



COMMUNITY EMPOWERMENT THROUGH THE PRESERVATION OF BATIK WOROGO CULTURE IN ALASNYIUR VILLAGE PROBOLINGGO

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Abstract:

Batik is one of Indonesia's cultural heritages that reflects aesthetic values, philosophical meanings, and local identity. Batik Worogo, a local batik developed in Alasnyiur Village, Probolinggo Regency, represents a cultural asset with both social and economic potential. However, its sustainability faces challenges, particularly the low involvement of younger generations in batik-making activities. This study aims to analyze the forms of community empowerment through the preservation of Batik Worogo and its impact on cultural sustainability. This research employed a qualitative descriptive approach. Data were collected through observation, in-depth interviews, and documentation involving batik artisans and community members participating in the Community Service Program (KKN). The findings indicate that community empowerment was implemented through practical batik training, artisan mentoring, and youth involvement in the production process. These participatory activities enhanced community skills, strengthened cultural awareness, and encouraged the regeneration of batik artisans. Furthermore, the empowerment initiatives contributed to increasing youth participation, improving understanding of Batik Worogo's philosophical values, strengthening local cultural identity, and enhancing its economic value. In conclusion, community empowerment plays a significant role in sustaining Batik Worogo as both a cultural heritage and an economic asset of Alasnyiur Village.

Keywords: *Community empowerment, Cultural preservation, Batik Worogo*

INTRODUCTION

Indonesia is known as a country with rich cultural diversity, one of which is batik as a cultural heritage that has been recognized by UNESCO as an Intangible Cultural Heritage of Humanity since 2009 (UNESCO, 2009). The existence of batik is not only of aesthetic value, but also contains philosophical meanings as well as representing the local identity of each region that develops it. Batik is one of Indonesia's cultural products that reflects various dimensions of people's lives. Its existence illustrates the aesthetic values that have evolved within Indonesian society and functions as a

cultural identity while also playing a strategic role in supporting the national economy (Kartikawati, 2018).

In Probolinggo Regency, specifically in Alasnyiur Village, there is a distinctive local batik known as Batik Worogo, which forms part of the cultural identity of the local community. Batik Worogo is a form of local batik cultural development that emerged from the initiative of the residents of Alasnyiur Village, Besuk District, Probolinggo Regency. It was officially established in 2020 and initiated by Ali Mahfut as the founder as well as the main driving force behind the batik enterprise (Ali Mahfut, 2026). The existence of Batik Worogo originated from an awareness of the importance of preserving and developing batik as a cultural heritage while also recognizing its potential as a source of economic empowerment for the village community.



Gambar 1. The Identity of Batik Worogo in Alasnyiur Village

Etymologically, the term “Worogo” is derived from the combination of two Javanese words, namely *jiwo* (soul) and *rogo* (body). This philosophy conveys that every work produced is a manifestation of thoughts, values, and feelings that reside within the soul, which are then expressed through the body in the form of meaningful batik creations (Ali Mahfud, 2026). This philosophical concept serves as the primary

foundation of Batik Worogo, making each piece of batik not only aesthetically valuable but also rich in meaning and cultural identity.

The establishment of Batik Worogo cannot be separated from the role of the head of Alasnyiur Village, Mr. Hasan Basri, who initiated batik training programs in the village. During this training, Mr. Ali Mahfut actively participated. Equipped with the knowledge and skills gained, Ali Mahfut began producing batik independently using various techniques, including hand-drawn batik (batik tulis), stamped batik (batik cap), and printed batik, initially in limited quantities.

Before its official launch in 2020, Batik Worogo experienced significant development during the COVID-19 pandemic. At a time when many businesses faced decline or even bankruptcy, Batik Worogo was able to adapt by creating innovative products in the form of batik face masks. This innovation not only sustained the business but also created new employment opportunities for the surrounding community. This condition demonstrates that Batik Worogo functions not only as a cultural product but also as an adaptive strategy in responding to economic crises.



Gambar 2. Batik Worogo Collection

As part of local culture, batik does not merely function as a clothing product, but also as a social symbol and a marker of community identity (Koentjaraningrat, 2009). However, in its development, the preservation of Batik Worogo faces various

challenges, one of which is the low interest among younger generations in learning the art of batik-making. This condition has the potential to hinder the sustainability of batik as a village cultural heritage if it is not accompanied by empowerment efforts that actively involve the community.

Community empowerment is one of the important approaches in maintaining the sustainability of local culture. Empowerment is defined as a process of enhancing the capacity and independence of communities so that they are able to manage their potential in a sustainable manner. In this context, the preservation of Batik Worogo requires not only the role of artisans but also the active involvement of the wider community.

