



## Work Ethic and Wages for Lampung Tapis Craftsmen in Islamic Perspective

Rachmat Panca Putera; M. Adil; Cholidi

Islamic Civilization Doctoral Program, Raden Fatah State Islamic University Palembang, Indonesia

<http://dx.doi.org/10.18415/ijmmu.v8i11.3456>

### **Abstract**

Lampung traditional Tapis crafts depict local ethos and spirit which are in line with ethos principles and values in Islam. Tapis craftsmen in Lampung show perseverance, responsibility and commitment to keep working as craftsmen, and to maintain the local Tapis tradition that is starting to fade in the community. Craftsmen see the importance of having love for the profession so that they continue to be motivated at work. The filter craftsman's work ethic emerges as the experience and skills in filter embroidery increase. In addition, it is also driven by the desire to maintain typical Lampung products so that they do not fade. Craftsmen feel that they benefit from the work they do. This encourages craftsmen to continue to stay in the profession, even though the process of making it takes a long time and is tiring. The responsibility of craftsmen is not only to fulfill quality according to market tastes but also to the profession according to standards and expertise. The responsibility to produce quality filter products requires tenacity, tenacity and patience because it is related to the thread embroidery process. The sacrifice of time, thought and energy is seen as a work challenge that must be faced to be able to maintain the availability of ordered filter products. The wages received by Lampung Tapis craftsmen are based on a wholesale system according to the amount of work produced. The craftsmen feel that the wages they receive are not in accordance with the complicated process of making the filter and not commensurate with the length of time for the process. In a month the wages received by the filter craftsmen ranged from Rp. 700.000. to Rp. 1.000.000. The low wages received by Tapis craftsmen cannot be separated from "the legal reality of market demand, where filter products must compete with other products supported by industrial-scale technology.

**Keywords:** *Work Ethic; Wages; Filters; Filter Crafts*

### **Introduction**

The results of human work as a form of culture are related to the situation of the community, and have a tendency to withstand change if the elements of the culture concerned are still in accordance with their function and the interests of the life of the community. Tapis Lampung, as part of the cultural manifestation of Lampung, recorded various events that led to the creation of tapis Lampung. Southeast Asia has become an important destination, especially for Arab, Indian, Portuguese, Chinese, Spanish, and

Dutch merchants. The development of the Southeast Asian region as one of the centers of international trade at that time, had a great influence on the development of the weaving world of the Lampung region.<sup>1</sup>

Hoop, quoted by Oyos Saroso HN (2020) in the article Trace History of Tapis Lampung, said that Lampung people have been weaving brocade fabrics called trays (handsome) and Pelepai fabrics since the 2nd century AD. The motifs of this cloth are hooks and keys (Key and Rhomboid shapes), the tree of life and buildings that contain the spirits of people who have died. There are also animal, sun, moon and jasmine motifs. While the craft of weaving uses cotton, it is estimated that the orientalist historians, Robyn and John Maxel, were introduced by foreign travelers and traders to Lampung in the 7th century.<sup>2</sup>

Changes that occur in each element of culture vary according to the sequence. Technology and equipment systems are easier to change than livelihood systems. The linkage between one system and another cultural system is an integrative one. Likewise, the process of developing Lampung tapis experiences the dynamics of development along with various events that affect human ideas and ideas.

Hamy said that the decorative variety of Lampung filter cloth was heavily influenced by the Neolithic tradition, which was indeed found and developed rapidly in the archipelago.<sup>3</sup> The entry of Islamic culture into Lampung also enriched the treasures and the development of the filter craft. However, the presence of these new elements and cultures can be harmonized with local elements. The maritime network that gave birth to the term maritime country, which developed from the heyday of the Hindu kingdom to the Islamic kingdom, also influenced the progress of Lampung filter cloth. Because of that, the imagination and creativity of these traditional cloth craftsmen also developed, giving birth to the motifs of marine transportation and the marine natural environment in their decorations.

The meeting of Lampung culture with other cultures causes acculturation between decorative elements of local (old) culture with decorative elements of new culture. The foreign elements that came did not eliminate the old elements, but enriched the existing patterns, varieties, and styles. These various cultures are integrated and integrated into one whole concept that cannot be separated and gives birth to a new style that is unique and distinctive.

