Batik Tembe Renda: Straightening Out Misconception about Culture

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Abstract—Batik is a noble culture belonging to the Indonesian nation which has been recognized by UNESCO in 2009, since then batik has been increasingly loved and known in the world. However, pride and love are not accompanied by an understanding about the real batik, because most people do not know that the true meaning of batik lies in the technique of making it with wax. Batik more known as a patterned fabric, so that mostly people consider that the woven works that patterned are also batik, one of them is Tembe Renda from Bima NTB. Tembe Renda is often considered batik by the surrounding community, whereas batik and weaving are two different techniques. Based on this problem, the study aims to clarify public opinion that misunderstandings about batik and weaving do not occur protractedly. The way how to be done is to make a batik work with a weaving motif and highlight the character of the two. Weaving motifs that tend to be symmetrical are applied to batik works with stylized asymmetrical motifs that are flexible according to the character of batik motifs in general. With this work, the community will be given more appropriate education about the true meaning of batik and weaving.

Keywords—batik, weaving, Tembe renda, Bima, mbojo, NTB.

I. INTRODUCTION

Indonesia is an archipelago consisting of thousands of tribes scattered throughout the country with their diverse traditions, this makes Indonesia well known as a culture-rich country. E.B. Tylor said that culture is a complex whole, encompassing knowledge, beliefs, art, law, morals, customs and various abilities and other habits obtained by humans being as members of society [1]. This statement explains that one of the important points of culture is art. The rich diversity of Indonesian cultural arts must of course be nurtured and given special attention so that they can be understood comprehensively. In order the community more know the diversity and uniqueness of its own culture and have the responsibility to look after it [2]. It is important for us to foster the unity of the nation by recognizing and respecting all variations of the existing culture [3].

Indonesia is well-known as "Gem of the East" because it has a great number of contributions to culture [4]. Art and culture are valuable assets owned by each nation because they reflect the identity of the nation [5]. There are many arts possessed by the Indonesian people, even those that are widely known throughout the world and recorded by UNESCO (United Nations Educational, Scientific and Cultural Organization). However unfortunately, there are still many people who are not familiar with the culture around them, the most striking is batik.

Therefore this study aims to clarify public opinion that misunderstandings about batik and weaving do not occur protractedly.

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology of this research. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. LITERATURE REVIEW

A. Batik: It Is Very Close However Unknown

UNESCO established Batik as the Indonesian Masterpieces of the Oral and Intangible Heritage of Humanity on October 2nd in 2009. Since that time, Indonesian people increasingly love Batik. Then 2nd October was designed as National Batik Day. Referring to various literature, all agreed that batik was born from Java and then developed throughout the country of Indonesia. The word of batik also derived from the Javanese language [6]. UNESCO recognizes batik art originated from Indonesia, especially Java [7]. In addition, another reference said that Batik was only made limited by the court (Javanese kingdom), then brought out the court by the followers of the King, from this the Batik art developed in the community [8]. Batik has experienced a long way in Java [9]. The spread of batik throughout the country continues to this day, however unlike the past, the presence of technology is a contrast to how batik is spread.

Batik was ever recognized by other nations in a decade ago before it was recorded by UNESCO as belonging to Indonesia. Although Batik originated from Java, however those who did not accept this claim were all Indonesian people, this shows that batik has become a national culture [10]. The society of a country is one owner of a great culture that is formed from a plurality of cultural features of ethnic groups [11]. The lesson that can be learned from this event is the growing of love of the Indonesian people towards batik.

Batik is a whole technique, technology, and development of motifs and cultures which related [12]. Based on the description, it is clear that batik is not only about motives, but also the techniques and manufacturing technology are the main ones. The virtue of batik technique is using wax or commonly called malam. The wax is heated till it melts then inscribed on the cloth with the aim to cover the pores of the fabric. The fabric coloring using wax is intended to cover the entry of dyes into the pattern [6]. After being covered with
wax, then the cloth is colored, so that the part which has put the waxed will not be exposed to color.

Based on the method of making, batik is divided into two types, namely the Batik Tulis (written batik) and Batik Cap (stamped batik) [13]. Batik Tulis is a type of high-quality batik [12]. The quality is distinguished from the different ways of doing it. Batik Tulis is made by making motifs on the fabric such as when writing using a tool called canting. While working on Batik Cap is simpler, it is only affixed to the fabric after being given liquid wax. Batik Cap is a technique of applied to a cloth made by printing the fabric with a copper stamp called a 'stamp' acting as mold [14].

