

Exploration of Sumedang Batik Binokasih Crown Motif For Official Events

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Abstract.

Sumedang is a city that makes batik cloth with special patterns depicting royal symbols, history, flora, and fauna of Sumedang Larang in Sumedang. The Binokasih crown motif is one of the typical Sumedang batik motifs, this motif symbolizes the luxury, splendor, beauty, strength, and majesty of a king. Batik Mahkota Binokasih is applied to clothing for formal costumes in the style of Sumedang royal wedding attire. The Sumedang royal wedding dress is usually worn by families with Sumedang royal ancestors and the pattern of this wedding dress is inspired by the Rama and Shinta wayang clothes. This research aims to create a new design in the form of an official costume with Sumedang royal wedding attire using Sumedang batik material with the Binokasih crown motif.

Keywords: Sumedang Batik, Home Industry, Design In Batik

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1. Introduction

Not only is it known as Tahu City, but Sumedang City also has unique batik art, which is also the symbol of the Sumedang Larang Kingdom. Even though it is not a traditional batik area, the art of batik developed with the cultural ties and creativity of the residents who produce typical Sumedang batik.

The emergence of typical Sumedang batik work began in the '90s and became increasingly popular in the mid-90s, it developed rapidly until 2002, this development was encouraged by the West Java provincial government at that time and produced 20 batik craftsmen who were able to sell 600 batik cloths. stamp and one or two written batik cloths. Typical of Sumedang is also called Kasumedangan. This batik is a typical batik which is an original cultural heritage that symbolizes the cultural values of the Sundanese people.

Other patterns owned by the city of Sumedang include the Mahkota (Siger) Binokasih pattern, Lingga pattern, Kembang Boled, Klowongan Tahu, and Pintu Srimangganti. Each

design displays the symbol of the Sumedang Larang kingdom which is also influenced by the regional culture of Cirebon, Yogyakarta, Solo, and Pekalongan.

Different from the others, Binokasih's crown pattern is one of the relics and symbols of the Sumedang Larang kingdom along with the crown pattern used by Sundanese kings in the inauguration of new kings.

This crown is the crown of the Pajajaran Kingdom of Binokasih Sanghyang Pake which was made on the initiative of Sanghyang Bunisora Suradipati, King of Galuh in 1357-1371. Crowns continued to be used in the kingdom until the fall of the Sunda Kingdom. Currently, the crown is used for wedding ceremonies in the Sumedang Regent's family.

Initially, the Mahkota Binokasih batik cloth was used for singers' stage costumes in the style of Sumedang royal brides. However, it is also used as a wedding dress for the Sumedang kingdom by families related to the Sumedang kingdom and with the concept of Rama and Shinta wayang clothing.

Batik fabric this Sumedang specialty is also explained in the Sumedang Regent's Regulation (Perbup) Number 13 of 2009, such as the decorative patterns of Lingga, Binokasih, Kujang, Naga, Manuk Julang, Angkok Wijayakusumah, Lotus, Hanjuang and Pajajaran. The aim is to further preserve typical Sumedang batik products. Apart from that, it also encourages Sumedang's typical batik cloth to progress and develop. [Syfaa, 2022]

Problem (1) How to preserve batik culture amidst the influence of globalization? (2) How do you develop batik? (3) What are the obstacles in making batik?

2. Research Methods

The validity of the hypothesis in this research will be tested and the results of this test will be used as input to determine policies for improving the tourism sector. A hypothesis is a statement that is still weak and has not been proven true. Based on the title and this research, a hypothesis can be drawn, namely: (1) It is suspected that there is a positive influence between the number of consumers on Kasumedangan batik design in Sumedang Regency, (2) It is suspected that there is a positive influence between the number of purchases made by consumers on Kasumedangan batik in Sumedang Regency,

2.1. Time and Location of Research

The location of the object of this research is the Nafira Batik Kasumedangan batik company which is located in Neglasari Village RT.005/04, Sukamaju, Rancakalong District, Sumedang Regency, West Java. The estimated research time is September to November.

