

**From social movement to economic movement: A historical study of the journey of the mbako batik industry in Temanggung (2009-2021)**

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**Abstract**

The purpose of this study is to analyze the protest of the Temanggung community against the 2009 fatwa on the haram of cigarettes; explain the process of establishing the Mbako Batik Industry as a protest action of the Temanggung community; and analyze the influence of the Mbako Batik Industry on the socio-economic life of the people of Tegaltemu Manding Temanggung Hamlet in 2013-2021. This thesis research uses a historical research method. The steps in the historical research method are: (1) Search and collection of data or heuristic, (2) Source criticism or verification, (3) Interpretation or interpretation, and (4) Historical writing or historiography. The primary source in this thesis is data from the Mbako Batik Company and interviews with the owners and batik makers of Batik Mbako. The results of this research include the following: The history of the Mbako Batik industry stands at the same time as the demonstration about rejecting the haram fatwa on cigarettes issued by the MUI. In addition, at the same time in 2009, many Temanggung tobacco farmers were worried that Temanggung tobacco farmers were threatened. Alm. Iman Nugroho established the batik industry and originated the name Batik Mbako by using the beauty of tobacco leaves as motifs and everything related to tobacco plants. The development of Batik Mbako started from the beginning of its establishment, only the home industry turned into a company that has two places, namely the Batik Mbako Workshop as a place for batik production and the Batik Mbako Showroom which is used as a store selling Batik Mbako. The influence of Batik Mbako on the socio-economic condition of the community in Tegaltemu Hamlet can be seen from several levels, namely the increased level of education, the opening of jobs, and the absorption of labor, namely as Batik Mbako batik. Then the increase in income, if viewed from most of the income obtained by the community, the batik makers with the salary they get can help meet their daily needs, support the family economy, and of course get a more decent and prosperous life and get a better quality of life.

Keywords: Socio-Economic, Historical, Mbako Batik Industry, Temanggung.

## **Abstrak**

Tujuan penelitian ini adalah untuk menganalisis protes masyarakat Temanggung terhadap fatwa haram rokok tahun 2009; menjelaskan proses berdirinya Industri Batik Mbako sebagai aksi protes masyarakat Temanggung; dan menganalisis pengaruh Industri Batik Mbako terhadap kehidupan Sosial Ekonomi masyarakat Dusun Tegaltemu Manding Temanggung Tahun 2013-2021. Penelitian skripsi ini menggunakan metode penelitian sejarah. Adapun langkah langkah dalam metode penelitian sejarah yaitu: (1) Pencarian dan pengumpulan data atau heuristik, (2) Kritik sumber atau verifikasi, (3) Penafsiran atau interpretasi, dan (4) Penulisan sejarah atau historiografi. Sumber primer pada skripsi ini adalah data dari Perusahaan Batik Mbako dan wawancara dengan pemilik serta pembatik Batik Mbako. Hasil penelitian ini antara lain: Sejarah industri Batik Mbako berdiri bersamaan dengan adanya demo tentang tolak fatwa haram rokok yang dikeluarkan oleh pihak MUI. Selain itu, bersamaan tahun 2009 banyak petani tembakau Temanggung yang gelisah jika petani tembakau Temanggung terancam keberadaannya. Alm.Iman Nugroho mendirikan industri batik dan mencetuskan nama Batik Mbako dengan menggunakan keindahan daun tembakau untuk dijadikan motif serta segala hal yang berhubungan dengan tanaman tembakau. Perkembangan Batik Mbako dimulai dari awal berdiri hanya home industri beralih menjadi perusahaan yang mempunyai dua tempat yaitu Workshop Batik Mbako sebagai tempat produksi batik dan Showroom Batik Mbako yang dijadikan sebagai toko penjualan Batik Mbako. Pengaruh adanya Batik Mbako terhadap kondisi sosial ekonomi masyarakat di Dusun Tegaltemu dapat dilihat dari beberapa tingkat yaitu tingkat pendidikan meningkat, terbukanya lapangan kerja, dan terserapnya tenaga kerja yaitu sebagai pembatik Batik Mbako. Kemudian bertambahnya pendapatan, jika dilihat dari sebagian besar pendapatan yang didapatkan masyarakatnya, para pembatik dengan gaji yang didapatkan mampu untuk membantu memenuhi kebutuhan sehari-hari, membantu perekonomian keluarga, dan tentunya mendapatkan kehidupan yang lebih layak dan sejahtera serta mendapat kualitas hidup yang lebih baik.

Kata kunci: Sosial Ekonomi, Historis, Industri Batik Mbako, Temanggung.

