

The Philosophy Value Of Madurese Batik Color As Cultural Education For The Community

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Abstract

One of the potential cultural wealth of the Madura Island is batik. Madurese batik has a distinctive style and color. It is unique as batik always represents local values and culture. Madurese batik is not just a hot wax painted on cloth, but a form and painting of cultural and philosophical values passed down over generations. As a part of the culture, batik is taught over generations as a form of inheritance and preservation of not only skills that bring economic value but also culture. In this cultural inheritance, there is an internalization of philosophical values implicitly conveyed through typography, style, and color. Madurese batik has interesting patterns and colors. Its typography describes the culture and character of the Madurese community. The typography that contains philosophical values is important to study. The object of this study is Madurese batik. It has special typography that contains philosophical values so that research is needed for the development of Madurese culture, language, and literature education. This study was conducted in Sumenep, Pamekasan, and Bangkalan, considering that the three regencies have their styles and colors, as well as their historical values which are the typography of Madurese batik. This research method is qualitative with an ethnolinguistics approach. This study aims to describe (1) the characteristics of patterns and colors as typical typography on Madurese batik, (2) the philosophical values contained in the typography of Madurese batik, and (3) the formula for cultural education based on Madurese batik.

Keywords: philosophical value, Madurese batik, cultural education

INTRODUCTION

One of the cultural wealth of the archipelago that is the pride of the nation is batik. Almost every region in Indonesia has a batik with each distinctive style and color. The types and patterns of batik

widespread in the archipelago have their history and meaning. The batiks from Solo, Pekalongan, Cirebon, Indramayu, and others have historical backgrounds and respective meanings according to

local culture and the conditions of the people (Musman, 2011; Saddhono & Hartanto, 2021).

As a part of the culture, batik is taught over generations as a form of inheritance and preservation of not only skills that bring economic value but also culture. In this cultural inheritance, there is an internalization of philosophical values implicitly conveyed through typography, style, and color. Madurese batik has interesting patterns and colors. Its typography describes the culture and character of the people. This is as suggested by Koentjaraningrat (2009: 74) that culture has four forms; they are (a) culture as complex ideas, thoughts, values, norms, rules, etc.; (b) culture as values, norms, rules, guidelines, methods, etc.; (c) culture as complex activities and patterned actions of humans in society; (d) culture as human objects. Thus, batik is part of a form of culture.

UNESCO (United Nations Educational, Scientific, and Cultural Organization) as a world organization that oversees cultural, scientific, and educational issues has recognized batik as a cultural heritage with high philosophical and aesthetic values. Thus, batik has been protected by international law (known as the Universal Copyright Convention or UCC) created in 1952 based on common law and civil law. Common law protects Indonesian batik copyrighted works by a valid judge's decision while civil law contains the legislation stating that batik is a cultural heritage, instead of an object of thoughts and ideas of the Indonesian people (Saddhono, 2018).

Batik has been officially recognized as belonging to the Indonesian nation so that the Indonesian people have the right to recognize batik as a cultural heritage and wealth. Therefore, batik should be used as the identity of the Indonesian people. Identity is something that reflects the characteristics of a person or nation in a wider scope (Iskandar and Kustiyah, 2017: 2456. To make batik a national identity, we must not only wear it but also internalize the philosophical values contained in its pattern, typography, and color. Thus, these positive values can be reflected in everyday life (Widiyono et al, 2020).

The urgency of this study is to reveal the implicit philosophical values in the patterns and colors as the typography of Madurese batik. These

philosophical values should be conveyed to the younger generation through cultural education. This study has a characteristic different from previous studies, namely linking Aterian culture with implicit philosophical values as an alternative to cultural education in Madura. In this study, the researcher deliberately chose three regencies as research locations because the batik produced by the people of Bangkalan, Pamekasan, and Sumenep has its peculiarities that contain historical-philosophical values (Anna et al., 2018).

