

INTERNATIONAL JOURNAL OF MULTIDISCIPLINARY: APPLIED BUSINESS AND EDUCATION RESEARCH

2024, Vol. 5, No. 4, 1448 – 1467

<http://dx.doi.org/10.11594/ijmaber.05.04.29>

Research Article

Exploration Study of Contemporary Batik Motif at The Handayani Community Learning Center Kemirian Village Tamanan District Bondowoso Regency

Derrida Dhini Imama*, Agus Hery Supadmi Irianti, Hapsari Kusumawardani

Department of Culinary and Fashion Education, State University of Malang, 65145, Indonesia

Article history:

Submission March 2024

Revised April 2024

Accepted April 2024

*Corresponding author:

E-mail:

dhiniderrida@gmail.com

ABSTRACT

The learning center community for public named Handayani is an Small and Medium Enterprise located in Kemirian Village, Tamanan Subdistrict, Bondowoso Regency. PKBM handayani is a non-formal educational institution and also known as a batik business that produces written batik, stamped batik, and semi batik. This study aims to identified any typical Motif of contemporary batik Bondowoso whose produced by PKBM Handayani. This research was using a qualitative descriptive approach with observation, interviews, and documentation both offline and online as the data collection techniques. The result for this research are the identification of nine Motifs of batik which consist by the classification of ornaments and colors, and also the symbols and meanings contained in the Motifs. This research also shows that the role of Bondowoso Regency government has been held well in the development of PKBM Handayani implemented as a facilitator, motivator, and catalyst. The researcher hopes that through this research, PKBM Handayani can be recognized and being widely known by the wider community and also increase its sales and their business development.

Keywords: *Motif of batik, contemporary batik, Bondowoso Regency*

Introduction

Batik is an art of decorating fabrics originating from Indonesia and cultivated for generations. Batik is one of the cultural products from various regions in Indonesia that has been awarded by the United Nations through UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity on October 2, 2009. Since 2010, Indonesians have commemorated October 2 as National Batik Day. The entire community is encouraged to wear batik as a

form of appreciation for the establishment of batik as Indonesia's world cultural heritage. Batik culture has become a legacy of Indonesian ancestors that has its own value both in terms of philosophy and aesthetics. Each region in Indonesia has its own character in its typical batik creations. This character can be seen in batik Motifs and motifs that symbolize the characteristics of the region in terms of natural wealth or customs. Batik basically has a meaning implied by complex motifs and symbols,

How to cite:

Imama, D. D., Irianti, A. H. S., & Kusumawardani, H. (2024). Exploration Study of Contemporary Batik Motif at The Handayani Community Learning Center Kemirian Village Tamanan District Bondowoso Regency. *International Journal of Multidisciplinary: Applied Business and Education Research*. 5(4), 1448 – 1467. doi: 10.11594/ijmaber.05.04.29

this is because batik is made to achieve certain goals, namely good wishes in order to achieve happiness, prosperity and safety in all lines of life (Gardjito 2015: 12).

Batik is also a form of artistic expression, tradition and culture of the Indonesian people and plays an increasingly high role in the development of the nation's culture. In addition, batik also plays a role as a traditional art of the nation that expresses the culture and creativity of the community and individuals born from the crystallization of personal experiences to eventually form an identity of both individuals and groups (Kurniawan, 2012; Purwanto, 2015). The batik tradition in essence is to create motifs with the technique of mencanting followed by dyeing colors on plain cloth. The fabric generally used is cotton which tends to absorb color easily. Robyn Maxwell (2010) reveals that before recognizing canting, other traditional tools such as bamboo sticks were used to make batik. The dyes used also vary, for example, noni root and tingi wood. The tradition of batik, especially on the island of Java, has been known and passed down from generation to generation since centuries ago. One of the areas that still carries out this tradition is Bondowoso Regency, which is located in East Java Province.

The batik tradition in Bondowoso Regency has been around for a long time, and has had its own distinctive batik since 1984. The batik motif that characterizes Bondowoso Regency takes the theme of natural products in the form of cassava plants. Cassava plants are a leading commodity in Bondowoso Regency. Therefore, by raising the theme of cassava plants in the batik motif, it is hoped that it can further introduce Bondowoso Regency, especially in its handicraft products in the form of batik typical of Bondowoso Regency. Along with the times, batik typical of Bondowoso Regency began to be recognized by the public with the cassava leaf batik motif. Noting this, the Bondowoso District Government confirmed the cassava leaf motif as the district's signature batik motif in 2009 until now.

The inauguration of the cassava leaf motif as a typical batik motif of Bondowoso district further increases the potential of Bondowoso batik. Batik craftsmen in Bondowoso Regency are

increasingly encouraged to develop their batik motifs, so that the motifs produced by batik craftsmen in Bondowoso Regency are not only limited to cassava leaves. Several batik motifs resulting from the development of Bondowoso craftsmen began to appear, including batik motifs of butterflies, dragonflies, singo ulung, macadamia nuts, strawberries, weeds, chili, tobacco and coffee. Some of the motifs above are the development of motifs by batik artisans based on Bondowoso's distinctive flora and fauna such as macadamia nuts, which are one of the superior natural products of Bondowoso Regency. In addition to flora and fauna, Bondowoso also has a variety of cultures that have been incorporated into batik motifs, including singo ulung and kona masks. Singo ulung is a traditional ceremony and performing art that dates back to 1942. This performance tells the story of the formation of government by the powerful demang and his followers. This history is then implemented into a traditional ceremony to commemorate the services of those who have formed the community government. Meanwhile, topeng kona is a dance that is included in a series of singo ulung performances. The emergence of various motifs is what makes people's interest in batik increase.

