

East Java Traditional Batik Marketing Model for the Development of Management Information System as Efforts to Preserve the Nation's Cultural

Januar Wibowo¹, Haryanto Tanuwijaya¹, Achmad Yanu Alif Fianto¹.

¹(Management Program – Institut Bisnis dan Informatika Stikom Surabaya)

ABSTRACT: *Batik is one of Indonesian cultural heritage, which has been transformed as a legacy honored and admired by the world. Batik is not just a tool to decorate themselves, but batik is a cultural symbol that is closely related to the philosophy of the motif is concerned. East Java can be considered as having diversity motif that has a high historical value. These advantages in addition to foster pride as a civilized nation, but the risk may be claimed as the cultural heritage of other countries in the world. Therefore, the ultimate goal of this research is to plan, design and produce a management information system application of traditional batik East Java which uses multiplatform capabilities with the use of appropriate technology. These applications are planned, designed and produced from their grand strategy that is arrayed in models of marketing management to popularize various kinds of traditional batik in East Java, which is not only of patterns and motifs, but also includes elements of the philosophy contained in batik.*

Keywords: *Batik, East Java, Marketing Model, Management Information System*

I. INTRODUCTION

Batik is one of Indonesian cultural heritage, which has been transformed into a culture that revered and admired by the world. It is evident from the date of October 2, 2009, UNESCO has inaugurated Indonesian batik as Cultural Heritage Humanity's Oral and non-material (Masterpieces of the Oral and Intangible Heritage of Humanity). Diversity of motif that spread across Indonesia became a cultural heritage that each has its own aesthetic values and philosophical. Batik is not only becoming a media trimmer self, but batik is a cultural symbol that is closely related to the origin of the motif is concerned.

East Java can be considered as one of the areas in Indonesia which has a variety of batik motif that has a high historical value. It draws on the motif of the Majapahit Kingdom which is the largest empire ever established in Indonesia has a typical regional style batik Mojokerto and Tulungagung where both districts in East Java. According to historians, which is used as a tool canting batik, first used in Kediri, East Java. Through a historical basis, we can conclude that the cultural wealth of batik in East Java has a high aesthetic value because it contains a variety of historical value can be used as one of the pride of East Java Province. The high aesthetic value implied in the motif, making the big interest of the world community to have batik. This makes some designer clothes both local and foreign, are competing to design clothing by using basic materials batik fabric without regard to the meaning and value of the philosophy contained in a particular pattern.

This phenomenon is slowly undermining the culture of batik as one of Indonesia's cultural heritage of great value, especially in terms of philosophy. As a legacy of valuable works of art, it ought to be treated with consideration batik culture of origin of the particular pattern. Not only used to decorate themselves, batik should be respected for the whole motif always have myths and philosophical values contained therein.

The final goal of this research is to plan, design and produce a management information system application of traditional batik East Java which uses multiplatform capabilities with the use of appropriate technology. These applications are planned, designed and produced from their grand strategy that is arrayed in models of marketing management to popularize various kinds of traditional batik in East Java, which is not only of patterns and motifs, but also includes elements of the philosophy contained in batik, The results of this study are expected to be used as inputs for decision policies that have the authority to conduct the nation's cultural heritage documentation, especially batik. Not only that, if the results of this study can be applied properly it can be a role model for documenting the efforts of the nation's rich cultural heritage of various regions in Indonesia.

Objectives can be achieved in the first year of this study is the first to identify a wide range of diverse types of batik in East Java and mapping the spread of batik from various districts or cities. This is necessary because in East Java alone there are dozens of styles of batik from various regions so that the necessary clarity of each motif of the various regions; both perform data collecting on the different types of batik well as history, philosophy and the development of these types of batik in various regions in East Java. The activity is absolutely necessary in order to serve as a content materials that will be able to support the wealth of existing content on the website and third formulate a grand strategy in the form of batik marketing management model in the hope

of popularizing traditional batik East Java. Marketing management model is then used as the basis of management information system application development.

II. RESEARCH URGENCY

Application development in management information system of the traditional batik East Java through application of appropriate technology in the field of information technology is based on the urgency of the interests of Indonesia as a nation that has a rich heritage of traditional culture in maintaining sustainability, one of which is to anticipate the efforts of the claims of other countries on the various assets owned by the Indonesian.

Cultural values of every society has a wealth of such great value, but over the times of conservation efforts began to fade that is influenced by external and internal factors. Indonesia society itself has a variety of cultures, some of which has already been acknowledged as belonging to the nation Indonesia, like Puppet, Batik, Noken, and others. These cultures have should be a priority given the preservation of its existence has been recognized worldwide.

We need to introduce batik to the next generation, so that the nation's future are also aware that they also have an obligation to maintain and preserve the culture of the Indonesian nation is one of them batik. Batik as cultural heritage is very essential to be preserved, one of them with an easy effort ditemurunkan on the nation's next generation of Indonesia. This must be done so that the culture of batik art will never become extinct from the Indonesian people despite their change of more modern times, because batik is one of the cultural wealth of the Indonesian nation.

Batik is one of the cultural arts of high value owned by the Indonesian people, so any way all the generations of Indonesia is required to maintain and preserve it so batik is not claimed by another country and will never become extinct despite the era of globalization. The fact today that the results of batik a lot of devotees not only from Indonesia alone but many people abroad or foreign tourists who are amazed and likes to wear batik. Besides batik is very needed to be preserved so that can never be claimed by another country. This is done in order to obtain recognition of the world that the art or craft of batik is Indonesia's native culture and in order to obtain a charter which stated that Indonesia's batik completely.

III. LITERATURE REVIEW

1.1. Batik

The word "batik" is derived from the combination of two words Javanese language "amba", meaning "writing" and "nitik" which means "point". Batik is one way of making fabrics. Staining technique in batik cloth is to use at night to prevent staining part of the fabric. In the international literature, this technique is known as wax-resist dyeing. Batik Indonesia, as the overall engineering, technology, and the development of related cultural motifs and, by UNESCO has been designated as Cultural Heritage Humanity's Oral and non-material (Masterpieces of the Oral and Intangible Heritage of Humanity) since October 2, 2009.

Indonesian batik fabrics for the nation can be said to be ingrained, because generally in Java, batik is used as a dress for a wedding ceremony or other ceremonies, was even used in everyday activities. In detail the Indonesian batik has the following characteristics:

- a. Manufacturing dyeing technique used steeplechase.
- b. Substance barrier is wax batik with a special potion.
- c. Motif batik Indonesia have characteristics which are composed of ornaments that have a philosophy, beauty, symbolic meaning in accordance with the personality of the Indonesian nation.

Since the number of common understanding of batik are manifold, then the ministry made the following definition of "Batik is a fabric dyed textiles, dyeing Steeplechase according to the typical pattern characteristic of Indonesian batik, using wax batik as an obstacle". Through the above definition, it can be concluded that batik can be classified according to two systems: (1) classification by way of gluing batik wax batik, printed batik and batik painting; and (2) Classification according to how the settlement process of batik, batik scrapings, lorodan batik, batik bedesaan, batik and batik radion crumbled.

Batik art estimated to have existed in Indonesia since the days of culture of metal or bronze culture (culture Dongsong). This era began around the year 500 BC. It can be seen from the similarity forms of motifs and ornaments with motif this time, such as:

1. The parallel lines that resemble sawud or galaran or gristle.
2. Oblique lines that resemble the basic motif lerek or slopes.
3. The small circles that resemble cecek-cecek or dots.
4. Continued curved lines that resemble stranded or double stranded.
5. Triangle lined the edge of the motif that resembles untu tumpal walang or motif.
6. Meander resemble classical batik motif edge cloud north coast of Java (Cirebon).

7. Rosette, as the basic motif of motifs fried egg.
8. Planet, such as basic life tree ornaments.
9. Swastika as the latticework motif in batik.
10. The circle as in ceplok, nitik and kawung.
11. Cecek shredded, such as in the form of Isen motif in the motif.

Through equation motifs and ornaments, then the experts can conclude that at the time of the basic art of batik has been owned by the Indonesian people before getting cultural influences from outside. After that between the years 200 and 300 AD, there was a movement of people from the area Godavari and Kalinga (Rivet) in India, which is the first wave of Hindus to Indonesia headed to West Java.