Finally, the philosophical values contained in the typography of Madurese batik still need to be studied in more depth to provide a more solid knowledge base. In addition, the philosophical values contained in the typography of Madurese batik have an important role in the Madurese cultural system. These philosophical values as a part of the culture can be the identity of the Madurese community. As the distinctive identity of the Madurese community, these philosophical values are very valuable assets that are not exchangeable. Therefore, by exploring the values contained in batik typography, we can build cultural wisdom education. This leads to the question of what philosophical values are contained in the typography of Madurese batik as cultural education.

Ethnolinguistics is a branch of linguistics that studies the structure of language based on the perspective and culture of the community. This study stems from Frans Boas' research in 1911 on the language and culture of the Eskimo community in the United States, making him known as a pioneer of linguistic anthropology. His ideas that "break" the tradition of linguistic studies at that time have a very significant contribution to the history of language development. The term *linguistic anthropology* with its variant anthropological linguistics is increasingly known in America and developed in Europe with a new term, namely *ethnolinguistics* (Widodo, 2015: 8)

Anthropological linguistics is distinguished from linguistic anthropology. The difference lies in the focus of the research. Linguistic anthropology emphasizes anthropological research while anthropological linguistics focuses on aspects of language (linguistics). Language in anthropological linguistics is the most complex classification

system of a culture. Duranti (1997:6) states that anthropological linguistics is formed from structural linguistics but has a different perspective on the object being studied, the language, and the sharpness of an object. Anthropological linguistics emphasizes linguistics as an expression of people's mindsets while linguistic anthropology views language as a set of cultural applications. In linguistic anthropology, the language used in society is a medium for taking an anthropological approach.

Cultural linguistics (cultural linguistics) has a similar definition to anthropological linguistics (Anthropological Linguistics), which is a field of science that studies the relationship between language and culture and the relationship between human biology, thought, ideas, cognition, and language form. Due to the wide scope of the material, the presence of anthropological linguistics (cultural linguistics) has a strategic role in various other fields of science.

The term *anthropological linguistics* is used by Foley (1997). According to him, it is a subsection of linguistics focusing on the relationship of language with the socio-cultural context of its people. Meanwhile, Riley (2007) uses the term *ethnolinguistics*, which is a study of the relationship between language, society, and culture (Pradita et al., 2020).

Ethnolinguistics is an interdisciplinary science. Ethnolinguistics consists of two main fields of science, namely linguistics as a core and ethnology as a branch of anthropology that compares and analyzes various forms of characteristics of different societies and the unique relationships between them. The word *ethno* in *ethnolinguistics* is the main aspect that gives the general characteristics of ethnolinguistics. Ethnolinguistics develops based on the study of languages that have ethnic aspects as stated by Boas, Gregory Bateson, Alexander Henry, Spradley, etc. (Widodo, 2015)

Ethnolinguistics has a close relationship with individuals, families, ethnic groups, cultural arts, and traditions. Natural conditions, seasons, social life, social strata, education, work, profession, cultural tastes, etc. are also essential data because it is presumed that all have contributed

to the emerging language forms. Ethnolinguistics researchers try to find a functional relationship between the emerging "ethnic" forms and language.

From the brief description above, it can be concluded that ethnolinguistics analyzes language about the culture of its speakers. This culture influences the form and expression of the language of the speaker. Ethnolinguistics is the study of language from a cultural perspective. Riley (2007:11) states that ethnolinguistics covers the relationship between language and culture, communicative practices, and cognitive models of language and thought. This can be done by looking at various forms of facts in terms of utterances, terms, proverbs, jargon, names, or anything that grows and lives in the community (collectively); then, the researchers try to uncover other facts in the form of the same community/collective cultural background. The forms of language, in this case, the term for Madurese batik, are the crystallization of a special cultural behavior that then complements and influences the cultural life of the local community. Thus, the typography of Madurese batik and its expression through the naming of patterns can explain the culture comprehensively.