Batik began to gain popularity among crafters in Bondowoso district in 1985, when batik making was only done by an individual, Mrs. Lilik Soewondo (deceased). Although the development of Bondowoso batik began in 2001 until today, the development and production of batik in Bondowoso has not been so extensive that there is not enough historical record. One of the batik businesses currently operating in Bondowoso is the Handayani Community Learning Center (PKBM) in Kemirian village, Tamanan sub-district. PKBM Handayani is one of the batik companies that made and developed the cassava leaf motif so that it became a typical Bondowoso batik motif. Previous research that has been done on Bondowoso Regency Batik was conducted by Rini Istiqfarina, a student of the Indonesian Institute of Arts entitled "Characteristics of Batik Tulis Sumber-sari Maesan Bondowoso". The previous study only discussed the characteristics of written batik typical of Bondowoso Regency. Meanwhile, batik in Bondowoso Regency is not only

limited to written batik, but there is also printed batik and batik printing which is more directed towards contemporary batik.

Previous research on Bondowoso Regency Batik was conducted by Rini Istiqfarina, a student of the Indonesian Institute of Arts, entitled "Characteristics of Batik Tulis Summersari Maesan Bondowoso". The previous study only discussed the characteristics of the typical written batik of Bondowoso Regency. Meanwhile, batik in Bondowoso Regency is not only limited to written batik, but there is also printed batik and batik printing which is more directed towards contemporary batik.

Methods

Location of research

The location of this research will be PKBM (Community Learning Activity Center) Handayani, which is located in Lumbung Hamlet, Rt.024 Rw.003, Kemirian Village, Tamanan District, Bondowoso Regency. The reason the researcher chose this research location is because PKBM Handayani is a place for the production of contemporary batik typical of Bondowoso as well as a place where the surrounding community learns about batik.

Research Design

This research uses a descriptive qualitative approach based on the research objectives to get a complete picture. To obtain the results of this study, the authors obtained the necessary data by searching for existing data in the area. In other words, the author has collected data related to the issues discussed by the author. In addition, the researcher will describe all activities carried out as part of a field approach that involves analyzing and reviewing all data collected into intensive data and information collection efforts that occur naturally. Conducting research by explaining facts. Judging from the nature of the research, this research is descriptive. In descriptive research, data is collected in the form of words, pictures, and even numbers. Therefore, the research report includes data quotations to provide an overview of the report presentation. The data, for example, comes from interview scripts, field notes, memos and notes, and official documents.

Data collection techniques

Data collection techniques are carried out by field research or direct research conducted by direct review to obtain the data needed in the study. This data collection technique includes observation which according to Maman Abdulrahman and Sambas Ali (2012: 85) observation techniques are used by researchers to report and record systematically the object of study in situations that require special and sudden assistance. The collection technique used to do this and in terms of nature and real situations (field). Meanwhile, according to Harbani Pasolong (2013: 131), observation is a direct and systematic observation of the symptoms examined. The author uses the observation method to directly observe the activities and conditions of research at PKBM Handayani.

Then the researcher uses the interview technique which is one of the data collection techniques carried out by question and answer activities between two or more people directly (Pasolong, 2013: 132). In this research, the author will answer the problems discussed at the time of writing the research, namely by giving direct questions and answers to stakeholders regarding modern batik motifs typical of Bondowoso Regency, with the formulation method that the author did. Snowball sampling is a technique of collecting data sources that are initially small and then increase in size. This is because small data sources cannot provide satisfactory data. Therefore, the author looks for other informants who can be used as data sources (Sugiyono, 2017: 218-219). The last data collection technique is documentation. Documentation is data collection that is done by examining documents contained in the company. According to Suharsimi Arikanto (2013: 201) documents are now written objects. Data collection techniques include retrieving and collecting identified data from documents related to the problem being studied.

Data source

In this study, researchers used primary data sources and secondary data sources as data sources. Here primary data sources are data obtained directly collected through field research using data collection techniques obtained directly from the results of interviews,

documentation, and observation. Meanwhile, secondary data sources are data obtained indirectly or through other sources and have been available before the author conducted the research. such as books, journals and research results obtained as online and offline literature studies.

Result and Discussion

The Shape of Bondowoso Contemporary Batik Motif Produced by PKBM Handayani

The batik motifs used in the batik production of PKBM Handayani include flora, fauna, art and culture, and tourism motifs typical of Bondowoso Regency. The flora motifs used as ornaments are cassava leaves, tobacco leaves, fern leaves, lotus flowers, and coffee. In

addition, there is also a butterfly motif as a fauna motif. As for art and cultural motifs, Kona Mask and Ojung Dance are the main motifs. And Blue Fire Kawah Ijen which is used as a tourism motif. Of the several motifs used in the batik production of PKBM Handayani, the motif that most often appears is the cassava leaf motif. This cassava leaf motif is a typical Bondowoso Regency batik motif that has been authorized by the Bondowoso Regency Government. This agrees with Trixie's (2020) statement that Indonesia's fantastic cultural wealth has triggered the creation of various traditional batik motifs and types with their own uniqueness. A more detailed discussion of the batik motifs produced by PKBM Handayani is as follows:

