

The Ideology of Teak Root Craftsmen in Cabak Blora Village in Facing Global Competition

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Abstract. This study aims to reveal how the underlying ideology of craftsmen in the creation of teak root craft art in Cabak Blora village is facing global competition. In particular, this research aims to 1) explain the ideology of craftsmen in the creation of teak root crafts in the village of Cabak Blora, 2) explain the types and forms of development of teak root crafts in the village of Cabak-Blora, 3) explain the maintenance strategy carried out by craftsmen in the face of global competition. This study used a qualitative approach. This research was conducted in Cabak Village, Jiken District, Blora Regency. The subjects of this research were the “Gembol Karya” teak root home craftsmen and the “Akar Seni” collective craftsman community. The data collection methods used were observation, interviews, and documentation. The data was analyzed qualitatively using interactive model analysis techniques consisting of several stages, namely data collection, data reduction, data presentation, and conclusions/verification. The results showed that the ideology of the collective craftsmen was more open in developing creativity and home craftsmen were only oriented as craftsmen who carry out the orders of their owners. The types of works produced between the two communities were different, home crafters were more oriented towards abstract furniture and decorations, while collective craftsmen prefer realistic teak root sculptures, both of which used a rustic-style approach. The maintenance strategy carried out by collective artisans was that the inheritance was more open to the public, while home craftsmen were more focused on the family sphere. All craftsmen should be able to synergize with each other so that the art of teak root crafts in Blora Regency continues to be sustainable and developed.

Keywords: ideology; craftsman; crafts; teak roots; and global competition.

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INTRODUCTION

The art of teak root crafts is one of the great potentials that can support the Indonesian economy. Despite being under “pressure” of modernization and globalization, craft art still exists because it has its own peculiarities such as prioritizing hand skills, natural potential, cultural identity, and supporting historical backgrounds (Tambat, 2017: 53). Blora Regency, Central Java is one of the areas that have the best forest potential in Indonesia. The type of forest teak wood which is known to be superior causes the area to try to meet a large number of requests for wood while leaving a large amount of teak root waste. The amount of teak roots “waste” encourages people around the forest to use it as firewood and craft materials (Wasito, 2011:64). According to Kurniawati (2014: 6) in around the year 2000, wood root crafts began to develop rapidly in Blora Regency and until now its distribution has almost covered all areas in the Regency.

In the Cabak Village, Jiken District, Blora Regency, there are two types of artisan communities that pursue the art of teak root crafts, namely home craftsmen and collective craftsmen. In general, the home craft community is managed

and controlled by the business owner personally. Meanwhile, the collective artisan community is managed between craftsmen on the basis of togetherness. The two craft communities have different orientations and work climates. Home craftsmen often employ a one-way management system in which the owner has full control of his personnel. Conversely, the collective artisan community uses the management system collaboratively and for mutual benefit.

Every craftsman has an idealism that underlies the consistency in his work so that the characteristics are also different. As stated by Kritzer (2007:324 and Rohidi (2000:152), that a person’s creativity reflects the individuality and identity of the actor and his area. Such as the teak roots craft in Cabak-Blora Village, which has become an integral part of the Blora community’s identity. However, in the face of global competition, the two artisan communities have strategies in maintaining, preserving, and developing the existence of the teak root art they are engaged in. As stated by Florida in La More (2013:221), the existence of local art is very dependent on the quality of the arts of the community which is supported by the ability of innovation and technology that supports it. Based

on the orientation of different craftsmen, what are the strategies developed by the middle class and small craftsmen in maintaining the existence of teak root crafts in Blora?

Based on the description above, in general, the problem to be studied is how is the ideology of wood root craft craftsmen in Cabak-Blora Village facing global competition? Specifically, the problems in this research are formulated as follows: 1) how is the ideology of the craftsmen in the creation of teak root crafts in Cabak Blora village? 2) what are the types and forms of development of teak root crafts in Cabak-Blora village? 3) how is the maintenance strategy of the craftsmen in the face of global competition? The purpose of this research is to 1) explain the ideology of craftsmen in the creation of teak root crafts in the village of Cabak Blora, 2) explain the types and forms of development of teak root crafts in the village of Cabak-Blora, 3) explain the maintenance strategy carried out by craftsmen in the face of global competition.