The aesthetics of the filter and the depth of its symbols of meaning require a set of skills and expertise that are not born without the support of an ethos as a reference for work ethics and morals. The reference is needed to display work behavior that is sourced from the expected aesthetic standards and filter quality. Without the support of ethos, work behavior loses its orientation to professional values and standards.

Values in the expression of human creations are the most abstract level of culture. A cultural value system consists of conceptions which live in the minds of most people as behavioral guidelines. Therefore, a cultural value system serves as the highest guideline for human behavior. The cultural value system has links with other systems, including systems that include physical forms in the form of human works.

Tapis as a form of Lampung culture does not arise from ideas that are empty of values and ethos. Ethos in the context of culture is the nature, character, and quality of life of a group of people or nations. Included in the scope of ethos are morals, behavioral attitudes, and aesthetic styles, or one's sensitivity to art and beauty. Ethos is the driving force that gives birth to dynamic creativity and awareness of the importance of preserving local cultural treasures.

---

<sup>1</sup> Firmansyah, et al. *Mengenal Sulaman Tapis Lampung*. (Bandar Lampung: Gunung Pesagi Bandar Lampung, 1996), p. 5

<sup>2</sup> Anshori Jausal. *Kain Tapis Lampung*. (Proyek Pelestarian dan Pemberdayaan Budaya Lampung Pada Dinas Pendidikan Propinsi Lampung, 2002), p. 12

<sup>3</sup> Hamy, Stephanus. *Sulam Tapis Lampung*. (Jakarta: Gramedia Pustaka Utama, 2011), p. 8

### ***The Influence of Islam on the Development of Lampung Tapis***

The entry of Islam into Lampung apparently also enriched the development of this filter craft. Although the new elements have been influential, the old elements are still maintained. The meeting with other cultures led to acculturation between decorative elements of local (old) culture and decorative elements of foreign (new) culture. The foreign elements that came did not eliminate the old elements, but enriched the existing patterns, varieties, and styles. These various cultures are integrated and integrated into one whole concept that cannot be separated and gives birth to a new style that is unique and distinctive. The cultures that had an influence on the formation of the decorative art style of filter cloth include the Dongson culture from mainland Asia, Hindu-Buddhist, Islam, and Europe.

The process of Islamization in Lampung is not much different from the process of Islamization that occurred on the island of Java. It is a fact that the arrival of Islam to Indonesia peacefully is just like the da'wah that Walisanga has preached by using local culture. Culture that breathes Islam, so that the local culture is Islamized first, compared to the people, in the sense that culture becomes a medium of Islamic da'wah itself. In Lampung, too, the process of Islamization also uses local cultural media.<sup>4</sup>

Apart from trade, marriage, and da'wah, the development of Islam in Lampung was also carried out through the arts, performed by Sheikh Jambu Manglid, known as Batu Keramat in Airnaningan, Tenggamus. The spreader of Islam in Tenggamus died around 1625 AD. Syekh Jambu Manglid entered Lampung, around the 16th century, to be precise, in the Airnaningan area. Syekh Jambu Manglid is a figure who spreads Islam in the village of Airnaningan, Tenggamus Regency, Lampung. At the beginning of the mission to spread Islam, he used two methods, namely, art methods, including wayang kulit and musical arts, followed by education.<sup>5</sup>

The influence of Islam on the development of tapis can be seen in the indigenous people of Lampung Pepadun, who reduced the motif of tapis cloth that smells of worship of the gods and nature. Many filter cloths end up with geometric patterns. Before Islam came, women wore filters up to their chest, without clothes (in Java it was called kemben). After the entry of Islam, the women complemented the clothes with clothes. Since then, filters are widely used up to the waist only, although there are still many who survive the old way.

The development of motifs on fabrics in Indonesia shows how external influences enrich fabric motifs in Indonesia. The influence of Hindu-Buddhists through India, the influence of China and other Asian regions, the influence of Islam and continued with the influence of Europe. The development of these motifs can be seen in batik motifs and fabric motifs with weaving techniques in various regions of Indonesia. In the end, these influences were transformed into the original Indonesian culture, giving rise to a distinctive Indonesian motif with a blend of various foreign cultures.<sup>6</sup>

The concept of local culture that incorporates Islamic elements emerged as a result of long-standing cultural changes, resulting in the fusion of cultural identities that were difficult to separate. Although in anthropological studies, indigenous local cultures can be separated through historical timeline mapping, this separation is no longer recognized by the current local generation. The arrival of Islam always results in a reshuffle of society or the transfer of social forms (transformation) towards a better direction. But, at the same time, the arrival of Islam does not have to be disruptive or cut off a society from its past, but can also help preserve what is good and right from the past and can be defended in the test of the universal teachings of Islam.

