

## Analysis of Strengthening Character Education in Grompol Batik in Soendari Batik Gallery

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### Abstract

Character education is an effort to create a generation that is intelligent, has noble character and has an Indonesian personality. The success of character education in learning does not necessarily come from the perspective of the cognitive domain, but rather how to balance cognitive, affective, and psychomotor domains whose estuary is to create a complete human being, likewise with cultural values. Foreign cultural values are growing rapidly along with technological advances, which have significantly shifted local cultural values in Indonesia, one of which is batik, most people, including university students, do not know the uniqueness of local wisdom in their respective regions; this Soendari Gallery has a batik based on strengthening character education. The purpose of this study is how to analyze the content of character education contained in Grombol Batik at the Soendari Gallery. This study uses a qualitative approach with a descriptive type of research. The subject of this research is Grompol Batik from Soendari Gallery. In Grompol batik, there is a circle or oval shape, which is one of the five characters, namely mutual cooperation. Besides that kawung is also known as a symbol of strength and justice which is also one of the dai character education. It can be concluded that the Grompol batik contains character education in it. This research is expected to provide many benefits for the community and the artists.

**Keywords:** Batik Grompol; Soendari gallery; strengthening character education

### 1. INTRODUCTION

In general, education is an effort to grow and develop innate potential, both physically and spiritually, in accordance with the values that exist in society and culture. For human life, education is an absolute human need that must be fulfilled throughout life. Without

education, a group of people can live and develop like aspirations (aspirations) to progress, prosper and be happy. Likewise with the culture that exists in society.

Foreign cultural values are growing rapidly along with technological advances, which have significantly shifted the values of local culture in

Indonesia, one of which is batik, which has existed since ancient times (Haryanto, 2013; J. O., & Priyanto, H, 2013). Most people, including students, do not know the uniqueness of local wisdom, namely batik in their respective regions. In fact, globalization and technology have actually shifted the values of the original local culture of Indonesia. In contrast to foreign cultural values that are so rapidly growing in the lives of Indonesian people. But even so, in Malang, there is a well-known gallery, namely the Soendari Gallery, which has its own motif style and is different from the batik galleries in Malang, which is made from natural materials and carries a lot of character in the motifs that have been produced. One of the batiks that contain the characters in it is the Grompol batik which has been made by the Soendari Gallery.

Knowledge about batik that exists in local culture-based communities and local wisdom about unique things has not been widely researched and has never even been used as a source of learning (Sudarmin 2015; Pujiastuti, S. E Pujiastuti, 2015). Aspects of local culture in learning could increase the effectiveness of the learning process (Sudiana, 2010).

Related to the problems above, the purpose of this study is to analyze the contents of education characters found in Grompol batik in the Soendari Gallery. Next is the application of learning batik made from natural materials based on local wisdom through exploration at the Soendari Gallery in Malang Regency

regarding the use of biological natural resources as natural dyes. The urgency of this research is that learning based on local wisdom it fosters a love for indigenous knowledge of the community as part of the nation's culture, which has implications for the conservation of natural resources around and environmental balance as well as knowing the content of character education in Grompol batik from the Soendari Gallery.

## **2. LITERATURE REVIEW**

### **a. Character building**

Education is a must for the character education process that includes the totality of the potential of students, both in cognitive, affective and psychomotor aspects. Related to this, it can be described as a psychological and sociocultural totality of the character's scope which includes heart, thought, exercise and taste as well as intentional exercise. In the scope of the heart, including trust and piety, honesty, trustworthiness, fairness, responsibility, empathy, dare to take risks, never give up, willing to sacrifice, and have a patriotic spirit.

Strengthening Character Education was born out of awareness of the challenges ahead, which are increasingly complex and uncertain, but at the same time, seeing that there is much hope for the future of the nation. This requires educational institutions to prepare students scientifically and personally, in the form of individuals who are solid in moral, spiritual and scientific values.

Understand background, urgency, and basic concepts.

Strengthening character education is very important for school principals to be able to apply it according to the educational context in their respective regions. Some of the main values of KDP are religiosity, nationalism, independence, mutual cooperation, and integrity. For a Muslim, religiosity can be known from the extent of knowledge, belief, implementation and appreciation of the religion of Islam. According to Effendi (2008:12) If all the elements have been owned by a person, then he is different from the real thing. The attitude of religiosity in a society has a considerable influence on the clean behaviour of the community (Yanuary, 2014: 38).

Nationalism is an understanding of the people of a nation that has cultural and regional harmony as well as the similarity of ideas and goals so that a sense of wanting to defend their country arises, both internally and externally (Masroer, 2017: 230). According to Danneels (2002) the following are attitudes and behaviours in Nationalism, namely: Complying with applicable rules, obeying state laws, preserving Indonesian culture, creating and loving domestic products.

According to Said (2017: 80) Independence relates to an individual who is independent, creative and able to stand alone, namely having self-confidence that can make a person able as an individual to adapt.