2.2. Materials and Tools Research Instrument

Research instruments are the methods used by researchers to collect data to make work easier and get better results, namely more thorough, complete, and systematic so that it is easier to handle. In this research, researchers used interview, observation, and document methods. This is very important for researchers to obtain complete and structured data or sources of information.

2.3. MethodWork or Research Design

Based on surveys and discussions at the start of activities carried out with the Development Team as well as the community and managers of batik producers in Sumedang Regency. It can be concluded that the problems faced by the community around the location of batik craft producers are: (1) Minimal information regarding marketing

facilities, (2) Lack of creativity of residents in developing new designs for Kasumedangan batik, and (3) Lack of batik craftsmen.

2.4. Data Analysis

Data analysis is the final step carried out by researchers. The data that has been collected by researchers is processed and described in a scientific work. This scientific work includes an introduction, theoretical basis in the form of the concept of stamped batik, research methodology, discussion of the analysis of Kasumedangan Batik, and a conclusion in the form of conclusions and recommendations.

3. Results and Discussion

3.1. Results

No	Name of activity	Month											
		1	2	3	4	5	6	7	8	9	10	11	12
1.	Kasumedangan Batik Making Process so that it becomes a sustainable culture									✓			
2.	Socialization of sustainable development of Batik Kasumedangan										✓		
3.	Providing counseling regarding obstacles in the batik-making process											✓	

Research Funding

No	Type of Expenditure	Cost	Information
1.	Research Transport	Rp. 1,000,000	Consist of: - Total Car Gasoline IDR 500,000 - Total Toll Fee IDR 400,000 - Car Parking Rp. 100,000
2	Proposal Preparation	IDR 500,000	- Proposal Doubling - Certificates
3	Procurement of costs in the field	IDR 1,800,000	Consist of: - Participant Questionnaire - CHSE Tourism Department - FGD, Seminar
4	Ethical clearance payment	IDR 700,000	
5.	Logistics	IDR 1,500,000	Consist of: - Souvenir Rp. 700,000 - Batik: IDR 600,000 - Banner Rp. 200,000
Total		IDR 5,500,000	

3.2. Discussion

Home Industry

The home industry is an industry that is carried out in-house and on a small scale. According to the small Indonesian dictionary, the meaning of house is home, while industry is a company manufacturing goods (Trisno Yuwono, 1994: 208). In small industries, there must be several aspects needed to support industrial activities, including capital, raw materials, labor, marketing, and consumers.

Industry is a form of community activity as part of the economic system or livelihood system and is a human effort to combine or manage materials and environmental resources into goods that are useful for humans (Hendro and Sutanto, 2010).

According to (Moeloono, 2008; 534) industrial activities process or change goods using facilities and equipment such as machines. activities that change raw materials, raw materials, semi-finished products, and finished products into products of high-use value.

Each region certainly has its batik characteristics, and Kasumedangan Batik is no different. Kasumedangan batik has unique characteristics in style, design, and of course color. Usually, the batik pattern used has its meaning. Several examples of peeling Kasumedangan batik patterns. Kasumedangan Batik is an example of original cultural heritage, being a symbol of the Sumedang Kingdom whose cultural characteristics symbolize the nobility of Sundanese cultural values, but due to lack of attention and support from the local government, Kasumedangan Batik is currently considered unsustainable.

For coloring, Batik Kasumedangan offers two types of coloring: natural and synthetic. The natural dyes used come from leaves, gambier, tea, mahogany bark, and fruit. At the same time, synthetic coloring uses chemicals of course. Kasumedangan written batik takes around 1.5 months to make.