## **INTRODUCTION**

Indonesia is a country rich in art and culture. An art has been rooted for a long time and is able to show the characteristics of the culture of the Indonesian nation. Of the many arts spread in Indonesia, one of them is a famous cultural art, namely handicrafts. There are many arts that can be found in this country of Indonesia, one of which is the art of batik crafts. Batik is an artistic and cultural heritage from ancestors that is inherited to the nation's children and grandchildren whose existence must be maintained and preserved. In addition, many of the

wider community are amazed by the beauty of batik, both from its color, motifs, design, and even its batik philosophy.<sup>1</sup>

The variety of cultures that exist comes from ethnic diversity, of course, each region has a different diversity. Various diversity exists due to differences in geographical location, religion, and customs in a certain area. As one of the cultural heritage and national identity, batik is still widely found in various regions in Indonesia. It is also known that batik has existed since the time of the Majapahit Kingdom.<sup>2</sup> The existence of batik as the identity of the Indonesian nation is reflected after the designation of batik as an intangible cultural heritage by UNESCO which was followed by a Presidential Decree on October 2, 2009. At that time, he was also given appreciation and appreciation for batik as an indigenous cultural heritage of Indonesia. In addition, it is also because of the important role of artists, academics and cultural experts who take part in promoting batik which aims to preserve and develop batik so that the next generation of the nation also participates in maintaining and loving domestic culture.<sup>3</sup>

As a cultural heritage, batik is not only known for the beauty of its motifs and colors but also for its technique and manufacture. The process of making batik has a special technique that requires high skill and skill. Making it also requires many stages such as fabric preparation, canting, dyeing, and coloring. The existence of local traditions attached to the batik making process makes it unique and different from the surrounding areas.<sup>4</sup> Batik is understood as a process, art, creativity in which there is a technique of drawing motifs in traditional fabrics.

The development of batik until now cannot be separated from the role and support of the community as cultural actors. The authenticity of batik is a form of Indonesian indigenous culture that is able to be presented in the international world. In the past, batik was only a garment that became a culture of the Javanese king's family and was only used in the palace

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<sup>1</sup> Lutfi Maulana Hakim, "Batik Sebagai Warisan Budaya Bangsa Dan Nation Brand Indonesia," *Jurnal of International Studies* 1, no. 1 (2018).

<sup>2</sup> Rokhimatus Solikha, "The History of the Development and Influence of Jetis Batik in the Economy of the Community of Jetis Sidoarjo Village in 2010-2018" (Thesis, Surabaya, UIN Sunan Ampel Surabaya, 2011).

<sup>3</sup> Ivone De Carlo, *Batik Nusantara Collection of Motifs* (Yogyakarta: Balai Besar Kemandirian dan Batik, 2009).

<sup>4</sup> Ana Karlina, "Exploration of Making Written Batik in Plered: Traditional Techniques and Innovation," *Journal of Economics, Management, and Accounting* 2, no. 6 (2024).

such as the clothes of the king and his followers. However, with the development of the times, batik has expanded to the community. The development of batik is a step by the government to build a national identity that is recognized in the international arena along with keris, wayang kulit, several arts, and other Indonesian cultures.<sup>5</sup>

Etymologically, batik comes from the words Mbat and Tik. Mbat itself is interpreted in Javanese, namely ngembat which means throwing a dot many times on a cloth, while Tik comes from the word dot. So batik is throwing dots repeatedly on the fabric. In the Great Indonesian Dictionary, batik itself means a pictorial cloth that is specially made and written on a cloth and specially processed.<sup>6</sup> Batik is a work and culture whose presence has not been swallowed up by the progress of the times even now. Batik is increasingly in demand by the public because of its variety of motifs and also its exotic values.

Batik is one of the nation's heritages that provides a distinctive pattern of Indonesian culture. In Indonesia, batik is spread throughout the region, one of which is Central Java which is one of the batik centers in Java. In the Central Java area, batik is famous for being more delicate in its embroidery. Although there are various kinds of motifs in batik, each region has its own uniqueness.<sup>7</sup> Like in Temanggung Regency, Central Java has a lot of culture and potential in it. Starting from art and also natural wealth. This can be seen from one of the natural resources that dominate Temanggung Regency is tobacco plants. In the Temanggung area there is a batik industry business that is famous for the Batik Mbako label. It is located on Jl. Gilingsari Kav. 2 & 3 Tegaltemu Manding Temanggung. The name mbako is an expression of the Temanggung people to shorten the word tobacco. In the Temanggung area itself, tobacco is also more familiar and is more often heard as mbako. Temanggung is a district whose daily activities rely on the agricultural sector, especially tobacco plants.<sup>8</sup>

The beginning of the establishment of the Mbako Batik industry was motivated by demonstrations against cigarettes so that Temanggung tobacco farmers felt threatened by their presence. Then there is one of the residents of Temanggung who has a high sense of concern

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<sup>5</sup> Alamsyah, "Batik Crafts and Natural Dyeing," *Scientific Journal of Anthropological Studies*, n.d.

<sup>6</sup> Alamsyah.

<sup>7</sup> Fajar Kusumawardani, "The History of the Development of the Traditional Batik Industry in Laweyan Surakarta in 1965-2000" (Thesis, Semarang, Semarang State University, 2006).