Batik spread in society currently is classified into two types, namely the true batik and batik patterned textiles. The true batik is made through a technique or series of processes with the wax, staining, until pelorodan stage. Pelorodan is the process of removing the wax from the fabric after coloring [15]. While batik patterned textiles is motifs made by printing techniques using modern tools without the original process of using wax, this type of fabric is then called batik printing. The production of batik printing is produced to meet the needs as production can be done in bulk, however, on the other hand printing batik actually has a negative side, because the presence of printing batik as if the community increasingly unknown the real Batik. Cultural products issued by large industries are made far from the reality of culture itself [16]. Besides that, the presence of printing batik made the traditional batik craftsmen less and less, so that the regeneration of batik craftsmen was reduced. The number of young batik artisans dropped dramatically [17]. The global industry has bitterly evidenced the social and environmental implications [18]. Technological advances actually produce a decline in traditional culture [19].

The understanding of most people, especially those are living outside Java about Batik limited to batik cloth only (batik printing). This condition is quite sad. "Batik is a patterned textile", a mindset that is embedded in the mind of people, while the making technique which is the essence of the real Batik is not understood. The lack of education and information obtained makes it even further from the truth. Information and references about everything about Nusantara batik is still a mystery to most people who started loving batik [20].

Starting from this description it can be concluded that the amount of public interest in participating in preserving Batik as a national culture is unfortunately not accompanied by an understanding of the true meaning of Batik, this condition is very unfortunate, because this is a form of cultural crisis that seems to have embedded in mindset of society. The cultural crisis at the end of history is a crisis of endless meaning [21]. One contrasting example that shows a lack of public understanding of batik is that weaving cloth also includes batik, even though both are different techniques. B. Tembe Renda Weaving from Bima NTB

In addition of batik, Indonesia also still has many works of art that become a pride, one of them is woven crafts. Weaving has been used by many people for centuries [22]. Almost all regions have woven works with their own characteristics. One of them is Bima, which is one of the areas in the province of West Nusa Tenggara, which until today still maintains the existence of woven crafts.

Weaving in the Bima language is called Muna. While woven cloth in the local language is called Tembe Muna. Tembe means cloth and Muna means weaving. Bima began to know weaving around the 17th century [23]. Woven cloth was used by the kingdom of Bima even after convert to Islam.

One area with woven works that is popular and still exists in Bima is Renda Village which is located in Belo District, Bima Regency, NTB. For those are living in Renda, the local weaving handicrafts are also known as Salungka Tembe because it consists of striking colors. The use of the term is distinguished between cloth and Songket, gold and silver threads called Songket, while Songket with colored threads is usually called Salungka [24]. However, even though there are several names, the woven Tembe Salungka from Desa Renda is well-known by most people as Tembe Renda (see Figure 1 and 2).

![Fig 1. Weaving Tembe Renda](image)

![Fig 2. Weaving Tembe Renda](image)

Tembe Renda has characteristics of unique motifs and colors. The colors used in Tembe Renda are bright colors or people call them tambaha or striking colors. The bright colours of the clothes in Bima symbolize health and prosperity [25]. In addition to using bright colors, Tembe Renda also tends to use black as a background colour, in addition to the purpose of making the colour more visible, black also has philosophical meaning. Blue-black symbolizes as a loyalty [25].

The colours in Bima's beliefs have their respective philosophical meanings. Red (kala) means brave to defend the truth, white (lanta) means sincere heart, yellow (monca) symbolizes glory and greatness, green (jao) symbolizes prosperity, blue (owa) a describing of a peaceful, purple (keta) and black (me'e) symbolizes a person who is patient
and steadfast in carrying out duties, besides that black (me’e) symbolizes a life that highly respects the earth and the environment as a source of life and well-being [27].

The Tembe Renda motif can be said a lot, it has 24 different motifs, however not all motifs are applied all on a woven cloth, generally the number of motifs applied to the woven around five to seven different motifs.

III. MATERIAL & METHODOLOGY

A. Misconception of weaving and batik in Bima NTB

Most people in Bima cannot distinguish between woven crafts and batik, so that each cloth which patterned is often called batik, as well as woven Tembe Renda. This data is obtained from everyday life in the community, because the writer originated from Bima NTB, meaning that the writer is a key instrument in this study. In addition to everyday life, there are also several examples found on social media, such as the following examples.

In Figure 3, it is written “Selamat Hari Batik Nasional” means greeting for National Batik Day. Unfortunately, the greeting of the batik day was conveyed using a picture of Tembe Renda, which is a weaving work, not batik. Batik is a cloth that patterned, a mindset that is embedded in the mind of all people, so that Tembe Renda woven which also has a motif is considered as batik. Another example is uploading an employee on the following social media.

