

The Reposition of Tradition-Batik in The Culture-Mercantilism

Sarwono¹

¹Study Program of Textile Craft, Faculty of Visual Art and Design,
Sebelas Maret University, Solo, Indonesia

sarwono59@staff.uns.ac.id (Sarwono)

Abstract The globalization in the fields of economics, information and culture has driven the culture of tradition batik to post itself into a new situation. The method used in this research is the case study. Mercantilism is the result (effect) of the globalization era, because it causes to happening an interaction among several elements. The position of the tradition culture, which is still strong, will exploit an interaction to maintain its identity, but the weak tradition culture will tend to follow the current, the orthogonal transformation even breaks down in the globalization era. The concept that must be done soon in the art of tradition batik is to make a cultural reposition

Keywords Mercantilism, Tradition, Culture, Batik Art.

1. Introduction

The batik art has been considered as a part of life and it cannot be separated from the daily life. Its existence has been admitted as a culture system in the form of symbols which is very complicated and full of norms in it. The work of classical batik art in its supporting society becomes the resource of inspiration which is endless to learn and to develop its value. The deeper the work is learned, the more wonderful is the content in it. The batik work has the content of aesthetic norms and the symbolism meanings which is implied or written in that work.

The culture realization formed in the work of batik does not only exist in Java, but it also exists in around the world. The batik art using “canting” medium has been lasting for a long time and is given from generation to generation. That is why the batik art is also called as the culture art which is really cosmopolitan and universal. It can appear whenever and wherever it is as long as the human being still exists (Cassires, 1944: 23 - 26). The art live is an expression about all things that can show that what is called an art can develop when there are artists, art works, and art society, so that the art is the social products (Wolff, 1993: 26 - 27).

The batik art also contains the ethics and aesthetics education appearing in the live visual and symbol which basically can show the people to reach the real perfectness and the real own selves. This norm (rule, principle) is possible, considering that the batik art is the soul representation in the lives which always brings action and reaction into reality continuously in to solve the prob-

lems wisely and well according to the culture which has been formed (Sastraamidjaja, 1964: 17 – 20). Through the batik art, everything can happen with full of ethics, aesthetics, and its symbolism, too.

The batik art which is full of symbolism meanings has an important role in showing the position / grade of the wearer at present. Also, every clothes which is being worn has symbolism meaning in it. The batik clothes of Javanese tradition have many variations of its motives, in which the motive of tradition batik with its variation, of course, has symbolism meanings.

2. Method

Based on the problem studied in this research, that is the background of it, then the discussion used here is the single case study.

The single case study is the rooted case study that focuses on several possibilities which have been determined before the researcher enters to the field study. The whole characteristics is still seen that all factors seen are still related and interacted, only the factor that is not the main factor does not become the focus of the study and will not be discussed much (Yin, 1987).

3. The Culture Mercantilism

Nowadays, the tradition art is becoming to weaken in its live power caused by various changes; social, economical, or cultural ones which happen globally.

The globalization influence creates a great transformation process which is caused by the rationalization strengthening in every live aspect. In one party, it causes to weaken the spiritual union with various community aspects, the ritual ceremony even the belief, and in other party it causes the spiritual union to appear towards various commodity aspects, image projection through fast media and culture.

The result caused by these factors above, it can cause to raise a big process on a discontinuity of the various conditions of tradition culture which have been experienced by the society, including the changes on the art of the batik tradition in Java.

The mentioned discontinuity influences the three main aspects, they are; the discontinuities of philosophy epistemology, socio-economy, and aesthetics (Yasraf, 2004: 2)

Moreover, he said that, firstly, the discontinuity of philosophy epistemology which was influenced by science and the tradition world view was changed by the science and the world view on the modern concept. A process of a rationalization of the life world is done by eliminating the magic belief, especially in the human being's life in their interaction with the Creator. The more dominant the dogma made by the society on the dogma of religion and belief is, it will prove it more. In line with the society liberation of the magic things, it is accompanied by the lost of the knowledge from the mythology essence (reality) which has been believed for a long time in Javanese society.