Ideology as a System of Ideas in Creation

According to Duriana (2017:47), ideology is a system of ideas, ways, fantasies, and images to create beliefs about life and living a true and proper life. Triyanto continued (2017:4) explaining that ideology is a reflection of basic ways of thinking, ideas, or values that are considered good and right so that they need to be fought for in order to achieve their desires. Ideology reflects people's way of thinking but also shapes society towards ideals, a clear choice that carries a commitment to make it happen. In line with this, Koentjaraningrat (2015: 156) explained that ideology is a system of life guidelines or ideals that many individuals in society want to achieve. Based on these understandings, ideology is not only about comprehension, thoughts, and theory but it also refers to ways, methods, and strategies that, for the community itself, are applied in life and ultimately give rise to patterns and systems of norms. According to Sastrapratedja (1992:142) ideology includes several elements including being sensitive to reality, containing applicable values/norms, and is based on action. Related to that, Poespowardojo (1992: 48) explained that ideology also functions as 1) Knowledge as a basis for understanding and interpreting phenomena that occur in the environment, 2) Confidence to interpret and achieve the ultimate goal of what is done, 3) As a living rule in carrying out life activities in the social

environment, and 4) A formation of personality and identity.

Teak Root Crafts as Local Potential in Cabak Blora Village

According to Sudana (2013:9), handicraft is the creation of works of art that are supported by high skills. Bastomi continued (2003:69) that craft is a work produced by people who work on their skills, both psychic skills, and hand skills. According to Rohidhi (2000: 196), handicraft is an artistic expression that is closely related to natural resources in the environment where humans live their lives. The creation of handicrafts begins with efforts to build tools to support their needs and their development into a means of exchange/barter with the goods required. With regard to the community's social growth and the capability to use the eco-resource (EM), social streamlining is developed among groups of individuals who can use EMs and others who are less capable of using ERs.

METHOD

Research Design

This study discusses the teak roots crafts in Cabak Village, Jiken District, Blora Regency. This study used a qualitative approach, where the researcher attempts to describe the activities of teak root craftsmen in Cabak Blora Village related to the ideological aspects of creation by the home craftsman community and the collective craft community. To find out the concepts and strategies for increasing creativity in manufacturing teak root crafts in the village, the researchers dig up data on the ideology of the creation of the home craftsmen community and the collective craft community. Researchers collected data directly through observation, interviews, and documentation. The data obtained were collected as much as possible, then reduced and presented, and conclusions are drawn/verified.

Research Locations, Research Subjects, and Research Objects

This research was conducted in Cabak Village, Jiken District, Blora Regency. The research subjects selected were a group of home craftsmen called the "Bonggol Karya" community and a collective craft group called the "Akar Seni" community. The objects or targets in this research are: 1) the ideology of craftsmen in the creation of teak root crafts in the village of Cabak Blora, 2) types and forms of development

of teak root crafts in Cabak-Blora village, 3) the maintenance strategy carried out by craftsmen in the face of global competition.

Data Source

The data sources in this study consist of primary data sources and secondary data sources. The primary data sources in this study were teak root craftsmen in Cabak Blora Village and directly involved parties such as the surrounding community, agencies, and consumers who use these crafts. The secondary data sources in this study were written sources in the form of documents, craft magazines, and archives related to teak root crafts in Cabak Village, Jiken District, Blora. These data were obtained through libraries, bookstores, related agencies (Village, District, Regency Governments, Industry, and Trade Offices, and Forestry Services).

Data Collection Method

Data collection methods used were observation, interviews, and documentation. Observations were made to see field conditions, behavior, activities, and craft products produced by home community craftsmen and collective communities in Cabak Blora Village. The parties interviewed include; the teak root craftsmen and village government officials as well as residents of the Cabak Blora Village community who are involved in the craft creation. The data needed include Village population data and can also be done through direct documentation using the help of recording media.

Data Analysis Technique

The data analysis used was qualitative analysis. The qualitative data analysis technique was carried out using an interactive model analysis technique which consisted of several stages, namely data collection, data reduction, data presentation, and conclusion/verification. The four components form a cycle that interacts with each other and the process runs concurrently.