This is what ultimately makes the knowledge of local people to the batik becomes more developed, which can be seen through the results of their more delicate batik. The development of the art of batik craft continues to experience growth in the 6th century when the arrival of the second wave of Hindus in Central Java. Like the other arts such as gamelan, wayang kulit, weaving techniques and temples, the art of batik is becoming increasingly rich in motifs and refers to the decorative motif found in temples and statues. The development of the motif until the end of the Majapahit kingdom (1292), namely:

1. Motif with dots and circles as well as on Padmapani statue of 8th century in Central Java.
2. Motif with ornaments form a circle and a small rosette contained on Ganesha statue from Banon temple near Borobudur (9th century).
3. Motif slashes with rows of circles on sloping fields such as basic motif lerek, located on Dieng temple (9th century).

Various motif batik handicraft art in the era of the Hindu culture has developed so rapidly after the entry of Islamic cultural art that many accentuate the shape of the building of the mosque, such as the shape of domes, towers and shapes Turbah. In Islamic art, a fusion of flavors and mind enough to dominate. At this time there is a development of some style motifs, such as:

1. Motif style symbolic stiliran arising at the time of transition of Hindu culture to Islam.
2. Motif scrolls or naturalistic motif is a motif composed of ornamental vegetation is growing tumbuhan. Motif area north coast of Java, Madura and Bali.
3. Motif look-motifs that can occur due to the influence of China as ornamental motifs phoenix bird and animal or plant form with wavy fringe.

At the time of Mataram (years 1586-1654) batik art and other culture continues to grow and spread throughout the archipelago. In 1646 in the days of the kings of Java, batik art developed in two directions, namely:

1. In the palace with the motive remains a symbolic style (stileran).
2. In among the people, especially the people of the coast and trading port with a pattern of local art, such as look-can style and phoenix that naturalist.

At the time of the Dutch occupation of Indonesia batik development and coaching are quite advanced, because the Dutch see the huge potential of the archipelago batik. But that is unfortunate, it is done not to improve the lives of the people of Indonesia who work as craftsmen batik, but solely to increase trade Holland as the supply of white cloth or mori as batik material and dye batik produced by the Netherlands. In addition, the Dutch also buy batik Indonesia with low prices until later sold in other countries with a high price. Currently the development of batik motif is pretty awesome, though some motif has undergone a shift functions and philosophical value because of high economic demands. The importance of promoting batik an area through a website to maintain the sustainability of real batik culture in Indonesian society today. By maintaining the values of a motif, especially in East Java batik motif, the reader can understand how cultural values are real. Until then the community can uphold the nation's cultural heritage to be respected and preserved.

2.2. Batik as Indonesian's Cultural Heritage

Batik is a craft that has high artistic value and has become part of the culture of Indonesia (especially Java) since long. Javanese women in the past made their skills in batik as livelihood, so that in the past, batik work is exclusively women's work until the invention of "Batik Cap" which allows the entry of men into this field. There are some exceptions to this phenomenon, namely the coastal batik masculine lines as you can see in shades of "Mega Clouds", which in some coastal areas batik work is common for men.

Batik tradition was originally a hereditary tradition, so occasionally a recognizable motif batik originated from a particular family. Some batik may indicate the status of a person. Even today, some tadisional batik motif is only used by the family palace of Yogyakarta and Surakarta. Batik is the ancestral heritage of

Indonesia (Java) that until now still exist. Batik is also first introduced to the world by President Soeharto, who at that time wore batik at the UN Conference.

Beside Indonesia, in antiquity countries in Asia such as India, Thailand, Turkey, and Japan also have the work resembles batik created by virtue of the dyeing process hurdles. But the barrier substance, the type of dye used, as well as the motives and his name has differences with batik in Indonesia. In India, the result of dyeing steepchase called kalamkari, in Thailand called the phanung, in Turkey called the bhokara, whereas in Japan called the rokechi. In the countries of China, the result of dyeing hurdles a bit different from the others.

Barrier substance used by the Chinese state made from the sap of plants and always dyed blue with basic materials using silk or the so-called blue fabric (loo-chan). No such as in Indonesia, the development of dye works Steeplechase of these countries are not developing and there are even some that are no longer produced, one of which is kalamkari originating from India. Unlike in Indonesian batik captivate the generations that can develop either in terms of motif, color and technology. Since the industrialization and globalization, which introduce automation techniques, batik new type emerged, known as batik and batik prints, while traditional batik produced by the technique of handwriting using canting and night is called batik.

2.3. Batik Making Techniques

At least there are two common techniques used to make batik is batik is a craft technique of batik using canting by following the pattern on the fabric, like a painting on canvas and batik, a technique of batik with smacking molten wax to the fabric surface with using a patterned stamp.

In his journal, entitled "Existence Batik Write With Natural Stain" (Puji Rahayu, 2012: 8-11), describes the process of making batik, ranging from start cutting the fabric to the final settlement or finishing process is as follows:

1. Phase cutting cloth; Cloth cut to the desired size. In general, the size of the cloth used in the process of batik is 1.5-2 meters for each piece.
2. Phase mordant; Cloth that had been cut, boiled with soda ash and alum, which aims to open the pores of the fabric.
3. Phase laundering mori; Cloth is washed prior to heading pengkanjian process. In this process, a craftsman does not use any bleach.
4. Phase assessment; Cloth that had been washed by kanji in advance for several hours, until then dried in the sun to dry. It aims to smooth the surface of the cloth and making it more rigid, making it easier to carve canting batik on fabric.
5. Stage draw batik pattern or nyorek; Batik artisans draw a pattern or motif on a cloth that has been starched using a pencil. Patterns or motifs made in accordance with the wishes or inspiration batik artisans by observing rules or benchmark existing batik.
6. Phase batik; After the desired pattern has been created, we then started drawing batik artisans to use candles. By following the existing pattern, batik artisans carefully scraping cantingnya fabric. This stage requires quite a long time because it requires patience and a high accuracy.
7. Stage staining; Once the cloth is finished, then the next stage is the coloring process. Before batik will be dyed, prior artisans have to fully understand what colors to use.
8. Closed; At this stage portions desired image remains black or white should be closed again with wax, which aims to prevent the other colors in the process.
9. Men-yoga; Is the provision of dark brown color on the white part by dipping into the water that has been treated with a solution Soga.
10. Nglorod; After the coloring is finished, wax batik attached to the base material is then cleaned. This process is done by dipping a batik cloth that has been dyed repeatedly into the boiling water, so that the wax batik attached to the fabric will melt.
11. Drying; Is the final stage of the batik process. Nglorod after the process is complete, the fabric is dried in a drying board while eliminating the remnants of wax are still attached. The use of natural colors are considered more difficult to remove wax when compared with the use of synthetic materials. Nglorod be done repeatedly, until the wax completely clean. There are some obstacles in this process. One such obstacle is, if the weather is not hot then the drying process will take longer and the colors obtained a little dull. With the bad weather will also affect the sales price of production goods.

Prior to the current color technology, craftsmen using natural materials that can be used as a dye, among others:

- a. Indigo (*Indigofera tinctoria*) herbaceous plant which produces a blue color. Part of the plant is taken leaves / twigs.
- b. Coconut (*Cocos nucifera*) is used as the dye portion is fibrous outer skin of the fruit (coconut fiber). The resulting color is a brownish beige.
- c. Tea (*Camelia Sinensis*) parts are processed into dye is a leaf that was old, and the resulting color is brown.

- d. Secang (*Caesalpinia Sapapan Lin*) types of perennials taken part wood, to produce a red color. The red color is a result of oxidation, after dipping earlier in yellow.
- e. Turmeric (*Curcuma Domestica Val*) The plant is taken is a rhizome, tuber roots, which produce yellow.
- f. Shallots (*Allium Ascalonicium*) Part of onion which is used as a coloring material is leather and produce a brownish orange color.

Because the dye has been the development of technology today, batik has been using modern dye that can add to the aesthetic value of batik. The dye is as follows:

- a. Naphtol dyestuff, consisting of components naptol as basic components and plant components, namely the color of the diazonium salt or a salt called naptol. The dye is a dye which is not soluble in water. To dissolve the necessary auxiliaries for caustic soda. Naphtol dyeing is done in 2 levels. First immersion in a solution of its own naphtholnya (penaphtolan). In this first immersion yet obtained a color or color is not raised, then dyed second stage / diazodium raised with the saline solution will be obtained the desired color. Young and old naphthol color depends on the amount absorbed by the fiber. In batik dye staining is used to get the colors dark / light bulb and only used in dyeing.
- b. Indigosol dye, or the Vessel After the dye is the erosion resistance is good, average and brightly colored. The dye can be used pecelupan and coletan. At the time of the cloth is dipped into the dye solution has not obtained the expected color. Once oxidized / put in a solution of acid (HCl or H₂SO₄) will get the desired color. Medication aides are required in coloring dye indigosol is Sodium Nitrite (NaNO₂) as the oxidant. The resulting color tends soft colors / pastels.
- c. Rapid dye, commonly used for rapid coletan kind of fast. The dye is a mixture of components naphthol and diazonium salts stabilized, usually the most widely used rapid red, because the color is bright and does not exist in the group indigosol. To generate fixed color with sulfuric acid or vinegar. In batik dyeing, the dye used for coloring only rapid manner "coletan".