<sup>8</sup> Berryl Raushan Fikri, "Batik is written in CV. The Charm of Manding Temanggung Tobacco in Central Java Reviewed from the Development of Shape and Color" (Thesis, Yogyakarta, Yogyakarta State University, 2014).

for the farmers around Tegaltemu Hamlet named Iman Nugroho is the first person to make batik with tobacco plant motifs which he established in his private house in Tegaltemu Hamlet, Manding Village, Temanggung District in 2009. The Batik Mbako that was established contains the niche of the Temanggung community, especially tobacco farmers and all things related to tobacco plants.<sup>9</sup>

Temanggung Regency is famous as the City of Tobacco, so the combination of batik and tobacco produces a typical product from Temanggung Regency, namely Batik Mbako. Batik Mbako is a regional superior product that has great potential to be developed because there has never been such a thing as Batik Mbako before. Mbako batik is a typical batik of the Temanggung area that raises the icon of Temanggung, namely tobacco as the motif. The motif of Batik Mbako Temanggung is very closely related to all things that are closely related to tobacco plants and tobacco processing processes such as tobacco leaves, tobacco flowers, tobacco baskets, tobacco cutting tools, tobacco drying places, and also the sun as a natural dryer for tobacco.<sup>10</sup>

Achmad Maburri's research explained the productivity and preparation of strategies for the development of the Mbako Batik industry in Temanggung Regency.<sup>11</sup> Shella Angela's article explains the profile of Temanggung Regency and then explains the business opportunities of Batik Mbako, tools and materials for Batik Mbako, the process of making Batik Mbako, and also discusses the motifs in Batik Mbako.<sup>12</sup> Dayu Dyaninoor's research discusses the process of natural dyeing of batik from tobacco leaf materials at the Pesona Tobacco company in Temanggung which is reviewed from tools and materials.<sup>13</sup> Ana Irhandayaningsih's article discusses the development of Temanggung batik motifs with the characteristics of coffee plant ornaments in each motif.<sup>14</sup> The similarity with the author's

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<sup>9</sup> Fairusi Dika Pratiwi, "The History of the Establishment of Batik Mbako," interview (Batik Mbako Showroom on Jl. Suronatan Temanggung, July 29, 2024).

<sup>10</sup> Firusi Dik Pratiwi.

<sup>11</sup> Achmad Maburri, "Strategy for the Development of the Mbako Batik Industry in Temanggung Regency" (Semarang, Semarang State University, 2020).

<sup>12</sup> Shella Angela, *Batik Mbako The Story Behind the Scroll of Work* (Surabaya: Petra Press, n.d.).

<sup>13</sup> Dayu Dyaninoor, "Natural Dyes in Batik from Tobacco Leaf Materials at the Temanggung Tobacco Charm Company, Central Java" (Thesis, Yogyakarta, Yogyakarta State University, 2012).

<sup>14</sup> Ana Irhandayaningsih, "Development of Temanggung Batik Motifs through Strengthening Coffee-Themed Visual Features," *Journal of Diponegoro University* 1, no. 2 (2017).

research is that they both discuss Batik Mbako Temanggung. Meanwhile, the difference with the author's research focuses more on the history of the establishment of Batik Mbako, the development of Batik Mbako, and also the influence of Batik Mbako on the community in Tegaltemu Hamlet, Manding, Temanggung.

This study aims to describe the *first*, the Temanggung Community Protest Against the Fatwa on Haram Cigarettes in 2009; *second*, the establishment of the Mbako Batik Industry as a protest action of the Temanggung community; *third*, the influence of the Mbako batik industry on the socio-economic life of the community in Tegaltemu Manding Hamlet, Temanggung in 2013-2021.

## METHODOLOGY

The method in this writing uses critical history. The steps in this research include: heuristic, criticism, interpretation, and historiography.

1. Heuristic is the process of finding and collecting historical sources/data that are closely related to the object being studied, both primary and secondary sources.<sup>15</sup> The primary sources in this study are in the form of document sources and oral sources. Primary sources in the form of muliputi documents: Brand Certificate "Batik Mbako Temanggung" in 2010; Batik training certificate on CV. the Laweyan Solo Crown belonging to Ngatinah Nurciana in 2010; Certificate of five patented motifs in Batik Mbako in 2010; Hand sketch of Batik Mbako with cleft motif prosperous in 2009; Batik training certificate at Batik Mbako owned by Veronica Destiani in 2012; Environmental permit document on Jl. Gilingsari Tegaltemu Manding Temanggung regarding the batik fabric production plan to the Electronically Integrated Business Licensing Service to the Government of the Republic of Indonesia through the OSS Management and Organizer Institution in 2019; Location permit document on Jl. Gilingsari Tegaltemu Manding Temanggung regarding the batik fabric production plan to the Electronically Integrated Business Licensing Service to the Government of the Republic of Indonesia through the OSS Management and Organizer Institution in 2019; Business Identification Number (NIB) Document to Electronically Integrated Business Licensing Services to the Government of the Republic of Indonesia through

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<sup>15</sup> Helius Sjamsuddin, *Historical Methodology* (Yogyakarta: Ombak, 2012).

OSS Management and Organizer Institutions in 2019; and Mbako Batik Certificate as a participant in the Brilliant Preneur Expo given by Bank BRI in 2020.

