the naturalization of traditional batik motifs.

2. The resulting impact of this realization is the collapse of historical values, local wisdom, moral and spiritual values that exist in batik. Therefore, that at the very last stage, this resulted in the loss of the character of the Indonesian nation in batik. Because, in the appearance of a traditional batik, both from the type, style, and motives there is the history of the population, social life, and the strength of spirituality.

Automation and digitalization are a necessity that cannot be avoided by the Indonesian people. but there needs to be a

filter that can filter out which foreign cultures can have positive and negative impacts. That filter is culture that the Indonesian people are very rich in, one of which is this batik. However, culture will be in vain when the nation of the Archipelago is not able to maintain and care for it. Once again, this nation must be wise to react to it.

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