RESEARCH METHOD

Research on philosophical values in the Madurese batik typography is a qualitative-descriptive ethnolinguistics study. This method was used to reveal various qualitative information accompanied by an accurate description of the research. In this study, the ethnolinguistics method with the analytical model developed by Foley was used.

The research strategy was phenomenological, emphasizing various subjective aspects of human behavior to gain an understanding of the various events in their daily lives, in this case, the typography of Madurese batik. It means that making batik with certain typography is a process of conveying a message in the form of value. Thus, the meaning and value of various typographic forms of Madurese batik are known. Then, inductive data analysis was carried out by placing the data not as evidence but as a basis for understanding existing facts (Sutopo, 1996:136). The facts are Madurese

batik typography with distinctive patterns and colors, which have philosophical values.

In general, these data were divided into two, namely primary data and secondary data. Primary data were the data in the form of Madurese batik while the secondary data were in the form of field notes from the results of observations and interviews with the informants.

The data sources were divided into two, namely primary and secondary data sources. The primary data source was Madurese batik. Another source of data in this study was a secondary data source, which is the field note during the study in the form of observation notes and notes from interviews with informants. The selected informants were batik artisans in Bangkalan, Pamekasan, and Sumenep who are still active and pass on this skill of making batik to their children and grandchildren.

There were four data collection techniques in the qualitative research, namely observation, interviews, distributing questionnaires, group discussions with special topics, and document analysis (Santosa, 2014: 59. Sutopo (2006: 58) divides data collection techniques into two, namely interactive techniques (interviews, participatory observation) and non-interactive techniques (questionnaires, document recording or content analysis, non-participating observations). The data collection technique in this study is illustrated by the following chart.

RESULTS AND DISCUSSION

1. Batik as Cultural Wealth

The traditional clothes of Indonesia are usually related to batik. It cannot be separated from the batik clothes of any country. Soemardjan (1976) argues that batik culture is a part of the creativity, taste, and initiative of the community. Community works produce technology and material or physical culture, which is needed by humans to master the environment to preserve its advantages and results for the needs of society. Meanwhile, Rokhani (2017) argues on the art products and cultural identity that batik has allegedly existed since the 15th century, and until now, it has become the cultural identity of the community. The existence of batik has the power and transformed into the power

of identity space and batik art that can color the treasures of Indonesian batik cultural traditions. As an art product, batik is also a cultural attribute that can be an element to build community identity. National identity through the art of batik gives rise to different constructions related to the cultural tradition of batik and the existence of the community. Evidence that batik has transformed into an identity space can be seen from the function of batik which has changed from the cloth covering parts of the body into a part of aesthetic and image elements as well as a sign of the strength of national and state identity. This is no exception for Madurese batik.

October 2009 is a historic day for the Indonesian people because batik has been recognized by UNESCO as the original Intangible Cultural Heritage of Humanity from Indonesia. This makes us aware that batik is a very valuable cultural property to be preserved and cultivated. Indonesian batik patterns and motifs are very diverse; some are original motifs from our nation's ancestors and others are the results of acculturation with other nations. Each region in Indonesia has different types of batik with characteristics that describe the area where batik comes from, one of which is Madurese batik which is not widely known by most Indonesian people. Madurese batik is a term used to give identity to the various batiks produced in Madura.

Madurese batik has a variety of patterns and motifs. The variety of Madurese batik decorations is often showcased in national batik exhibitions in Jakarta with elegance in a special luxurious place/space. The frequent inclusion of Madurese batik gives a positive image for the identity of the art and cultural space of the Madurese community amid today's modern cultural hegemony. In line with the times, the existence of Madurese batik is now increasing with a variety of decorations and patterns, adding to the marketing scene of traditional Indonesian batiks. With the popularity of Madurese batik, some people now love to wear and use it. This brings a good impact, especially for batik artisans and the Madurese community. Madurese batik is not only a cultural property but also a valuable material. This is indicated by the increased number of new batik

artisans and consumers who are looking for and collecting Madurese batik. Thus, Madurese batik is part of the cultural wealth transformed into the identity of the Madurese community, as well as the Indonesian nation.