Oral sources in this study were obtained through interviews with various actors. The informants in this study include: a. Siti Aminah Yuliah as the owner of Batik Mbako company in 2009-2024. b. Fairusi Dika Pratiwi as the son of the owner of Batik Mbako company in 2009-2024. c. Endi Ramadhan as an employee of Batik Mbako company in 2018-2024. d. Effa Syarifah Zain as an employee of Batik Mbako company in 2017-2024. e. Ngatinah as batik maker of Batik Mbako company in 2009-2024. f. Siti Alfiah as batik maker of Batik Mbako company in 2009-2024. g. Mawarti as batik maker of Batik company Mbako in 2009-2024. h. Sunarsih as the batik maker of the Batik Mbako company in 2009-2024.

2. Source Verification / Criticism is to assess, review, and reaffirm the sources that have been obtained in order to obtain authenticity and sources. Verification is divided into external criticism and internal criticism. When conducting external criticism, it is necessary to look at the condition of the paper document, the oral source of the person who is used as the source, and files in the form of manuscripts to avoid fake sources or documents. For example, in Batik Mbako, the author finds a letter/archive document that is researched first, both the paper, the ink, the writing style, the language, the sentences, the expressions, the words, the letters, and all the external appearances in order to find out its authenticity, then it must prove its authenticity. Proving its authenticity can be seen through its sources that are contemporary with the author's temporal. This internal criticism is carried out by the author by comparing the content of one source with another, namely by looking at the content of document sources and oral sources from several sources.
3. Interpretation of a method to obtain the connection of meaning between existing facts. The way to interpret is to select, compile, reduce pressure, and place the facts in accordance with their order and it is at this stage that the author interprets the data obtained in the field. Then the data is compiled based on facts.<sup>16</sup>
4. Historiography is the writing of history that is presented through scientific language that is easy to understand.

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<sup>16</sup> Kuntowijoyo, *Introduction to History* (Yogyakarta: Tiara Wacana, 2013).

## DISCUSSION

### *A. Temanggung Community Protests Against the 2009 Fatwa on Haram Cigarettes*

On Monday, February 16, 2009, it was a sad moment for tobacco farmers in Central Java because of the news of a fatwa issued by the Indonesian Ulema Council (MUI) regarding the fatwa on the haram of cigarettes which states that cigarettes are haram for children, mothers, and in public places. The Indonesian Tobacco Farmers Association (APTI), whose members reach thousands of tobacco farmers spread across 20 sub-districts in Temanggung, rejected the existence of the fatwa on the haram of cigarettes because it will have a bad impact on the economic life of all Indonesian people. This fatwa is clearly rejected because the life of Temanggung Regency itself is supported by tobacco production. In 2007, the cigarette excise revenue sharing fund received by Temanggung Regency reached Rp 700 million.<sup>17</sup>

The people of Temanggung expressed their objections to the MUI fatwa regarding the prohibition of cigarettes in public places. According to the community itself, the fatwa on the prohibition of smoking for women and children agrees, but the fatwa on the prohibition of smoking in the public court refuses. Nurtantio Wisnu Brata stated that the limits of public places were not clear in the MUI fatwa. For example, if people go out of their homes, it can be said that they are in a public place, which means that they are not allowed to smoke. The community said that the MUI fatwa did not protect tobacco farmers, especially in the Mount Sindoro and Sumbing areas in Temanggung Regency.<sup>18</sup>

Thousands of Temanggung farmers certainly carried out large rallies and protests by campaigning to reject the fatwa. Carrying out actions of concern by setting up a stage and making various speeches. The tobacco farmers objected if the fatwa could threaten the work of tobacco farmers in Temanggung and could shut down businesses in the tobacco sector because tobacco is the lifeblood of the farmers. This was certainly an anxiety and

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<sup>17</sup> Kompas, "APTI Temanggung Tolak Fatwa Haram Rokok," <https://nasional.kompas.com/read/2008/08/15/17240672/~Regional~Jawa>, 2008, 23 October 2024 edition.

<sup>18</sup> Compass.



anxiety for tobacco farmers in Temanggung at that time, how could it not, the fatwa issued by the MUI could threaten the existence of tobacco farmers in Temanggung.<sup>19</sup>

The farmers also agreed that if the farmers' response is not heard by the government, they will take action and make demands. The people of Temanggung boycott the election by not voting or golput and will not pay taxes. The farmers also proposed that the government should be able to increase the dignity and dignity of tobacco farmers as one of the steady sources of regional and national income for the smooth development of the people's economy and make the tobacco business one of the sources of regional income to facilitate the economic flow of the local community, especially the people of Temanggung Regency.<sup>20</sup>

In addition to taking action with speeches and also convoys with dozens of pick-up cars, tens of thousands of tobacco farmers also carried out a procession around the Temanggung Regency Square until 12.00 WIB, which resulted in the traffic flow around the Temanggung Square being completely jammed and closed. The people of Temanggung said that MUI should also think about the cigarette industry in Indonesia which controls the lives of many people. Millions of Indonesian citizens make a living from the cigarette sector, ranging from tobacco farmers, cigarette factory employees, to cigarette sellers. The smoking ban in Indonesia will have a big impact on both established citizens and those with mediocre economies.<sup>21</sup>

At that time, there were also demonstrations in several places in Indonesia about anti-drugs, cigarettes, and tobacco. It started from a campaign that contained "*you can hate cigarettes but never once hate tobacco*". This is shown to invite the community, especially the Temanggung area, to love tobacco more. The production of tobacco by local farmers has become the livelihood of the community's economy such as tobacco farmers, tobacco basket artisans. The economy of the Temanggung community receives strong support from tobacco every year and every dry season the community relies on tobacco

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<sup>19</sup> Nurtanto Wisnu Broto, "Thousands of Central Java Tobacco Farmers Demonstrate Against the Fatwa on Haram Cigarettes," <https://News.Detik.Com/Berita/d-1085485/Ribuah-Petani-Tembakau-Jateng-Demo-Tolakfatwa-Haram-Rokok>, 2024, August 19, 2024 edition.