IV. RESEARCH METHODS

1.2. Research Design

Planning is arranged logically and systematically become the main starting point in a study. It is intended that the results of the design can contribute to preserving the culture of batik in East Java and accountable. The framework clearly structured so as to produce easily solve the problem and minimize the risk of error in the planning perancangan. Prosedur process is carried out as follows:

1. Research field; This stage is the initial stage to get a variety of information related to the motif that characterizes a district, which will be used as the main material design process works. The field research included: analysis of the motif in each district in East Java, the analysis of the public response to the values contained in a batik motif respective districts, to interviews with local government district as a major comparative determination of the motif.
2. Program; At this stage, to identify problems based on the data obtained, thus generating ideas that can be filed as a characteristic motif respective districts to local authorities. By finding a characteristic motif of the district concerned, the process of preparing a grand strategy of marketing management model as the basis for the design of management information system can be made to fit the elements of the meaning of each motif.
3. Design Ideas; This stage includes information retrieval motif has been specified for use in the manufacture of design concepts both verbally and visually. The idea is based on the design concept, the value of the function, aesthetics, and philosophical motif that will be embodied in several design alternatives.
4. Design Alternatives; The designer makes a comprehensive multiple design alternatives.

1.3. Data Collection and Sample Characteristics

1. Data and Data Sources

The data obtained has an important role to determine the motif that is characteristic of the respective districts in East Java, which will be used as the main ingredient in the design of information media batik East Java. Data related to the district batik motifs, obtained through direct observation in the respective districts in East Java. This data is useful to know the original concept that will be used to design batik information media in East Java. Source of this research consisted of primary data and secondary data.

- a. Primary data; Data is collected directly in the field by researchers. Sources of primary data obtained through informants who have been determined. The informant is a person (source) who know exactly the condition or background of the object to be examined, in this case is the district governments concerned and batik craftsmen. Based on these criteria, the subject or informants for this study is the head of the tourism department of local government and batik artisans respective districts in East Java.

- b. Secondary Data; Is data obtained from secondary sources to gather data that can support the primary data. In this design, the secondary data obtained from the questionnaire people of each district in East Java, as well as a variety of reference sources such as books, journals and the like. Secondary data in this study includes a general description of a community perspective each district in East Java, an overview of the cultural community of East Java, as well as the theoretical foundation required.

2. Data Retrieval Techniques

The methodology in this scheme describes the procedures for data collection needed to address the issues that exist. In this case, used several data collection, among others:

- a. Interview; Interviews or interview is the method of data collection requires direct communication between researchers with the subject or informant (Orphans, 2001). This method is a process of question and answer orally, in which two or more people face to face physically. In this study used interview is a structured interview in which researchers used questions that had been prepared beforehand. The informant chosen was the head of the tourism department of each local government districts in East Java.
- b. Observation; Of observation is a way of collecting data by conducting direct observation of the object under study in a certain time period and conducted systematically recording and documentation about the things that have been observed. This study uses a structured observation, where researchers have compiled a list that has been compiled systematically, among others List of local batik motifs, is a list that includes the description of some motif in each district that is useful to compare the motif which is most widely used by the public research districts and Scale storey (rating scale), are symptoms that will be examined in the levels that have been determined.
- c. Questionnaires; A method of data collection by using multiple sheets of paper containing questions related to the investigation. This method is useful to know a community perspective to the study. In this study, a questionnaire used is a structured questionnaire which contains some questions related to the knowledge and viewpoints of the batik community in the region.
- d. The study documents; Document is everything in the form of written material created by humans. Documents can be in the form of books, articles, media, diaries, manifesto, laws, minutes, blogs, web pages, photos and more.

1.4. Data Analysis

This research was conducted with the approach of interviews, observations, questionnaires and review of documents. Approach interviews were conducted to obtain accurate information directly to district governments concerned. Approach direct observation is made by observing visually the object of research in every county in question. Approach interviews were conducted to obtain written information used for analysis of the district community. This study is limited by time and money, thus requiring researchers to gather detailed information through a variety of data collection procedures during a given period. While the approach of literature, made to support the research theoretically.

Data analysis is the systematic process of finding and setting a transcript of the interview, observation or surveys, questionnaires, existing studies and other materials that have been collected to improve the understanding of the materials and allows the presentation of data that has been discovered. As the cornerstone of this penlitian data analysis using descriptive-qualitative analysis.

Descriptive is an activity of raw data in bulk to then draw conclusions from the data, which includes classify, organize, sort data or separate the components or the relevant part of the overall data, so data is easily managed. Whereas qualitative data analysis is done by working with the data, organize data, sorted them into units that can be managed, synthetized, looking into units that can be managed, search and find patterns, find what is important and what is learned and decide what can be related to the others. Once the required data has been collected, either through interviews, observation, questionnaires and review of the document, then the data will be analyzed by descriptive qualitative method. Furthermore, based on the results of the analysis of these data, then made some design or media design batik East Java information in accordance with predetermined criteria.

V. RESULTS

5.1 Research Area Description

This research was conducted by taking a sample of some of the districts / municipalities in East Java which has batik, East Java. East Java is a province in the eastern part of Java, Indonesia. Its capital is located in Surabaya. Its area is 47 922 km² and a population of 37,476,757 inhabitants (2010). East Java has the largest area among 6 provinces in Java, and has the largest population in Indonesia after West Java. East Java Java Sea in the north, the Strait of Bali in the east, the southern Indian Ocean, as well as the Central Java province in the west. East Java region also includes the island of Madura, Bawean, Kangean island as well as a number of small

islands in the Java Sea (Masalembu Islands), and the Indian Ocean (Sempu Island and Nusa Barong). East Java is known as the center of eastern Indonesia, and has a fairly high economic significance, which contributed 14.85% to the national Gross Domestic Product.

Geographically, East Java province bordering the Java Sea in the north, the Strait of Bali in the east, the Indian Ocean in the south, as well as the Central Java province in the west. The length of the east-west stretch of about 400 km. The width of the stretch of the north-south in the west about 200 km, but in the eastern part of narrower by about 60 km. Madura is the largest island in East Java, separated from the mainland by the Strait of Madura Java. Bawean island is located about 150 km north of Java. In the east of Madura there are a cluster of islands, the most easterly is Kangean Islands, and the most northerly is Masalembu Islands. In the southern part there are two small islands namely Nusa Barong and Sempu Island.

In physiographic, East Java Province can be grouped into three zones: the southern zone (plato), the middle zone (volcanic), and the northern zone (folds). Lowlands and highlands in the middle (of Ngawi, Blitar, Malang, to Bondowoso) has a fairly fertile soil. In the northern part (of Bojonegoro, Tuban, Gresik, to Madura Island) are Northern Limestone Alps, and Kendeng relatively barren mountains.

In the middle of a stretch of mountain ranges and volcanoes: On the border with Central Java are Lawu (3,265 meters). In the southeast Madiun artifacts Mount Wilis (2,169 meters), and Mount Liman (2,563 meters). In the middle of the corridor there is a group Anjasmoro with peaks Mt.Arjuno (3,339 meters), Mount Welirang (3,156 meters), Mount Anjasmoro (2,277 meters), Mount Kawi (2,551 meters), and Mount Kelud (1,731 meters); The mountains are located in most Kediri, Blitar, Malang, Pasuruan, Mojokerto and Jombang. The group has the peak of Mount Bromo Tengger (2,329 meters), and Mount Semeru (3,676 meters). Semeru, with a peak called Mahameru is the highest mountain in the island of Java. In the area of horse hooves, there are two groups of mountains: Mountains Iyang with the peak of Mount Argopuro (3,088 meters), and with a peak Mount Ijen Mountains Roared (3344 meters).

In the south there is a series of hills, that of the south coast of Pacitan, Trenggalek, Tulungagung, Blitar, Malang up. Southern Limestone Alps is a continuation of a series of mountains Sewu in Yogyakarta. Dua the most important river in East Java is the Brantas River (290 km), and the Solo River (548 km). Memiiki Brantas river springs on the slopes Mt.Arjuno in Batu, and flows through most areas in East Java, like Malang, Blitar, Tulungagung, Kediri, Jombang and Mojokerto.