2. Madurese Batik Typography: Pattern and Color

Batik is one of the nation's cultural wealth which is the result of panting a hot wax with tjanting to form typography. Typography is a science of the art and technique of visual image arrangement. Kusrianto (2013) states that the shape and appearance of a picture will imply certain visual characters and strengthen the meaning and message through typography or form.

Madurese batik typography cannot be separated from patterns and colors. They form a picture frame that embodies batik. Batik typography in the form of patterns and colors is also known as motif. The typography of the batik consists of the main ornament, filler ornament, and *isen* (fill pattern) (Djoemena, 2019).

The main ornament is an ornament that determines the typography of batik containing a certain meaning. The filler ornament is an ornament that functions as a filler to beautify the typography. This ornament is smaller and simpler in shape depicting a various bird, animal, or plant shapes. *Isen* motifs are in the form of dots, lines, a combination of lines and dots that function as fillers in the ornament area of the motif or the area between the ornaments. The characteristics of Madurese batik can be seen from the patterns and colors. It has distinctive patterns such as *ji-panji*, *koceng renduh*, *gaja kerreng*, *bangkopi*, and others. However, in general, Madurese batik has bright and

3. Philosophical Value Concept

Values are always related to goodness, virtue, and nobility. Values are upheld and fought for to achieve peace and happiness in life. With values, humans will get irreplaceable inner satisfaction. Values are abstract but, functionally, can be seen through the characteristics.

There are three characteristics of values according to Bertens (2013: 112). First, value is related to the subject; if no subject is assessed, there

will be no value. Second, the value appears in a practical context so that if it is only theoretical, there will be no value. Third, value relates to the properties of an object, meaning that the same object for several subjects can lead to different values.

The values that live in one's life will have a positive effect on his/her way of thinking, behaving, and acting. Value is a measure of considering and choosing something in life. By considering certain values, the expected goodness will be achieved. There are several reasons to consider values, including religious, ethical, and aesthetic reasons. These values come from religious teachings, logic, and norms that apply in society.

Values have a close relationship with human life in society. To maintain its existence, someone will try to uphold the values that apply in their community. Thus, they will see whether it is good, useful, and worthy. This is in line with Setiadi's opinion (2012: 116), stating that values are closely related to humans, both in the ethics that regulate daily life and in the aesthetics. Values are also related to the truth of beliefs. Value is a rule that determines an object or action that is higher and more desired than others (Semi, 2013: 54-55). Furthermore, value is also related to the problem of how to determine something more valuable than others, as well as what is desired and what is rejected. The values in society and culture are related to the traditional expressions of the local community. In connection with this, *parebasan* (saying), a traditional expression, contains the values of cultural wisdom.

4. Philosophical Values of Madurese Batik Color

Color has a meaning as a pattern. According to Witari and Widnyana (2014: 41), the choice of color can affect someone who sees or feels it; for example, soft colors can give the feelings of softness, romance, and calm while strong colors give the feeling of dynamics and excitement. Color is one of the important elements in visualizing an artwork. It can give an impression and value in its essence.

The color of Madurese batik also has its impression on the viewers. Not many people know that the colors visualized in the typography of

Madurese batik, especially Bangkalan batik, come from a natural dyeing process. According to Samsiyah (interviewed on August 27, 2021), Gentongan Bangkalan batik is still dyed using natural colors such as indigo, *mondu*, and *koddu'* leaves. The dyeing process is deliberately preserved to maintain the authenticity and uniqueness of this batik. Meanwhile, according to Taufan (interviewed on August 17, 2021), the natural dyeing process has been rarely done in Sumenep. Some artisans still use natural dyeing. Fatim and Amin (interviewed on August 20, 2021) also mentioned the rare natural dyeing of Pamekasan batik.