*Gotong royong* is an activity that is carried out together and is voluntary so that the activities carried out can run smoothly, easily and lightly. Gotong royong is also very in accordance with Islamic teachings. Islam wants its people to love, cherish and share with each other. It is very in line with the principle of gotong royong.

One of the forms or works produced by the Indonesian people and becomes a cultural characteristic is batik. In the batik motif there are also character education contents in it. Batik is often an option when going to formal events. Especially at state or other events that invite foreign guests from Indonesia, Batik has become a mainstay costume. There are so many things that can be used from batik that has been made by the people of Indonesia.

#### **b. Batik Malangan**

The history of this batik is not known for certain. But actually, since the days of the Singosari Kingdom and the Kanjuruhan Kingdom, at that time, the Malang area had the characteristics of batik. Batik Malang, more precisely, started before the 1900s, which became the benchmark during traditional ceremonies in the XIX century. In the interior of Malang, men and women use Malangan batik. The batik always has the Sidomukti Malang motif with a white square decoration in the middle, which is commonly called Modhang Koro. This motif is used as an Udeng (male's headband) and Sewek (Women's long

cloth) in official events for all levels of society.

Malang Batik is commonly called Malangan Batik, Malang batik is not as well-known as batik from other regions in East Java, but the beauty of Malang Batik is not inferior to other regions, both from its own distinctive and unique batik pattern or from the colouring. In the days of the Malang batik kingdoms, batik motifs included Sawat Kembang Pring (Javanese sakbarong bamboo motif), Dele Kecer (sprinkled soybeans) in green-red colour, Singo lotus flower (lion lotus flower), Coffee flower (split coffee beans). Black, flower Juwet (flower just) blue-green colour, flower Tanjung (flower cape, round in the middle with jagged edges).

Malangan Batik is not yet familiar to the public to maintain this cultural heritage. In addition to maintaining the Malangan batik motif, the ancestral heritage, the Malang government and other related organizations are trying to find new Malangan batik motifs.

### **c. The Development of Batik in Malang**

Malang City has many traditional arts that are used as the identity of Malang City. Malang City art itself is diverse, one of which is batik. The city of Malang has several studios that sell batik cloth and batik that has become clothing. However, from several studios, only one or two only sell batik that is produced and does not have much character. According to Aliya (2010) Each region

has its own character in terms of the motif of a batik produced.

In its development, batik Malang until now has not been very well known among the people in Indonesia as a whole. However, the government itself is always trying to extract the latest Malang batik motifs together with several other related organizations by holding a fashion show and cultural performance to upload Malang's cultural treasures and cultural events. It popularized the typical batik of Malang.

### **d. Galerry Soendari**

The gallery, which was founded in 2008 in the Tunggulwulung Village, Lowokwaru District, Malang City, is a batik gallery that managed to focus on the educational aspect of batik, such as how to make batik, colouring, technical use of batik tools to production. Soendari Gallery has batik works that are typical of Malangan. The advantages of Malangan batik made by the Soendari Gallery are the ideas in creating unique and unique Malangan batik motifs, which are taken based on the characteristics of the city of Malang, such as the shape of temples, monuments, culture and historical artefacts. In addition, the motifs made are not marketed or common, so that they are able to present written batik with unique colouring, exclusive from the others and sensational. The dyes used from Batik Soendari use dyes from Secang, Tegeran Wood, Soga Tingi Tree Bark, Jolawe Fruit, Jambal and also Mahogany.

According to Handayani (2009) Batik motifs produced from each gallery have their own characteristics. The characteristics of this Soendari Gallery can catalyze its name to foreign countries. Batik Soendari takes a lot of Malang's culture, so many tourists visit this gallery to buy souvenirs when traveling to Malang City.

### 3. METHODS

The method in the research entitled Analysis of Strengthening Character Education in Grompol batik at Batik Soendari Gallery uses a qualitative research approach with descriptive research type. The aim is to analyze the content of character education contained in the batik motifs in the Soendari Gallery. According to Moleong (2007:6) qualitative research is research that intends to understand phenomena holistically and by way of description in the form of words and language, in a special natural context by utilizing various natural methods. The source of the data presented in this study is batik grompol from Galer Soendari. The location in this study is located in the Soendari Gallery.

As a research location, the main informant is the owner of Soendari batik named Ibu Nita. In accordance with the approach used, the instrument used to collect data is the researcher as the key instrument. The supporting instruments used to collect data are as follows: first, an observation guide or observation sheet, second, an interview guide to facilitate the interview process with

resource persons, and assistive devices in the form of a camera and a tape recorder to record the results of the interview. The type of data used in this study consisted of two sources, namely primary data obtained directly through oral (interviews) and secondary data obtained, for example, through archives or documentation.

This study uses three data collection techniques, namely: first using observation techniques, second using interview techniques and third using documentation techniques. The data analysis technique in this study uses Miles Huberman, which includes data collection, data reduction, data presentation, and also drawing conclusions or data verification. The data analysis carried out by the researchers in this study included: activities of swallowing data from observations, interviews, and documentation in the form of notes, recordings, photos and the resulting work. Grouping the data obtained into types of data related to Malangan batik motifs at the Soendari Gallery. conducted an analysis of the relationship between one data and other data related to the Malangan batik motif at the Soendari Gallery. re-checking if there is data that is not yet known, making it difficult to check or check it, so that the results of the data will be more guaranteed to be true. discuss, discuss and describe the findings of the research so that it becomes a scientific paper report that is worth reading.