RESULTS AND DISCUSSION

The Ideology of Craftsmen in the Creation of Teak Root Crafts in Cabak Blora Village

The work climate of each community will affect the ideology of the artist in developing his creativity. Based on the results of the study, it can be seen that the home craftsmen of the “Bonggol Karya” community have a management system that is led directly by the owner. All employee activities are determined and carried out

according to the direction of the business owner. Usually, the craftsmen who work in the community are paid a daily or wholesale salary system according to the agreement. Meanwhile, the “Akar Seni” craft community puts forward a collectivity attitude so that the roles of all craftsmen are considered equal for the sake of mutual progress. This foundation was formed on an agreement to serve as a workspace. Anyone can practice and develop their skills of carving as a source of income. All community members help each other if one has difficulty in designing and marketing his work.

The craftsmen’s ideologies in the making of crafts differ significantly across the two communities. Craftsmen in the “Bonggol Karya” community tend to work according to the request of the “Boss” or the owner thus they do not have the freedom to develop their creativity. The owner does the design planning and the craftsmen who work do the crafting. So workers (craftsmen) in this community tend to be passive, bound, and do not have the freedom to develop creativity in their work. This crafter orientation is to work as an artisan to earn a monthly income. Unlike the “Akar Seni” community's craftsmen, who enjoy the flexibility and freedom to develop creativity in their work. This community frequently creates teak root sculptures with fauna elements in order to emphasize the significance of caring for protected animals. Furthermore, animals are a symbol of freedom and a nation’s identity, thus they must capture the attention of the Indonesian people

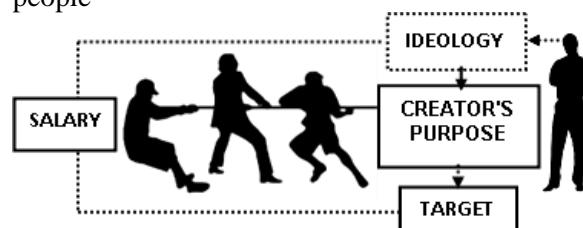


Figure 1. “Gembol Karya” Work System and Ideology Chart of Home Craftsmen.

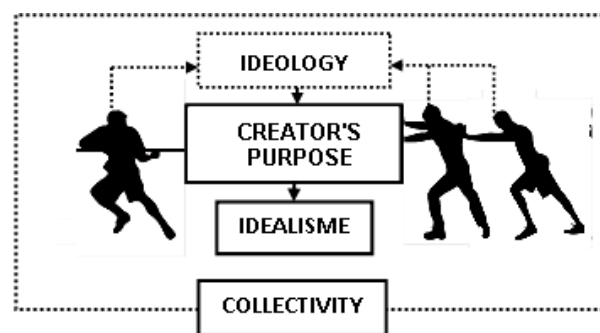


Figure 2. Chart of Work System and Ideology of Collective Craftsmen “Roots of Art”.

Types and Forms of Development of Teak Root Crafts in Cabak-Blora Village

Teak root craftworks are created in many types and forms in each community, based on the concept of the work's purpose. The "Gembol Karya" home craftsmen tend to choose the type of furniture and decorations made from the teak root. The forms of the work produced include tables, chairs, and various abstract decorations made of teak roots in a rustic style. The types of furniture and decorations are made according to the root material and are shaped according to the

owner's creativity. Likewise, the "Akar Seni" collective craftsmen tend to choose the types of figurative sculptures for animal objects such as eagles, tigers, lions, horses, fish, and others. Animal shapes are made using a realistic approach combined with a rustic style. The selection of objects alters the basic shape of the roots, which vary depending on the crafter's ingenuity. The two artisan communities try to maintain their respective ideals so that various characteristics of the work are formed so as to provide flexibility for the art of teak root crafts in Blora to survive and thrive in society.



Figure 3. Types and Forms of Teak Root Crafts at "Gembol Karya" Home Craftsmen (Private Doc).



Figure 4. The Form of Teak Root Crafts in the "Akar Seni" Collective Craftsmen (Personal Doc).