"Daun Singkong" Batik Motif








Figure 1. "Daun Singkong" batik produced by PKBM Handayani

In terms of its motif theme, the Daun Singkong batik motif is included in the flora motif group. Cassava is a plant that is the main commodity in Bondowoso Regency. One of the superior products of Bondowoso Regency is cassava tape, which is processed from fermented cassava plants. Cassava leaves have a finger-like shape and have seven petals. The depiction of cassava leaf motifs has undergone several changes from the original but still resembles

the natural form of the cassava leaf itself. This agrees with Santoso (2013) that stilation is a form of stylization or depiction of natural forms into ornamental forms without leaving the character of the original form. The cassava leaf ornament as the main ornament is accompanied by several supporting ornaments, namely stone motifs, leaves, coffee beans, and ukel as isen-isen. The following is the color composition of the cassava leaf motif batik:

Table 1. The color composition of "Daun Singkong" batik motif

Batik Motif Color		Description
Ornament color		(b) Main ornament Cassava leaf: a combination of light brown color with white ceceg isen-isen.
		(c) Supporting ornaments Stone: light brown Tendrils and leaves: light brown
		
		
(a)	(b)	
Background color		The background of the cassava leaf motif batik is dark brown with a combination of light brown flowers and ceceg.
		

The shape of the motif in cassava leaf batik has a diagonal arrangement and several cassava leaf motifs arranged randomly in the center of the cloth. Each cassava leaf motif has different isen-isen and is accompanied by ukel ornaments and leaves as supporting motifs. The colors used in this batik include reddish brown and blue with different levels of darkness. The

background of the batik motif uses a brick red color with a dark brown pattern. Cassava leaf motifs and supporting ornamental motifs use reddish brown and dark and light blue colors. This batik is a type of stamped batik with a combination of geometric and non-geometric motifs.

"Blue Fire" Batik Motif







Figure 2. "Blue Fire" batik produced by PKBM Handayani

Blue Fire is a natural phenomenon that occurs in the Ijen Crater located on the border of Bondowoso and Banyuwangi Regencies. The phenomenon of Blue Fire or blue fire according to Wijaya (2018) is a blue fire created by sulfur gas that emerges from inside the Ijen crater and

burns when exposed to outside air. Judging from the theme of the motif, Blue Fire motif batik is included in the tourism motif group. The following is the color composition of the Blue Fire motif batik:

Table 2. The color composition of "Blue Fire" batik motif

Batik Motif Color	Description
<p>Ornament color</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(a)</p> </div> <div style="text-align: center;">  <p>(b)</p> </div> </div>	<p>(a) Main ornament Blue Fire Sun: a combination of yellow and orange with bright blue Juk Seng battle: a combination of black, white and red colors</p> <p>(b) Supporting ornaments Blue Fire: color combination of dark blue and light blue Cassava leaf: color combination of red and yellow</p>
<p>Background color</p> <div style="display: flex; justify-content: space-around;">   </div>	<p>The batik background of the Blue Fire motif is dark in color with a combination of white ceceg isen-isen at the bottom of the batik.</p>

The Blue Fire motif is depicted with a wavy flame shape around the sun and at the bottom of the batik in the form of a flame that spreads upwards. The main ornament accompanying the Blue Fire motif is a depiction of Juk Seng's battle with the demang sakti as the history of the formation of Bondowoso Regency. This is

depicted through the composition of human motifs facing each other and holding weapons in each hand. The Blue Fire ornament as the main ornament is accompanied by several supporting ornaments, namely clouds and cassava leaves.

"Daun Tembakau" Batik Motif



Figure 3. "Daun Tembakau" batik produced by PKBM Handayani

Tobacco has an oval, wide, and large leaf shape. Judging from the theme of the motif, batik tobacco leaf motifs are included in the flora motif group. Tobacco is one of the raw materials in cigarette making. Tobacco is also one of

the natural products that is the main commodity of Bondowoso Regency which has its own varieties. The following is the color composition of the tobacco leaf motif batik:

Table 3. The color composition of "Daun Tembakau" batik motif

Batik Motif Color	Description
Ornament color	(a) Main ornament Tobacco leaf: light brown color combination with dark brown ukel isen-isen (b) Supporting ornaments Tobacco leaf: a combination of light blue with dark brown and white ceceg isen-isen.
Background color	The batik background of the tobacco leaf motif is dark in color with a white combination on the ceceg isen-isen.

The tobacco leaf ornament has the same shape as the natural shape of the tobacco leaf but the leaf bone is styled to create an artistic impression. The depiction of the tobacco leaf motif has undergone several changes from its original form. According to Eko R.F. (2019), stilation is a technique of changing the original

form into a new form that is decorative in a varied style, but the characteristics of the original form are still visible. The tobacco leaf motif is depicted in different sizes. Large tobacco leaves become the main ornament while small ones become supporting ornaments.

"Daun Pakis" Batik Motif







Figure 4. "Daun Pakis" batik produced by PKBM Handayani

Fern leaves are shaped like fronds consisting of petioles and leaf blades that taper to the top of the petiole. Fern leaves are common leaves found by people in the neighborhood.

This leaf can be consumed and has a delicious taste and many health benefits. The following is the color composition in batik fern leaf motifs:

Table 4. The color composition of "Daun Pakis" batik motif

Batik Motif Color		Description
Ornament color		(b) Main ornament Fern leaf: black and white combination
		(c) Supporting ornaments Cassava leaves: a combination of brown and white isen-isen sawut
(a)	(b)	
Background color		The batik background of the fern leaf motif is a combination of orange and red from isen-isen with a dark base color.
		

The fern leaf motif is made twisted while still tapering at the top of the petiole with a decorative motif that creates an aesthetic impression. In fine art a form is produced because of the relationship of certain design principles,

such as repetition, contrast, unity and harmony (Mukhirah, Nurbaiti, 2018). In the supporting ornament there is a cassava leaf motif that accompanies the main ornament with sawut isen-isen.