---

<sup>4</sup> Syahputra, Muhammad Chandra. *Napak Tilas Jejak Islam Lampung*. (Yogyakarta: Global Press, 2017), p. 21

<sup>5</sup> Muhtarom, Ahmad. *Lampung Abad 16-19 Dari Kerja Paksa Hingga Silang Budaya*. (Malang: Arahbaca, 2018), p. 70

<sup>6</sup> Winarno. *Analisis Motif Kain Tradisional Indonesia: Pemaknaan Visualisasi Abstrak hingga Naturalis*. (Jurnal Budaya Nusantara, Vol. 1. No. 1, 2017), p. 5

### ***Filter Crafts Work Ethic***

Work ethic is a source of motivation for work, which can be seen from the behavior of perseverance, commitment, and responsibility. The work ethic is manifested in the sincerity of mobilizing all assets and thoughts to produce quality products. The ethos also contains a commitment to continuously improving knowledge and displaying work behavior in accordance with professional norms and standards.

Islam, with its sharia economic system, has fundamental differences in viewing work and exploration of available resources. The Islamic work ethic, which is based on sharia values, naturally places a position opposite to the ethos of a capitalist economy. The work ethic of Islam is based on holistic values without the worldly-ukhrawi dichotomy. With these values, the work ethic in Islam closes exploitative spaces and injustices because there are demands for accountability before God.

Tapis Lampung is a traditional weaving craft in which there are multiple cultural elements, including: tools and equipment for human life, livelihoods and economic systems, social systems, aesthetics, knowledge systems, and religion. For the people of Lampung, tapis are not just clothing equipment, but also contain aesthetic meanings and religious symbols.

The aesthetics of the filter looks at the skill, thoroughness, and perseverance in creating a work that takes a long time to produce a work that is beautiful and enchanting. With pride in this work, it encourages the emergence of other functions, namely goods such as heirlooms or collectibles that have cultural, aesthetic, historical, and scientific values for the community.

The aesthetics contained in the filter works are not only built on a logical construction, but also on the aesthetics of a logical art construction, which is inspired to attract the feelings of the beholder. Aesthetics in a filter work are related to the sensation of beauty that a person feels, but that beauty will only be felt if there is a harmonious combination of beauty elements contained in a filter, such as motifs, colors, neatness, and shape. That is, the meaning of aesthetics is closely related to the beauty that is captured by the human sense of sight based on the impressions and perceptions of individuals who enjoy it.

### ***Lampung Tapis Crafts Wages***

Wages are something that workers receive in exchange for their contribution of labor and services to the company. The provision of wages shows a mutually beneficial relationship between workers and business institutions or companies, in the context of a reciprocal relationship based on the fulfillment of rights and obligations. Employees have an obligation to contribute to the progress of the company. On the other hand, the company has an obligation to provide proper compensation to workers.

The provision of wages to filter craftsmen aims to create justice in the reciprocal relationship between craftsmen and entrepreneurs, so that craftsmen do not feel like exploited parties. Equity in wages shows that pay is related to the relative value of a job, so that the same work is paid the same amount. In addition, the benefits received by workers are commensurate with the benefits received in the same field of work.

The provision of wages to filter craftsmen is inseparable from the interests of entrepreneurs in creating a conducive work climate. With the fulfillment of the rights of filter craftsmen, filter business actors have indirectly created stability that supports business continuity. Wages are not only intended to fulfill the legal aspects set by the government, but can also be used as an instrument for entrepreneurs to attract skilled craftsmen who have the qualifications and competence to advance their business. Thus, the substance of the provision of wages is not solely an entrepreneur's expenditure, but a strategy to obtain greater inputs in the future.