<sup>20</sup> Nurtanto Wisnu Broto.

<sup>21</sup> Nurtanto Wisnu Broto.

agricultural production because other commodities are relatively unable to produce optimally.<sup>22</sup>



Gambar 2.1 Ribuan Petani Tembakau jateng Demo Tolak Fatwa Haram Rokok Tahun 2009  
Sumber: <https://news.detik.com/berita/d-1085485/ribuan-petani-tembakau-jateng-demo-tolak-fatwa-haram-rokok>

### ***B. The Establishment of the Mbako Batik Industry as a Protest Action of the Temanggung Community***

There is a person named Iman Nugroho and empathy for the farmers in Temanggung, especially to the neighbors around his house, the majority of whom are tobacco farmers. Mr. Iman Nugroho feels a deep concern for tobacco farmers because in front of his house there is a large area of tobacco plants which are mostly worked by his own neighbors. Farmers are worried if farming activities begin to be threatened and are worried if the government prohibits the cultivation of tobacco plants. In fact, on the one hand, if you change professions, you don't have other skills.<sup>23</sup>

When Mr. Iman travels to an area, he likes to look at batik and buy it. Mr. Iman is one of the batik collectors from any region. His love for the world of batik made him think why in every batik he encountered, he had never found batik that had regional characteristics that could raise the local characteristics of an area.<sup>24</sup> Mr. Iman came up with the idea to make batik by raising the regional icon of Temanggung Regency, namely tobacco plants. Since then, Mr. Iman has been looking for information about everything related to batik and then applied in Temanggung.<sup>25</sup>

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<sup>22</sup> Mukafi and Mukafi Niam, "Temanggung Objections to MUI Cigarette Fatwa," <https://www.nu.or.id/Warta/Temanggung-Keberatan-Fatwa-Rokok-Mui-NvuXn>, October 2024.

<sup>23</sup> Shella Angela, *Batik Mbako The Story Behind the Scroll of Work*.

<sup>24</sup> Effa Syarifah Zain, "Showroom Batik Mbako," interview (Batik Mbako Showroom in Suronatan Temanggung, August 2024).

<sup>25</sup> Fairusi Dika Pratiwi, "The History of the Establishment of Batik Mbako."

Iman Nugroho thinks about what things will be done in his retirement, and has a strong desire to create his own batik business. After having the idea, they discussed and invited their neighbors who were close to their house to find a solution and offered to do special training for batik makers in Laweyan Solo. The idea was well responded to by the neighbors. Since then, Alm. Iman Nugroho sent his neighbors who wanted to be trained on techniques in making batik, about six people who wanted to be sent for training and about a week the training took place. With the training and skills obtained, it finally helped Alm. Iman Nugroho to pioneer the Batik Mbako business from scratch.<sup>26</sup>

At that time, Alm. Iman Nugroho tried to spark batik with the beauty of tobacco leaves to be used as a motif of batik. In addition, in the Temanggung area itself, there has never been batik with the characteristics of mbako in it. And in 2009 the first tobacco motif batik was established in Temanggung. This year also Mr. Iman labeled his batik name as "Batik Mbako". Mbako is a term that is more often heard in the ears of Temanggung residents. In addition, mbako is also used to shorten the word tobacco.<sup>27</sup> Mbako batik is one of the results of a reflection of the characteristics in Temanggung Regency which is beautifully scratched on a cloth. The motif made on Batik Mbako contains the niches of the life of the Temanggung people, especially tobacco farmers. This Mbako batik is a superior product of the Temanggung area that has the potential to be developed. What is meant by Batik Mbako is a batik motif that is very closely related to tobacco and all things related to tobacco such as tobacco leaves, tobacco flowers, rigen a place to dry tobacco and the sun as a natural dryer for tobacco.<sup>28</sup>

Mr. Iman Nugroho was born in Temanggung, on September 9, 1958 and is the second of five children. Mr. Iman was born to parents who were successful in their careers. When he was young, his parents also persistently struggled to achieve his dreams. His father and mother are retired teachers. Alm. Iman Nugroho was born and raised in Temanggung and attended high school in Temanggung. Then continued his college journey at Gajah Mada University Yogyakarta majoring in Plantations. After graduating

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<sup>26</sup> Effa Syarifah Zain, "Showroom Batik Mbako."

<sup>27</sup> Fairusi Dika Pratiwi, "The History of the Establishment of Batik Mbako."