In Mojokerto, Brantas River split into two: Kali Mas, and Porong; both empties into the Madura Strait. Solo River has a spring on the slopes of Mount Lawu which is the border of East Java and Central Java, and flows through a portion of the eastern part of Central Java and East Java, which eventually empties in Gresik. Brantas River and Bengawan Solo managed by Perum Jasa Tirta I. Di slopes of Mount Lawu near the border with Central Java are Sarangan, a natural lake. The main dam in East Java, among others Ir. Sutami and Selorejo Dam, which is used for irrigation, fish farming and tourism.

In the aspect of iklimatologi, East Java has a wet tropical climate. Compared with the western part of Java Island, East Java in general has less rainfall. Average rainfall is 1,900 mm per year, with a rainy season during the 100 days. The average temperature ranges between 21-34 ° C. Temperatures in the lower mountain areas, and even in areas Ranu Pani (slopes of Mount Semeru), temperatures can reach minus 4 ° C, causing a decline in the soft snow.

Demographically, East Java's population in 2010 was 37,476,757 inhabitants, with a density of 784 people / km². Districts with the largest population in the province of East Java Malang Regency with a population of 2,446,218 inhabitants, being the city with the largest population is the city of Surabaya as many as 2,765,487. The population growth rate is 0.76% per year (2010).

The majority of the population of East Java are Javanese, however, ethnicity is more heterogeneous in East Java. Javanese spread in almost all regions of East Java mainland. Madura tribes inhabit the island of Madura, and horse hooves region (eastern part of East Java), particularly in coastal areas north and south.

In some areas the horse hooves, Tribe Madura even constitute the majority. Almost in all cities in East Java, Madura tribe minorities, mostly those working in the sector informal. Suku Bawean inhabit Bawean Island in the northern part of Gresik. Tengger tribe, said to be the descendants of runaway kingdom of Majapahit, scattered in the Tengger Mountains and surrounding areas. Osing tribe living in parts of Banyuwangi. Samin people living in the interior portion Bojonegoro.

In addition to the natives, East Java is also a shelter for migrants. The Chinese are a significant minority, and the majority in some places, followed by an Arab; they generally live in urban areas. Bali has also stayed at a number of villages in Banyuwangi. Today many expats living in East Java, especially in Surabaya, and a number of other industrial areas.

In the aspect of language, Bahasa Indonesia is the official language that applies nationally, however, the Java language is spoken by most Javanese as an everyday language. East Java language dialect known as the East Javanese language, which is not considered a standard Java language. Characteristic of East Javanese language is egalitarian, outspoken, and often ignore the level of language like Java language Baku, so that this

language as rude. However, speakers of these languages known to be quite fanatical, and is proud of its language, even feel familiar. Java language dialect known as Boso Suroboyoan Surabaya. Java language dialect in Malang is generally similar to Surabaya dialect.

Compared with the Java language dialect Mataraman (Ngawi to Kediri), dialect Malang including abusive language with a relatively high intonation. For example, according to eat, if the Mataraman dialect spoken by 'MAEM' or 'Dhahar', the dialect spoken Malangan 'manganese'. One characteristic that distinguishes between language Arek Arek Surabaya to Malang is the use of inverted language commonly used by Arek-Arek Malang. Malangan reverse language is often also referred to as the language walikan or Osob Kiwalan. Based on research Sugeng Pujileksono (2007), vocabulary (vocabulary) Malangan walikan language has reached more than 250 words. Starting from nouns, verbs, adjectives. The words are more absorbed than the Java language, Indonesian, a small portion is absorbed from Arabic, Chinese, and English. Some of the spoken word upside down, for example pronounced libom car, and police said silup.

Malangan walikan language production is growing rapidly with the emergence of teams Arema supporters (now Arema Indonesia) is often called Aremania. Languages walikan created a lot of terms among supporters. As Ongisnade or Singo Edan, Otruham, Rajajowas, Ongisiras, and Utab to call Muharto region, Sawojajar, Singosari and Stone. Apart from three groups of dialects of the Javanese language (Malangan or Kiwalan, Boso Suroboyoan, and Mataraman) is currently the Java language is one of the local content subjects taught in schools from elementary to SLTA. Language spoken by Tribe Madura Madura in Madura and no matter where they live. Madurese language also known language level as well as the Java language, namely Enja-iya (abusive language), engghi-graft (mid language), and engghi-bhunten (Thoroughbred). Sumenep dialect dialect seen as the most delicate, so be a standard language taught in schools. In the area of horse hooves, some residents said that in two languages: Java and Madura language. Archipelago east of the island of Madura Madura using language with its own dialect, or in some cases not understood by speakers of English Madura Madura Island (mutually unintelligible). Osing Tribe in Banyuwangi said Osing language. Tengger language, everyday language used by the Tengger tribe, considered closer to the ancient Javanese language. While the religious aspect, majority of Javanese generally embraced Islam, and a few others are Christian, Catholic, Hindu and Buddhist. Most Javanese are also still adhere Kejawen confidence. Islamic religion is very strong in giving effect to the Tribe Madura. Osing tribes are predominantly Muslim. While the majority of the Tengger tribe embraced Hinduism. Chinese people generally embraced Buddhism, Christianity, Catholicism, Confucianism and some small embrace Islam, even the Cheng Ho Mosque in Surabaya is managed by the Chinese, and architecturally like a temple.

East Java also has an element of diversity in the arts and culture. East Java has a number of distinctive art. Ludruk is one of the East Javanese art is quite well known, namely the art of the stage that generally all the players are male. Unlike the Ketoprak which tells the life of the palace, ludruk tells the daily life of ordinary people, often spiced with humor and social criticism, and generally opened with Dance Remo, and parikan. Currently traditional ludruk groups can be found in the area of Surabaya, Mojokerto and Jombang; although its presence increasingly defeated by modernization.

Reog who had claimed to be a dance from Ponorogo Malaysia is a typical art that has been patented since 2001, reog now also become the icon of East Javanese art. Staging reog accompanied by horse braid (kuda lumping) are accompanied by elements of the occult. Famous art of East Java, among others puppet purwa East Javanese style, mask mastermind in Madura, and made. In the area Mataraman Middle Javanese arts such as Ketoprak, and shadow puppets are quite popular. Famous legend of East Java, among others Damarwulan, Angling Darma, and Sarip Tambak-Oso.

Traditional dance in East Java can be generally grouped into Middle Javanese style, East Javanese style, dance style Osing Java and Madura trian style. Classical dance, among others gambyong dance, dance srimpi, dance bondan, and kelana. Terdapat also a kind of lion dance culture in East Java.

Art exists in two districts namely, Bondowoso, and Jember. Singo Wulung is a distinctive culture Bondowoso. While Jember have the tiger kadhuk. Both art that is rarely encountered. Culture and customs of Javanese in the western part of East Java received a lot of influence from the Middle Javanese, so this area is known as Mataraman; indicate that the area was once the territory of the Sultanate of Mataram. The area includes the former residency of Madiun (Madiun, Ngawi, Magetan, Ponorogo, Pacitan), ex-residency Kediri (Kediri, Tulungagung, Blitar, Trenggalek, Nganjuk), and part of Bojonegoro. As is the case in Central Java, wayang kulit, and Ketoprak quite popular in the western coast of East Java ini.

This area is heavily influenced by the Islamic culture. This area covers an area of Tuban, Lamongan and Gresik. In the past the north coast of East Java is the entry area, and the center of the development of Islam. Five of the nine members of walisono buried in this area. In the area of ex-residency of Surabaya (including Sidoarjo, Mojokerto and Jombang), and ex-residency Malang, had little cultural influence Mataraman, considering this region is an area arek (the term for offspring Kenarok), especially in the area of Malang that make this area difficult to be affected by Mataraman culture.

Customs in horse hooves region heavily influenced by the culture of Madura, given the magnitude of Madura tribe population in the region. Osing social mores of the culture is a blend of Java, Madura and Bali. While customs Tenggerese much influenced by the culture Hindu. The society in the villages in East Java, as well as in Central Java, has ties based on friendship, and territorial. Various ceremonies were held, among others: tingkepan (ceremony gestational age of seven months for the first child), babaran (ceremony before the birth of the baby), sepasaran (ceremony after the baby was five days), Pitonan (ceremony after the baby was seven months old), circumcision, fiance.