Batik

The word "batik" actually comes from Javanese, the root word "tik" which means "small". As found in other Javanese words: "Klinik" (small business), "batik" (small contact between two objects). "kittens" small fleas) etc. Therefore "ambatik" (Javanese) is often called "anyera" (writing). No more problems. But that is why the word "ambatik" currently has a special meaning, namely: Painting on canvas (mori) with wax (malam), using copper canting. Of course, "Batik" was born not long ago, even though the motifs contained in it have been around for a long time. because it is clear that the development of batik techniques done with wax and canting is relatively new. or in another sense: the existence of the term "batik" has long been lost considering that the term was born because of canting and wax (Heriyanto, 2014).

Batik is a clothing material whose motif is made using canting and wax, batik is then colored according to the maker's wishes and finished with pelotodan. (Sunoto, 2000).

The term batik Basically, it is the process of making dots or lines on the surface of white cloth using liquid wax using the canting technique, batik block technique, and rice brushing technique. This process is used to isolate the color so that it does not spread to other areas and only concentrates in the desired area.

According to Sutopo, terminologically, written batik is an image produced using a canting tool or something similar with wax as a barrier for color to enter. Batik can be said to be a batik technique using wax or dots from wax. (Suyanto, 2001).

Understanding Batik

Batik is familiar to Indonesian people today. Batik is a heritage that has unique characteristics in the archipelago. Its uniqueness can be seen in various types of patterns which have their meaning (Asty M & Kuning B. Arini 2011). Based on etymology and terminology, batik consists of a series of words 'mbat and tik'. Mbat in Javanese can be interpreted as 'ngembat' or throwing repeatedly, while the word 'tik' comes from a dot.

Sobatik means throwing dots on the canvas continuously. Some sources also say that the word 'batik' comes from the word 'amba' which means wide cloth and the word point. This means that batik is made from dots drawn on a cloth background that is wide enough

to create a beautiful pattern. In the Indonesian dictionary, batik means canvas painted by writing or waxing techniques on cloth, then processed in certain ways.

Batik has been around since the Majapahit era and is very popular today. It is not certain when the batik was made. However, batik patterns can be seen in artifacts such as temples and statues (Asti M. & Ambar B. Arini, 2011). Batik is the art of painting on canvas found on clothing and is one of the cultural characteristics of the Indonesian royal family. In the beginning, batik was only limited to the palace, the clothes of the king, and his family and followers. Batik was originally only available in palace circles and one of the properties in the fort, other people could not use it. This influenced the king's power and the model of social behavior was applied as a basis for making batik. Finally, a concept of understanding of the existence of classical and traditional batik was obtained.

Types of Batik

Handmade batik

Batik Writing is made by hand with a canting tool to apply wax to the batik pattern. Making batik requires a lot of patience and diligence because every point in the motif influences the final result. The motifs produced this way will not be the same. This complexity is what causes the price of written batik to be very expensive. This type of batik was worn by kings, palace officials, and nobles as a symbol of luxury.

Painted Batik

Batik Paintings are made by depicting motifs using wax on white cloth. Making painted batik motifs does not depend on existing batik motif standards. The motif is made according to the painter's wishes. This painted batik has an expensive price because it is classified as an exclusive batik and is limited in quantity.

Batik

Batik is made with a stamp with batik motifs from copper. The stamp is used to replace the function of the canting tool to shorten the time in the manufacturing process. Stamped batik designs are considered to have no artistic value because all the models are the same. The price of stamped batik is quite cheap because it can be made en masse.

Batik Kasumedangan

Batik Kasumedangan is one of the styles and types of batik that sells well and is much sought after by guests from outside Sumedang when visiting Sumedang. Eight Kasumedangan batik motifs are in great demand, including Lingga, Mahkota Binokasih, Kembang Wijayakusumah, Hanjuang, Manuk Julang, Lotus flower, and others made from mori cotton. Even though Sumedang does not have a batik tradition, with the emergence of Kasumedangan Batik as typical Sumedang batik it is hoped that it can raise the potential that exists in Sumedang. In the future, it is hoped that more and more people will produce typical Sumedang or kasumedangan batik.