<sup>28</sup> Effa Syarifah Zain, "Showroom Batik Mbako."

from college, he then registered to work as a SOE employee until his retirement period was also still living in Temanggung.<sup>29</sup>

Then married at the age of 30 in 1986 to Mrs. Siti Aminah Yulia. She was blessed with three female descendants, all named Hanifa Pratiwi, Riski Amalia Pratiwi and Fairusi Dika Pratiwi. Alm. Iman Nugroho has a hobby, namely reading books and also collecting batik. Mr. Iman is a person who does not want to waste his time by not reading books, it is through books that his interest in batik is increasingly stimulated. As a person who is famous for many ideas and ideas, Alm. Iman Nugroho is a good, creative, sociable, humble leader and is also liked by his employees. His caring attitude towards others keeps him from the farmers near his house.<sup>30</sup>

At the beginning of its establishment, Batik Mbako as a home industry and worked on all the processes of making batik at the Batik Mbako Workshop located on Jl. Gilingsari Kavling 2 & 3 Tegaltemu, Manding, Temanggung, Central Java. Then the finished batik products were sold at Alm's house. Iman Nugroho which is located in Tegaltemu Hamlet. Mbako batik made by Alm. Iman Nugroho in September 2009 coincided with the time when UNESCO designated batik as a The Intangible Cultural Heritage of Humanity.<sup>31</sup>



Picture 1. Workshop Batik Mbako in 2009

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<sup>29</sup> Fairusi Dika Pratiwi, "The History of the Establishment of Batik Mbako."

<sup>30</sup> Firusi Dik Pratiwi.

<sup>31</sup> Dayu Dyaninoor, "Pewarna Alam Pada Batik Dari Bahan Daun Tembakau Di Perusahaan Pesona Tembakau Temanggung Jawa Tengah."

Source: Berryl Raushan Fikri. "Batik Tulis Di CV. Pesona Tembakau Manding Temanggung Jawa Tengah Ditinjau Dari Pengembangan Bentuk Dan Warna." *Skripsi*, Universitas Negeri Yogyakarta, 2014

In the process of creating Batik Mbako, the owner of Batik Mbako makes batik stamp and written batik creations with one of its superior products being cloth. And indeed from the beginning of its establishment wanted to open a batik business that lived up to its name and maintain its quality, no wonder this Batik Mbako sells batik cloth at a higher price because the quality is also good. The fabric used is also a delicate fabric, namely primisima fabric and prima fabric.<sup>32</sup> At the beginning of the establishment of Batik Mbako, there were five patented tobacco motifs, including ron mbako, ron abstract, rigen mbako, mbako sak brayat, and sindoro cleft.

The word ron in Javanese means leaf and the word mbako in Javanese is a community expression to shorten the word tobacco. Tobacco describes the best plantation products in Temanggung Regency. The ron mbako motif contains a meaning about the motif that describes tobacco leaves. In this ron mbako motif, it also talks about the big harvest. The harvest period is the peak of the efforts of all farmers during one season. In this ron mbako motif, the contents contain tobacco leaves.<sup>33</sup>

The abstract ron motif is a development of the basic form of the ron mbako motif. The main motif in the form of tobacco leaves then seems to be depicted in an abstract way. This abstract ron motif contains the meaning of piles of tobacco leaves scattered everywhere when the tobacco harvest season arrives.<sup>34</sup>

Rigen is a place used to dry tobacco that has been cut and made of woven bamboo measuring 1 x 3 meters. The rigen mbako motif is also a development of the ron mbako motif where tobacco leaves are the main motif but rigen is only an additional motif in it. The interesting thing about rigen mbako is the drying place which is carried out along the highway, open field or carried out in a moving manner to find the heat of the sun.<sup>35</sup>

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<sup>32</sup> Effa Syarifah Zain, "Showroom Batik Mbako."

<sup>33</sup> Iman Nugroho, *Patterns of Batik Variety Mbako* (Temanggung, 2013).

<sup>34</sup> That's it.

<sup>35</sup> That's it.

From social movement to economic movement... (Husna Amalia & Wahyu Setyaningsih)

Mbako sak brayat contains about the tobacco family in Batik Mbako Temanggung. The family referred to here is a combination of what exists and is used during the harvest period and also about anything related to tobacco. The mbako sak brayat motif is a motif that describes all activities related to tobacco farming such as rigen mbako, tobacco stems, tobacco leaves, tobacco flowers, and the sun.<sup>36</sup>

The sindoro cleft motif contains tobacco that grows in Temanggung which is flanked by two mountains, namely Sindoro cleft mountain. The two mountains are very close to the condition of tobacco farming in Temanggung. Sindoro crest mountain is said to be a twin mountain that has almost the same shape and height. This motif contains the life of tobacco farmers in Temanggung who live at the foot of Cleft and Sindoro Mountains.<sup>37</sup>



Picture 2. Mbako Batik Motifs in 2009  
Sumber: [instagram@Batikmbako](#)

Batik Mbako appeared for the first time and as a new brand image in Temanggung Regency. How could it not, batik with tobacco motifs which tells about the niches of the life of the Temanggung people as tobacco farmers. The creation of the batik business certainly opens up many long-term business opportunities and can be passed on to their descendants. Moreover, batik can be said to be the pride of the Indonesian nation. Batik is a mandatory clothing for agencies in Indonesia. Over time, many people want to open innovations and business opportunities both on a large and small scale.<sup>38</sup>

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<sup>36</sup> That's it.