East Java's population generally embraced monogamy. Prior to application, the men doing the show nako'ake (ask if the girl already had a husband), once that is done peningsetan (application). The wedding ceremony was preceded by a gathering or kepongkih. Communities on the west coast: Tuban, Lamongan, Gresik, even Bojonegoro has a habit of women's families applying common man, different from the usual habits of other regions in Indonesia, where the men apply for women. Men generally will then be entered into the family wanita. Untuk pray for those who have died, usually the family did send donga on day 1, 3rd, 7th, 40th, 100th, 1 year, and 3 years after death.

In the aspect of transportation, East Java has a system of land, sea, and air. River in East Java is generally not navigable, except in Surabaya impassable East kecil. Jawa boat crossed by national roads as a primary arterial roads, including the north coast lines (Anyer and Jakarta-Surabaya-Banyuwangi), and national roads cross the center (Jakarta- Bandung-Yogyakarta-Surabaya). The toll road network in East Java include Surabaya-Gempol toll road, toll road Surabaya-Manyar Surabaya-Mojokerto toll road-Curahmalang, highway sorr Dupak-Sidotopo, and the ring road: Tandes-Waru-Tanjung Perak-Waru. Currently being developed road Trans-Java toll, including the Surabaya-Mojokerto toll-Kertosono-Madiun-Mantingan, the Gempol-Malang-Kepanjen, the Gempol-Probolinggo to Banyuwangi, as well as toll roads in the city of Surabaya: ring roads east and toll the city center. Suramadu bridge that crosses the Madura Strait connecting Surabaya and Madura Island has been completed, and now has to be used.

Cities in East Java connected by intercity bus network. Bus with-Tuban Surabaya-Semarang, Surabaya-Yogyakarta-Madiun, Surabaya-Malang, Surabaya and Kediri and Surabaya-Jember-Banyuwangi, umumnya operates 24 hours a day. These intermediate distances served by intercity buses that are smaller, such as the Department of Surabaya-Mojokerto or Madiun-Ponorogo. These long distances such as Jakarta, Sumatra, and Bali-Lombok are generally served by the night bus. Terminal Purabaya in Waru, Sidoarjo is the largest terminal in Indonesia.

Each district / city in East Java also has a system of transportation (public transportation) or a rural transport (angkudes) that connects the capital of the district with the surrounding area. In Surabaya transit like this is known as lyn or minibus. Taxi with the meter can be found at the Surabaya-Gresik, Sidoarjo, Malang, Jember, Madiun and Kediri. As an alternative to taxis, in Surabaya are angkutan (multipurpose transport), which replaces the pedicabs (in Jakarta called bajaj) since the 1990s. A city bus can be found in Surabaya and Jember. Pedicab is a traditional mode of transport that can be found almost in every region, although in some places banned. Later, there is a motorized rickshaw, known as bentor (Java: montor = rickshaw motorized rickshaw).

Railway system in East Java has been built since the era of colonialism Dutch East Indies. The railway line in East Java consists of the northern path (Surabaya Pasar Turi-Semarang-Jakarta), the middle (Surabaya Gubeng-Yogyakarta-Jakarta), lane south ring (Surabaya Gubeng-Malang and Blitar Kertosono-Surabaya), and the eastern path (Gubeng Surabaya-Jember-Banyuwangi). East Java, there are also commuter transport system route Surabaya-Porong-Sidoarjo, Surabaya-Lamongan, Surabaya-Mojokerto, Kertosono Madiun, and Malang-Kepanjen.

International Hub Port is the main port of Tanjung Perak in Surabaya. Ports nationwide in East Java include the port of Gresik in Gresik, Port of Tanjung Wangi in Banyuwangi, Port of Tanjung Copper in Kota Probolinggo, port Pasuruan in Pasuruan, port Sapudi in Sumenep, port Kalbut in Situbondo, port Sapeken in Sumenep, Port Paiton in Probolinggo, Port Bawean in Gresik, as well as the Port Kangean in Sumenep regency. East Java has a number of ferry ports, including the Port of Ujung (Surabaya), Port Kamal (Bangkalan, Madura), Port of Ketapang (Banyuwangi), Port Kalianget (Sumenep), as well as the Ports Anchor (Situbondo). S Ujung-Kamal link Java (Surabaya) with Madura, Port of Ketapang link Java to Bali, these anchor-Kalianget connect between Java (Situbondo) with the island of Madura, and Kalianget also connects the island of Madura with small islands in the Java Sea (Kangean and Masalembu).

Juanda International Airport in Sidoarjo East Java connects with major cities in Indonesia and abroad. In Malang, there are national airports linking the major cities in Indonesia, namely Abdul Rachman Saleh. Also in East Java, there are other public airports such as Notohadinegoro service in Jember, Madiun Iswahyudi Airport, Airports Blimbingsari in Banyuwangi, as well as service in Sumenep Trunojoyo.

East Java also has a number of interesting sights. One of the tourist icon is Mount Bromo in East Java, which is inhabited by the Tengger tribe, where the ceremony is held every year Kasada. In the mountainous region of Tengger also there is a waterfall that is Madakaripura which is the last hermitage Mahapatih Gajah

Mada before serving in the kingdom of Majapahit. Madakaripura Waterfall has a height of about 200 meters, which makes it the highest waterfall on the island of Java and the second highest in Indonesia. East Java also has some other mountainous tourist area of which is Malang Raya mountainous area known as the natural mountain tourist area that includes Malang and Batu. Tretes and Trawas mountainous areas, are also known to have characteristics such as Puncak area in West Java province.

Other natural attractions in East Java is the National Park (4 of 12 National Parks in Java), Purwodadi Purwodadi, Pasuruan, and Taman Safari Indonesia II in East Prigen. Jawa there is also a relic of history in the classical era. Trowulan sites in Mojokerto, once the center of the Majapahit Kingdom, there are dozens of temples and tombs of the kings of Majapahit. Other temples spread throughout much of East Java, including Penataran temple in Blitar. In Madura, Sumenep is the center of the kingdom of Madura, where there are Kraton Sumenep, museums, and the tombs of the kings of Madura (Asta Tinggi Sumenep).

East Java is known to have a very beautiful coastal scenery. On the south coast there is the coast of Prigi Beach Pelang and White Sand Beach in Psychology, Turkish Popoh in Tulungagung, Turkish Ngliyep, and tourism areas such as East Java Park, Batu Secret Zoo, Batu Night Spectacular, Eco Green Park in Batu, and Turkish Watu Ulo in Jember. East Java also has a beach that the waves is one of the best in the world, namely the Turkish Plengkung located in Banyuwangi. In the northern coastal region there Frog Cape Coast in Lamongan, has now managed, and developed by Regency Lamongan into regional Marine Tourism Lamongan (WBL). East Java community often refer to Jatim Park II WBL actual Jatim Park II itself is in Batu. In addition there Kenjeran Beach in Surabaya, and the White Sand Beach in Situbondo. Lake in East Java, among others Sarangan in Magetan, Dam Ir. Sutami in Malang, and Dam Selorejo in Blitar.

The coastal area of the north there are a number of tombs of the saints, who become religious pilgrims travel for Muslims. Five of the nine walisongo buried in East Java: Sunan Ampel in Surabaya, Sunan Giri, and Malik Ibrahim in Gresik, Sunan Drajat in Paciran (Lamongan), and Sunan Bonang, Tuban. In the northern coastal region there are also interesting caves are: Cave Maharani in Lamongan and Tuban Akbar Cave and Cave Gong located in Pacitan is known as the most beautiful caves in Southeast Asia. Pilgrimage attraction in East Java, among others, the tombs were also proclaimed the Republic of Indonesia's first president Soekarno contained in Kota Blitar, as well as the tomb of the fourth Indonesian president Abdurrahman Wahid / Gus Dur is located in Jombang.

Malang Metropolitan Region is a leading tourist destination in Indonesia with the Batu City as its center. Malang has various tourist areas of natural beauty ranging from volcanoes to beaches, as well as man-made tour of the history of travel to an international-class theme park with the support of inter-provincial transportation via trains, buses, and airplanes are available in Malang. Batu Secret Zoo always ranked top 10 in order of the best zoos in Asia according to the website of the leading traveling TripAdvisor.

Surabaya is the center of government, and the business center of East Java, where there are Tugu Pahlawan, the Museum MPU Tantular, Surabaya Zoo, Submarine Monument, Ampel Region, and Region Tunjungan. Jawa Timur Park in Batu, and Marine Tourism Lamongan Lamongan in a tourism vehicle that is touted as disneyland in Indonesia in addition to Ancol Dreamland in Bojonegoro Jakarta. In the heaven of fire travel there is the eternal flame that has existed since hundreds of years, in which the time XV PON PON 2000 drawn fire from here. There is also a Travel Wana Dander, and Pacal Reservoir in Bojonegoro.