"Topeng Kona" Batik Motif



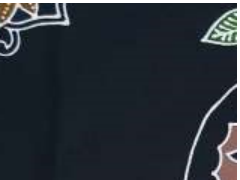


Figure 5. "Topeng Kona" batik produced by PKBM Handayani

In terms of the motif theme, the Topeng Kona batik motif is included in the art and culture motif group. Topeng Kona is one of the dance arts incorporated in the Singo Ulung traditional performance typical of Bondowoso

Regency. This batik motif raises a mask in the form of a white face with round and large eyes, thick eyebrows, black mustaches and wide red lips. The following is the color composition of the Topeng Kona batik motif:

Table 5. The color composition of "Topeng Kona" batik motif

Batik Motif Color	Description
<p data-bbox="177 309 438 347">Ornament color</p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="204 376 438 654">  <p data-bbox="300 667 338 698">(a)</p> </div> <div data-bbox="481 376 662 654">  <p data-bbox="555 667 593 698">(b)</p> </div> </div>	<p data-bbox="715 318 954 349">(b) Main ornament Kona mask: a combination of black, light brown, white, and red colors</p> <p data-bbox="715 421 1040 452">(c) Supporting ornaments Cassava leaves: a combination of green with white sawut inserts Coffee leaves: a combination of light brown color from leaves and coffee beans with dark brown color from the ukel isen-isen.</p>
<p data-bbox="177 728 438 766">Background color</p> <div data-bbox="331 779 571 958">  </div>	<p data-bbox="715 728 1385 801">The batik background of the Kona Mask motif is dark in color.</p>

The depiction of the Kona Mask motif tends not to change much. This is intended to introduce this art to the wider community and preserve the culture so that it does not become extinct. Contemporary batik designs developed based on superior potential and local wisdom have more character and distinctiveness

because they include elements that are familiar and known in the community (Nurchayanti and Affanti, 2018). The Kona mask as the main ornament is depicted with a larger size than the surrounding supporting ornaments such as flowers, cassava leaves, and coffee leaves and beans.

Kupu-Kupu" Batik Motif








Figure 6. "Kupu-Kupu" batik produced by PKBM Handayani

Butterflies are one of the animals that are often found by people in the neighborhood. Butterflies have two symmetrical wings, a body, six legs, a head, and two antennae. Butterfly wings have different colors and motifs

from one another. Judging from the theme of the motif, the butterfly motif batik is included in the fauna motif group. The following is the color composition in butterfly motif batik:

Table 6. The color composition of "Kupu-Kupu" batik motif

Batik Motif Color	Description
<p>Ornament color</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(a)</p> </div> <div style="text-align: center;">   <p>(b)</p> </div> </div>	<p>(a) Main ornament Butterfly: bright yellow</p> <p>(b) Supporting ornaments Cassava leaf: dark red combination with white sawut isen-isen Leaves and tendrils: dark red combination with white sawut isen-isen</p>
<p>Background color</p> <div style="display: flex; justify-content: space-around;">   </div>	<p>Dark red butterfly motif batik background with a combination of brown at the bottom</p>

The butterfly motif is depicted with two symmetrical wings, body, head, and two antennae without using isen-isen. Some supporting ornaments that accompany the main ornament are cassava leaf motifs with sawut isen-isen, tendrils and leaves with sawut isen-isen, and

circular geometric ornaments found in the lower background of batik. Isen-isen is able to bridge the background on the cloth and its presence functions as a motif filler and motif outline (klowongan) (Bambang As, 2014).

"Bunga Teratai" Batik Motif



Figure 7. "Bunga Teratai" batik produced by PKBM Handayani

Lotus flowers are plants that are commonly found by people in the surrounding environment, especially in water areas. In terms of motif themes, batik lotus flower motifs are included in the flora motif group. Lotus flowers are flowers that symbolize life and are often found as symbols in Hinduism and Buddhism.

Lotus flowers are shaped like a bowl with petals that stack on top of each other. Lotus leaves have a round and wide shape so that they can float on the surface of the water. The following is the color composition in batik lotus flower motifs:

Table 7. The color composition of "Bunga Teratai" batik motif

Batik Motif Color	Description
Ornament color	<p>(a) Main ornament Lotus flower: a combination of red on the petals and orange in the center. Lotus leaf: a combination of light brown and dark brown colors with white ceceg isen-isen on the bottom of the leaf.</p> <p>(b) Supporting ornaments Bird: color combination of brown, orange and yellow Cassava plant: a combination of red on the cassava stem and orange on the cassava leaves with white ceceg isen-isen.</p>
Background color	<p>The batik background of the lotus flower motif is dark in color with a bright blue combination at the bottom of the batik.</p>

The depiction of the lotus flower motif has not undergone much alteration. The natural form of the lotus flower itself already depicts beauty. A form is said to be good, if in addition to fulfilling the purpose of its manufacture it also satisfies feelings (Mukhirah, Nurbaiti, 2018). The main ornament is depicted with

lotus flowers whose petals overlap each other and wide lotus leaves. Some supporting ornaments that accompany the lotus flower are cassava plants consisting of cassava stems and leaves with isen-isen ceceg and ukel. In addition, there are stone ornaments with ceceg isen-isen and bird ornament stilations.