The way to show love for batik as shown in Figure 4 certainly deserves to be appreciated, however, on the other hand it is also quite unfortunate, because there are at least two issues from the post. The first problem is to consider printing batik as original batik, then the second problem is to assume weaving is also batik.

In addition to these two problems, there are also other problems that are quite serious, namely the uniform is worn. At first glance the uniforms are seen from Tembe Renda weaving, however, if you look more closely, the uniform is not woven cloth, but Tembe Renda patterned which is produced with modern technology or called weaving printing, just like the term printed batik described in advance. Printing textiles can be accounted for around 30% -40% of all textiles worldwide [27]. The textiles patterned with Tembe Renda weaving are then labeled "Batik" by the producers, even though the motifs were not made of batik techniques and were pure weaving motifs, so indirectly the improper labeling had an impact on the Bima mindset further away from the meaning of weaving and batik.

It is not only in cyberspace and everyday social life, but also mistakes can be found in one journal article. The article discussed about weaving, but unfortunately there is misconception that represent weaving as batik. Masita as the writer mentioned that, "Batik Mbojo, which consists of various motifs as well as its outfit function called Tembe nggoli mbojo" [28]. From this article it is clear that the author misinterpreted batik and weaving.

B. Method

Batik is a national culture [10] and Tembe Renda is one of the local wisdoms in Indonesia, it is very unfortunate if people do not know the culture that is close to them due to the mistake of opinion. Responding to the lack of understanding, it is necessary to to give enlightenment so that public opinion does not continue to be mistaken in recognizing batik and weaving. The way to do it is to show both characters in one work at the same time. One function of art is to provide a different cultural perspective so that it can be understood and appreciated [29]. The work made is batik, the reason is in Bima many people have not recognized yet batik, so the existence of this work is expected to provide education so that cultural preservation can be better and well-known. Preservation and maintenance of a good culture will affect good understanding.
The characteristics referred to in this work are more highlighted in the appearance of the motif. Weaving motif characters in general and Tembe Renda motifs tend to be symmetrical because they have to adjust between the paken thread and the lungs thread when weaving so that the arrangement between one motif and another is parallel and symmetrical on a line according to certain estimation so that it looks neatly arranged (see figure 1 and 2). While the characteristics of batik motifs, although basically can be made symmetrical, however batik motifs generally tend to be asymmetrical so that they can be made more expressive and not rigid, meaning the Tembe Renda motif will go through stylization or shape changes with a more flexible contour without removing the basic motif character. Besides that, the placement of one motif with other motifs can also be carried out freely and irregularly but still paying attention to the balance between the shape and colour of the motif.

Tembe Renda has about 24 different motifs, however, all of these motifs cannot be applied to all woven and generally only about five to seven motifs. For this reason, so that the characteristics of batik can become more prominent, all weaving motifs identified will be applied to this batik work, because in making batik there is no limit in the application of the motif, in contrast to the application of motifs in weaving that require particular assumption. The number of colours of Tembe Renda weaving are eight colours and all of them will also be applied to this batik work, they are red, orange, yellow, green, blue, purple, white and black. The application of all elements is done as an effort to maintain cultural history values through art [31]. The process of cultural adaptation is based on complex social backgrounds [32].

In addition to applying all motifs and colours, in order to the the introduction of batik can be conveyed more thoroughly, this work will be made with several different techniques of sticking, coloring, and wax. Some techniques are sticking with writing canting, stamp canting, and brush. Dyeing technique (naphtol) and swab technique (indigosol and rapide). While the wax used are batik wax (brown) and paraffin wax (white). Batik wax will be used to make motifs, while paraffin wax will be used to produce a cracking effect. With the introduction of culture through a variety of diverse techniques, it will give a new look, which can open the mind and straighten public opinion. New semiotic can give a fresh impression [33].

Batik characters will be raised through various of tools, materials, and techniques. The tools needed are canting used to inscribe written canting wax and stamps canting, batik stoves to heat the wax, frying pan as a container to heat the wax, gawangan to attach the fabric that is slammed, gloves for coloring process, bucket for coloring process, and stove and pelorodan container for shedding wax. While the material needed is cloth as a batik media, pencil for making patterns on cloth, wax is used to cover parts of cloth (batik wax and paraffin), coloring materials (naphtol, indigosol, and rapide), and waterglass used for pelorodan process which is the final step to remove the wax from the fabric.