East Java also has a distinctive culinary variety. East Javanese food is famous of which is the poor meatball, rawon, and know lamongan mix. Surabaya is famous for salad cingur, clover, rice cakes racing, satay clams, mussels and rice cake. Malang has been popular for a variety of processed fruits, especially apples, tempeh crisps, buns telo, poor meatball, rawon and Cwie noodles.

Kediri famous will know piety, out pong, and getuk bananas. Madison is known for pecel madiun, and as a producer of Brem. Subdistrict of Babat, Lamongan famous as a producer wingko. Bondowoso is producing the Tape is very sweet. Gresik famous krawu rice, brains banding, bonggolan, and pudak her. Sidoarjo famous for shrimp crackers, shrimp paste, and petisnya. Ngawi famous is producing chips Tempe, Tofu tepo, and rice lethok. Blitar has the typical food that is pecel. Known fruit rambutan is native Blitar. Banyuwangi is famous for sego tempong, salad soup, and pecel rawon. Tuban along with the famous legend of his palm, as well as other specialties that sego muddy Tuban and curry crab, which is popular for its spicy taste. Jember have special food made of tape that is Suwar-shredded and tape Pröll very sweet.

5.2 Research Constraint

This research was conducted with a few caveats are in aspects of spatial and temporal boundaries. Restrictions of this study is necessary in order to achieve in-depth research, both spatial and temporal. Spatial limitation of this study is the art of batik in the Ngadirojo, Pacitan, while the temporal limitation is between the years 2009-2013. This restriction is based on the problems related to the study of continuity and change shape motifs and functions of batik in several districts in East Java, as well as some of the factors that influence its development, so observations are limited to the side of continuity and change shape motif, product functions,

and social impacts of batik Pacitan, as well as some of the factors that influence the development and perpetuation. The historical method is also used in this study to find out about something that happened in the past and explain diachronic that examines the symptoms elongated in the dimension of time, but within a limited space. The synchronic researching symptoms that extends in space, but in a limited time.

5.3 The Development of Batik Pattern

In general, batik in Indonesia experienced growth in its history. History of batik in Indonesia is closely linked with the development of the kingdom of Majapahit and the spread of Islam in Java. In some records, the development of batik is mostly done in times of Mataram kingdom, then during the work of Solo and Yogyakarta.

So this batik art in Indonesia has been known since the time of Majapahit jobs and growing the kingdom and later kings. As for starting the spread of this batik art belongs to the people of Indonesia and Java in particular tribe is after the end of the eighteenth century or early nineteenth century. Batik produced batik is all until the early twentieth century and printed batik is known only after world war unity depleted or around 1920. As for the connection with the spread of Islam. Many areas of central Java batik are areas Batik students and later became a tool of economic perjaungan by the leaders of Muslim merchants against the Dutch economy. Batik art is the art of drawing on the fabric for clothing which became one of the cultural keluarga Indonesia kings of old. Batik initially worked confined in the palace and the result for the king's clothes and family and his followers.

Because many of the followers of the king who lived outside the palace, the art of batik was brought by the palace and carried them out in place of each masing. Old art of batik was imitated by the people nearest and subsequently expanded into women's work in the household to fill in time free. Furthermore, batik clothes that used only the royal family, then became a popular folk clothes, both women and men. White fabric that is used when it is woven. While coloring materials used consist of plants native to Indonesia made themselves among others: noni tree, soja, indigo, and materials made from soda ash soda, as well as salts made from a land called tanah lumpur.

Batik which has become a culture in the kingdom Majapahit, can be traced in the area of Mojokerto and Tulung. Mojoketo are areas that are closely related to the Majapahit kingdom during the first and origin of the name has something to do with the Majapahit Majokerto. Relation to the development of batik Majapahit developed in Tulung is a history of the development of batik in this area, can be extracted from the relics at the time of Majapahit kingdom. At that time the area Tulungagung mainly consists of marshes in the history of famous names Bonorowo area, which at the time of Majapahit the development area was controlled by a called Duke Kalang, and unwilling to submit to the kingdom of Majapahit.

Told that the police action launched by Majapahit, Duke Kalang supposedly killed in the fighting around the village now reportedly named Kalangbret. So the officers and soldiers keluarga Majapahit kingdom who settled and lived in the region now known Bonorowo or Tulungagung, among others, also bring original art of batik making. Mojokerto batik area now contained in Kwali, Mojosari, Betero and Sidomulyo. Outside area is in Jombang Mojokerto regency. At the end of the nineteenth century there were several people known batik in Mojokerto, materials used at the time of white woven fabric itself and drugs batik from Soga jambal, noni, indigo tom, height and so on.

Foreign drugs known as post-war new world of unity being sold by Chinese traders in Mojokerto. Batik known along with the influx of drugs from abroad batik. Cap is made in Bangil and batik entrepreneurs can afford market Mojokerto Porong Sidoarjo, Porong market before the economic crisis the world is known as a crowded market, where the results of production and Jetis Sidoarjo batik Kedungcangkring lots sold. A time of economic crisis, the batik Mojoketo were hard hit, because entrepreneurs mostly small business. After the crisis of batik activities comes back to Japan's entry into Indonesia, and the time of the Japanese occupation of batik activities paralyzed again. Batik activity appears again after the revolution which has become a regional Mojokerto occupation.

Characteristic of batik Kalangbret of Mojokerto is almost equal to the output of Yogyakarta batik, which is essentially white and colored light brown and dark blue. Known since more than a century ago a village Majan and Simo batik. The village also has a history as a relic of the days of Prince Diponegoro war years 1825. Although Batik Majapahit known since antiquity, but the development of batik began to spread rapidly since the area of Central Java Surakarta and Yogyakarta, in the era of the kingdom in this area. It appears that the development of batik in Mojokerto and subsequent Supreme Tulung more influenced by Solo and Yogyakarta batik patterns.

In the wake of a clash between the Dutch colonial army with troops prince Diponegoro then most of the troops Kyai Mojo withdrew towards the east and until now called Majan. Since the Dutch colonial era up to the time of independence this status Majan village Merdikan village (Special Region), and the village head of a

priest whose status for a long time. The making of Majan batik is an instinct (heritage) of the art of making batik Diponegoro wartime.

Color babaran Majan and Simo batik is unique because of the color of bright red its babaran (from noni skin) and other colors of the tom. As batik Setra since time immemorial is famous also Sembung village area, the batik entrepreneurs mostly from Sala who came in Tulungagung in the end of XIX century. Only now there are still some families who settled batik from Sala Sembung area. Aside from proficiency level places there are also areas of batik in Psychology and also there are some in Kediri, but the nature of the craft of batik majority of households and babarannya batik.

In the aspect of the time of the spread of Islam, the history of batik in the area of East Java is in Ponorogo, whose story is related to the spread of Islam in this region. Batik history. Mentioned problem areas Ponorogo batik art is closely connected with the development of Islam and ancient kingdoms. That said, in the Batoro Katong area, there is a descendant of the Majapahit empire whose name Raden Katong brother of Raden Patah. Batoro Katong is what brought Islam to Ponorogo and petilasan that there now is a mosque Patihan Wetan area.

In the development aspect, in Ponorogo, Tegalsari area there is a boarding school that nurtured Kyai Hasan Basri or known as Kyai Agung Tegalsari. This Tegalsari pesantren teach religion other than Islam also teaches administrative sciences, science and literature of war. A pupil of the famous literary field Tegalsari is Raden Ronggowarsito. Kyai Hasan Basri was taken into law by the king Kraton Solo.

Batik art at that time limited within the palace. Therefore, Kraton Solo daughter became the wife of Kyai Hasan Basri then brought into Tegalsari and followed by a retinue. besides that there are many Solo royal family learned this in pesantren. These events bring art out of the palace batik toward Ponorogo. Young people who are educated in this Tegalsari when it came out, the community will donate his batik dharma in fields kepomongan and religion.