"Kopi" Batik Motif

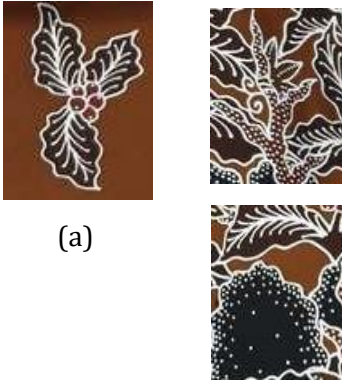



Figure 8. "Kopi" batik produced by PKBM Handayani

Bondowoso Regency is known as one of the best producers of arabica coffee and is nicknamed Bondowoso Republik Kopi. Coffee products come from coffee beans that have been roasted and ground into powder for brewing.

Coffee beans are round or oval in shape and have a small size. Judging from the theme of the motif, the coffee motif batik is included in the flora motif group. The following is the color composition in coffee motif batik:

Table 8. The color composition of "Kopi" batik motif

Batik Motif Color	Description
Ornament color	(a) Main ornament Coffee: a combination of dark brown color with white sawut on the leaves and brown color on the coffee beans.
	(b) Supporting ornaments Cassava plant: brown color combination with white ceceg isen-isen-ment Stone: a combination of black with white ceceg isen-isen-ment
Background color	The background of the coffee motif batik is brown.
	

The depiction of the coffee motif takes the whole coffee plant from stems, leaves, to coffee beans. The main ornaments consist of round and small coffee beans and coffee stems and leaves with isen-isen sawut. Isen-isen are various Motifs of fabric background fillers and

empty fields of batik Motifs (Latief and Sayatman, 2020). Isen-isen is also found in supporting ornaments, namely stone motifs and cassava plants consisting of cassava stems and leaves.

"Tari Ojung" Batik Motif







Figure 9. "Tari Ojung" batik produced by PKBM Handayani

In terms of the motif theme, the Ojung Dance motif batik is included in the art and culture motif group. Ojung Dance is one of the typical performing arts of Bondowoso Regency. The Ojung Dance participants will whip each other using rattan without wearing body

protection. This batik motif depicts two humans who are fighting and facing each other holding their respective weapons in the form of rattan. The following is the color composition of the Ojung Dance motif batik:

Table 9. The color composition of "Tari Ojung" batik motif

Batik Motif Color	Description
<p>Ornament color</p> <div style="display: flex; justify-content: space-around;"> <div style="text-align: center;">  <p>(a)</p> </div> <div style="text-align: center;">  <p>(b)</p> </div> </div>	<p>(a) Main ornament Ojung dance: black, white and red color combination</p> <p>(b) Supporting ornaments Blue fire: bright blue Clouds: light brown</p>
<p>Background color</p> <div style="display: flex; justify-content: space-around;">   </div>	<p>The batik background of the Ojung Dance motif is dark in color with a combination of white ceceg isen-isen at the bottom of the batik.</p>

The depiction of the Ojung Dance motif takes the fight between two men as the big picture. The main ornament depicts two men facing each other and holding a rattan. As a supporting ornament there is a coffee bean motif with ukel and ceceg isen-isen. At the bottom of the batik there is a Blue Fire motif that spreads upwards with a cloudy mega cloud motif. When

viewed horizontally, the mega cloudy motif will be shaped like interconnected clouds. But in a vertical position, the shape is more like a coral rock. Coral rocks have their own philosophical value that represents the firm footing and stance that every kingdom must have (Yandarmadi and Dwiyanto, 2021).

Symbols and Meanings Contained in Contemporary Batik Motif Produced by PKBM Handayani
"Daun Singkong" Batik Motif



Figure 10. Cassava leaves

Based on the results of interviews and observations of batik motifs, the inspiration for making this motif is the cassava plant, which is a natural product that is widely cultivated by the people of Bondowoso. The cassava plant is also the basic ingredient for making tape, which has been a typical product of Bondowoso Regency since the 70s. Tape, which is fermented cassava, is the flagship product of Bondowoso Regency made from selected cassava and yeast concoctions that make this product in demand by the wider community. The characteristics of Bondowoso tape according to Harjono (2005) are that it has a sweet taste of glucose with a rough and durable texture. Processed tape products have various types including sweet tape, pia tape, dodol tape, grilled tape, prol tape, suwar suwir, to tape drinks or tape ngam-

beng. Uniquely, Bondowoso sweet tape products have brands that begin with numbers, such as tape 31, tape 82, tape 17 etc. Tape 31 was one of the pioneers of tape producers in 1978 and was copied by many people resulting in brands with different numbers. This tape product is usually packaged in besek which is a box of woven bamboo covered with banana leaves. The lid has the date of manufacture and the best date for consumption as information on when the tape can be eaten after passing through the fermentation process.

The creation of the cassava leaf motif is expected to represent the typical tape product of Bondowoso Regency as a form of appreciation for the potential of the region that is able to develop and contribute to increasing the income of Bondowoso Regency.

“Blue Fire” Batik Motif



Figure 11. Blue Fire

The inspiration for this motif is the Blue Fire located in Ijen Crater, the border between Bondowoso and Banyuwangi, East Java. Blue Fire is a favorite tourist destination for tourists who want to witness it directly. The blue fire phenomenon is the process of evaporation of sulfur or sulfur that looks blue at night (Wijaya, 2018). The formation of the Ijen Crater occurred thanks to the eruption of Ancient Mount Ijen about 70 thousand years ago. The eruption of Ancient Mount Ijen produced Ijen Crater in

the form of a caldera along with 22 small mountains scattered around the caldera.

Based on an interview with Mrs. Sholehah, the creation of the Blue Fire motif is an appreciation of the cooperation between Bondowoso and Banyuwangi through the Ijen Geopark. This collaboration arose due to the Ijen Crater area located on the border between Bondowoso and Banyuwangi. This Blue Fire motif was created as a form of community hope in order to preserve and introduce natural tourist destinations to the wider community.