In the Islamic system, the wages of labor are determined by market forces and, under normal conditions, there is no intervention from any authority. However, fairness in determining wages is more appreciated and fairness is also needed whenever employers and workers determine the amount of wages. There is a consensus among sharia scholars that the labor market mechanism should be based on a universal set of Islamic morals and ethics. Similarly, the wage setting process should be based on the concepts of brotherhood, generosity, justice, and fairness.<sup>7</sup>

Referring to prices and wages in the context of Islamic economics, in general, "fair prices are prices that do not cause exploitation or oppression" (tyranny) so as to harm one party and benefit the other. The price should reflect the benefits to the buyer and the sale should be equitably, i.e., the seller gets a normal profit and the buyer gets a benefit equal to the price he pays.<sup>8</sup>

The bargaining power of filtered products also needs to be seen in terms of global competition, along with market openness and rapid marketing technology. If filter products can penetrate the domestic and global markets, the craftsmen will naturally have high bargaining power over the wages they receive. The development of technology and information has drastically changed the market at the micro, macro and state level. The process of diffusion and adaptation of new technologies and products in the market has become an important component in environmental analysis.

Information technology in international marketing provides a lot of progress and convenience in marketing activities. However, marketers also need to pay attention to all the impacts of the use of information technology, both on the positive side and the negative side. On the positive side, information technology will facilitate the dissemination of marketing information with a wider reach and more effective and efficient communication throughout the marketing operations. However, on the negative side, it creates opportunities for online marketing fraud, the occurrence of illegal transactions, as well as the spread of false information that can harm marketing activities.

## **Conclusion**

Lampung traditional tapis crafts depict local ethos and spirit, which are in line with the ethos, principles and values of Islam. Lampung tapis craftsmen show perseverance, responsibility, and commitment to keep working as craftsmen, and to maintain the local tapis tradition that is starting to fade in the community. Craftsmen see the importance of love for the profession so that they continue to be motivated at work. The filter craftsman's work ethic emerged as his experience and skill in embroidering tapis grew. In addition, it is also driven by the desire to maintain typical Lampung products so that they do not fade. Craftsmen feel that they benefit from the work they do. This encourages craftsmen to continue to stay in the profession, even though the process takes a long and tiring time. The responsibility of craftsmen is not only to fulfill quality according to market tastes, but also to professions according to standards and expertise. The responsibility of producing quality filter products requires tenacity, tenacity and patience, because it is related to the thread embroidery process. The sacrifice of time, thought, and effort is seen as a work challenge that must be faced to be able to maintain the availability of ordered filter products.

The wages received by Lampung tapis craftsmen are based on a wholesale system according to the amount of work produced. The craftsmen feel that the wages received are not in accordance with the complicated process of making the filter and are not commensurate with the length of time required for the process. In a month, the wages received by filter craftsmen ranged from Rp. 700,000,-up to Rp. 1,000,000. The low wages received by filter craftsmen are inseparable from the legal reality of market demand, where filter products must compete with other products supported by industrial scale technology.

<sup>7</sup> Kizilkaya, Necmettin. ed. *Labor in an Islamic Setting, Theory and Practice*. (New York: Routledge, 2017), p. 14

<sup>8</sup> Wibowo, Sukarno dan Dedi Supriadi. *Ekonomi Mikro Islam*. (Bandung: CV. Pustaka Setia, 2013), p. 212

## References

- Anshori Jausal, (2002). *Kain Tapis Lampung. Proyek Pelestarian dan Pemberdayaan Budaya Lampung Pada Dinas Pendidikan Propinsi Lampung*.
- Firmansyah, et al. (1996). *Mengenal Sulaman Tapis Lampung*. Bandar Lampung: Gunung Pesagi Bandar Lampung.
- Hamy, Stephanus. (2011). *Sulam Tapis Lampung*. Jakarta: Gramedia Pustaka Utama.
- Kizilkaya, Necmettin. ed. (2017). *Labor in an Islamic Setting, Theory and Practice*. New York: Routledge.
- Muhtarom, Ahmad. (2018). *Lampung Abad 16-19 Dari Kerja Paksa Hingga Silang Budaya*. Malang: Arahbaca.
- Syahputra, Muhammad Chandra. (2017). *Napak Tilas Jejak Islam Lampung*. Yogyakarta: Global Press.
- Wibowo, Sukarno dan Dedi Supriadi. (2013). *Ekonomi Mikro Islam*. Bandung: CV. Pustaka Setia.
- Winarno. (2017). *Analisis Motif Kain Tradisional Indonesia: Pemaknaan Visualisasi Abstrak hingga Naturalis*. Jurnal Budaya Nusantara, Volume 1.

## Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).