Old batik area that we can see now is the area that is Kepatihan Wetan Kauman now and from here extends to villages Ronowijoyo, Mangunsuman, Kertosari, Setono, Cokromenggalan, Duchy, Nologaten, Bangunsari, force, and Ngunut Banyudono. At that time the drugs used in batik is made in the country itself of timber, among others; tom tree, noni, tall timber. While homemade white fabric that also use material of woven carrying. Bam imported white cloth known in Indonesia about the late 19. The making of century batik in new Ponorogo known after the first world war brought by a Chinese named Kwee Seng from Banyumas. Ponorogo area early 20th century in the famous batik indigo coloring that does not fade and that is why entrepreneurs batik from Banyumas and Solo lot of jobs to batik entrepreneurs in Ponorogo.

As a result of the production of the familiar printed batik Ponorogo after World War First Instance until the outbreak of the second world war famous for his rough batik batik blue mori. Market rough Ponorogo batik became known throughout Indonesia. From royal work in Solo and Yogyakarta environs 17.18 and 19th centuries, batik then widespread, particularly in the area of Java.

Batik initially just a hobby of the royal family in the past ornate clothing. But subsequent developments by batik community developed into a commodity. Batik Solo is famous for traditional batik patterns and patterns in the cap and in batik he wrote. The materials used for coloration are still a lot of wear materials in the country such as Java soja that has been known since the first. The pattern remained among other famous "Sidomukti" and "Sidoluruh".

While the origins of batik Yogyakarta region known since the kingdom of Mataram with a Panembahan Senopati any raj. The first area is the village of batik Plered. Batik at that time was limited within the royal family which is done by women helpers queen. From here batik spread in the first trap on the other the wife of the royal family of courtiers and soldiers. At the official ceremony of the royal family empire both men and women wear clothes with batik and striated kombonasi. Therefore, this kingdom received a visit from the people and the people interested in the clothes worn by the royal family and imitated by the people and finally meluaslah batik out of the palace walls.

As a result of the war between the time of the ancient kings of the family as well as between the Dutch colonial past, so many royal families were displaced and settled in areas of new inter alia to Banyumas, Pekalongan, and stricken East Ponorogo, Tulungagung and sebagainya a. Meluasny a batik area until the area stricken by the historical development of Indonesian struggle beginning of the 18th century. The families who fled the palace is that developed throughout the island of Java batik existing and evolving according to the nature and the new area.

Prince Diponegoro against the Netherlands, urged the prince and his family and his followers had to leave the kingdom. They then spread towards the East and the West. Then in the new areas that the family and followers of Prince Diponegoro develop East batik. Solo and Yogyakarta batik style enhance already existing in Mojokerto and Tulung. It also spread to Gresik, Surabaya and Madura. Medium westward-bang berkem batik in Banyumas, Pekalongan, Tegal, Cirebon.

Development of batik in Banyumas is centered in the area Sokaraja brought by the followers of the Prince of Glory Diponegoro after the war in 1830, they were mostly stay in Banyumas area. Followers of the famous at the time was where Najendra and he developed a batik dye in Sokaraja. Materials used mori homespun results and medications used color additives tom tree, noni trees and a pace that gives the red color of artificiality kuning. The time of batik making gradually spread to the people Sokaraja and at the end of the nineteenth century are directly related to the area of Solo and Ponorogo batik.

Banyumas batik in other areas has been known since before the motif and color in particular and is now called batik Banyumas. After the world war unity of batik began also done by China in addition to their trade batik material. Similarly, the batik in Pekalongan. The followers of Prince Diponegoro who settled in this area then develop around batik business in this coastal region, which in addition to its own Pekalongan, batik grew rapidly in Buawaran, Pekajangan and Wonopringgo. The existence of batik in these areas almost simultaneously with batik other areas, namely around the nineteenth century. The development of batik in areas outside apart from Yogyakarta and Solo is closely connected with the historical development of Yogya and Solo kingdom.

Widespread batik out of the palace after the end of the Diponegoro war and many of the royal family who had moved outside the stricken area Yogya and Solo because it did not want its partnership with the colonial government. The royal family brings new followers kedaerah it and place it batik continued and later became a job for a living.

Batik patterns in this new area also be adjusted by the circumstances surrounding area. Pekalongan in terms of the process and its desain much influenced by batik of Demak. Until the early twentieth century known batik process is batik with morinya materials made in the country and also partly imported. After the war new world of unity known batik fabrication and use of foreign drugs made in Germany and Inggris. Pada early 20th century was first recognized in Pekajangan is weaving that produces spun yarn itself stagen and simple manner. In recent years new known batik is done by people who work this weaving sector. Growth and development of batik is more rapid than ever weaving stagen and sugar factory workers in Wonopringgo and Tirta ran into batik companies, because the pay is higher than the sugar factory.

Tegal batik being known at the end of the XIX century and that used homemade time taken from plants: pace / noni, indigo, soga wood and homespun fabric. Tegal batik first color is sogan and babaran gray after known indigo plant, and then increase to red-blue. Tegal batik market when it was already out of the area of West Java, among others, were taken by the entrepreneurs are walking and these are historically the developing batik in Tasik and Ciamis in addition to other immigrants from the cities of Central Javanese batik.

In the early twentieth century was known mori import and import drugs known as post-war new world of unity. Batik entrepreneurs in Tegal mostly weak in capital and raw materials obtained from Pekalongan and with credit and batik are sold in China are on the credit of the raw material. The time of economic crisis Tegal batik-batik join the new flagging and enterprising back around 1934 to the beginning of the second world war. Thus the history of batik in Purworejo pila their concurrent with batik in Kebumen is derived from Yogyakarta about XI century. The development of batik in Purworejo than in Kebumen faster in Kebumen. Production as well as Yogyakarta and other Banyumas areas.

While in Bayat, Klaten District of Kebumen Tembayat that is located approximately 21 Km East of the town of Klaten. Bayat This is a village located at the foot of the mountain but the land barren and minuses. These areas include environmental Surakarta and Klaten district and the history of batik here is definitely closely related to the history of Surakarta royal palace in past. Bayat Village is now no pertilasan that can be visited by people in certain times of "grave of Sunan Bayat" on the mountain Jabarkat. So Bayat batik village has existed since the days of ancient work. Batik entrepreneurs in Bayat had most of the handicrafts and batik workers in Solo.

While batik in Kebumen known around the beginning of the nineteenth century brought by immigrants from Yogya within the framework of the propagation of Islam among other things known are Penghulu Nusjaf. He is who developed batik in Kebumen and the first place is the East settled Lukolo time now and there is also a relic of the mosque on his efforts. The first batik process in Kebumen called teng-brother or Blambangan and subsequent final process is done in Banyumas / Solo. Around the beginning of the twentieth century to create the pattern used turmeric capnya made of wood.

Kebumen motifs: trees, artificial bird. Other materials used are tree pace, and indigo kemudu tom. Pemakaian imported drugs in Kebumen known around 1920 that was introduced by the employees of Bank Rakyat Indonesia, which finally left homemade ingredients, because it saves time. The use of a copper cap is known about 1930 brought by Purnomo from Yogyakarta. The area is the village of batik in Kebumen: Watugarut, Tanurekso that much and there are several other villages.

Judging by the relics of the present and the stories passed down from earlier, the estimated area of Tasikmalaya batik known since the days "Tarumanagara" where the relics that exist now is the number of trees indigo obtained there Useful un-tuk making batik time, Heritage village that still exists is Wurug famous batik craft, Sukapura, Mangunraja, Maronjaya and Tasikmalaya city.

Formerly the center of government and the crowds were famous being Sukapura village, which is located alongside the city Indihiang Tasikmalaya now. About the late seventeenth century and early eighteenth century as a result of the war between the kingdom in Central Java, then many of the residents of the area: Tegal, Pekalongan, Banyumas and Holy wander stricken West and settled in Ciamis and Tasikmalaya. Most of them are entrepreneurs batik area and headed towards the West while batik trade. With the arrival of new residents, the next known as the making of either wear Soga who came from Central Java. Tasikmalaya batik production now is a mix of batik from Pekalongan, Tegal, Banyumas, Ghost of various patterns and warna. Pematikan known in Ciamis around the nineteenth century after the completion of Diponegoro war, where followers of Diponegoro many left Yogyakarta, heading South.

Some have settled areas Banyumas and some who went on to the south and settled in Ciamis and Tasikmalaya now. They have gone down with a keluarga and settle into a new place and the population continue the way of life and work. Most of them are skilled in the craft of batik as domestic work for women. Over time, this work can be grown on the surrounding residents due to their daily life or family relations. The materials used for the results of homespun fabric and paint materials made from trees such as noni, tom tree, and so on.