“Daun Tembakau” Batik Motif



Figure 12. Tobacco leaves



Tobacco leaf is the mainstay commodity of Bondowoso Regency. The tobacco found in Bondowoso Regency is a locally knitted tobacco developed in 1966 by farmers from Maesan. Until now, Bondowoso Regency has had its own superior varieties of tobacco, namely the Maesan I and II varieties, which were released by the Ministry of Agriculture of the Republic of Indonesia in 2012 (Journal of Social and Agricultural Economics, 2015: 8(1),

64-69.). This type of tobacco is suitable for planting in the Bondowoso Regency area and is also in demand by many farmers and companies.

The creation of the tobacco leaf motif is expected to represent tobacco as a superior commodity of Bondowoso Regency and appreciate tobacco for contributing to the improvement of the economy of the people of Bondowoso Regency.

“Daun Pakis” Batik Motif



Figure 13. Fern leaves

Based on the results of interviews and observations of batik motifs, the inspiration for making this motif is the fern leaves that grow around the Bondowoso Regency area. Ferns are plants that are familiar and in demand by the local community for consumption. Apart from its delicious taste, this vegetable also contains many nutrients to meet the needs of the body. According to Hermawan (2017) the efficacy of vegetable ferns is due to the presence of

active compounds called flavonoids that can treat a disease. The creation of this fern leaf motif is also due to the specialty of fern leaves which have health benefits, namely increasing the body's immune system, maintaining and improving eye, bone, digestive, and heart health, and controlling cholesterol levels. By regularly consuming fern vegetables, it is hoped that we can live a healthy life and contribute to preserving fern plants.

“Topeng Kona” Batik Motif



Figure 14. Kona mask

The inspiration for making this motif is Topeng Kona, which is a typical Bondowoso dance attribute. This masked dance is one of the art performances from Bondowoso Regency that is

included in the Ijen Geopark culture site. Topeng Kona is a men's solo dance that has become a dance legend of Bondowoso Regency. Kona, which means ancient, illustrates that this

art is a mask art that existed before other mask arts appeared in Bondowoso. According to Swastika and Wahyu (2014), this dance tells the story of a powerful demang named Juk Seng who comes from the word "Jujuk" which means embah and the word "Seng" which means lion. Juk Seng is the winner of a territorial struggle who later became the head of government.

The creation of this Topeng Kona motif is expected to introduce this dance to the wider community. The Topeng Kona motif is also one of the efforts to preserve this typical Bondowoso Regency art performance so that it does not become extinct. Apart from that, Topeng Kona dance implements their services into traditional ceremonies to remember and honor them.

"Kupu-Kupu" Batik Motif



Figure 15. Butterflies

Based on the results of interviews and observations of batik motifs, the inspiration for making this motif is butterflies. Butterflies are animals that are commonly found in any region. According to Anisa (2016) butterflies are not just insects that live and develop around us, but butterflies are a beauty of form, motion of life.

The butterfly motif here was created by batik craftsmen who were inspired by the beauty of its shape and color. With the creation of this motif, it is hoped that it can increase the innovation and creativity of batik craftsmen to produce more diverse and quality batik.

"Bunga Teratai" Batik Motif



Figure 16. Lotus flower

The lotus flower is a contemporary flower that is also commonly found as a decoration at religious events. The lotus flower is a symbol of love and life. Apart from symbolizing beauty, this flower also symbolizes purity and purity of soul. The lotus flower motif is also one of the most popular motifs in batik art that inspires

many batik craftsmen because it has a deep meaning in Asian culture, especially in Hinduism and Buddhism. The lotus batik motif depicts the human mind to learn to achieve perfection in living life (Wijyaningputri and Regina, 2020).

“Kopi” Batik Motif



Figure 17. Coffe

Bondowoso Republik Kopi is the nickname of Bondowoso Regency which was created in 2016 because many plantations in this region are planted with coffee. Based on the results of interviews and observations of batik motifs, the inspiration for making this motif is the coffee plant. Bondowoso is known as the best producer of arabica coffee. For the world's coffee lovers, Arabica coffee has a superior taste (Yokawati and Wachjar, 2019). The coffee produced has a distinctive flavor that makes Bondowoso known to the world as a coffee producer. This has moved the government to facilitate and support coffee development to

improve the economy of the Bondowoso community. Bondowoso is one of the largest coffee-producing regions in East Java with the flagship coffee variety "Blue Mountain" that received a Geographical Indication Rights Protection Certificate in 2013.

The creation of the coffee motif is expected to represent Bondowoso's coffee products as a form of appreciation for the region's potential to grow and have high competitiveness in the international market. Coffee also contributes to improving the economy of the Bondowoso community.

“Tari Ojung” Batik Motif



Figure 18. Ojung dance

The inspiration for making this motif is the Ojung Dance which is a hereditary art performance for the people of Bondowoso, East Java. Ojung dance features participants who will whip each other using rattan without using body protection. According to Megawati (2020) in addition to art, agility and self-defense, this dance also has religious elements in it. Some areas still carry out the Ojung Dance tradition as a ritual to bring down rain when Bondowoso is experiencing a long dry season. This tradition developed in the 13th century to

commemorate the struggle of Raden Imam Asy'ari who was a student of Sunan Kalijaga who spread Islam.