To create a batik character according to the plan, it is necessary to pay attention to the steps of creation. The first step is to make a motif on the fabric by using a pencil, as explained in advance, the motive applied is the weaving motif of Tembe renda that is stylized.

The second step is mencanting process, using write canting and stamp canting. The inclusion of this motif uses a brown wax so the motif does not crack (see Figure 5).

The third step is the coloring process. The coloring of this work is carried out in three stages. The first stage of coloring is the coloring of the motif with a colek technique with indigosol and rapide (see Figure 6).

The fourth step, closing or the first colour block, because the next step is background colouring. To avoid mixing colours in the motif, it must be blocked first.

The fifth step is colouring at the second stage, namely coloring on the background with indigosol and rapide with a swab technique using a sponge or with a finger to produce a gradation colour (see Figure 7).

The sixth step, displaying the characteristic of thick batik in the background. The character of batik that cannot be made on woven works is to make the impression of cracks on the fabric. The way to make it is the part that will to be given the impression the crack is blocked with white wax or paraffin using a brush first then squeezed after drying. Paraffin wax is rigid and easily cracked, so that the cracks can be entered by
The liquid of colour and produce a cracking effect (see Figure 8).

![Fig. 8: Blocking the Background with paraffin to give a cracking effect](image)

The seventh step is the last colouring at the third stage, with the aim of producing a cracking effect on the background of batik with black colour (see Figure 9). The material used is naphthol with dyeing technique. The dyeing process is generally done by immersion of fabric into the dye in large vat [34].

![Fig. 9: The third stage of colouring with the naphthol dyeing technique](image)

The eighth and final step is pelorodan (see Figure 10), which aims to shed the wax attached on the fabric using boiling water mixed with water glass. This process is called mbabar or ngebyok [35].

![Fig. 10: Pelorodan process](image)

IV. RESULT AND DISCUSSION

In accordance with the initial concept of combining batik and Tembe Renda in one work, certainly the motifs and colors of Tembe Renda appear to dominate the work. The forms of these motifs have been through stylization or changes from the weaving motif character that tends to be stiff become more flexible (see Figures 11-14).

![Fig. 11: Batik Tembe Renda](image)

![Fig. 12: Stylized of Made Sahe motif (buffalo eyes)](image)

![Fig. 13: Stylized of Coma Kapi motif (pin)](image)

![Fig. 14: Stylized of Kapi Keu motif (crab claws)](image)

V. CONCLUSION

Batik Tembe Renda is a representation of two cultural products of Indonesian, namely Batik and Tembe Renda.
weaving from Bima NTB. Batik is a culture product which becomes a pride of the Indonesian people, a characteristic of batik is in the technique of making by using a wax. Unfortunately, most people especially those living outside Java, still do not understand it. They consider Batik just only interpreted as a patterned cloth, so that the woven fabrics which has motifs are also considered as batik, even though both are quite different techniques.

One of the weaving works considered batik is Tembe Renda from Bima NTB. In response to this, wrong public opinion needs to be corrected. The solution taken is to make a work that can show the characteristics of the two in one work at the same time, it is batik with weaving motif of Tembe Renda.

Tembe Renda is a weaving craft that has many motifs with distinctive shape and colour characteristics. These characteristics dominate the appearance of this work; however, the character of batik also continues to be highlighted. Batik characters are highlighted through various tools, materials, and manufacturing techniques. The material used are batik wax and paraffin wax. In addition, from some synthetic staining materials naphthol, indigosol, and rapicide. Pencantingan technique which done is writing technique, stamp technique, and coloring techniques are done by poking, wiping, and dyeing. These materials and techniques have their own appearance characteristics.

The batik character that can be seen is on the shape of the motif, the shape of the weaving motif that symmetrical and stiffened are stylized or changed its shape to bring out the character of batik. Namely by making it asymmetrical and more flexible without removing the basic shape. In addition, other batik characters can be seen from the placement of motifs, if at Tembe Renda the placement of motifs looks parallel to a straight line, then in batik the placement of motifs is irregular, however, still paying attention to the element of balance. The thicker character of batik that cannot be seen in woven works is in the colouring of the background, namely the gradation of color and the impression of cracking.

Batik Tembe Renda can open people's minds which still incorrect about batik and weaving. People will be given concrete examples of the differences between the two through this work.

The concept of this work basically can also be applied to be practiced in the general public so that it can be well understood. community participation directly can convey information well [36]. In addition, the concept of this work can be applied in learning in schools, in order the introduction of culture related to local wisdom and national culture can be conveyed well. Opening free batik class for students, and motivating teenagers to appreciate batik as their cultural heritage [28].

REFERENCES