Motif batik Ciamis result was a mix of central Java batik and their own regional influence, especially Garutan motifs and colors. Until the early twentieth century batik in Ciamis growing little by little, of their own needs into the production market. Being in the area of Cirebon batik there are relation with kingdoms in this area, namely Kanoman, Kasepuahn and Keprabonan. The main source of Cirebon batik, the case is the same as in Yogyakarta and Solo. Batik appears the palace, and carried out by the courtiers who resides outside the palace. Kings of ancient pleased with paintings and prior known cotton yarn, the painting was placed on palm leaves. It happened around the XIII century. It has something to do with batik motifs woven above. Characteristic of batik Cirebonan large part motivated by drawing a symbol of forests and wildlife. While the sea motif because of the nature of thought influenced by China, which the sultanate of Cirebon editing the first ever Chinese princess.

Cirebonan batik picture eagle as influenced by Yogya batik motifs and Solo. Batik making in Jakarta is known and in conjunction with the development of the batik other areas which are approximately the end of the XIX century. Batik was brought by immigrants from Central Java and they reside mostly in areas of batik. The area is known batik in Jakarta scattered near Tanah Abang, namely: Rubber, Ilir Dams and Udik, Kebayoran Lama, and the area Mampang Prapatan and Tebet. Jakarta since the pre-war world of unity has become a center of inter-regional trade Indonesia with its harbor fish market right now. After the world war unity finish, where the process of batik cap began to be known, batik production increased and batik traders look for new marketing areas. Regional market for textiles and batik in Jakarta famous are: Tanah Abang, Jatinegara and Jakarta Kota, the largest is the Tanah Abang market since the past until now. Batiks production area of Solo, Yogya, Banyumas, Ponorogo, Tulungagung, Pekalongan, Tasikmalaya, Ciamis and Cirebon and other areas, met in Tanah Abang market and from here just sent stricken regions outside Java. Merchants batik which is the nation's many Chinese and Arabic, Indonesian people are few and small.

Therefore most of the batik marketing center in Jakarta Tanah Abang in particular, and also raw materials batik traded at the same place, then the thought of the batik traders to open a batik company in Jakarta and its place is adjacent to Tanah Abang. Batik entrepreneurs who emerged after World War unity, composed of Chinese nation, and workers batik imported from areas Batik Pekalongan, Yogya, Solo and others. Aside from batik workers outside Jakarta was then taken also local personnel in surrounding areas of batik as a maid. Next, look at the development of batik is bringing new jobs, the original inhabitants of the area are also open batik companies. Jakarta batik motifs and process according to the origin of imported labor, namely: Pekalongan, Yogya, Solo and Banyumas.

These raw materials are used batik is homespun results and medication was the result of his own concoction of wooden materials noni, pace, turmeric and so on. Batik Jakarta prewar famous batik roughly the same color as Banyumas batik. Before the world war unity cambric raw materials are well known and the marketing of their products in the Tanah Abang market and surrounding area of Jakarta.

From Jakarta, the objectives merchants outside of Java, the batik is then developed throughout the major cities in Indonesia which are outside Java, West Sumatra, for example, especially the Padang area, is an area far from the center of batik in Java town, but batik can develop areas of West. Sumatera including batik consumer area since the pre-war world of unity, especially batik production in Pekalongan (the competitor) and Solo and Yogya. In West Sumatra that developed first is the famous hand woven industry "weaving Silungkang" and "weaving plekat". Batik began to develop in Padang after the Japanese occupation, which since the breakup between Sumatra to Java when the Japanese occupation, the storehouses batik in batik traders are flat and consumers need batik for everyday wear them. Plus after the independence of Indonesia, where the relationship between the two islands grew difficult, due to blockades of the Netherlands, the merchants batik normal relations with the island of Java to find a way to create their own batik.

With the work itself and thorough research, from batik made in Java, then copied manufacture the patterns and implemented on wooden as stamp tool. The drugs used are also batik homemade results are from plants such as noni, turmeric, gambier, resin and so on. White cloth materials taken from the former white cloth and hand weaving. Batik company first appeared that Sampan area Padang Pariaman district in 1946 include: Bagindo Idris, Sidi Ali, Sidi Zakaria, Sutan Salim, Sutan Sjamsudin and in Payakumbuh 1948 Br. Waslim (from Pekalongan) and Sutan Razab. Once an area of Padang and other cities into the occupied territories in 1949, many merchants batik open corporations / batik workshop with material obtained from Singapore via the port of Padang and Pekanbaru. But this batik traders after an open relationship with the island of Java, and its return trade off.

Color of batik Padang mostly black, yellow and red purple and patterns Banyumasan, Indramajunan, Solo and Yogya. Now batik production Padang more advanced but still far from the productions of the island of Java. Tools for cap has now been made of copper and production is mostly gloves.

5.4 Batik Jawa Timuran

Far East Java Batik Older than Age Batik Java, batik is still often identified with the people of Central Java. The real, East Java batik patterns Jebih rich and much older. A homework for activists to introduce Java batik characterizes them in the public eye. East Java batik colors and bold lines Each 38 District / City has a distinctive motif not have a majority grip alias-free image-large large motifs. Many represents nature (animals / plants). Batik Other Regions color and finer lines and motifs characteristic limited special grip Bound regular motif in accordance with Generally grip using machetes images or symbols. Batik in East Java has actually been around since the time of Majapahit kingdom and Singosari. It was seen from the paintings on the batik patterns have in common with an inscription or painting clothing to the king or queen in the form of relief that is in the temples are scattered in various locations in East Java such as temples upgrading, temples singosari, temple champion, southpaw temples and so on.

Forms of relief provided the inspiration for batik craftsmen who poured in batik painting is commonly encountered is the lotus flower pattern and solar majapahit which has been deformed in such a way. Painting a picture that exists in many batik pattern resembling relief palace building pattern eg foundations, gates or keputren. As streaks bird wings or flowers of life filled with meaning.

The specificity of the motif in East Java can be seen on a statue ornaments or building of the kingdom of Majapahit and singosari. Ornaments are also many batik inspired jewelry or clothing worn by kings and queens are also sculpted in the form of statues like Ganesha statue, durga and Kenedes. Utilization of batik cloth materials or accessories are also evident and inspired batik makers today.

In the course of its history, East Java batik motif developed not only have classical motifs but also has spawned a new variety of motives, along with the rapid industry and trade in East Java. Where on the north coast of Java many merchant ships visited Chinese, Arabic, Dutch and other parts of the world. A very rapid development is also associated with acculturation Muslim, Chinese, Portuguese and Dutch because of the rapid trade that began in the 13th century so that the East Java batik batik tend to be referred to as the coast. Along with its development, coastal batik is also changing from time to time. Ideas and creativity are very dynamic give someone create batik as freely as possible. The development of batik is now generally tend to break away from the grip that exists because of the mixing of classical and modern motifs. But characteristic of batik can still be seen on the pattern, type of ornament or color. Along with advances in technology and information that can be extended quickly, batik increasingly known and recognized internationally. Prospects for the development of East Javanese batik became increasingly large creative industries with segalam potential and consequences.

VI. CONCLUSION

From the survey results and observations motif in the municipality of Surabaya, Sidoarjo and Bangkalan then a number of conclusions as follows:

1. East Java has a very abundant wealth in terms of art and culture. It is evident from the survey and observations made in the course of three areas, namely the municipality of Surabaya, Sidoarjo and Bangkalan and the Cape of Earth and Telaga Biru already there is a huge range of styles and motif with their respective philosophies.
2. With these findings further indicate that it is very necessary documentation efforts with the activities of collecting data is to summarize the diversity of art and culture, especially batik in order to form the basis or reference in describing the diversity of batik in East Java.
3. From the density of business processes conducted by both employers batik and batik artisans in three regions, namely the municipality of Surabaya, Sidoarjo and Bangkalan with area Cape Earth and Blue Lake; it can be seen that the economic potential of batik business can be compared with other industrial sectors in East Java. This potential is supported by a large enough market share for its own area of East

Java. This means that besides the batik has a value of philosophical and sociological values also have a huge economic value in supporting the local economy, especially micro, small and medium enterprises.

VII. FURTHER RESEARCH PLAN

Until the research phase has been successfully documented patterns, motifs, philosophical values and the development of batik industry in the three regions in East Java, the municipality of Surabaya, Sidoarjo and Bangkalan. This study will be followed by conducting surveys and documentation in some areas such as batik Malang, Gresik batik, batik Lamongan, Tuban batik, batik Blitar, Tulungagung batik, Batik Terri, batik Madiun, Ponorogo batik and several other areas in East Java. The documentation effort done as collecting the data for the design of management information system of traditional batik East Java.

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