<sup>37</sup> That's it.

<sup>38</sup> Shella Angela, *Batik Mbako The Story Behind the Scroll of Work*.

### ***C. The Influence of the Mbako Batik Industry on the Socio-Economic Life of the Community in Tegaltemu Manding Hamlet, Temanggung in 2013-2021***

The socio-economic condition of the people of Tegaltemu Hamlet began to develop around 2010, which was the year after the establishment of Batik Mbako. This change can be known to some of the residents of Tegaltemu Hamlet who have participated in batik training in Solo. From the batik training, it certainly opens up job opportunities for these batikers. People who used to only work as farm laborers, odd jobs, and even housewives who did not have jobs then got a new job, namely as batik at Batik Mbako. From there, many changes occurred, especially in the economic aspect of the surrounding community.<sup>39</sup>

The Mbako Batik Industry, which was initially just a home industry, turned into a company. The making of Batik Mbako since its inception until now is carried out at the Batik Mbako workshop located on Jl Gilingsari Kav. 2 & 3 Tegaltemu Manding Temanggung. That is the place where all the processes of making batik starting from empty cloth to becoming batik are made. Many of the customers who came to the workshop to order Batik Mbako products, namely fabrics. The fabrics produced by Batik Mbako are in great demand by its consumers. Then after the Batik Mbako cloth was finished, it was then stored and put in a display case at Alm's house. Mr. Iman Nugroho whose address is Tegaltemu Hamlet.<sup>40</sup>

At the beginning of the establishment of Batik Mbako, the only consumers were the people around Tegaltemu Hamlet and indeed not many people knew about it. Then after some time distributing several brochures in several places in the Manding Village area, many people asked and were interested in buying and ordering Batik Mbako fabric. From the beginning, many did not expect that there was a batik that used the mbako motif as a typical batik of the Temanggung area.<sup>41</sup>

Since then, many have ordered batik cloth from Batik Mbako. Finally in 2012 the owner of the Batik Mbako business, Alm. Mr. Iman Nugroho thought of establishing an Mbako Batik Company in the Temanggung City area by building the Mbako Batik

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<sup>39</sup> Siti Aminah Yuliyah, History of the Establishment of Batik Mbako, August 2024.

<sup>40</sup> Effa Syarifah Zain, "Showroom Batik Mbako."

<sup>41</sup> Endi Ramadhan, "Batik Mbako," interview (Batik Mbako Showroom Temanggung, August 2024).

From social movement to economic movement... (Husna Amalia & Wahyu Setyaningsih)

Showroom which was used as a central store for Batik Mbako located on Jl. Brigjend Katamso No.4 Suronatan Temanggung which is located to the west of the Pangayoman Temanggung Hall. The purpose of the establishment of the Batik Mbako Showroom is so that people can more freely buy and choose products from Batik Mbako. With the many motifs in the Batik Mbako Showroom, it gives people the opportunity to choose their favorite motifs.<sup>42</sup>

The strategic location of the Mbako Batik Showroom certainly invites many people to visit it. Not only the people of Temanggung, but also many tourists who are on vacation and stop by the Batik Mbako Showroom to see one of the typical souvenirs of Temanggung, namely Batik Mbako. From initially only selling at home as a home batik industry can open its own company and have a shop with its own capital and business. Of course, this is inseparable from the strong will and determination of the owner of Batik Mbako who wants to make his Batik Mbako business widely known by the people of Temanggung and all over the archipelago and be able to compete with batik from other regions.<sup>43</sup>



Picture 3. Showroom Batik Mbako in 20024

Sumber: penulis

The Batik Mbako Company has a document containing the 9120010121168 Business Identification Number (NIB) and also a location permit, business license or

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<sup>42</sup> Siti Aminah Yuliyah, History of the Establishment of Batik Mbako.

<sup>43</sup> Effa Syarifah Zain, "Showrooom Batik Mbako."



environmental permit for the official inauguration of the company. The establishment of the Mbako Batik Company aims to produce an item, namely Batik with an Mbako motif. This certainly aims to get as much profit as possible. The indicators of a company are characterized by the use of capital, aiming to make profits, having a workforce, and the existence of a certain interest for the survival of a company in the future.<sup>44</sup>

The community who took part in the batik training numbered about six people, namely five women and one man. The people are named Supriyanto, Siti Afiah, Sunarsih, Ngatinah, Mawarti, and Sri Wahyuni. The Batik Mbako batik makers are moved to improve their standard of living, namely by being willing to be invited to participate in special batik trainings so that they have batik skills. If you already have the skills and knowledge of batik, it will not be difficult if you will become a batik maker and can have a permanent job.<sup>45</sup>