Maintenance Strategies Performed by Craftsmen in Facing Global Competition

Maintenance is an effort to preserve a culture that is carried out continuously on the influence of other cultures (Trask in Sahril, 2016:47). Kridalaksana continued in Rahman (2017:9) that maintenance is an effort to raise awareness of ownership and respect for its local potential. In line with that, Herimanto (2009: 34) explains that the maintenance strategy can be carried out through the process of cultural inheritance from generation to generation on an ongoing basis.

Based on the results of interviews conducted with the crafters related to maintenance strategies

in the face of global competition, it can be classified as follows; 1) *Open*, both groups are always open to anyone who wants to see the work process so that it is hoped that it can foster an attitude of interest for local residents. 2) *Sharing* experiences, both groups are willing to share skills experiences for people who want to learn to work as craftsmen. 3) *Innovative*, this effort is made to provide alternative designs and functions to suit consumer needs. 4) *Consistent*, an effort to maintain the design that is the hallmark/identity of the craftsman. 5) *Cooperation*, is a strategy to establish synergy between one crafter and another so that there is cohesiveness in the team. 6) *Establishing relationships* is an effort to increase

relationships with other people so that the products made can be widely known.

Based on this strategy, the application of the “Gembol Karya” home craftsman and the “Akar Seni” collective craft community has different characteristics. The maintenance strategy carried out by the “Gembol Karya” home craftsmen tends to prioritize family and relatives, especially in terms of skills training and cooperation. Meanwhile, for the “Akar Seni” craftsmen, the maintenance strategy is open to anyone who wants to learn and guide them until they are skilled and collaborative in sales.

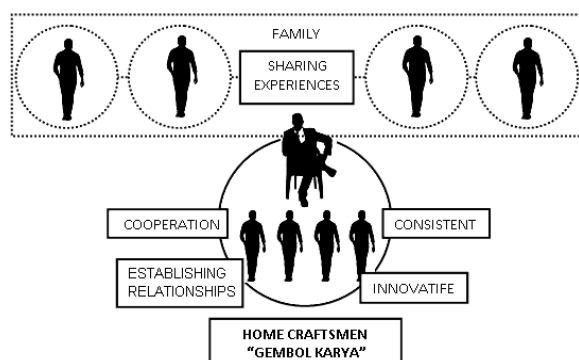


Figure 5. Maintenance Strategy Chart.at “Gembol Karya” Home Craftsmen.

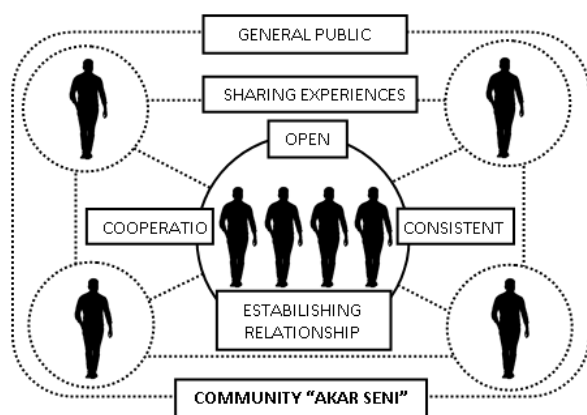


Figure 6. Maintenance Strategy Chart.at “Akar Seni” Collective Craftsmen.

CONCLUSION

The ideology of creating the “Akar Seni” community is more open to developing dynamically because there is no pressure from anyone. This situation is very appropriate for the development of the idealism of craftsmen, both young and old. Likewise, for the “Gembol Karya” home craftsmen, the owner can develop ideals and entrepreneurial provisions so that they can create jobs for the surrounding community. The types of works of the two communities have different orientations but both have the same goal,

namely to provide alternative variants of types and forms of teak root crafts in Blora. Regarding the shape of the work produced by the “Gembol Karya” craftsmen, it is more oriented to abstract forms, while “Akar Seni” craftsmen choose realistic shapes. The two communities both combine forms in a rustic style, namely combining designs by maintaining natural teak root materials.

The maintenance strategy for the two groups has the same pattern but different target orientations. The “Gembol Karya” home craftsmen tend to prioritize their own family and relatives and the “Akar Seni” craftsmen tend to be open to the wider community.

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