There are three kinds of dyeing processes of Madura batik, according to Samsiyah (interviewed on August 27, 2021), namely *serreban*, *kamongan*, and *sogan*. *Serreban* is the dyeing process of Madurese batik that produces a cream or white-like color. *Kamongan* is the dyeing process that produces bright colors such as red, green, blue, and so on. *Sogan* is the dyeing process of Madurese batik that produces a brown or dark color. Thus, the naming of the three dyeing

processes emphasizes the different results of the Madura batik dyeing process.

From the results of the Madurese batik dyeing process, something is interesting about Madurese batik, namely the appearance of the main colors as the characteristic of Madurese batik. The main colors of red, green, and blue or known as *mera*, *bhiru*, and *bungo* will always be present in the typography of Madurese batik as a feature that contains philosophical values for the Madurese community. The philosophical value of color can be described as follows.

a. Red (*Mera*)

The red color on Madurese batik has a philosophical meaning of *courage*. The concept of courage for the Madurese is reflected in not only various painting ornaments, proverbs, and so on, but also the typography and colors of batik. The red color that is always present in every typography and batik pattern shows courage. Batik produced with the *sogan* process, for example, which has a brown color also contains a red color. Please look at the following batik figure.



Figure 1. The red color on Madurese batik

The visualization of the contrasting red color is a form of courage that is typographically displayed in Madurese batik. Courage for the Madurese community means the determination of heart and great self-confidence in facing the dangers and difficulties in life, like in fishing activities such as in the expression *abantal omba' asapo' angen*.

The courage of the Madurese community is described in history that Madurese sailors have shown their courage when conquering the waves

from the island of Ra'as until landing on the Australian continent or in Venezuela (Latin America). In addition, sailors from Kangean could make replicas of the 8th-century boats, which made voyages in the 8th century. This great success deserves appreciation because the traditional boat can sail the vast ocean.

The expertise of Madurese sailors who followed the 8th-century boat voyage to Madagascar, splitting the Indian Ocean without any modern equipment is remarkable. The crew also

came from various countries (seafarers from Kangean 3 crew). When facing huge waves, sailors from other countries handed over all control to the sailors from Kangean, Madura. With their much experience in conquering the waves, Kangean sailors can control the speed of the boat between the waves with the skilled, tough, tenacious, and brave crew.

b. Green (*Bhiru*)

The green color on Madurese batik symbolizes peace. The word *peace* means a state of non-hostility and the creation of mutual harmony. The Madurese community likes peace despite their stereotype which is harsh and rude. The green color as a symbol of peace and harmony is always present in the typography of Madurese batik. Please look at the green color in the following batik.



Figure 2. The green color on Madurese batik

Problems always exist in social life. Frictions between individuals may end up with problems that cause discomfort in social relationships. Social problems are phenomena in any society of the world. The causes of social problems are very complex, ranging from behavior, change, and value conflicts to patterns of interaction and communication. One social condition can be categorized as problematic in one region but not necessarily in others. Therefore, problem-solving depends on the socio-cultural situation and conditions of the community.

In maintaining harmonious social relations, the Madurese community has the principle of harmony in togetherness. This principle can be seen in the proverb of the Madurese community, namely *rampa 'naong baringen korong* (a dense and shady banyan tree). The banyan tree that is dense and shady describes a shade. This implies harmony in togetherness. Harmony is an attitude of mutual respect and maintaining common order in social life. Because there are always differences in social

life, it is necessary to agree on a social process based on the existing ethical and cultural values.

c. Blue (*Bungo*)

The blue color that is always present on Madurese batik symbolizes the sky and the ocean. The Madurese live by the coast, close to the sea, so that life is visualized in blue batik. The blue color symbolizes the ocean, and the sky symbolizes breadth. According to Amin (interviewed on August 20, 2021), breadth means extensive insight. It means that the Madurese people have always liked science. This can be proven historically in the concept of Tanean Lanjang in the structure of the Madurese yard.