The creation of the Ojung Dance motif is expected to introduce this art performance tradition to be better known by the wider community. This motif is also one of the efforts to preserve the Ojung Dance tradition so that it does not become extinct. Apart from that, this dance is a sacred cultural heritage and is believed to be able to avoid disasters and calamities. Ojung dance also upholds family values and

sportsmanship which are expected to be an example for the community.

The Role of Government in The Development Of PKBM Handayani

The government plays an important role in the development of every sector in the region. The participation and support of the government is an important factor for a business, especially in the economic sector. To carry out development and development, appropriate steps and policies are needed from the government. In the context of governance, the regions carry out regulatory activities that have an important function for making regional policies that are used as the basis or direction in organizing government (Deki & Sujendra, 2019). In the economic sector, micro businesses such as PKBM Handayani are of much concern to the government because this sector can contribute to the surrounding area. Especially in terms of labor absorption which can minimize the number of unemployed and improve the economic level of the surrounding community.

Government's Role as Facilitator

According to Deki and Sujendra (2019) the role of the government is to provide all facilities that support all programs held. In other words, as a facilitator, the government plays a role in facilitating all activities and supports that support and are needed in managing the development of UMKM. In this case, one of them is facilities and infrastructure. Facilities are used as tools to facilitate the achievement of production goals, while infrastructure is a support for facilities. PKBM Handayani is one of the UMKM that has several obstacles in facilities and infrastructure such as limited information in the field of technology. For this reason, Diskoperindag (Dinas Koperasi, Perindustrian, dan Perdagangan) Bondowoso Regency takes a role in providing the needs for the production process of these UMKM.

According to Simamora and Sinaga (2016), to develop various regional potentials, including tourism potential, it needs to be supported by the supporting sector, namely facilities and infrastructure. The facilities provided by the Bondowoso Regency Diskoperindag in the industrial section are assistance in the form of

raw materials and tools for the batik production process. The government has a concern for the development of PKBM and similar institutions by channeling financial assistance. Based on the researchers' findings, financial assistance from the government is obtained through the local government which will distribute it to similar institutions. In addition, financial assistance is also used for batik facilities for batik entrepreneurs. Ms. Iffah, as the representative of the Bondowoso Regency Diskoperindag in the industrial department, stated that the government also provides sewing equipment for UMKM that produce batik cloth and it is hoped that the batik UMKM players will have derivative products from the cloth such as fashion products.

Government's Role as Motivator

The government as a motivator plays a role in motivating UMKM players. The government motivates the batik industry to have competitiveness by helping to direct batik business actors to explore local potential as a distinctive motif of Bondowoso Regency so that they can compete with other regions that have their own distinctive batik motifs. Motivation by the government can take the form of training and material provision. Training is intended to increase knowledge and hone the skills of batik artisans. Some of the government's efforts to motivate UMKM players are training in the batik production process starting from slanting using wax, making stamped batik with tools, coloring using synthetic dyes and natural dyes, how to make natural dyes, and how to process wax again so that it can be reused. According to Deki and Sujendra (2019) the role of local government as a motivator is needed so that the business continues to run.

The batik UMKM players are not only facilitated with training on the production process, to improve product quality they also provide product evaluation facilities directly curated by designers from Jakarta and Bali. In addition, in terms of technology, the Bondowoso district government also seeks to improve the effectiveness of work in the batik design process by facilitating both training and tools for designing batik digitally. The government organizes various training programs aimed at developing

the batik industry. Training on batik can help improve the quality of batik products. This is expected to support the development of the batik industry in Bondowoso district.

Government's Role As Catalyst

According to Putra (2015), a catalyst is literally a substance added to a reaction with the intention of increasing the speed of the reaction. In this sense, the government plays a role and is involved in accelerating business development, but does not fully regulate the entire process. Efforts that can be made by the government are infrastructure or regulations for UMKM actors. Based on the findings of the researchers, the government through the local office accommodates businesses in the batik sector by holding many events that carry culture and art, especially batik. In addition, the government also helps in terms of business administration to facilitate business licenses, etc.

Ms. Iffah, a representative of the Bondowoso Regency Diskoperindag in the industry department, stated that the government has made efforts including registering batik businesses such as trademarks and licensing to SNI. In addition to playing a role in business administration, the government also assists with business certification, product diversification and registration of marketplaces and online stores. In terms of marketing, several times UMKM players were included in exhibitions to educate business actors on the target market for their products. Exhibitions are one of the efforts to market batik products for UMKM. These efforts are expected to develop the community's batik industry business.

Conclusion

There are 9 batik motifs raised in this research, including the "Daun Singkong" motif, "Blue Fire" motif, "Daun Tembakau" motif, "Daun Pakis" motif, "Topeng Kona" motif, "Kupu-Kupu" motif, "Bunga Teratai" motif, "Kopi" motif, and "Tari Ojung" motif. In every batik produced by PKBM Handayani, there is a cassava leaf motif with various variations in style. Based on the Motif, the batik produced by PKBM Handayani is a type of non geometric batik. The coloring of the batik produced by PKBM

Handayani is dominated by dark colors on the batik background and lighter colors on the ornaments.

Bondowoso Regency has advantages in terms of flora, fauna, arts and culture, and tourism. These local potentials are then elevated to the theme of a typical Bondowoso batik motif as a symbol that illustrates the diversity of regional potential of Bondowoso Regency. The participation and support of the government is an important factor, especially in terms of the development of UMKMs such as PKBM Handayani.