This transformation process is often propagandized with the term "modernization" which really eliminates all of the comprehending of the epistemology philosophy existing in our culture of tradition batik. This process directly influences to the forms of the society activities of the batik tradition in which firstly it is magical in the tradition ceremony then it changes into a rational calculation. This is what so called the view erosion on the tradition becoming into the modern world view or it can be called "a withdrawing the sacral and spiritual cultural" into a rational and proven world. The second, the economic discontinuity is the one that is caused by the industrialism as a result of modernization, and it makes the local society, with their local economic type and norm, be dragged along by the current of modern economic. So, the tradition textile culture is made into the commodity culture in order to get the profit as much as possible by applying efficiency in every field. Then, the tradition textile changes into the cultural industry causing by the continual commercial force and it is demanded some requirements of the modern commodity such as quality and efficiency based on the massive products. The existence of the commercial characteristics in this modernism demand, the concept of the cultural industry tends to become the discontinuity of the existed norm in the tradition textile, including the tradition batik in Java. Here, the sacral and spiritual norm which has myth changes into the commercial norm in accordance to the calculation of modern economics. The third, the discontinu-

ity of the conceptual aesthetics causes the art of the tradition textile is trapped into the concept of the cultural industry, because the commercial force tends to explore aesthetic aspects in order to fulfill the society's taste and emphasize on the profit aspect from the product of the tradition culture.

The concept of commodity aesthetic is put into effect to process the aesthetic forms based on the power of attraction and provocation to the consuming society. Many kinds of multifunction forms are created with the consideration that the commercial aesthetic is always shown dominantly in the concept of commodity aesthetic, so the sacral and philosophy norms becomes faded.

The culture mercantilism causes the tradition batik become dilemma, because the form of tradition art which has been as a convention work and is inspired by the belief and myth which is presented as the continuity of the past age to the present age should maintain to hold out in the globalization era.

There is a society considering that tradition is something that is rooted on the huge post that cannot move. Whereas, the tradition, as a matter of fact, can always open a historical space in order to be reinterpreted continually, so the tradition culture can always develop in accordance to the change and developing era (Umar Kayam, 1981). This definition type is an effort of applying tradition batik into other configuration and expression types by following the existing dogma, but it does not leave the existing norms.

In the other party, There is one considering that there is a myth developing in the society, that the art of tradition batik does not have any knowledge with low creativity power, but, as a matter of fact, it has the local knowledge, local psychology, and local philosophy which is actually able to be developed to produce the very deep aesthetic by developing the concept of tradition textile through a deep research on the potency of the tradition batik. By learning (considering) that potency, then it can also be developed the new aesthetic thoughts and reinterpret it into the new context, so the art of the tradition batik can produce an ingenious innovation to compete with the innovation brought by the modern product by emphasizing on the commercial and tends to make the art of tradition batik become a part of the cultural industry.

4. The Culture Reposition Of Tradition Batik

Nowadays, the tradition art becomes the interest substance of a certain group, where there is an economic interest in one side and in another side it becomes the object of authority interest. The tradition culture is made as a commodity interest by industrialist in order to get profit, and in another side it is made as a medium to reach authority by exploiting the tradition art as a propaganda instrument. So the art of tradition textile, including the batik, never becomes the culture power which can stand on its own feet and develop a

part of culture which has the live endurance power and its own power.

As a result for this, the tradition textile, including the tradition batik, has such a dilemma, in one side, the art of tradition batik should be alive and should hold out, so it is needed a wonder and attractive power in the society. In the other side, when once it has stepped on to an innovation and change, it cannot be called as a tradition anymore and it will be dragged along the commercial current, although the tradition textile, including the tradition batik, can do some transformations in its shapes. These all are caused by the global industrial influence which must be accepted happily or unhappily in the culture live of tradition textile nowadays.

The concept that must be carried out in tradition batik is making the culture reposition in the globalization era. The globalization in the fields of economics, information, and culture has caused the culture of tradition batik to be demanded to post itself in a new atmosphere, because the globalization era makes an interaction and interchange and culture influence deeply into its elements. The position of tradition culture, which is still strong, will makes use the interaction to hold out its identity, but the weak tradition culture will tend to follow the current, to be transformed or even damaged in the globalization era.

The tradition batik, including the art of tradition batik, exists among the power attracting one another in order to reach its interest. Therefore the tradition textile is demanded to carry out a culture reposition by searching for a strategic alternative in the constellation of the very fast era changes. So, the art of tradition batik, which is considered static and indigenous, is demanded to get a new position in the globalization era through the critical awareness.

By having the critical awareness, the culture of tradition batik can build its own power based on its own paradigm and strengthen the system and principle based on the local resource to be offered through a global context. The reposition context like this is considered to be very important and necessary as an effort in a culture reposition, so it can raise back the interest and the feeling of owning in the local society that has inherited the culture of tradition textile, including the batik art.

5. Conclusion

In the culture mercantilism happening at present, the art of tradition batik in Java must do the reposition in the globalization era as soon as possible. By having a critical awareness, it is expected that the culture of tradition textile, including the tradition batik, can build its own power based on its own paradigm and strengthen the system and the principle with the local resource to be offered through the global context. By so doing, the culture of tradition batik, especially in Java and in Indonesia in general, will still exist and can hold out and develop in accordance to its local power.

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