In the concept of Tanean Lanjang (long yard), there are several houses with a prayer room at the west end. A prayer room for the Madurese community has historically been used as a place to recite the Qur'an and study knowledge (*ajian*). Culturally, the Madurese community has prepared a medium to broaden scientific knowledge,

especially religious knowledge. In addition, open-mindedness (to broaden the insight) can also be seen from the open traditional house (*Roma Bangsal*).

The blue color in the appearance and typography of Madurese batik looks assertive. The

blue color as one of the main colors in Madurese batik gives a deep feeling to both the viewer and the wearer. The impression of the breadth of insight symbolizes the intelligence and determination to eliminate ignorance. Please look at the blue color visualization on Madurese batik below.



Figure 3. The blue color on Madurese batik

The visualization of the blue color in the batik above illustrates the assertive and open character of the Madurese community. Sometimes, the assertiveness and openness of this ethnic group get a bad response from others. The blue color polished on a pure white background demonstrates courage and assertiveness, as well as openness.

5. The Making and Philosophical Values of Madurese Batik

Scratches of shapes and colors with tjanting on cloth have meanings and values. Making batik, from painting to finishing, is a long process that contains philosophical values for the Madurese community. These values are then transformed into a character that shapes the existence and personality of the Madurese community (Prabarukmi & Widajati, 2020).

Madurese batiks spread in Sumenep, Pamekasan, and Bangkalan have their own stories. However, from the search results in this study, the

philosophical values of the batik-making process, especially in the Tanjung Bumi, Bangkalan, were found. This is because until now, the batik process in Tanjung Bumi Village, Bangkalan Regency, is traditional and maintains the authenticity of batik so that the value and meaning contained are not lost in the onslaught of the current era which emphasizes acceleration and economic value.

Tanjung Bumi batik (*Tobiruan*) is a high-quality Madurese batik. The process of making a piece of batik can take up to more than a year with thoroughness, perseverance, and patience to maintain the originality and aesthetics. Making a piece of batik cloth is a long process not only done by a batik artisan who sits concentrating on a small bench with his/her tjanting. However, making a piece of batik cloth requires several people, each of whom has a task and expertise in each process to produce an aesthetic batik cloth full of cultural values. Some processes in making batik are shown in the following figure.



Figure 3. Areng-reng Process

The first process of making batik is *areng-reng* or making patterns. There are several things to be considered in the painting process, such as lines, areas, and composition. This process requires full concentration, perseverance, and creativity to create a picture that is more than just a scratch on the cloth. The resulting picture must have an aesthetic value. Aesthetic value is a scratch that can give a beautiful experience for the viewers. In connection with the picture on the batik, the viewers will feel the beauty of the batik. Its aesthetic value will be manifested in

its visualization. A good picture follows the flow and rules and principles of painting, especially batik painting (Utami, 2017; Setijani, 2020).

The second process is *esSean*, which is painting the inside part with hot wax. Most Madurese call this hot wax *malan*. *EsSean* is the process of putting hot wax on a cloth that has been painted. It requires patience, perseverance, and thoroughness because a piece of cloth can be finished in one week or even more. The process of *esSean* is shown in the following figure.



Figure 4. EsSean Process

The next process is *guri'*, making a basic motif by developing a motif or picture through certain points and lines. This process plays a very important role in making Madurese batik because there is a certain flow that contains values and philosophies for the Madurese community. The uniqueness of Madurese batik can be seen from this process which is not necessarily found in batik processes outside Madura. The quality of Madurese batik depends on the subtlety and complexity of this *guri'* process.