This research is expected to be used as a means of learning about batik in the world of education. This research also includes insights into batik motifs and the batik industry in Bondowoso Regency, so that it is expected to educate and provide information to students and the public who study it. This is expected to support the contribution of students and the community in preserving the art of batik in Indonesia. This research can be used as a reference for similar research. This research raised 9 contemporary batik motifs typical of Bondowoso Regency. The researcher did not collect all batik motifs due to time constraints and lack of documentation from the designer. Therefore, it is recommended for other researchers to develop and explore data on issues that have not been raised in this study.

References

- Enrico, E., Sunarya, Y. Y., & Hutama, K. (2020). Perancangan Motif Batik Kontemporer Berbasis Estetika Budaya Motif Batik Lasem. *Jurnal Seni dan Reka Rancang: Jurnal Ilmiah Magister Desain*, 2(2), 161-172.
- Fauzi, A. M., & Defianisa, R. L. (2019). Analysis for cleaner production implementation strategy in batik industry in Bogor. *IOP-Science*. <https://iopscience.iop.org/article/10.1088/1755-1315/325/1/012005/meta>
- Hendrijanto, K., Purwowibowo, P., Santoso, B., & Hariyono, S. (2021). Pengembangan Potensi dan Daya Tarik Wisata di Kabupaten Bondowoso. *Journal of Tourism and Creativity*, 5(2), 139-152.

- Istiqfarina, R. (2018). Karakteristik Batik Tulis Sumpersari Maesan Bondowoso (Doctoral dissertation, Fakultas Seni Rupa Dan Desain).
- Karsam, K. (2019). Batik dari Masa Keraton Hingga Revolusi Industri 4.0. *Revka Prima Media*, Surabaya.
- Kusuma, E., Efendi, D., Suwarno, S., & Djanegara, M. (2023). The Influence of Knowledge Management on Individual Performance in Traditional Batik Craftsmen: The Mediating Role of Organizational Culture. *Research Horizon*, 3(5), 487–498. Retrieved from <https://journal.lifescifi.com/index.php/RH/article/view/162>
- Kusumawardani, H., Nafiah, A., & Aini, N. (2021, December). Pelatihan Pewarnaan Batik dengan Zat Warna Sintetis pada Kampung Batik 'Sujo'Sumberejo untuk Meningkatkan Kualitas Produksi. In *Prosiding Seminar Nasional Pengabdian Kepada Masyarakat* (Vol. 2, No. 1, pp. SNPPM2021P-584).
- Larasati, F. U., Aini, N., & Irianti, A. H. S. (2021). Proses Pembuatan Batik Tulis Remekan Di Kecamatan Ngantang. *Prosiding Pendidikan Teknik Boga Busana*, 16(1).
- Latief, N. D., & Sayatman, S. (2020). Eksplorasi desain motif baru batik Kota Malang. *Jurnal Sains dan Seni ITS*, 8(2), F288-F293.
- Mukhirah & Nurbaiti. (2018). *Dasar Seni dan Desain*. Syiah Kuala University Press.
- NIM, J. D., & Sujendra, B. (2019). Peran Pemerintah Daerah dalam Meningkatkan Potensi Pariwisata Air Terjun Berawan di Kabupaten Bengkayang. *Governance, Jurnal Ilmu Pemerintahan*, 8(4).
- Ningsih, T., Kusumawardani, H., & Sintawati, E. (2021). Faktor-Faktor Yang Mempengaruhi Preferensi Konsumen Batik Tulis Pesatenan Kabupaten Pati. *Jurnal Inovasi Teknologi dan Edukasi Teknik (JITET)*, 1(5), 351-358.
- Nurchayanti, D., & Affanti, T. B. (2018). Pengembangan Desain Batik Kontemporer Berbasis Potensi Daerah Dan Kearifan Lokal. *Jurnal Socioteknologi*, 17(3), 391-402.
- Nurhaida, I., Manurung, R., & Arymurthy, A. M. (2012). Performance comparison analysis features extraction methods for batik recognition. In *2012 International Conference on Advanced Computer Science and Information Systems (ICACSIS)* (pp. 207-212). IEEE.
- Pandanwangi, A., Dewi, B. S., Apin, A. M., Damayanti, N. Y., Sungkar, A., Rianingrum, C. J., ... & Sobandi, B. (2021). *Peradaban Batik*. Ideas Publishing.
- Prayitno, T. (2020). Mengenal produk nasional batik dan tenun. *Alprin*.
- Rachmawati, R. , Sawitri , S. , Musdalifah , M. , & Prasetyaningtyas, W. . (2022). Analysis of Business Growth of Batik MSMEs in the Covid-19 Pandemic. *Research Horizon*, 2(1), 270–282. <https://doi.org/10.54518/rh.2.1.2022.270-282>
- Rahadi, R. A., Rahmawati, D., Windasari, N. A., & Belgiawan, P. F. (2020). The Analysis of Consumers' Preferences for Batik Products in Indonesia. *Review of Integrative Business and Economics Research*, 9, 278-287.
- Trixie, A. A. (2020). Filosofi Motif Batik Sebagai Identitas Bangsa Indonesia. *Folio*, 1(1), 1-9.
- Tumewu, S. F., Setiabudi, D. H., & Sugiarto, I. (2020). Klasifikasi Motif Batik menggunakan metode Deep Convolutional Neural Network dengan Data Augmentation. *Jurnal Infra*, 8(2), 189-194.
- Wardoyo, D., Syakir, S., & Syarif, M. I. (2019). Eksplorasi Motif Batik Kontemporer (Kajian Pada Industri Batik Rumah Batik Wardi Desa Galuh Kecamatan Bojongsari Kabupaten Purbalingga). *Eduarts: Jurnal Pendidikan Seni*, 8(3), 35-44.