The batik makers who were originally just housewives or farm laborers wanted to be invited to work together and learn batik from scratch until now and from the initial intention of only trying to find a job finally materialized, it was also thanks to the seriousness of the batik makers in learning. Not only that, the founder of Batik Mbako Alm. Mr. Iman Nugroho also taught to be able to coexist well with the community. In addition, the batik makers also get to know each other more deeply, more relationships and also friendships with customers who may be fairly new and from any area.<sup>46</sup> As a social being, interacting well with the community will also add a sense of well-being in life in the community. For batik makers, there is no need for a very high salary to raise their standard and standard of living. The important thing is that needs can be met and as a means to help with their living needs. A sense of well-being in the family is also created because of the harmony of the relationship in the family. Prosperity is created when it has met the needs of life well.<sup>47</sup>

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<sup>44</sup> Silmi Nurul Utami, "Business Entities: Definition, Characteristics, Functions, Types, and Forms," <https://www.kompas.com/skola/read/2021/07/05/105756969/Badan-Usaha-Definisi-Ciri-Ciri-Fungsi-Jenis-Dan-Bentuk>, September 23, 2024.

<sup>45</sup> Siti Alfiah, "The Development of Batik Mbako" (Batik Mbako Workshop in Tegaltemu Temanggung, August 2024).

<sup>46</sup> Sunarsih, Development of Batik Mbako, August 2024.

<sup>47</sup> Siti Alfiah, "Perkembangan Batik Mbako."

The establishment of Batik Mbako brought economic changes in the community in Tegaltamu Hamlet. This influence can be felt because of the opportunity to open jobs and absorb labor. How could it not, people who only depend on their livelihood through farm labor, erratic odd jobs and a housewife who does not have her own income can finally get a permanent job after the existence of the Mbako Batik industry.<sup>48</sup>

The number of workers from year to year has increased. The increase was very noticeable in 2012. The Mbako Batik industry has more or less opened new jobs in the community in Tegaltamu Hamlet. In 2012, the number of batik makers at Batik Mbako increased by two and became eight. In addition to opening new jobs, it also increases income. The income earned by batik makers is not always fixed, because it depends on the process and the number of products produced. The income system obtained also comes from wholesale work and overtime batik.<sup>49</sup> This causes the welfare of the community to increase. In the end, many of the needs and desires of the community to live in the future can be fulfilled. Not only like the sufficiency of clothing, food, and also boards, batik makers in Batik Mbako can buy transportation to live and buy home supplies. Batik also participates in community activities such as yasinan, PKK, weddings, visiting the sick, condolences, community service, ndiba'an, recitation, kondangan, environmental cleanup, independence day commemoration, environmental counseling, and so on.<sup>50</sup>

Table 1. Number of Batik in Batik Mbako Temanggung from 2010-2021

	2013	2014	2015	2016	2017	2018	2019	2020	2021
Jumlah	8	8	8	8	8	9	10	10	10

Source: Data Pemerintah Kelurahan Manding Tahun 2013-2021

The workforce in the Batik Mbako business has ten employees, of which six people work in the workshop and four others work in the Batik Mbako showroom. If in the Batik Mbako workshop, it works from 08.00 to 12.00, but it also depends if there are

<sup>48</sup> Sunarsih, The Development of Batik Mbako.

<sup>49</sup> Siti Alfiah, "Perkembangan Batik Mbako."

<sup>50</sup> "Manding Village Government Data,," n.d.

many orders and chasing the target, there is usually overtime until the afternoon. If at the Batik Mbako Showroom works from 09.00 to 16.30 and every Sunday is a holiday.<sup>51</sup>

The batik makers in the Batik Mbako industry are on average only one elementary and junior high school graduate, high school is only one person. Which makes them not have adequate skills in the world of work. Therefore, when there is an offer to become a batik maker and conduct batik training, the surrounding community in Tegaltemu Hamlet participates so that they can have more skills so that they have a permanent job, namely becoming a batik.<sup>52</sup> The children of batik makers have increased, from whose mothers are only elementary and junior high school graduates then can continue their education until high school and some also go to college. This happened because families who had additional income to send their children to school until further education. The batik makers who sent their children to college were five people, namely Sunarsih, Mawarti, Siti Alfiah, Supriyanto, and Effa Syarifah Zain.

## CONCLUSION

The history of the Mbako Batik industry stands at the same time as the demonstration about rejecting the haram fatwa of cigarettes issued by the MUI at the same time in 2009 that many Temanggung tobacco farmers are anxious if the existence of Temanggung tobacco farmers is threatened. Alm. Iman Nugroho established the batik industry and originated the name Batik Mbako by using the beauty of tobacco leaves as a motif and everything related to tobacco plants such as tobacco leaves, tobacco flowers, rigen a place to dry tobacco and the sun as a natural dryer for tobacco. The influence of Batik Mbako on the economic condition of the community in Tegaltemu Hamlet can be seen from several levels, namely the opening of jobs and the absorption of labor, namely as batik in the Batik Mbako industry, the level of education has increased, namely from the previous batik were elementary and high school graduates, then their children can continue to the university level and the increase in income obtained by batik makers, so that they can meet the needs of life and get a more decent, prosperous and quality life.

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<sup>51</sup> Effa Syarifah Zain, "Showrooom Batik Mbako."

<sup>52</sup> Siti Alfiah, "Perkembangan Batik Mbako."

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