Summarizing the results of the research that has been done.

#### 4. RESULTS

Batik Grompol, there is a kawung flower motif, and there are small circles to the large circle in the middle, which are arranged in an orderly manner (Figure 1). In comparison, this batik motif is in the form of spheres that resemble kawung fruit or palm fruit arranged geometrically. In Javanese culture, the geometrically arranged kawung motif is interpreted as a symbol of the occurrence of human life. The hope is that humans will not forget their origins. In addition, the kawung batik motif is also known as a symbol of strength and justice. No wonder if in the past, batik kawung could only be worn by certain people, such as royal officials. In addition, Javanese culture itself is a culture that originates from Java and is embraced by the Javanese people, especially in Central Java, Yogyakarta and East Java.



Figure 1. Batik Grompol

Where a round or oval shape can convey many positive meanings such as

nature, friendliness, kinship, friendship and love, where the circle or oval shape is included in one of the five characters, namely mutual cooperation. Gotong royong is an activity that is carried out together and is voluntary so that the activities carried out can run smoothly, easily and lightly. Gotong royong is also very in accordance with Islamic teachings, Islam wants its people to love, cherish and share with each other. It is very in line with the principle of gotong royong. The attitude of gotong royong should be owned by all elements or levels of society, both in the city and in the countryside, because, with the awareness of every element or layer of society, they carry out every activity by working together.

In Grompol batik, there is a dominant colour that is used as the background colour of batik and is also used in several motifs in trembesi batik, namely black (dark). If you look at the philosophical meaning, the colour black contains positive meanings, including reflecting courage, calm and dominance, as well as firmness, strength and determination. Courage is included in one of the five characters, namely integrity, where integrity is the quality of honesty and moral principles in a person that is carried out consistently in his life as a whole. Integrity can also be interpreted as a person's personality who acts consistently and intact, both in word and deed, in accordance with values and codes of ethics. A person is considered to have integrity when he has the following personalities and characteristics: Honest

and trustworthy, Committed, Responsible, Keeps his word and Loyal.

In exploring local wisdom at the Batik Soendari Gallery, it is done directly to the group of craftsmen in the Gallery. These observations are related to the types and parts of plants that can be used as dyes. Besides the color produced from each type of plant and plant parts, it is important in some fixation solutions to the resulting color. In addition, observations are made when the maker is doing batik practice, so that students get complete exploration results with facts and data. This is so that they are able to distinguish the uniqueness of batik coloring taken from this biological natural resource with synthetic batik coloring which is also usually used by the craftsmen at the Soendari Gallery.

Through this exploration activity in local wisdom-based learning, the student's students also have hands-on experience, which is expected to improve understanding of the use of some biological natural resources that our ancestors have done since ancient times. This is intended to strengthen that science is related to community culture so as to create a sense of respect for ancestral cultural heritage and increase environmental conservation as a local potential. The integration of community cultural knowledge into education in schools is very useful, especially in increasing awareness of environmental conservation.

## 5. DISCUSSION

In Batik Grompol there are circular or oval motifs that can convey many positive meanings such as nature, friendliness, kinship, friendship and love, where the circle or oval shape is included in one of the five characters, namely mutual cooperation. Gotong royong is an activity that is carried out together and is voluntary so that the activities carried out can run smoothly, easily and lightly. Gotong royong is also very in accordance with Islamic teachings, Islam wants its people to love, cherish and share with each other. It is very in line with the principle of gotong royong. The attitude of gotong royong should be owned by all elements or levels of society, both in the city and in the countryside, because, with the awareness of every element or layer of society, they carry out every activity by working together (Efendi & Lien, 2021).

In Grompol batik, there is a dominant colour that is used as the background colour of batik and is also used in several motifs in trembesi batik, namely black (dark). If you look at the philosophical meaning, the colour black contains positive meanings, including reflecting courage, calm and dominance, as well as firmness, strength and determination. Courage is included in one of the five characters, namely integrity, where integrity is the quality of honesty and moral principles in a person that is carried out consistently in his life as a whole. Recent Merriam-Webster Dictionary defines integrity as strong

adherence to a code, especially certain moral or artistic values.

## 6. CONCLUSION

Based on the results of the research described above, it can be concluded that there is a content of character education in grompol batik, namely the existence of friendliness, kinship, friendship and love, which are displayed in round or oval shapes, where the circle or oval shape is included in one of the five characters, namely mutual cooperation. In grompol batik, there is also a dominant colour that is used as the background colour of batik and is also used in several motifs on trembesi batik, namely black (dark). When viewed from its philosophical meaning, the colour black contains a positive meaning, among others, reflects courage, calm and domination as well as firmness, strength and determination. Courage is included in one of the five characters, namely integrity.

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