The Community Service Program (*Kuliah Kerja Nyata / KKN*) conducted in Alasnyiur Village represents one form of implementing community empowerment through training, mentoring, and cultural education for village residents, particularly the younger generation. Based on this background, this study aims to analyze the forms of community empowerment through the preservation of Batik Worogo culture in Alasnyiur Village, Probolinggo, as well as its impact on the sustainability of local culture.

RESEARCH METHOD

This study employs a qualitative approach with a descriptive research design. The qualitative approach is used to gain an in-depth understanding of the process of community empowerment through the preservation of Batik Worogo in Alasnyiur Village, Probolinggo Regency. The descriptive method aims to systematically describe the social phenomena occurring in the field based on the data obtained during the research (Creswell, 2023).

The research was conducted in Alasnyiur Village, Besuk District, Probolinggo Regency. The research subjects included Batik Worogo artisans and community members who were involved in training and mentoring activities during the Community Service Program (*Kuliah Kerja Nyata / KKN*).

According to (Sugiyono, 2022), qualitative research is used to examine an object in its natural setting, with the researcher serving as the main instrument in the data collection process. Data are obtained through observation, in-depth interviews, and

documentation to ensure that the information generated is more comprehensive. This approach is employed to gain a deeper understanding of the empowerment process, the development of the Batik Worogo enterprise, as well as the roles of the community and related stakeholders in its preservation (Alfyah Nur'aini et al., 2025).

DISCUSSION

Forms of Community Empowerment through KKN Activities in Batik Worogo

The form of community empowerment in preserving Batik Worogo in Alasnyiur Village is carried out through the direct involvement of KKN students in the batik production process alongside artisans and the local community. This activity is not limited to the delivery of theoretical material, but also includes hands-on practice from the initial stages to the production of finished batik products. Community empowerment is a process that enhances the capacity of individuals or groups to independently manage local potential. In the context of Batik Worogo, this is realized through batik-making training, mentoring for artisans, and the involvement of the younger generation in the entire process of creating batik until it becomes a finished product (Ife, 2020).

First, batik training is conducted using a direct hands-on practice method. Students, as part of the younger generation, actively participate in the batik-making process, starting from pattern design, waxing (canting), coloring, to the finishing stage. Through this direct involvement, participants not only understand the theory but also gain practical experience in producing batik. (Sari et al., 2022) indicate that practice-based training enhances participants' skills and motivation in local craft activities, including batik.



Gambar 3. The Results of the Batik Canting Process

Second, mentoring for artisans is carried out through direct involvement in daily production activities. Students assist in the batik-making process while also engaging in discussions regarding techniques, product quality, and simple innovations that can be implemented. This mentoring aims to enhance skills and strengthen the artisans' motivation in developing Batik Worogo. This approach is in line with the principles of asset-based community development (ABCD), which emphasize community empowerment by utilizing local assets (Kretzmann & McKnight, 2020). Furthermore, continuous mentoring helps improve artisans' capacity and the quality of batik products, enabling them to compete in both local and national markets.



Gambar 4. The Batik Coloring Process

Third, the involvement of the younger generation is carried out through the participation of KKN UNZAH 2026 students in every stage of the batik production process. In this way, young people can directly learn the process of batik-making and develop a sense of pride in their local culture. The involvement of the younger generation is an important strategy to ensure the sustainability of local culture. By participating in each stage of batik production, they gain practical knowledge, understand the philosophy behind batik motifs, and foster pride in the village's cultural heritage. This is in line with empowerment theory, which emphasizes active community participation in every decision-making process and activities related to capacity building, as well as fostering the regeneration of Batik Worogo artisans in the future.



Gambar 5. A Group Photo with the Batik Owner and the Finished Batik Products

Overall, the forms of empowerment implemented emphasize active participation and hands-on practice, enabling the community not only to gain knowledge but also to produce Batik Worogo products as a tangible manifestation of cultural preservation.

Table 1. Forms of Batik Worogo Empowerment Activities by KKN Students

No	Type of Activity	Target Group	Form of Empowerment	Implementation Time
1	Observation and Interviews	Batik Worogo Artisans	Understanding the history and development of the enterprise	Week-1
2	Batik Artisan Mentoring	Batik Worogo Artisans	Production Assistance	Week-2
3	Batik Practice	Youth Generation	Transfer of Batik-Making Skills	Week-3
4	Promotion and Introduction of Batik Worogo	General Public	Cultural Awareness and Promotion of Village Assets	Week-4

The Impact of Empowerment on the Preservation of Batik Worogo Culture

Community empowerment plays a strategic role in efforts to preserve local culture, including Batik Worogo in Alasnyur Village. Empowerment is not only oriented toward improving economic capacity, but also functions as a social and cultural instrument to maintain the sustainability of cultural heritage. According to (Adimihardja, 2011), community empowerment is a process of enhancing the capacity of communities so that they are able to manage their potential independently and

sustainably, including cultural potential. There are several impacts of empowerment on the preservation of Batik Worogo culture.