The fourth process is dyeing. As previously explained, Madurese batik has a distinctive dyeing process. There are three kinds of dyeing processes of Madura batik, according to Samsiyah

(interviewed on August 27, 2021), namely *serreban*, *kamongan*, and *sogan*. There is also a dyeing process known as *gentongan*. *Gentongan* is a coloring process using barrel media. Samsiyah added that using barrel media can produce better quality batik. In soaking batik cloth, it should not be exposed to sunlight to get a perfect color so that it is put in a barrel and stored in a special room that is not exposed to light. The dyeing materials used in this *gentongan* batik are natural, such as indigo leaves, turmeric, noni, banana midrib, *monduh*, and fruits from the mountains of the Madura island (Steelyana & Tahir, 2020; Agustina & Ansori, 2017).



Figure 5. Dyeing process

The dyeing process known as *gentongan* is carried out for a long time, a year or more. This process, which is carried out with precision and patience, is sometimes repeated if it is considered less than perfect. Because this process uses natural ingredients, the color of the batik does not fade, even more vivid.

This dyeing process is complicated and long, which is done repeatedly to get the good-quality batik that distinguishes it from other batiks. There is a unique story behind the naming of this batik. At first, *gentongan* batik was not traded. It

was made by housewives on the northern coast of Bangkalan. Culturally, the main coastal communities of Bangkalan work as fishermen (*lajer*). When their husbands went on sailing for months or even years, they made batik while waiting for their husbands to return home. This was done to kill the time and entertain themselves to ease their longing and anxiety. These housewives in the Tanjung Bumi area patiently waited for their husbands by making batik (Sistha & Widajati, 2021).

In the beginning, they never sold the batiks made for months or even years. They gave their batiks to their beloved husbands as a gift for coming to earn a living for the family with a big sacrifice, namely *abantal omba 'asapo' angen*. The gift was a form of *panesto* (a sign of love) and devotion to

their husbands. Therefore, *gentongan* batik was made with love, patience, fortitude, and high dedication, resulting in beautiful high-quality batik with philosophical values. The example of *gentongan* batik can be seen in the following figure.



Figure 6. Gentongan Batik

The fifth process is *lorot*. *Lorot* is the process of removing the wax from the cloth. This is done repeatedly as in the dyeing process. The materials used are also natural, not hard cloth as commonly used in other regions. The main capital

in this process is courage because the batik artisan must face the heat from the fire and boiling water. Sometimes, their hands look burnt. However, this is done with dedication, fortitude, and patience. Please look at the following figure.



Figure 7. Lorot Process

The figure above shows courage, patience, perseverance, and high dedication in the *lorot* process. The hands of batik artisans scald with heat. They do not use any tools. They fearlessly hold the batik soaked repeatedly into the boiling water until it is completely dissolved.

The sixth process is drying. It is carried out in the open area during the day so that the

process is fast. This drying process should not be left unattended. The batik artisans take turns waiting and watching the batik that is dried on the beach so that it is not touched. In addition, the level of dryness also needs to be considered. The drying process is shown in the following figure.



Figure 8. Drying Process

CONCLUSION

Madurese batik is one of the rich variety of batik patterns in Indonesia which has the instillation of philosophical values which are implicitly conveyed through typography, patterns, and colors. Madurese batik has quite interesting patterns and colors. Madurese batik typography certainly describes the culture and character of its people. These philosophical values are very important to be conveyed to the younger generation through cultural education. This study links material culture with philosophical values that are implicitly presented so that it becomes one of the alternatives for cultural education in Madura. This study took three districts as research locations on the grounds

that the batik produced by the people of Bangkalan, Pamekasan, and Sumenep had their own peculiarities that contained historical-philosophical values. Madurese batik is a form and painting of cultural and philosophical values that are passed down from one generation to the next. As a part of culture, batik is taught from one generation to the next as a form of inheritance and preservation. The inheritance and preservation is not just the inheritance of batik skills that bring economic value, but is much more than that, namely as a form of cultural heritage. In this cultural inheritance there is an inculcation of philosophical values which are implicitly conveyed through typography, style, and color.

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