Protecting Kasumedangan Batik

The government has made several efforts to protect Indonesian batik. The Indonesian government has introduced non-trade barriers for products with TBT. Batik through the Batik Brand Regulations by the Indonesian Minister of Industry (Zulaekah, 2014).

Preserving Kasumedangan Batik

As a Sumedang community, we are obliged to preserve, protect, develop, and utilize these dynamic Sundanese cultural values by making efforts to create ideas, behavior, and cultural works by applicable rules and norms without sacrificing their authenticity.

Developing Kasumedangan Batik

With the Kasumedangan batik logo, local batik entrepreneurs can increase their competitiveness. Domestic buyers can be more confident about what to buy or use. With the batik brand, consumers will no longer be deceived. We believe there will be an increase in demand or sales of Indonesian batik. Indonesian Batik will continue to develop and help support the economy through small and medium businesses. Batik entrepreneurs automatically have a SIUP or business permit and brand rights, this can create opportunities to receive capital support for business development as well as receive training resources, both organized by the central and regional levels. Apart from training, producers also have the opportunity to participate in local, national, and international exhibitions.

Promoting Kasumedangan Batik

Batik Kasumedangan is a means of promoting Indonesian batik cloth on the international market (Warta Ekonomi.co.id, 2017). Batik is also very important for entrepreneurs who want to penetrate the international market. The batik logo is one way to differentiate batik made in Indonesia from batik products from other countries, such as China, Malaysia, Thailand, etc., helping foreign consumers easily recognize Indonesian batik.

With branded batik, foreign consumers will more easily recognize genuine batik Indonesia, and the quality of batik also affects the durability of the product in market competition because it has been tested. Foreigners will be able to better understand the price of expensive batik if clear, standard labels are available.

Roadmap Penelitian



Objective

In general, this research aims to find out how and the legacy of this batik culture, namely to create an image about the reasons for the decrease in the number of young people in Neglasari Sumedang village who are engaged in the batik profession. Apart from that, researchers are encouraged to discover the effects of learning to make batik by inheriting the

social values that exist in batik activities that are understood and transmitted by the heirs of Neglasari village, Sumedang.

Besides Therefore, this research wants to know the relationship between batik craftsmen across generations to display social and cultural values simultaneously, because most craftsmen do not know this. Apart from that, this research must also arouse curiosity so that readers are more serious about studying batik further and knowing or understanding batik culture as a cultural heritage that allows describing the philosophical values of Indonesian society in general and Indramayu society in particular, especially regarding the moral messages that nobility from its predecessors and the social conditions of Indonesian society.

4. Conclusion

This research highlights the importance of preserving and developing the cultural heritage of Kasumedangan batik in Sumedang Regency. Even though Sumedang is not traditionally known as a batik area, the presence of Kasumedangan batik is strong evidence of the creativity and diversity of batik art in Indonesia. Through the efforts outlined in this research, including protecting, preserving, developing, and promoting Kasumedangan batik, it is hoped that it can increase public appreciation of batik art and make a positive contribution to the local economy and culture.

In the context of globalization, the challenges faced in preserving cultural heritage such as Kasumedangan batik cannot be ignored. However, with the measures introduced, such as the introduction of non-trade barriers for batik products and the establishment of batik brand regulations, the government has demonstrated its commitment to supporting the local batik industry.

In terms of development, it is important to encourage the younger generation to be interested and involved in studying and producing Kasumedangan batik. Through a cross-generational approach, the social and cultural values contained in the batik process can be transmitted and better understood. Apart from that, promoting Kasumedangan batik as a unique Indonesian cultural heritage is also important to attract the interest of domestic and international markets.

Thus, this research provides a basis for further efforts to strengthen the sustainability of Kasumedangan batik as an integral part of Sumedang's cultural identity and Indonesia's cultural heritage as a whole.

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