Gambar 6. Batik Result 1

First, the enhancement of cultural awareness as social capital. Empowerment through batik training and mentoring has led to increased community awareness of the cultural value of Batik Worogo. The community no longer views batik solely as an economic product, but also as a symbol of identity and cultural heritage. This is in line with (Koentjaraningrat, 2009), who states that culture is a system of values and ideas that serves as a guide for community life. With the rise in cultural awareness, Batik Worogo is positioned as social capital that strengthens social ties within the Alasnyiur Village community.



Gambar 7. A Group Photo with the Owner of Batik Worogo at the Farewell Event of KKN UNZAH 2026 Students

Second, the sustainability of cultural knowledge transfer (cultural transmission). Community empowerment plays an important role in maintaining the continuity of batik knowledge and skills through intergenerational inheritance. Cultural transmission theory explains that the sustainability of culture heavily depends on the process of transferring knowledge from older generations to younger ones (Nurhadiyanto et al., 2024). Through batik training involving young people, particularly KKN UNZAH 2026 students, Batik Worogo is not only preserved as a tradition but also revitalizes interest in batik-making among the current younger generation.



Gambar 8. Batik Result 2

Third, the strengthening of local cultural identity. The preservation of Batik Worogo through community empowerment reinforces the cultural identity of Alasnyiur Village. A strong cultural identity fosters a sense of ownership over local culture. Cultural identity is formed through symbolic representations that are continuously practiced in social life. In this context, Batik Worogo serves as a cultural symbol representing the values, history, and character of the Alasnyiur Village community.

Fourth, the strengthening of economic value as a support for cultural preservation. The economic aspect plays a crucial role in the preservation of culture. Empowerment that enhances the economic value of Batik Worogo positions culture as a source of livelihood for the community. This aligns with the cultural economy theory, which states that the sustainability of culture is better ensured when it provides economic benefits to its practitioners (Throsby, 2001). When Batik Worogo can increase the community's income, cultural preservation becomes both a necessity and a shared interest.



Gambar 9. Batik Worogo Exhibition and Promotion

Fifth, the role of women in cultural preservation. Empowerment through Batik Worogo also strengthens the role of women as key actors in cultural preservation.

According to (Diwyarthi et al., 2024), the empowerment of women in culture-based economic activities contributes to improving family welfare and social sustainability. The involvement of women in Batik Worogo production positions them as both guardians of tradition and drivers of the local economy.



Gambar 10. A Group Photo with the Village Head, Batik Owner, DPL, and the Leader of KKN Group
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Based on theoretical and empirical studies, it can be concluded that community empowerment has a significant impact on the preservation of Batik Worogo culture. Empowerment not only maintains the continuity of cultural values but also strengthens local identity, enhances economic value, and promotes sustainable cultural adaptation. Supported by empowerment theory, Batik Worogo has great potential to continue thriving and developing as both a cultural heritage and an economic asset for Alasnyiur Village.



Gambar 11. A Group Photo with the Owner of Batik Worogo at the Farewell Event of KKN UNZAH 2026 Students (Salam Canting)

Table 2. The Impact of Batik Worogo Empowerment Activities

No	Impact Aspect	Condition Before KKN	Condition After KKN
1	Youth Involvement	Almost nonexistent	Beginning to participate in activities
3	Batik Worogo Knowledge	Limited understanding of batik meanings	Better understanding of the history and meaning of each batik motif
4	Batik Promotion	Limited promotion	Introduced through social media and to the general public

CONCLUSION

Based on the results of the research and discussion, it can be concluded that community empowerment through KKN activities plays an important role in the preservation of Batik Worogo culture in Alasnyiur Village, Probolinggo Regency. The forms of empowerment implemented include hands-on batik-making training, mentoring of artisans during the production process, and the involvement of the younger generation in every stage of batik production until the finished product is created. This participatory approach not only enhances the community's technical skills but also strengthens their sense of ownership of local culture.

The impact of empowerment is evident in the increased involvement of young people, the community's deeper understanding of the philosophical values of Batik Worogo, and the emergence of promotional efforts through social media and village

activities. In addition, empowerment contributes to strengthening local cultural identity and increasing the economic value of batik as one of the village's leading potentials. Thus, community empowerment not only ensures the sustainability of Batik Worogo culture but also promotes the social and economic strengthening of the Alasnyiur Village community in a sustainable manner.

Furthermore, ongoing support from the village government is needed in the form of regular training, marketing facilitation, and the strengthening of the legality and branding of Batik Worogo as a flagship product of Alasnyiur Village. The younger generation should continue to be actively involved in batik-making activities as a means of cultural preservation and the development of the village's creative economic potential. For future researchers, it is recommended to conduct a more in-depth study on digital marketing strategies and more sustainable community empowerment models to support the development of Batik Worogo in the future.

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